

cial Saints, and appropriated to the various solemnities of the Church relating to them: such as were those of Ambrose, Gregory, Prudentius, Fortunatus, and their successors. They became amplified and refined into eulogies, descriptions of, and meditations upon, the Passion and Wounds of Christ, on His Sacred Countenance, on His Cross, on His Sweet Name, on the Vanity of Life, on the Joys of Paradise, on the Terrors of Judgment: into penitential exercises, of the Holy Sacrament, of the lives and sufferings of numerous Saints—most especially into praises of the Blessed Virgin, on her Dignity, on her Joys and Dolours. Of this last particular species (often mere paraphrases of *Ave Maris Stella*, and laudations of a somewhat extravagant kind) vast numbers, but, it is to be observed, mainly belonging to the next succeeding centuries, are to be found in *Mone*, ii.; whilst previous to this period, as *Daniel* remarks, very few had been composed. Peter Damiani, Bonaventura, Bernard of Cluny, Thomas of Celano, and many others, including Adam of St. Victor, were the authors of the last previously mentioned sacred devotional poetry.

x. Adoption of Accent and Terminal Rhyme.

A further fact of importance must also be noticed: the universal adoption therein of accent instead of correct quantity, and of terminal rhyme or assonance. Neither of these, as we have already seen, is a necessary adjunct of Latin Hymnody, and may be thought to detract from its dignity; but the terminations and prosody of the Latin of that age lent themselves so easily thereto, that sacred poetry in general, instead of being founded on the metre and quantity of syllables, assumed rather, as being more facile, syllabism and rhyme. These rhymes were at first merely of vowels or assonances, to be adhered to when convenient, disregarded when otherwise. They might be confined to a single letter or fall on an unaccented syllable, or be found in the last verse only. Hilary himself, perhaps, almost unconsciously set the first example in the 4th century:—

“Quem stella natum fulgida
Monstrat micans in aethera,
Magoque duxit praevia,
Ipsius ad cunabula.”

Pope Damasus, St. Gregory, and others wrote rhymed or assonant hymns. *Ave Maris Stella*; *Veni Creator Spiritus* are such. Odo of Cluny has alternate rhymes

“Lauda Mater ecclesia,
Lauda Christi clementiam,
Qui septem purgat vitia
Per septiformem gratiam.”

Nor is the Church, nor are individuals to be blamed, for thus following the universal promptings of human nature peculiar to no age, which in sacred compositions, as in others, looks for smoothness and ease, for the music of language, for an assistance to memory, and to rivet the attention; to which the music may form an harmonious accompaniment. “It is not,” says Dr. Guest (*Hist. of English Rhythm*, 116), “a mere ornament, it marks and defies the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly that no people have ever adopted an accentual rhythm without also

adopting rhyme.” To the 12th century belong trochaic tetrameter acatalectic (or perfect) and catalectic (or incomplete) lines. An example of this last is that of Peter Damiani (*Dan.* i. 116),

“Ad perennis vitae fontem mens sitivit arida.”

The composers of Sequences, as will be found, made much use of these rhymes and assonances. Among the most remarkable instances of elaborate rhyming is the *Hora novissima* of Bernard of Cluny, a poem evidently intended for private use only. It is in a dactylic hexameter catalectic, with a trochaic rhymed ending, divided into three parts, between which a caesura is inadmissible, and it has a feminine leonine intermediate rhyme between the two first clauses:—

“Hora novissima | tempora pessima | sunt vigi | lemus”
Dr. Neale translated it into English verse of fourteen syllables each, three short of the original, without attempting the complicated rhyme. Mr. Moultrie (*Lyra Mystica*, 113) also rendered a considerable portion with much success into a similar measure to the original. [See p. 533.] St. Thomas of Aquino (13th cent.) rhymed his sacramental lyrics: but in most cases the quantitative mode still prevailed. *Daniel* prints several hymns of a much later date (vol. i. pp. 298–306) of St. Nicholas, St. Agnes, St. Joseph, the Visitation, of Mary Magdalene, of Augustine, of the Name of Jesus, each stanza of three lines, in trochaic catalectics of fifteen syllables and triple rhymes. Rhymed hexameters and rhymed hexameters and pentameters are sometimes used.

xi. Metre.

With rhyme is intimately connected the subject of metre. The principal feet of which the Greeks and Latins made use in their verse were eight in number: 1. The *Spन्दee*, of two long syllables; 2. The *Pyrrhic*, of two short; 3. The *Iambic*, of a short and long; 4. The *Trochee*, of a long and short; 5. The *Dactyl*, of a long and two short; 6. The *Anapaest*, of two short and a long; 7. The *Molossian*, of three long; 8. The *Tribrach*, of three short. Of these the 1st, 2nd, 5th and 6th measure two in time more or less rapid, the remainder three. Four others are sometimes found in classical poetry: 1. The *Amphibrach*, a long between two short; 2. The *Amphimacer*, a short between two long; 3. The *Bacchic*, a short followed by two long; 4. And the *Antibacchic*, two long followed by a short. The first is a measure of two, with a syncope in the middle, the remainder of five. Of all these feet, with their compounds, the mediæval hymnists, as well as the classical poets, made use in composing their verses. At the School of Adrian at Canterbury, we are told that “centena genera metrorum” were studied, among which was the *Adonic* of one long and two short, and two long syllables. Before this time, however, these classical measures, *Hexameters*, *Hexameters* and *Pentameters*, *Anacreontic*, and the various measures found in Horace, although still partially retained, were in process of change or abandonment. Church Song was composed mostly in alliterative and rhythmical measure, judging of the melody by the ear, and attending to

the artificial distribution of the accent, and not to the quantity of the syllable. Bede in a treatise, *De Arte Metrica*, says, "Rhythm is a modulated composition of words, not in metrical arrangement (compositione), but arranged in a number of syllables according to the judgment of the ears;" or, as Ethelwold says (*Bonifacii Epist.* lxx., Mayence Edit. 77), "not elaborated by the measuring of feet, but composed of eight syllables in each particular verse, fitted under one and the same letter in equal paths of lines." Ethelwold had before written that he had sent three hymns for singing of two kinds; the first in heroic measure of a dactylic hexameter and pentameter rule, and adjusted into seventy formulæ of coequal verses; the other being in the *Iambic* dimeter and an *Acrostic* as just before mentioned. Bede himself speaks of the *Dactylic* or *Hexameter* (which he prefers); of the *Pentameter*; of the *Dactylic Phalæcian pentameter*; consisting of a *Spondee*, a *Dactyl*, and three *Trochees* ("Cantemus Domino Deque Nostris"); of the *Sapphic*; of the *Tetrameter catalectic*,

"Squalent arva sole pulvere multo;"

Of the *Iambic hexameter*:

"Senex fidells prima credendi via."

Of the *Iambic tetrameter* or *dimeter*:

"Deus Creator omnium,"

The *Anacreontic*:

"Age jam precor mearum,"

And the *Trochaic*:

"Hymnum dicat turba fratrum,"

and what he calls a rhythm without measure:

"Rex Eternæ Domine,
Rerum Creator omnium,"

as all being in use in his time for sacred poetry. It will be found on examination that after Bede's time those hymns in the English hymn-books up to the 11th and 12th centuries [see *Hymnarium*, p. 546] are mainly in *Iambic* or *Trochaic* metres, and composed with little regard to prosody. Classical versification founded on measure and quantity was gradually transformed into the more modern, based on the number of syllables, accentuation, alliteration, assonance, and rhyme. At the opening of the 12th century this syllabism and rhyme ruled lyrical verse. The *Asclepiad* of four feet (a *Spondee*, a *Choriamb*, a *Trochee*, and *Iambics*, ending with two *Dactyls*), or of four feet and a *Caesura* (a *Spondee*, a *Dactyl*, then the *Caesura* followed by two *Dactyls*); the *Iambic* dimeter, the septenarian *Trochaic*, are all reducible to a uniform number of syllables. The quantity of the penultimates was, however, retained. The *Trochaic Tetrameter* catalectic and acatalectic, was called also *Septenarius* because of the complete number of its feet, catalectic when one syllable short, *Desinit citius quam debuit* (καταλήγω), acatalectic when having the feet complete. Assonances or rhymes were introduced at the end of the verse as well as of its first hemistich. Thus Peter Damiani:

"Dum pressuris ac ærumnis se gemit obnoxiam,
Quam amisit dum deliquit contemplatur gloriam."

In the next century we find correct rhymes:

"Ad honorem tuum Christe recolet ecclesia
Præcursoris et Baptistæ tui natalitia."

Lingard, in his *Anglo-Saxon Church* (ii. 64), gives to the same effect a summary of English sacred poems, and notices that from these metres were borrowed the measures of our present modern poetry. Further, the first verse of the hemistich of the *Septenarius* was doubled, and correspondently the second. Thus was initiated the celebrated strophe of four, then of six, verses which were ample, harmonious, and easy, and admitted of a thousand varieties. The eight syllable verses might be tripled and quadrupled; and as many syllables added to each line as might please the ear. To this measure the music was intimately adapted. The tradition for the *Proses* or *Sequences* was that, differently from hymns, the melody should be varied from one end to the other, but that in them there should be the same musical phrase for lines having the same number of syllables. The melody was varied throughout, but each neumatic period was chanted twice, or oftener, as need be. So far might be the case with the *Proses* of Notker. There was, however, one thing more wanted, and that was a verse by way of pause, having an invariable number of syllables, for a clausula or period, both to the verses and for the music. Yet this versicle had to be developed so that the musical phrase might be developed also when required, as these phrases might be, and always were, of unequal length. Another verse of 15 syllables would not be sufficient for this; hence the first hemistich being doubled, the *Christi natalitia* was interposed, which thus admitted the enlargement of the melody required; and, as the two last verses of each clausula rhymed, *Regem cum lætitiâ*, the unity of the strophe was preserved. And thus, at last, sung Adam of St. Victor, on St. Stephen:—

"Heri mundus exultavit,
Et exultans celebravit
Christi natalitia;
Heri chorus angelorum,
Prosecutus eet colorum
Regem cum lætitiâ."

Practical necessity, then, as much as taste created these brilliant and popular sacred lyrics of the 12th and following century. By the end of the 13th the mechanism and style were already becoming debased.

xii. Sequences.

In the 10th and 11th centuries a new description of Hymns denominated *Proses*, and by the Germans *Tropes* or *Sequences*, were introduced into the celebration of the Mass, *Hymns* having been previously usually confined to the daily public Offices of prayer and praise; and *Trope* being a general name for any versicle or strophe introduced into, or supplementary to, other ecclesiastical chants (*Gerbert, de Cantu*, i. 340). According, however, to St. Cyprian's life of Cæsarius of Arles, 542 (*Gerbert, ibid.*), that Bishop ordered the laity and clergy to sing, some in Greek, some in Latin, *Proses* and *Anthems* in the Church. Later on, however, *Prose* came to mean the kind of style of that composition; *Sequence*, its place in the Service. In consequence of the destruction of Jumieges by the Normans in 851, some of its monks took refuge at St. Gall, bringing with them their *Gregorian Antiph-*

nary. Therein the *Gradual* (the anthem preceding the Gospel) in all Festal days and Seasons ended with a long *Alleluia*, being a musical jubilation on a certain number of notes, called *Neumes*, without words, on the final A; also called the *Sequentia* as following thereon. These *Neumes* (which were very difficult to remember) owed their origin to two chanters sent by Pope Adrian to Charlemagne; Peter, who opened a school at Metz, and Romanus, who, having been detained by illness at St. Gall, commenced a school of music there also. In this monastery of St. Gall was domiciled a young religious named Notker (called Balbulus from his stammer), of refined musical taste. He was delighted to find that the Juniegés book had affixed to these *Neumes* certain words corresponding to their number, a contrivance which enabled him to remember the cadences of these *Neumes* much more easily; especially as new ones were constantly being introduced. Under the advice of his master Yson, he forthwith set himself to compose some new words for these musical *Sequences* at the different Festivals of the year, and began with that for Eastertide—

“*Laudes Deo concinat orbis ubique totus*”

(see *Daniel*, v. 62), wherein every note of the melody should have an accompanying word. After other lessons as to the melody and words from his master, he composed another in like form for the Dedication of a Church—

“*Psallat Ecclesia mater illibata*”

(see *Daniel*, ii. 23; *Mone*, i. 323; *Neale's Sequentia*, 247); and others followed.

In general these early *Notkerian Proses* (with a few conspicuous exceptions), were not rhymed or with assonances, except accidentally; hence the peculiar appellation. That for the Nativity, *Eja recolamus* (for the Circumcision in the *Sarum Missal*); for the Holy Innocents, *Laus tibi Christe*; that for the same day in the *Sarum Missal*, *Celsa pueri concrepent*; the *Veni Sancte Spiritus Et emitte*, attributed to Robert King of France; a grand anonymous prose on the Holy Trinity—

“*Benedicta sit beata Trinitas,*”

retained in the *Sarum Missal* for Trinity Sunday; the well-known *Alleluatic Prose* for Septuagesima, *Cantemus omnes*; another for Christmas, *Nato canunt omnia*; and St. Bernard's *Lætabundus*, are amongst the exceptions and are all either rhymed or assonant. This non-rhyming gave rise to the idea (partly adopted even by *Mone*, iii., 49) that they were vague, incoherent compositions, without determinate metre or melodies. Such was not the case. Dr. Neale (*Daniel*, v., 1) and the Abbé Gautier (*Preface* cxxxvii.) have given a series of canons by which the recitation of them was regulated, the main principle of which was that each of the clauses or lines of the *Prose* should be nearly of similar length, and each syllable be closely accommodated to the musical notes of the jubilant *Neumes* to which they were set. If, then, the individual clause was double or treble, or more, the same musical phrase would be repeated, twice or thrice, &c. If somewhat longer, it would be lengthened out; if shorter contracted, till another phrase was arrived at. The *Prose* at last often con-

sisted of a series of clauses, two and two of the same plan, although the introductory and concluding versicles had a special modulation. The Abbé Gautier gives this example:

Preface—“*Johannes Jesu Christo multum dilecte Virgo.*
1. Tu Ejus amore carnalem { 2 clauses of 9 syllables.
In nave parentem liquisti, }
2. Tu lene conjugis | pectus respulisti | Messiam secutus.
Ut Ejus pectoris | sacra meruisses | Fluenta potare.”

Into other phases of this ancient prosody it is not necessary to enter.

We are now arrived at the middle period of the 12th century, and to Adam of St. Victor; to the second period of these noble rhymed metrical *Sequences*, changed in metre, which, increasing in beauty and popularity, kept hold on the mind of the Church in Northern Europe for centuries. Northern Europe, be it observed, for it must be mentioned that neither Spain nor Italy nor France south of the Loire, seem ever to have welcomed them. About the year 1153 may be said to have begun a new epoch in the history of *Proses* (hereafter to be called *Sequences*) in the Abbey of St. Victor at Paris, founded 40 years before by Louis VI. Therein resided a distinguished sacred poet and musician named Adam, whose compositions were destined to effect a vast improvement (even a revolution) in Church song. The learned Jose Clichtove, who died 1554, in the fourth and last part of his *Elucidatorium Ecclesiasticum* (who, however, is not particularly happy in the explanation of *Proses*), writes thus of him and of the rhymed *Proses* of this second epoch:—

“This form of *Prose* in the Church Offices is most celebrated and of all that which is most in use. Its illustrious author, renowned no less for virtue than for learning, Adam of St. Victor, was in a surprising degree copious and ready in the rhythmical modulation of *Proses*, as very many of those composed by him for certain occasions very plainly declare.”

By this time, in the North of France at least, a considerable proportion of the *Notkerian Proses* and those of inferior merit had gone out of use in choirs; and Church musicians had set themselves to compose others of a more melodious and popular character. These did not confine themselves to the ancient *Neumes of Alleluia*, repeated on many clauses or versicles of an equal number of syllables, but adopted an entirely novel and original system both of versification and music, derived from popular airs and much more grateful to the ear. We find verses of great regularity constructed according to the system explained above, and enriched with rhymes of great number, variety, and beauty, having penultimate sometimes long, sometimes short. Of these Adam of St. Victor was the principal author (although he had many imitators), and the Abbé Gautier has done signal service to Church hymnody by publishing 103 of them, with a few others which may perhaps be his, and also some of his hymns, together with an exhaustive introduction and notes exhibiting much research (*Œuvres Poétiques d'Adam de S. Victor*. Paris, 1858; 2nd ed. 1881). M. Félix Clément has also done much for the cause by publishing, with the original music (4th edition, Paris, 1876, *Poussiégué frères*) in modern notation, the chants of the Sainte Chapelle, with a selection of the principal *Sequences*

of the Middle Ages from ancient manuscript sources.

The *Sequences* of Adam are most of them very beautiful. Out of 45 which Gautier prints in his 2nd ed., 1881, as undoubtedly genuine, six are for the Feast days which are connected with the Blessed Virgin, the remainder for the other Church Festivals and Seasons. Like those of Notker, they became extremely popular all over the North of Europe. Two of them for Pentecost, the admirable *Lux jucunda, lux insignis*, and *Qui procedis ab utroque* are singularly fine and impressive. It is not too much to say that these compositions, and, indeed, those of this date in general, are charged and saturated with the great facts, the very inmost, the most recondite and spiritual meanings of Scripture, with its mystical and symbolical meanings and interpretations: and are in musical and flowing verse, clothed with the magnificent imagery and descriptions of the Prophets and of the Book of the Revelation. A goodly selection is made from them in the English Missals, among them the splendid

"Zyma vetus expurgetur,"

for Easter; for the Dedication of the Church—

"Hierusalem et Sion filiae"

in the Octave—

"Quam dilecta tabernacula;"

for the Feasts of the Virgin—

"Ave mundi spes Maria,"

"Hodierne lux diet;"

and that which Dr. Neale has denominated "the masterpiece of Adam," for the Exaltation of the Cross, and sung throughout France, England, and Rhineland,

"Laudes Crucis attollamus."

We may well join in the pathetic lamentation of the Abbé Gautier (*Preface* CLXXXII.) over the abolition in the Gallican Church, where they had been sung by choir and people down to the 17th cent., "without pity, without shame, and without taste, of these poems which had been chanted in the vaulted roofs of a thousand churches for four centuries," not being out of place nor interfering with the Divine Offices, but their most natural ornament, for the sake of adopting others of a more classical style; and sympathise in his earnest desire to readopt, as "national reminiscences," not all the Proses of Adam, but the more beautiful, of which, he says, "there are at least twenty which would embellish any Liturgy." An excellent edition of Adam's Liturgical poetry, with a translation into corresponding metres and rhymes, was published by the Rev. Digby S. Wrangham, M.A., in 1881.

The English Missals also contain many of Notker's Proses, as that for the Circumcision, *Eja recolamus*; for Easter, *Laudes Salvatori*; for Pentecost, *Sancti Spiritus adsit nobis gratia*; for St. Martin, *Sacerdotem Christi*; for the Apostles, *Clare sanctorum senatus*; for St. John Evangelist, *Joannes Jesu Christo*, &c. Many of the *Sequences* in the English Missals are anonymous: for Easter, *Fulgens praeclara rutilat*, and the dramatic and interrogative *Victimae Paschalis*; those for Advent, which were not customary elsewhere; and one for the Visitation, probably composed at Salisbury (*Daniel*,

v. 258), beginning *Celeberrimus in hac die*, and which has this strophe—

Visitatrix in montanis,
Visitatrix in his planis,
Sis matris ecclesiae.

which seems to have been written after the removal of the cathedral to its present site. A MS. *Troparium*, formerly belonging to Christ Church, Dublin, of the latter half of the 13th century, is in the University Library, Cambridge. It contains a series of these Sarum *Sequences* with the musical notation of that period attached to each.

The number of these compositions, especially of the Adamic type, increased almost indefinitely during the 13th and 14th centuries in every country, diocese, and church. Of great elegance and significance, is that of the Four Evangelists, *Jucundare plebs fidelis*. Also that of St. Thomas of Aquino, who died 1274, *Lauda Sion Salvatorem*, composed after the best manner of Adam, and fully exemplifying his style; to which may be added the imitation, *Recolamus Sacram Coenam*. The "Praise of the Cross," by St. Bonaventura, his contemporary, *Recordare Sanctae Crucis*, is excellent also. Especially is to be noted the *Sequence Dies irae, dies illa*, for All Souls' Day. This last is almost the only *Sequence* which Italy has produced, and, says *Daniel* (ii. 112) "Omnium consensu sacrae poeseos summum decus, et ecclesiae latinae κειμήλιον est pretiosissimum." The inimitable *Stabat Mater dolorosa*, Monody of Jacobus de Benedictis (as it seems), on the Seven Dolours of the Compassion of the Blessed Virgin, in the style of Adam, and probably composed after 1225, has been accepted by the whole Latin Church. In the unreformed noted *Rouen Antiphonary* this is placed as a *Prose* for Sunday in the Passion, with the original simple and mournful melody which Rossini adopted and enlarged. A noble *Sequence* for the Epiphany, *Prompto genite animo*, not found in the books, is in that *Antiphonary*.

By the beginning of the 14th century the composition of *Proses* and *Sequences*, and that of Latin sacred poems in general, may be said to have culminated. These increased indefinitely in number, but not in excellence, and sometimes became, in the North, almost incumbrances to the Divine Offices. Many on various subjects were even composed in, or translated into, the vulgar tongue, and sung by the people, often to secular tunes, on every possible occasion. There was almost a sense of relief in the Western Church when, in the 16th century, Pius V. and the Council of Trent reduced those to be used as part of the Mass to four; the *Victimae Paschalis*; *Veni Sancte Spiritus*; *Lauda Sion Salvatorem*; and the *Dies Irae*; to which was added the *Stabat Mater* in 1727. Fuller details concerning *Sequences*, together with the first lines of more than seven hundred, and an account of over thirty mss. and printed service books in which they are found, are given in the special article on *Sequences*.

xiii. The XIV. and XV. Centuries.

At the beginning of the 14th century the golden age of Latin hymnody may be said to have expired, and its sun to have gone down

in glory. Among the latest gems were the *Hymns and Sequences* of St. Thomas of Aquino, the Dominican, renowned as one of the few Italian sacred poets. His hymns include the *Adoro te devote*; *Pange lingua gloriosi Corporis*; *Lauda Sion*; *Sacris Solemnis*, and the *Verbum supernum*, all of which have been in extensive use either in their original or their translated forms from his day to the present time. Other fine hymns before the end of the 14th century are: *Surrexit Christus hodie*, and *Ecce tempus est vernale*, both for Easter; and the *O beata beatorum*, for Martyrs. The grand and pathetic *Stabat Mater dolorosa*, *Juxta crucem*, although often associated with this period, is of a later date. It is found in the *Paris Missal*, 1481, and the *Belgian Missal*, 1483. [See *Sequences*.]

The sacred lyrical Latin poetry subsequent to the 13th century, of which there is an extraordinary quantity in every possible variety of metre, may be divided into four classes:—

1. Hymns to God and the several Persons of the Holy Trinity.
2. For Festivals and Seasons, and to the Cross.
3. Of Saints and Angels.
4. Of the Blessed Virgin.

Of all these the authors are for the most part unknown. As to the first head, it would seem as if former Christian poets had exhausted these great subjects, and the praises become feebler and less original. The old Hymns and Sequences keep their places, and to them are subjoined many variations and additions peculiar to each Country, Diocese, Church, and Conventual Order; but the new hymnody attains not to the grandeur and excellence of the more ancient. This may easily be verified in the volumes of *Mons*. The former spirit of Christian poetry, however, still partially survived, although the style is inferior and different. There are several hymns to the Holy Trinity of the 14th and 15th centuries, especially in Germany—*Dulcis amor, paz, veritas*; *Summe Pater sancte Deus*; *Trinitatis altissime*, &c., most of them condensations or expansions of the Nicene and Athanasian Creeds. We find too "Hours of the Holy Trinity." The three *Hymns and Sequences* for the Transfiguration in the English Office-books are fine. They begin *Coelestis formam gloriae*; *O sator rerum, reparator aevi*; and *Onata lux de lumine*. There are rhymed summaries of the Life of Christ, besides such as were in use in the 11th and 12th centuries. There is an excellent rhymed hymn for Advent, with a melody, *Veni, Veni, Rex Gloriae!* a number of rhymed and assonant or acrostic Songs and Hymns for the Nativity: *Dies est laetitiae*; *Apparuit benignitas*, &c., precursors of Christmas and Epiphany Carol. We find many for the Passion, as *Plange Sion Filia*; *Dulcis Jesu spes pauperum*; *Patris Sapientia*; *Ad matutinum gemide*, and several versions of the Hours of the Passion, mostly in rhyme, a method of devotion which began and spread widely in this age. There is also a devotion of the Holy Cross, *Cruz tua, Christie, salus hominum*; one for the Exaltation or Invention of the Cross, *Salve Cruz sancta*, *Salve mundi gloria*, in Iambic hexameters Monocolum; and a Lament for Jesus, for private recitation, in eighty verses, each verse begin-

ning with His Name. There are also hymns "of the Face of Jesus," and salutations to His several members; *Salve mea O patrona Cruz*, a double-rhymed hymn of the Passion; and several Graces after Meals. Some fine additional *Hymns and Sequences* there are for Pentecost and the Holy Ghost. St. Thomas of Aquino had many imitators in honour of the Sacrament, in prose, in versified accompaniments to the actions of the Mass, generally acrostics or rhymed, such as *Christus Luz indeficiens*; *O Panis dulcissime*; *Ave caro Christi cara*, *Tu es certe quem habeo*; *Quod in ara censitur*; *Salve saluberrima*; *Saturatus ferculis*; all of which are new features of hymnody, were sometimes sung in the churches, and also used privately. There are also "Salutations of Jesus," each line beginning with *Ave* or *Salve*, the Rosary of Christ, the Psalter of Jesus (576 verses); *Jesu dulce Medicamen*, with prayers to Him: of the Goodness and spiritual benefits of God, *Angelorum si haberem*, &c.; hymns for funerals, penitential hymns; many on the miseries of this life; in time of tribulation; on *Contempt of the World*, &c. Many of these betray the mind of the cloister, and are sacred songs, and rather meant for private meditation than for worship. Several are of the glories of the Heavenly Jerusalem, *In urbe mea Jerusalem summa*, rhymed, and with music; *In domo Patris*; *Jerusalem luminosa*, after the manner of the *Ad perennis ritae fontem*, and the *Urbs beata*. Some are to the Holy Angela, and to St. Michael in particular, the *Mysteriorum Signifer*, those to the Nine Angelic Orders, *Summo Deo agmina*, and "To Thy proper Angel," *Salve mi Angelice* (see *Mons*, vol. i.).

xiv. Hymns to the B. V. M.

The greatest change, however, which took place at this period in Church Song had relation to the Blessed Virgin. Before the 14th century several hymns respecting her, some of them in the subjective sense, had been used in the Latin Church, such as *Ave Maris Stella*; *Cantemus in omni die*; *Quem terra, pontus, aethera*; *O quam glorifica*; *O Sancta mundi Domina* (Nativity and Conception); *Salve Regina*; *Alma Redemptoris Mater*; *Ave Regina Coelorum*, &c. The Festivals in her honour were the Conception, Nativity, Presentation, Annunciation, the Visitation (instituted 1389), the Purification, and Assumption. For each of these a vast variety of lyrical poems were composed, which may have been sung (but concerning this we have no information) at those Festivals by congregations in France and Germany, and some in North Italy, for most of them, as described by *Daniel* and *Mone*, have *Neumes*, or musical notes, attached thereto. There are glosses innumerable on the Angelic Salutation, more than 100 beginning with *Ave* and *Salve*, and on the Canticle *Magnificat*. The Dolours of Mary have a large number thereon, none, however, equalling in pathos the *Stabat Mater*; and there are as many of the "Joys of Mary after the Resurrection" and her Assumption. They are all mainly subjective, and, with a few exceptions, such as *O Dei Sapientia* (*Daniel*, iv. 283) for the Presenta-

tion, are poor, fanciful, and trivial, without real poetical merit. We have arrived at the decadence of Latin Hymnody when the enervating and over-sentimental influence of conventional life becomes so manifest. Rhyme and acrostics, and varieties of metre, are carried to an excess. On examination it will be found that whereas the more ancient of these hymns had always a direct reference to our Lord Himself, the greater part of the later regard the Blessed Virgin almost as an independent personage, with powers and attributes of her own. This is the more evident when we look at the hundreds which must have been used for private as well as public devotion. We find a *Te Deum Marianum*; the *Victimas Paschali* transferred to Mary only; the "Psalter of Mary;" the "Marian Litany;" the "Garland and Salutations;" the "Rosaries of Mary;" the Prayers to and Praises of Mary, &c. An English form of this kind of Prose is given by *Daniel* (ii. 240) with the musical notes, beginning—

<p>" Flos pudicitiae Aula munditiæ, Mater Misericordiæ Salve Virgo serena Vitæ vena, Lux amœna,</p>	<p>" Rosa plena Septiformis Spiritus, Virtutibus Ornamentibus, Ac moribus Vernantibus."</p>
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All these, be it remarked, are but a small portion of those which, as *Mone* remarks, he might have produced. This last editor has added a number from Greek, Italian, and German sources of the like nature. We may be thankful that our English Uses were in a great measure saved from this deterioration.

xv. *Apostles, Saints, Martyrs, &c.*

A similar change and revolution took place in and after the 14th century in the Western Church with the hymnody which related to the Apostles, Saints, Martyrs, Confessors, and Virgins. The number of *Hymns* and *Sequences* became excessive, particularly in Germany and France, and also in Spain. Every Church had its peculiar hymn-book. Those of All Saints are mostly metrical Litanies. Fine *Sequences* are *Cujus laus secundum nomen*, in rhyme; and *Alleluia nunc decantet*, all the lines of which end in "a." Another is *Coeli Solem imitantes*, in Adamic metre. Several are of St. Peter and the other Apostles singly, most of which are narratives of their lives and martyrdom; among these may be noticed a *Sequence* of St. Peter of 36 verses all rhymed, and of which every word begins with "P." (as "Plebs parentis pietatis). Several are of Peter and Paul jointly, two or three of which are in our early English books. There are many of St. John Evangelist, SS. Andrew, Mark, and Luke; of Martyrs generally, one of which is the beautiful Prose, *O Beata beatorum*. So also of Confessors and Virgins. Among the last St. Agnes holds, as previously, a distinguished place.

Of the Irish saints, SS. Colman, Columba, and Columbanna, whose fame had travelled to St. Gall and the banks of the Rhine in the 7th and 8th centuries, there are other hymns. Several are of St. Benedict. Many, amongst others a Prose and a Rosary, of St. Barbara, with every possible rhyme and alliteration. St. Nicholas, St. Vincent, and the Magda-

lene, were favourite subjects both in the Spanish, German, and French books. Besides these, hymns to above 160 single Saints of as many Churches are given in *Mone's* third volume, and in the fourth and fifth of *Daniel*, of which many are for private devotion only. We soon perceive how inferior these, with few exceptions, are in dignity, beauty, comprehensiveness, and devout feeling to their predecessors. Sense and poetry were often sacrificed to catching multitudinous rhymes or assonances, or an a b c d Sequence.

xvi. *The Roman Breviary.*

Yet another change, and for the worse, appears in the hymns of the Western Church in the 16th, 17th, and following centuries. It must here be noted that the Latin Church did not undertake in any way the care of its Hymnody until late in the middle ages. This was never, like the daily Offices and prayers in the Mass, regarded as a necessary part of Divine worship. These last-named devotions were carefully restored and corrected in and after the 8th century, but Hymns were used, and others newly composed without restraint, and adopted as suited the will of the respective Churches and Dioceses. Their authors and composers were and are for the most part not known, yet they had a wide and great influence over the faith of the masses and of the religious communities. With Leo X. (Pope 1513) came into fashion what is called the classical revival. He, who strongly favoured this movement, became desirous that the Church hymns should be coerced within the laws of regular metre and Latinity. He entrusted this task to Zaccharia Ferrerio Vicentino, who completed this new Hymnology. Leo, however, died shortly afterwards, as well as Adrian VI., and it was Clement VII. who, in 1523, on the 11th of December, by his official letters, recognised and approved the revised Hymnary. In this 16th century Fabricius, Ellinger and others corrected the texts of the Church lyrical poetry generally. In the 17th century Pope Urban VIII. (who ruled from 1623 to 1644) commissioned three accomplished Jesuits (Famianus Strada, Tarquinius Gallucius, and Hieronymus Petruccius) again to revise and correct these Breviary hymns, after the approved classical pattern. We are witnesses of the result, as seen in the *Roman Breviary* of to-day, and of how, after this proceeding, the simple, noble, and forcible style of Ambrose, Hilary, and their successors, has for the most part vanished, having been supplanted by the cold and often capricious alterations of these reformers. [See *Breviaries*, p. 170, &c.]

xvii. *French, Spanish, and other Breviaries.*

The example was contagious. Before the year 1737 a large proportion of the ancient *Hymns* and *Sequences* were removed from the French *Antiphonaries* and *Breviaries*, particularly from those of *Paris* and *Rouen*, and thus the compositions of the brothers Santeuil, Le Tourneaux, Habert, Besnault, Muret, De la Brunetière, Coffin, Guyet, and a few others, were substituted or interpolated. Arevali, who did his best to accomplish the same

task with the Spanish Hymnody (*Hymnodia Hispanica*, 1786) in his Dissertation on Ecclesiastical Hymns in the same volume, gives a history of all these proceedings, and warmly approves of them; as does Guyet, a Jesuit, in his *Heortologia*, Paris. 1657 (*Venice*, 1729). The outcome was a parti-coloured mixture of doubtful character, in parts of which the old classical metres are again revived. It must, however, be admitted that among the later compositions are many of great beauty, power and devotional fervour, especially those of the brothers Santeuil. Those in the *Paris Breviary* of 1736 for ordinary Sundays at Matins and Vespers, and in Advent, for Matins at Christmas, and St. Stephen's Day, for the Epiphany, *Quae Stella sole pulchrior* at First Vespers, and *Linquunt lecta Magi* at Lauds; those for the Five Wounds, *Pronae vocem, Quae te pro populi*; those for Easter, and the Ascension, for Virgin Martyrs, for the Annunciation, are excellent. It is much to be lamented that Isaac Williams (*Hymns tr. from the Parisian Breviary*, 1839), who fully appreciated their beauty, has rendered them for the most part into such crabbed and incongruous measures. The *Rouen* hymnody is known to but few, yet the *Proses* for Christmas, *Verbum lumen de lumine*; for the Epiphany, *Prompto gentes animo* (already mentioned); that for the Ascension, *Solemnis haec festivitas* (*Narbonne Breviary*, 1709, an. 1 Daniel, ii. 367) are worthy of notice. Besides these there are some fifteen original hymns of much merit.

All these and many more in Germany and elsewhere are now, in fact, swept away, to the infinite regret of the Churches to which they were appropriated, and the Latin Hymnody of the Western Church has thus been narrowed to the few, and in great part curtailed and formalized, compositions included in the modernized *Roman Breviary*, and the five Sequences in the *Roman Missal*. This is a conclusion much to be deplored to so glorious a career; and our grief is increased when we find, as is the fact, that the ancient music for the same has undergone a similar transformation and reduction.

xviii. Expositions.

Notice must here be taken of the numerous *Expositiones Hymnorum et Sequentiarum*, which, commencing even before this epoch, continued to be produced till late in the 16th century. In the *Liber Hymnorum* of the ancient Irish Church, edited by Dr. Todd, in the old Irish characters, for the Archæological and Celtic Society, Dublin, 1855 and 1869, there are elaborate scholia and explanations of all the hymns, some of them in the original Irish language. In the British Museum are two English hymn-books of the 11th century (*Jul. A. vi. and Vesp. D. xii.*), which are examples of expositions. Both are apparently Benedictine, and the latter is headed:—

“Incipiunt hymni quod noctibus atque diebus
Decantant monachi laudibus assiduis;
His animus monachi coelestia quaerere discit
Aeternumque melos cogitat quae modis.”

It contains an interlinear paraphrase in ordinary Latin prose of each verse of the hymn, thus:—

“Splendor et immortalis Divinitas!
O Lux beata Trinitas!
Et O auctoritatis potentia!
Et principalis Unitas!” &c.

And there is also an interlinear version of this paraphrase in Anglo-Saxon. In *Julius A. vi.*, the hymns themselves are not at length, but only the first few words, but there follows, as in *Vespasian D. xii.*, a version of the hymn in ordinary Latin prose, and between the lines of this version runs a literal Anglo-Saxon translation of the same. This prose version reads thus:—

“O Lux et O beata Trinitas
Et O principalis Unitas
Infunde lumen in nostris cordibus
Quia jam recedit igneus Sol” —

with the translation into Anglo-Saxon between the lines. In the Bodeleian Library (*Laud Misc.*, 384) is a *Liber Hymnalis*, with the exposition of Hilarius written in a hand of the end of the 13th cent. The comment on *Jam lucis orto sidere* begins thus:—

“Materia hujus hymni est deprecato ad Deum ut orto sidere, id est Christo, Christus dignetur segregare nos a viciis et induendo nos virtutibus repellat a nobis superbiam; id est faciat nos humiles; et quoniam umbra mortis, id est peccatum, recessit, ideo Lux, id est Christus, jam habitat in cordibus nostris. Vel sic,” &c.

These *Expositiones* became from the 14th century forward, plentiful on the Continent, and as soon as printing was invented they multiplied everywhere. According to Mr. Dickinson's catalogue, no fewer than twenty-seven editions were printed in England between 1494 and the middle of the 16th century, besides others in Belgium, Germany, and France. Copies of these are in the British Museum, Bodeleian, and Lambeth Libraries, and elsewhere. The *Aurea Expositio Hymnorum*, by Hilarius, was edited at Paris in 1485. It has already been observed that the more ancient hymns, and especially the *Sequences* of Adam of St. Victor, exhibit a profound and various knowledge of Holy Scripture, of its minutest facts, of its mystical and typical interpretations, of the lives and martyrdoms of the Apostles and the Saints; so that it is not wonderful, in an age when copies of the Holy Scriptures and other books were rare and chiefly to be found in monasteries, where few could consult them, that interpretations of the full meaning of these sacred songs should eagerly be looked for. The commentaries of Wimpeling, 1513; Bebelius, 1492-1501; of Hermannus Torrentinus, 1513, 1538; the copious dissertations of the *Elucidatorium Ecclesiasticum* of Clichtoveus (*Paris*, 1516; *Basle*, 1517-19), and of others noted in the Preface to Daniel's *Thesaurus Hymnologicus*, show the continued need of these comments. That the moderns require them also is easily proved by the *Latinische Anthologie* of Kehrein (*Frankfurt*, 1840); the copious notes of Daniel, especially in his fourth and fifth volumes; the lengthy observations of Mone in his three volumes; and those of the Abbé Gautier in his 1st edition of Adam of St. Victor, 1858.

The earlier of these *Expositiones* are generally in what may be called the vernacular Latin of the time. They were intended no doubt for the instruction of choirs and schools of the Clergy, and for the more educated

laity, that they might "sing with the understanding"; "that the meaning might be known by all scholars and ecclesiastics," "by a notable comment which sets forth the accounts and most remarkable places of Holy Scripture, and of those saints whose histories are sung."

xix. Music.

With regard to the melodies to which these *Hymns* and *Sequences* were sung up to and beyond the beginning of the 14th century, and to the musical notation thereof, these are separate matters of so great an importance and extent, involving as they do a consideration of the whole system of the Plain Song of the Church, which, although Gregorian, was originally derived from the complicated modes of the Greeks, that they cannot be satisfactorily treated of in this short memoir. Both are exhaustively discussed by Gerbert, Abbot of the Congregation of St. Blaise in the Black Forest, in his two quarto volumes, *De Cantu et Musica Sacra*; in the *Dictionnaire de Plain-Chant*, the twenty-ninth volume of the *Nouvelle Encyclopédie Théologique* of the Abbé Migne's Series; by Coussemaker. *Sur l'Harmonie au Moyen Age* (Paris, Didron, 1852); in the lately published work of the Abbé Raillard, *Explication des Neumes* (Paris, E. Repos); and in *Les Mélodies Grégoriennes* of Dom Joseph Pothier, of the Abbey of Solesmes (Tournay, Desclée Lefevre & Cie., 1880). It must suffice to state that these tunes were all simple, yet majestic and popular, and that most of them probably were appropriated to and sung with the Hymns of the Church (they also remaining unaltered) without variation ever since the 6th century throughout the West. When *Proses* and *Sequences* were introduced into the Divine Office in the North of Europe in the manner above stated, melodies were either newly composed or adapted from others for them. Pothier (p. 211, *qua supra*) has published a noble one for *Laetabundus exultet* of the 12th cent. in the Guidonian irregular clef of C with B flat.

It is necessary, however, to give an account of the Notation of this Music; for from the 7th and 8th centuries musical notes of some kind are appended to all hymns. The first system, usual in the 5th century, was alphabetical; that of Boethius (*De Musica*, Lib. iv., c. 14), which marked the notes by the fifteen first letters of the alphabet. Sometimes the first Octave was represented by the seven first capitals, the second by the seven smaller letters. Others, again, used Greek Capitals for this purpose. All these methods were, however, found to be unsatisfactory, and by the 8th century Neumes were universally employed. Examples are at hand in the *Hymnals*, *Harleian*, 2961, *Vespasian* D. xii., wherein the Hymns are carefully throughout surmounted by Neumes; and reference may be made to the accompanying Plates, Nos. 1, 2, and 7, for their shapes.

These Neumes were certain points, lines, contorted marks, and curves (resembling modern shorthand), placed under or over each syllable to be chanted, in order to dis-

tinguish each vocal sound; and since the chant is variable, sometimes equal, sometimes unequal, sometimes mounting, sometimes descending, they had peculiar names corresponding to their various shapes, and were conjoined with accents to mark the different tones, and often compounded and piled over one another. Now these Neumes and accents could indicate the ascent or descent of the scale, the piano or forte of the notes, but not their relative height or value, nor the key, nor the mode, nor the accidentals, if any. Hence, in order to read and interpret a chant thus noted, it was necessary (say in the 9th century) first to translate the signs without distinction of modes, and afterwards to decide from the character of the melody the key and the mode to which it belonged, as well as the doubtful intervals. For instance, the sign called *Podatus* represented an ascending interval, embracing one, two, or more tones; but only a profound acquaintance with the modes of the Plain Chant could show which of these intervals the singer was to choose. The whole, in fact, depended on the skill and intelligence of the Cantor. This awkward contrivance continued to the end of the 12th century at least. Guido d'Arezzo in the 11th century thought to remedy this imperfection by drawing two lines through the mass of Neumes in order to mark their relative height. One of these was red, to mark the note F; the other green, to mark the note middle C. He afterwards added two other lines, begun by two other letters of the scale. Soon, however, the colours and additional letters were abandoned, and the clefs were reduced to two, with an irregular third; the Do clef, where the fork that grasps the line indicates the position of middle C; and the Fa clef, where this fork has a breve ■ either before or behind it, indicating the place of the note F. The irregular B flat was marked in its proper space; whether any F sharp was ever introduced is doubtful. The notes were the long or minim ■, requiring emphasis, the breve ■, usually of uniform length, but variable if the phrase required it, and the semibreve ◆, always short, except in cadences. It is to be observed, however, that, as a general rule, the notes were all of equal length, even up to the 16th century, without change of time and without bars. Reference should be made to Nos. 3, 4, 5, and 6 in the accompanying plate.

Attempts have frequently been made, by Gerbert formerly, and later by the Père Lambillotte, commenting on the *Antiphonary* of St. Gall (*L'Unité dans les chants liturgiques*, Paris, 1851), to identify the ancient melodies represented by Neumes with those noted in the 13th century, and subsequently after the method of Guido. The *Notkerian Sequences* were thought convenient for this inquiry, wherein each syllable had only one tone or two short together; but the comparison was not satisfactory, because of the great latitude which the Neumes allowed. Lately, however, the Abbé Raillard has made a laborious collation of all the principal choir-books in France, with a view to the solution of this problem, and has printed the result of

them in the four large tables appended to his work, *Explication des Neumes*.

Simultaneously the Benedictine Père Dom Joseph Pothier, of the Abbey of Solesmes, instituted similar inquiries elsewhere, and in 1880 published at Tournay *Les Mélodies Grégoriennes d'après la tradition*. Both of them have given plentiful examples of Neumes, and in tables and engravings have shown how they gradually became transformed into the more modern notation. It is not too much to say that they have established the true identity of the Hymnal melodies of the later age with those of the earliest period known.

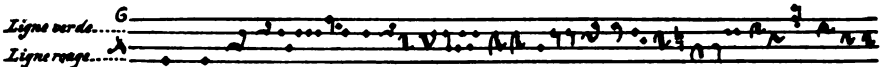
The manner of chanting these hymns (p. 653, ii.), was generally by the people, not by the clergy only, who nevertheless led them,

singing one verse and the general congregation responding with the same or with the next verse, all of them joining in the last ascription of praise. The mode of executing *Proses* or *Sequences* differed, varying in different places. According to Gerbert (*Lib. i., Pt. i., p. 340*) and the *Dictionnaire de Plain - Chant* (p. 270, *Tit. Proses*) the Cantors with their assistant Deacons advanced and seated themselves or stood at a desk (*Lectricum*) whereon the *Sequence* was placed, or in front of the pulpit, whence the Gospel was to be sung, the choir remaining in their places. Having sung through their strophe, the strain was repeated by choir and people, with organ accompaniment, and so on with each strophe till the whole was finished.

1

Signes neumatiques avec leurs principales variantes.

Notation Guidonienne.



U: - deruntom — nes sineſterre faluta — re de — i noſtri
Fran Bernen de Reichenseu.

2

Manuscript de Montpellier

3

Christe quem sedes

revocant paternae.

4

Ecce iam noctis tennative umbra

5

Creator alme siderum

aeterna lux erudentium

6

Stabat Mater dolorosa Intra Cuncta

lacrymosa Dum pendebat Filius

Latin Notation. 7
Ordinary Stanzas.

Order	Stanza	Verses	Refrain	Chorus	Verse	Refrain
VIII ^a and IX ^a	•	/	/ ✓	/	/	N
X ^a and XI ^a	•	/	/ ✓	/	/	N
XII ^a and XIII ^a	•	/	/ ✓	/	/	N
XIV ^a and XV ^a	•	/	/ ✓	/	/	N
Stanzas noted	■	■	■	■	■	■

Order	Stanza	Salms	Chorals	Ps	Chorals
VIII ^a and IX ^a	/	/ ✓	/ ✓	/ ✓	/ ✓
X ^a and XI ^a	/	/ ✓	/ ✓	/ ✓	/ ✓
XII ^a and XIII ^a	/	/ ✓	/ ✓	/ ✓	/ ✓
XIV ^a and XV ^a	/	/ ✓	/ ✓	/ ✓	/ ✓
Stanzas noted	■	■	■	■	■

From *Pothier*.

We would add that beside the above-named books on early Church Hymnal Music, that of Bernon de Reichenau on the *Gregorian Chant* (Toulouse, 1867); and that of the Abbé Tardif on the *Plain Chant* (Angers, 1883) should be consulted. A considerable number of facsimiles are in Léon Gautier's *Histoire de la Poésie Liturgique au Moyen Âge*, Paris, 1886, vol. i. [J. D. C.]

Authorities.—The authorities for this outline of Latin Hymnody, and for a fuller and more exhaustive treatment of the subject, include:—

1. *De Auctoribus Hymnorum.* Auctore Jacobo Wimphelingo. Strassburg, 4to, 1515.
2. *Hymni Veterum Poetarum Christianorum, Ecclesiae Latinae Selecti; Textum ad optimarum editionum fidem exhibuit, et praefatione, notisque variorum adjectisque praecipuis variantibus lectionibus illustravit C. A. Björn.* Copenhagen, 8vo, 1818.
3. *Hymni Ecclesiastici, praesertim quae Ambrosiani dicuntur, recogniti et multorum Hymnorum accessione locupletati, cum Scholiis opportunis in locis adjectis et Hymnorum Indice Studio Georgii Cassandri; accedit Baeae Presbyteri Tractatus de metrorum generibus, ex primo libro de Re Metrica.* Cologne, 8vo, 1556.
4. *Hymnodia Sanctorum Patrum, quae a Romana Ecclesia per annum decantari solet, Commentariis explicata.* Auctore Gregorio Valentino Siculo a Marsalia Venice, fol. 1646.
5. *Hymnodia Hispanica, ad Cantus, Latinitatis, Metricae leges revocata et aucta.* Praemittitur Dissertatio de Hymnis Ecclesiasticis. Auctore Faustino Arevalo. Rome, 4to, 1786.
6. *De Cantu et Musica Sacra.* Auctore Martino Gerbert. 2 vol., 4to. St. Blasien, 1774.
7. *Historia poetarum et poematum mediæ aevi.* By Polycarp Leyser. Halle, 1721.
8. *Die Sängerschule St. Gallens vom achten bis zwölften Jahrhundert.* By Anselm Schubiger. Einleiden, 1858.
9. *Die Lateinische Sequenzen des Mittelalters in musikalischer und rhythmischer Beziehung dargestellt.* By Karl Bartsch. Rostock, 1868.
10. *Die Christlichen Dichter und Geschichtschreiber Roms.* By Dr. J. C. F. Bähr. 2nd ed., Karlsruhe, 1872.
11. *Geschichte der Christlichen lateinischen Litteratur.* By Adolf Ebert. Leipzig, 1874.

12. *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen.* By Dr. J. Kayser. Vol. I., Paderborn, 1881; vol. II., 1886.

In addition to these works the MSS., and the printed *Breviaries, Graduals, Hymnaries, Missals, &c.*, which are enumerated under the following headings in this Dictionary, must also be consulted, viz.:—1. *Breviaries*, p. 170. 2. *Hymnarium*, p. 546. 3. *Missals*, p. 738, i. 4. *Latin, Translations from the*, p. 655; 5. *Sequences*. [J. J.]

Latin, Translations from the. A large proportion of the translations of Latin hymns into English are found at the present time in the various hymnals in use in Public Worship. These hymns are annotated in this work under their respective Latin first line. A great number of recent *trs.*, however, remain, of which no use has been made, although many are of great merit, and no insignificant number are of higher excellence, and are better adapted for congregational use, than many of those now in the hymn-books. The object of this article is to gather these translations together in such a manner as will enable the student to find what he needs with comparative ease.

i. In the *first* column in the list which follows, the opening line of each hymn, or portion of a hymn, which has been translated, is given in full.

ii. In the *second* column the *Authors' Names*, when known, are indicated by *Capital Letters*, as follows:—

- | | |
|--------|-----------------------|
| A. | Abelard, P. |
| Alard. | Alard, W. |
| Amb. | Ambrose. |
| Aug. | St. Augustine. |
| A. V. | Adam of St. Victor. |
| B. | Besaul, S. |
| Balde. | Balde, J. |
| B. G. | Brunetière, G. de la. |
| B. V. | Bede, the Venerable. |
| Buch. | Buchanan, G. |
| C. | Coffin, C. |
| Com. | Commiré, J. |
| D. | Damiani, P. |
| F. | Flamininus, M. A. |
| G. | Gottschalk. |
| G. S. | Gourdan, S. |
| Greg. | Gregory the Great. |
| H. | Hildebert. |
| H-y | Hilary. |
| Hab. | Habert, Isaac. |
| Hart. | Hartmann of St. Gall. |
| M. | Muret, A. |
| Map | Map, W. |
| N. | Notker. |
| P. | Paulinus of Aquileia. |
| P. V. | Peter, the Venerable. |
| Prud. | Prudentius, A. C. |
| S. B. | Santefili, Baptiste. |
| S. | Santefili, J. B. de. |
| S. C. | Santefili, C. de. |
| U. | Urban VIII. |

iii. In the *third* column one or more of the most accessible works in which the *Latin text* is given is indicated by letters and figures, as follows:—

1. *English Collections and Reprints.*

- a. Chandler, J. *Hymns of the Primitive Church.* London, Parker, 1837.
- b. Newman, Gard. J. H. *Hymni Ecclesiae.* Macmillan, Oxford 1838 and London 1865.
- c. Trenoh, Arohd, E. C. *Sacred Latin Poetry.* Lond., Macmillan, 1864 and 1874.
- d. The Littlemore, *Hymnals secundum usum insignis ac praerogatae Ecclesiae Sarisburiensis.* Littlemore, 1850. Edited by W. Stubbs, C. Marriott, and A. C. Wilson.
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f. **Wrangham, D. S.** *The Liturgical Poetry of Adam of St. Victor.* Lond., Kegan Paul, Trench & Co., 1861.
 g. **Maogill, H. M.** *Songs of the Christian Creed and Life.* Lond., Pickering, 1876 and 1879.
 h. **Stevenson, J.** *Latin Hymns of the Anglo-Saxon Church.* Printed by the Surtees Society, 1851, from an 11th cent. ms. at Durham.
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2. *Foreign Collections.*

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 2. **Mona, F. J.** *Latinoische Hymnen des Mittelalters.* 3 vols. Freiburg (Baden), 1853-55.
 3. **Wackernagel, G. E. P.** *Das deutsche Kirchenlied.* 5 vols. Leipzig, 1864-77. Vol. I. contains a collection of Latin hymns and sequences.
 4. **Büsseler, F.** *Auswahl altchristlicher Lieder.* Berlin, 1858.
 5. **Simrook, K.** *Lauda Stom.* 2nd ed. Stuttgart, 1869.
 6. **Königsfeld, G. A.** *Latinoische Hymnen und Gesänge aus dem Mittelalter.* Vol. I., Bonn 1847; vol. II., Bonn, 1865.
 7. **Kehrlein, J.** *Latinoische Sequenzen des Mittelalters.* Mainz, 1873.
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 10. **Moll, Karl** von. *Hymnarium, Blüthen latinoischer Kirchenpoesie.* Halle, 1861. 2nd ed., 1868.
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 12. *Supplementum ad Graduale.* Mechlin (Malines), 1862.
 13. **Abbe Migne's Patrologiae cursus. Latin series.
 14. **Du Meril, E.** *Poésies Populaires Latines du Moyen Age.* Paris, 1847.**

iv. The fourth column gives the *Translators* in whose works the translations are found. Each Translator is indicated by a *Numeral*, and the details of their publications are given in their *Biographical Notices*.

1. **Aylward, J. A.**, in *O. Shipley's Annus Sanctus*, 1864.

2. **Beste, J. E.**, in his *Church Hys.*, 1849, and *O. Shipley's Annus Sanctus*, 1864.
 3. **Blew, W. J.**, in his *Church H. and Tune Bk.*, 1852-55.
 4. **Campbell, E.**, in his *Hys. & Anthems*, 1850, and *O. Shipley's Annus Sanctus*, 1864.
 5. **Osawall, E.**, in his various books, see p. 215, I.
 6. **Chambers, J. D.**, in his *Lauda Syon*, 1857 and 1866.
 7. **Chandler, J.**, in his *Hys. of the Primitive Church*, 1837.
 8. **Charles, Elisabeth**, in her *Voice of the Christian Life in Song*, 1858.
 9. **Copeland, W. J.**, in his *Hys. for the Week, and Hymns for the Seasons*, 1848.
 10. **Crippen, T. G.**, in his *Ancient Hys. and Poems*, 1868.
 11. **Dix, W. G.**, in *Church Times*, Jan. 1867.
 12. **Hewett, J. W.**, in his *Verses by a Country Curate*, 1859.
 13. **Kynaston, H.**, in his *Occasional Hys.*, 1842.
 14. **Littledale, E. F.**, in various works as indicated.
 15. **Maogill, H. M.**, in his *Songs of the Christian Creed and Life*, 1876 and 1879.
 16. **Mason, Jackson**, in his *Rhythm of Bernard de Morlaix*, &c., 1890.
 17. **Morgan, A. M.**, in his *Gifts and Light*, 1867.
 18. **Morgan, D. T.**, in his *Hys. and Other Poetry of the Latin Church*, 1880.
 19. **Neale, J. M.**, in his *Mediaeval Hymns*, 1851, and 1863.
 20. **Newman, Card. J. H.**, in his *Verses, &c.*, 1858 and 1868.
 21. *Lyra Eucharistica*, 1863. Enlarged ed., 1864.
 22. **Fearson, C. B.**, in his *Sequences from the Sarum Missal*, 1871.
 23. **Tweed, H.**
 24. **Williams, I.**, in his *Hys. tr. from the Parisian Breviary*, 1839.
 25. *Lyra Messianica*, 1864.
 26. *Lyra Mystica*, 1866.
 27. **Wrangham, D. S.**, in *The Liturgical Poetry of Adam of St. Victor*, 1861.
 28. **Wackerbarth, A. D.**, in his *Lyra Ecclesiastica*, Pt. I., 1842, Pt. II., 1843.
 29. **Wallace, J.**, in his *Hymns of the Church*, 1874. a^b, b^c, c^d, &c., in various works as indicated below.

N.B.—All pieces marked (H.) are parts of the poem "Alpha et Omega."

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
A morte qui te suscitans	XVIII. c.	c.	25.	Compline.
Ad honorem patris Maglorii	A. V.	f.	27.	St. Magloire.
Ad honorem Trinitatis	A. V. (f)	f.	27.	St. Augustine.
Ad honorem tuum, Christe	A. V.	f. 7.	27.	N. of St. John Baptist.
Ad nuptias agni Pater	B. G.	b. 9. 11.	6. 24.	C. of H. Women.
Adest dies specialis	A. V.	f.	27.	St. Magloire.
Adeste sanctae conjuges [Jam cuncta]	S.	b. 9. 11.	6. 24.	C. of H. Women.
Adeste sancti coelites [plurimo]	S. B.	9. 11.	3. 24.	All Saints.
Adite templa supplices	XVIII. c.	11.	3.	Sunday Morning.
Almo supremi Numinis in sinu	(H.)	c. g. m. 2. 4. 6.	13. 15. 26.	The Will of God.
Alpha et Omega magne Deus	(H.)	c. g. 1. 4. 5. 6. 10.	15. 18. 26.	Holy Trinity.
Altitudo quid hic jaces	XVII. c.	c. g. 1. 4. 5. 6. 10.	15. 18. 26.	Advent.
Alma cherus Domini nunc pangat nomina summi	N. (f)	b. d. 1. 2. 7.	22.	Holy Trinity.
Amor Patris et Filii	XIV. c.	1. 2. 7.	14. 25.	Whitsuntide.
Amorum sensus erige	XIV. c.	1. 2.	18.	Passiontide.
Angele! Qui meus es custos	(H.)	c. g. 1. 4. 5. 6. 10.	6. 24.	The Guardian Angel.
Animemur ad agonem	A. V.	f. 1. 7.	27.	St. Agnes.
Ante thorum virginalem	A. V.	f. 2. 7.	27.	Christmas.
Aquas plenas amaritudinis	A. V.	f.	27.	St. Thomas of Canty.
Ardet Deo quae femina	S.	a. b. 9. 11.	7. 24.	C. of H. Women.
Athleta Christi nobilis	XVII. c.	1. 9.	8. 29.	St. Venantius.
Auctor salutis unicus	XI. c.	h. 1.	6.	Passiontide.
Audax et vir juvenis	XI. c.	1. 2.	10.	Contempt of the World.
Audi beata seraphim	XIX. c.	Milan Brev., 1830.	3.	Christmas.
Audiat miras oriens, cadenasque	(H.)	c. g. 1. 4. 5. 6. 10.	29.	St. Emygdius.
Augustini magni patris	A. V. (f)	f.	27.	St. Monica.
Augustini praeconia	A. V.	f.	27.	Conv. of St. Augustine.
Augustino praeceull	A. V. (f)	f.	27.	St. Augustine.
Aurora diem nuntiat	A. V.	f.	27.	St. Victor.
Aurora quae solem patris	S.	1. 11.	5.	Nat. of B. V. M.
Ave caput Christi gratum	XIV. c.	2.	6.	Members of Christ's Body.
Ave, caro Christi cara	XIV. c.	1. 2. 3.	21.	H. Communion.
Ave Carole sanctissime	(H.)	c. g. 1. 4. 5. 6. 10.	5.	St. Charles Borromeo.
Ave, Christi corpus carum	XIV. c.	2.	18.	H. Communion.
Ave crucis dulce lignum	XV. c.	1. 7.	18. 25.	Passiontide.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
Ave Jesu Christe, Verbum Patris, filius Virginis	XV. c.	i.	21.	H. Communion.
Ave Maria, gratia plena	A. V. (?)	f. 1. 2. 3 7.	27.	B. V. M.
Ave, mater Jesu Christi	A. V.	f. 1. 7.	27.	Nat. of B. V. M.
Ave, mundi spes, Maria	A. V.	f. 1. 2. 7.	27.	B. V. M.
Ave, Virgo singularis, Mater	A. V.	f. 7. 8.	27.	Assumption B. V. M.
Ave, Virgo singularis. Porta vitæ	A. V.	f.	27.	B. V. M.
Ave verbi incarnati corpus	XV. c.	.	17.	H. Communion.
Ave vulnus lateris nostri Salvatoris	.	.	6.	Christ's Wounded side
Avete solitudines	XIX. c.	9.	5.	The Hermits.
Belli tumultus ingruit	.	.	5.	St. Pius V.
Canta: t hymnos coelites	XIX. c.	12.	5.	Assumption B. V. M.
Cedit frigus hiemale (see "Ecce tempus")	XIII. c.	e. 1. 14.	.	Passiontide.
Celebremus victoriam	A. V.	f.	27.	SS. Nereus and Achilleus.
Christe decreto Patris institutus	S.	b. 9. 11.	12. 24.	C. of Bishops.
Christe, Fili summi Patris. Part of "Audit mundi spes, Maria"	XII. c.	2.	25.	Advent.
Christe lux mundi, salus	XI. c.	e. 1.	3.	Evening.
Christe pastorum caput atque princeps	B. G.	b. 9. 11.	6. 20. 24.	C. of Bishops.
Christe prolapsi reparator orbis	C.	b. 9. 11.	24.	N. of St. John Baptist.
Christe qui regnas Olympo	S.	.	21.	Reparation to M. H. Sac.
Christe Rex coeli Domine	VIII. c.	1.	8.	To Christ.
Christi martyribus debita nos decet	C.	b. 9. 11.	6.	C. of Martyrs.
Christo laudes persolvat	A. V. (?)	f.	27.	St. John Evang.
Circumire possum coelum et terram*	.	.	21.	Tree of Life.
Clara chorus dulce pangat voce	A. V. (?)	f. 1. 2. 7.	27.	Ded. of a Church.
Coelestis Agni nuptias	XVIII. c.	1. 9.	5. 29.	St. Juliana Falconieri.
Coeli choris perenibus.	XVIII. c.	e.	25.	Easter at Lauds.
Coeli cives applaudite	A. V. (?)	f. 1. 2. 9.	27.	St. Augustine.
Coeli errant gloriam Dei Filii	G.	1. 3. 7.	19.	Division of Apostles.
Coelo Redemptor praetulit	XVIII. c.	1.	5. 29.	Maternity of B. V. M.
Coeli solem imitantes	A. V. (?)	f. 1. 2. 7.	27.	The Holy Apostles.
Coelum cornu s intonet	XV. c.	8.	3.	Christmas.
Coelum gaude, Terra plaude	P. V.	c.	25.	Christmas.
Coenam cum discipulis	XV. c.	e. 1. 7.	19. 22.	Passiontide.
Coetus parentem Carolum	.	.	5.	St. Charles Borromeo.
Congaudent hodie	A. V. (?)	f.	27.	St. Thomas.
Congaudentes exultemus vocali	A. V. (?)	f. 1. 7.	27.	St. Nicolas.
Congaudentes exultemus, exultantes	A. V.	f.	27.	St. Giles.
Cor angustum dilatemus	A. V.	f.	27.	St. Augustine.
Corde voce pulsa coelos	A. V.	f. 1. 7.	13. 27.	Conv. of St. Paul.
Cordis sonet ex interno	A. V.	f.	27.	St. Leger.
Corporis mysterium pange gloriosi	XIV. c.	2.	21.	H. Communion.
Corpus domas jejuniis	XVIII. c.	1. 9.	5. 29.	St. John Cantius.
Crucifixum adoremus	XVIII. c.	11.	17.	Passiontide.
Cruce ave beuedicta	XVII. c.	c. m. 1. 5. 6. 10	18. 25.	Holy Cross Day.
Cruce fidelis, terras coelis	XV. c.	d. e. 1. 10.	12.	Holy Cross Day.
Cruce sola languorum Dei	S.	e. 9.	21.	H. Cross.
Cruce tua, bone Jesu*	.	.	21.	The Holy Cross.
Cum fui sine Te	Aug.	g.	15.	Penitence.
Cum me tenent fallacia	Alard	c. n.	18.	St. Michael and all Angels.
Cunctorum Rex omnipotens	XV. c.	e. 1.	25.	Advent.
De ascensione Domini*	.	.	25.	Ascension.
De laudibus S. Scripturae*	.	.	26.	Praise of H. Scripture.
De Parente summo natum	XVI. c.	1. 7.	18. 26.	Transfiguration.
De profundis tenebrarum	A. V.	f. 1. 2. 7.	27.	St. Augustine.
De superna hierarchia	XV. c.	1. 7.	17. 21.	H. Communion.
Dei qui gratiam impotes	.	.	5.	St. Joseph.
Deo laudes extollamus	A. V. (?)	f.	27.	SS. Savinian & Potentian.
Deserta, valles, lustra, solitudines.	S.	9. 11.	5.	St. Benedict.
Deus-Homo, Rex coelorum	Marbod	c. m.	21.	To Christ.
Deus sanctorum psallimus	XV. c.	Max. Breu.	3.	Holy Innocents.
Dic nobis quibus e terris nova	X. c.	1. 7.	22.	Easter.
Dies iste celebratur In quo	XV. c.	7.	28.	Con. B. V. M.
Dignas quis O Deus Tibi	C.	a. b. 9. 11.	6. 7. 18. 24.	Thursday. Lauds.
Domare cordis impetus Elisabeth	U.	1. 3. 9.	5. 29.	St. Elizabeth of Portugal.
Dormi, Fili, dormi! Mater	XVII. c.	n. 1. 4. 5. 6. 10.	25.	Christmas.
Dulce nomen Jesu Christi	XIV. c.	7.	22.	Name of Jesus.
Dulcis Jesu spes pauperis	XIV. c.	m. 2.	8. 10.	Passiontide.
Dum mente Christum concipit	.	.	29.	St. Catharine of Genoa.
Dum nocte pulsa lucifer	XVII. c.	1. 9.	5. 29.	St. Venantius.
Dum vestem audis nuptialem*	.	.	21.	The Wedding Garment.
Ecce dies celebris Lux succedit	A. V.	c. f. 1. 7.	19. 27.	Easter.
Ecce dies praepotata	A. V.	f. 7.	27.	St. Vincent.
Ecce dies triumphalis	A. V.	f.	27.	St. Victor.
Ecce satantis pretium puellae	S.	b. 9. 11.	24.	Decoll. of St. John Baptist.
Ecce tempus est vernale (see "Cedit frigus")	XIII. c.	e. 1.	19. 21. 25.	Passiontide.
Ecce vergentem rotat. Part of "Christe lux mundi; salus."	XI. c.	e. 1.	3.	Evening.
Equis binas columbinas	XVII. c.	c. e. g. m. n. 1. 4. 5. 6. 10.	13. 15. 16. 18. 19. 21. 25.	Passiontide.
Eheu, quid homines sumus	Baldé	c. 1.	18.	Dirge of Emp. Leopoldina.
Eja O dulcis anima	XV. c.	2.	6. 21.	Holy Communion.
Electum O frumentum	XV. c.	.	17. 21.	Holy Communion.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
Et Evangelistae adest	XV. c.	<i>Moz. Brev.</i>	3. 4. . . .	St. Luke.
En ut superba criminum	XIX. c.	1. 9. . . .	5. a* 21. 29. . . .	Sacred Heart.
Erumpe tandem juste dolor	XVII. c.	1.	5.	Easter.
Ex radice caritatis	A. V.	f.	27.	Relics of St. Victor.
Exiit cunis pretiosus infans	C.	b. 9. 11. . . .	24. 25. . . .	Nat. of St. John Bap.
Exite Sion filiae, Videte vestrum Regem	XVII. c.	n. 1. 5. 6. . . .	6. 19. m. . . .	Crown of Thorns.
Exultemus et laetemur	A. V.	f. 7.	6. 27. . . .	St. Andrew.
Fac Christe, nostri gratia [Fas Christi] .	S.	b. 9. 11. . . .	4. 24. . . .	Epiphany.
Fando quis audivit? Dei	C.	a. b. 9. 11. . . .	3. 4. 6. 24. . . .	Passion Sunday.
Felix per omnes festum mundi cardines.	XI. c.	b. d. h. 1. . . .	6.	SS. Peter and Paul.
Felix sedes gratiae. Part of "Trinitatem simplicem"	A. V.	f.	27.	St. John. Evang.
Ferunt vagantes daemona. Part of "Ales diei nuntius."	Prud.	g. 13.	15.	St. Peter.
Festivis resonent cantica plausibus			29.	For Confessors.
Festivis resonent compita vocibus.	XIX. c.	1. 9.	5. b* 29. . . .	Precious Blood.
Festum Christi Rex per orbem	XI. c.	<i>Moz. Brev.</i>	3.	St. Thomas.
Fit porta Christi pervia [see p. 6. i.]	Amb.	h. 1. 3. 5. . . .	9. 24. (1838)	B. V. M.
Florem spina coronavit	XVI. c.	1. 7.	25.	Crown of Thorns.
Fregit Adam interdictum	XII. c.	2.	10.	Christmas Carol.
Fundere preces tempus est	XI. c.	<i>Moz. Brev.</i>	3.	Evening.
Gaude prole, Graecia	A. V.	f. 7. 8.	27.	St. Denis.
Gaude, Roma, caput mundi	A. V.	f. 1. 2. 7. . . .	27.	SS. Peter and Paul.
Gaude, Sion, et laetare	A. V.	f.	27.	St. Thomas of Canty.
Gaude, Sion, quae diem recolis	A. V.	f. 7.	27.	St. Martin.
Gaude, superna civitas	A. V.	f.	27.	St. Marcellus.
Genovefae sollemnitatis	A. V.	f. 1. 2. 7. . . .	27.	St. Genevieve.
Genitis Poloniae gloria	VIII. c.	1. 9.	5. 29.	St. John Cantius.
Gloriam sacrae celebremus omnes	XIX. c.	<i>Rom. Brev.</i>	5. c* 29. . . .	The Winding Sheet.
Gratiani grata sollemnitatis	A. V.	f.	27.	St. Gratian.
Gratulemur ad festivum	A. V.	f. 7. 12. . . .	27.	St. John Evang.
Gratulemur in hac die	A. V.	f.	27.	Assump. of B. V. M.
Haec est dies qua candidae	U.	1. 9.	5. 29.	St. Theresa.
Haec est dies summe grata	XV. c.	1. 7.	25.	Transfiguration.
Haec est dies triumphalis	XVI. c.	c. 1.	25.	Easter.
Haec est fides orthodoxa (H.)	c. g.	15.	The True Creed.
Haec est sancta sollemnitatis	XI. c.	1. 2. 7. . . .	25.	Easter.
Haeres peccati, natura filius irae	A. V.	f.	27.	Epitaph of A. of St. Victor.
Hic est dies verus Dei	Amb. ?	e. m. 1. 2. 3. 9. . . .	3. 8. 25. . . .	Easter.
Hic salus aegris medicina fessis. Part of "Christe cunctorum."		h.	6.	Dedication of Church.
Hierusalem et Syon. See "Jerusalem."				
Hoc jussa quondam rumpimus	S.	b. 9. 11. . . .	24. 25. . . .	Transfiguration.
Hodiernae lux diei Sacramenti	XVI. c.	1. 7.	17. 21. . . .	H. Communion.
Hodiernae lux diei Celebris in Horae peractus circulus. Part of "Jam nos"	A. V.	f. 1. 2. 3. 7. . . .	17. 27. . . .	B. V. M.
Huc cum domo advenisti	XI. c.	13. (<i>lxxxvi.</i> 936.)	3.	Morning.
Huc vos o miseri, surda reliquit	C.	b. 9. 11. . . .	6. 24. 25. . . .	B. V. M. at Loretto.
Hymnis dum resonat curia coelitum	S.	b. 9. 11. . . .	24.	Epiphany.
Hymnum dicamus Domino	VIII. c.	1. 2. 6.	8.	All Saints.
Illaesa te puerpera	Hab.	b. 9. 11. . . .	24.	Passiontide.
Illuminans Altissimus	Amb.	m. 1. 2. 3. 9. . . .	9. 11. 24. (1838)	Compassion of B. V. M.
Illustra tuo lumine	Aug.	g.	15.	Epiphany.
Imperas saxo, latitans repente			29.	Life Everlasting.
Impune vati non erit impotens	C.	b. 9. 11. . . .	24.	St. Emygdus.
In diebus celebribus	XV. c.	2.	18. 26. . . .	Recoll. of St. John Baptist.
In eadem specie visum	A. V.	f.	27.	Com. of Saints.
In excelsis canitur	A. V.	f.	27.	Christmas.
In hac va'te lachrymarum	XVI. c.	1. 7.	18.	St. Michael.
In natale Salvatoris	A. V.	f.	17. 26. 27. . . .	Christmas.
In profunda noctis umbra	XVIII. c.	1. 9.	29.	St. John Nepomucen.
In sapientia disponens omnia	XII. c.	2. 7.	10. 26. . . .	Christmas.
In terris adhuc positam	A.	13. (<i>clxxviii.</i> 1796) g*		Life of Jesus.
In triumphum mors mutatur	XVIII. c.	10. 11.	18.	Ascension.
Incltyi Patres, Dominaeque mundi	XVIII. c.	9.	29.	Festival of Martyrs.
Inde est quod omnes credimus. Part of "Ales diei nuntius"	Prud.	g.	15.	Confessors.
Infecunda mea ficus (H.)	c. g.	15.	Watchfulness.
Intende nostris precibus	P. V.	<i>Moz. Brev.</i>	3.	Penitence.
Inter aeternas superum coronas	XV. c.	9.	5.	Morning or Evening.
Intez sulphurei fulgura turbinis	C.	b. 9. 11. . . .	3. 24. 26. . . .	St. Benedict.
Intraente Christo Bethaniam domum	G. S.	b. 9. 11. . . .	24.	Whitsunday.
Inventor rutii dux bone luminis	Prud.	b. h. 1. 3. 9. . . .	6.	Lazarus visited by Christ.
Invictus heros Numinis	XVIII. c.	1. 9.	29.	1st S. after Oct. of Ephy.
Iste quem laeti collimus fideles	XVII. c.	1. 9.	29.	St. John Nepomucen.
Ite noctes, ite nubes	XVIII. c.	1. 5. 6.	5. 29. . . .	St. Joseph.
Itote populi psallite	XV. c.	<i>Moz. Brev.</i>	3.	Easter.
Jactatus nodis raufragis. Part of "Homo creatus innocens"	Prud.	g.	15.	SS. Simon and Jude.
Jam fasces licitor ferat, et minantem	XVIII. c.	e. 1.	13.	Forward through Trials.
Jam legis umbra clauditur	XVII. c.	1. 9.	29.	St. John Nepomucen.
Jam nimis terris, facinus, per omne	XI. c.	e. 1.	21.	Mauudy Thursday.
	XVII. c.	9.	29.	Confessors.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
Jam nos secundae praemonet	<i>XI. c.</i>	13. (<i>Izazvi. 943</i>).	3.	Morning.
Jam nunc quae numerus	<i>S.</i>	b. 9. 11.	6. 18. 24.	Com. of Doctors.
Jam pulsa cedunt nubila. Part of "Regina coeli"	<i>XVII. c. ?</i>	1. (H. p. 366)	19.	Easter.
Jam satis fluxit cruor hostiarum	<i>XVIII. c.</i>	b. 11.	21. 24.	Com. of Presbyters.
Jam sexta sensim solvitur	<i>VI. c.</i>	c. m. 1.	8.	Mid-day.
Jam surgit hora tertia	<i>Amb. (f)</i>	c. 1. 9.	9. 24. (1838).	Tercs.
Jerusalem et Sion fliaie	<i>A. V.</i>	f. 1. 2. 3. 7.	22. 27. 28.	Dedic. of Church.
Jesse virgam humidavit	<i>A. V.</i>	f. 1. 2. 7.	27.	B. V. M.
Jesu clemens, pie Deus			21.	To Christ.
Jesu Corona martyrum			29.	St. Emygdus.
Jesu dulce medicamen	<i>XIV. c.</i>	1. 2. 3. 10.	10.	Jesus, Fountain of Love.
Jesu, manus, pedes, caput	<i>XVIII. c.</i>	c.	25.	Pascentide.
Jesu mese deliciae	<i>XVIII. c.</i>	1.	25.	Pascentide.
Jesu, nobis miserere*			21.	Holy Communion.
Jesu nostra refectio	<i>XV. c.</i>	c. 1.	21.	Holy Communion.
Jesus refulset omnium	<i>H-y.</i>	A. 1. 2.	6.	Epiphany.
Jesu, tuorum militum	<i>A. V.</i>	f.	6.	St. Victor.
Jubilemus cordis voce	<i>XV. c.</i>	1. 7.	17.	Holy Trinity.
Jubilemus Salvatori, Quem	<i>A. V.</i>	f. 7. 8.	25. 27.	Christmas.
Jubilemus Salvatori, Qui spem	<i>A. V.</i>	f.	18. 27.	Conv. of St. Paul.
Juste Judex Jesu Christe	<i>XII. c.</i>	2.	10.	Lent.
Laetabundi Jubilemus, Ac devote	<i>A. V.</i>	f.	18. 27.	Com. of Martyrs.
Laeta quies magni ducta	<i>XV. c.</i>	1. 2. 7.	5.	St. Benedict.
Laetare, Fuerrera, Laeto	<i>XV. c.</i>	7.	25.	Christmas.
Laetetur hodie matris ecclesiae	<i>XV. c.</i>	1. 7. 8.	25.	Transfiguration.
Laudemus omnes inclyta	<i>A. V.</i>	f. 7.	27.	St. Bartholomew.
Laudantes triumphantem Christum	<i>N. (f)</i>	1. a. 7.	14. 6*	Easter.
Laudes Christo cum canticis	<i>XIV. c.</i>	<i>Ashmole MS., 1523.</i>	6. 6*	St. Mary Magdalene.
Laudes Deo devotas	<i>N. (f)</i>	b. d. 7. 8.	3. 22. 25.	Whitsuntide.
Laudes Deo, dicat per omnia.	<i>XVI. c.</i>	1. 7.	25.	Transfiguration.
Lans erumpat ex affectu	<i>A. V.</i>	f. 1. 7.	27.	St. Michael and All Angels.
Lans sit regi gloriae	<i>XV. c.</i>	1. 7.	18.	The Sacred Wounds.
Lans Tibi Christe qui es Creator	<i>G. (f)</i>	1. 2. 3. 7.	19.	Praise to Christ.
Lignum crucis mirabile	<i>Greg. (f)</i>	b. 2. 3. 9.	21.	H. Cross.
Lucia Largitor splendide	<i>H-y.</i>	g. m. 1. 3. 4. 5. 6.	8. 13. 15.	Morning.
Lux advenit veneranda Lux.	<i>A. V.</i>	f. 1. 7.	26. 27.	Nat. of B. V. M.
Lux est ista triumphalis	<i>A. V.</i>	f.	27.	SS. Peter and Paul.
Lux est orta gentibus	<i>A. V.</i>	f. 7.	17. 25. 27.	Epiphany.
Lux illuxit dominica	<i>A. V.</i>	f. 7.	25. 27.	Easter.
Magister cum discipulis	<i>XIV. c.</i>	2.	21.	H. Communion.
Magne pater Augustine	<i>A. V.</i>	f. 1. 2. 3. 9.	27.	St. Augustine.
Magnus salutis gaudio	<i>Greg.</i>	1. 3. 9.	9.	Palm Sunday.
Magnus nobis gaudium	<i>XVI. c.</i>		25.	Epiphany.
Majestati sacrosanctae	<i>XV. c.</i>	c. 1. 7. 10.	18. 25.	Epiphany.
Maria castis oculis. Part of "Magno saluta"			b. 1. 9.	St. Mary Magdalene.
Maria sacro sancita vulnere	<i>S.</i>	b. 9. 11.	24.	St. Mary Magdalene.
Martinae celebri plaudite nomini	<i>U.</i>	1. 3. 9.	9.	St. Martina.
Martyr Dei Venantius	<i>XVII. c.</i>	1. 9.	5. 29. 29*	St. Venantius.
Martyris egregii, triumphos	<i>A. V. (f)</i>	f. 2. 7.	27.	St. Vincent.
Martyris Victoris laudes resonent christiani	<i>A. V. (f)</i>	f.	27.	St. Victor.
Matris cor virgineum			6.	Compassion B. V. M.
Matris sub almae numine			29.	Confessors.
Me receptet Sion illa	<i>(H.)</i>	c. g. 4.	13. 15.	The Heavenly City.
Meridie orandum est	<i>IX. c.</i>	a. 1.	5.	At Sext.
Mille quem stipant sollo sedentem	<i>S.</i>	9. 11.	24.	St. Michael and All Angels.
Miris modis repente. Part of "Felix per"			b. 1. 9.	5. 29.
Misus Gabriel de coelis	<i>A. V. (f)</i>	f. 1. 2. 7.	19. 22. 27.	St. Peter's Chains.
Mitis Agnus, Leo fortis	<i>XI. c.</i>	c. g. 1. 10.	15. 18. 26.	Christmas.
Molles in agnos, oen lupus	<i>XVII. c.</i>	a. b. 9. 11.	7. 24.	Easter.
Morsus angulis nos omnes in lumbis Adae	<i>XIV. c.</i>	2. 7.	21.	H. Innocents.
Mortale, caelo tolle, genus caput	<i>C.</i>	b. 9. 11.	24.	H. Communion.
Moetem ei intulit ferox. Part of "Martyris victoris"				Nat. and Conc. of B. V. M.
Mortis portis fractis, fortis	<i>A. V. (f)</i>	f.	27.	St. Victor.
Multi sunt presbyteri	<i>P. V.</i>	c. m. 9.	8. 25.	Easter.
Mundi decor, mundi forma	<i>XIV. c.</i>	14.	19.	Duty of the Clergy.
Mundo novum Jus dicere	<i>XV. c.</i>	7. 8. 9.	18.	St. Martha.
	<i>XVIII. c.</i>	e.	26.	Whitsuntide.
Nate Patri consequalls	<i>(H.)</i>	c. g. m.	13. 15.	God the Son.
Nate qui Deo Parenti	<i>S.</i>	9.	21.	Reparation to M. H. Sac.
Natus Parenti redditus	<i>S.</i>	a. 9. 11.	7.	SS. Philip and James.
Nobis Sancti Spiritus gratia sit data	<i>XIV. c.</i>	2.	5.	Whitsuntide.
Non illam crucians. Part of "Martinae"			5.	St. Martina.
Non vana dilectum gregem	<i>B. G.</i>	b. 9. 11.	24.	C. of Virgins.
Novamne das lucem Deus?			5.	Reparation to M. H. Sac.
Novi partus gaudium	<i>XIV. c.</i>	e. 14.	19.	Christmas.
Novum sidus exoritur	<i>XV. c.</i>	e. 1. 2.	25.	Transfiguration.
Noxium Christos simul introivit	<i>B.</i>	b. 9.	26.	Circumcision.
Nullis te genitor blanditis trahit		1. 9.	5.	St. Hermenegild.
Nunc novis Christus celebretur hymnis	<i>U.</i>	e.	18.	Easter.
Nunc Te fidelibus concinimus modis	<i>XVIII. c.</i>	e.	5.	Reparation to M. H. Sac.
Nuntium volbis fero de supernis	<i>Greg. (f)</i>	m. 6. 8.	6. 25.	Epiphany.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
O colenda Deitas	<i>XV. c.</i>	<i>a.</i>	21. 23.	Holy Communion.
O crucifer bone, Incusator	<i>Prud.</i>	<i>2. 4.</i>	10.	G. before Meat. (Easter.)
O crux qui sola languentes, see <i>Cruix sola</i>			21.	H. Cross.
O gens beata, coelitum	<i>XVIII. c.</i>	<i>m. 1. 4. 5. 6.</i>	6.	The Joy of the Saints.
O jam beata, que suo	<i>S.</i>	<i>a. b. 9. 11.</i>	7.	C. of H. Women.
O Jesu dulcissime, cibus salutaris	<i>XV. c.</i>	<i>2.</i>	18.	Post Communion.
O Jesu dulcissime, Jesu dilectissime	<i>A. V.</i>	<i>f. 7. 8.</i>	27.	Evening.
O Maria, stella maris, Pietate	<i>Prud.</i>	<i>1. 3.</i>	3.	B. V. M.
O Nazarene, lux Bethlehem	<i>M.</i>	<i>Sens Brev., 1726</i>	3. 25.	Monday in Lent.
O nox vel medio splendidor die	<i>XIII. c.</i>	<i>1. 2. 7.</i>	21. 23.	Christmas.
O Panis dulcissime, O Adelta	<i>S.</i>	<i>b. 2. 7.</i>	6. 24.	H. Communion.
O pulchras acies, castraque fortis	<i>XV. c.</i>	<i>n. 2.</i>	19. 26.	C. of Abbots, &c.
O quam glorificum, solum sedere	<i>XVIII. c.</i>	<i>b. 11.</i>	15.	To Christ.
O qui supernae gaudia patriae	<i>XV. c.</i>	<i>d.</i>	21. 24.	St. Vincent of Paul.
O sacerdotum veneranda jura	<i>Prud.</i>	<i>g.</i>	6.	Unbelief of Israael.
O salutaris fulgens stella maris	<i>XI. c.</i>	<i>a. 8.</i>	6.	Com. of Presbyters.
O sancta praecepta tui. Part of "Quid est"	<i>M.</i>	<i>a. b. 3. 9. 11.</i>	6. 7. 24.	Visit. of B. V. M.
O veneranda Trinitas laudanda	<i>S. B.</i>	<i>9. 11.</i>	5.	Holy Trinity.
O virgo pectus cui sacrum	<i>XIII. c.</i>	<i>1. 7.</i>	26. A*	C. of Virginia.
O vos aethere, plaudite, cives	<i>S.</i>	<i>b. 9. 11.</i>	21.	Assump. of B. V. M.
O vos unanimes Christidum chori	<i>XV. c.</i>	<i>Mos. Brev.</i>	3.	Oct. of All Saints.
Omnes gentes plaudite, Festo chorus	<i>XV. c.</i>	<i>1.</i>	18.	Ascension.
Omnia habemus in Christo*	<i>XV. c.</i>	<i>Mos. Brev.</i>	3.	Christ All in All.
Omibus manat cruor ecce venis	<i>XV. c.</i>	<i>1.</i>	18.	Decoll. of St. John Bap.
Omnipotenti Domino	<i>XV. c.</i>	<i>1.</i>	18.	St. Andrew.
Omnis fidelis gaudet	<i>XV. c.</i>	<i>1.</i>	18.	Face of Christ.
Orabo mente hominum (see p. 144, 1.)	<i>Amb.</i>	<i>J. Williams, 1838</i>	24. (1838)	Prayer.
Orbis totus Unda lotus	<i>A. V.</i>	<i>f.</i>	27.	B. V. M.
Pallidi tandem procul hinc timores			29.	St. Gabriel.
Panditur saxo tumultus remoto	<i>S. C.</i>	<i>b. 9. 11.</i>	24.	Lazarus visited by Christ.
Pangat chorus in hac die	<i>A. V.</i>	<i>f. 1. 2. 7.</i>	27.	St. James the Greater.
Pange lingua gloriosae lanceae	<i>XVIII. c.</i>	<i>1. 9.</i>	29.	The Lance.
Panis descendens coelitus	<i>XIV. c.</i>	<i>2.</i>	21.	Holy Communion.
Paraclitus Increatus	(H.)	<i>c. g. m.</i>	13. 15.	Whituntide.
Paranympbus salutat virginem	<i>A. V. (P)</i>	<i>f. 2.</i>	27.	Annunc. B. V. M.
Parendum est, cedendum est	<i>XVII. c.</i>	<i>1. 5. 6. 10.</i>	18.	Farewell to the World.
Paschall júbilo sonent praeconia	<i>XVIII. c.</i>	<i>1. 9.</i>	29.	Lance and Nails.
Pastis visceribus ciboque sumpto	<i>Prud.</i>	<i>2. 3.</i>	10. 18.	Easter. Thanks after Meat.
Paulus Sion architectus	<i>XIII. c.</i>	<i>n. 1. 2. 7. 10.</i>	18.	Conv. of St. Paul.
Pecccator intuberis. Part of "Quid est."	<i>Prud.</i>	<i>g.</i>	15.	Advent.
Per pacem ad lucem*			21.	Rest and Peace in Truth.
Per unius casum granl	<i>A. V. (P)</i>	<i>f. 7.</i>	27.	St. Quintin.
Perfusus ora lachrymis	<i>Com.</i>	<i>9.</i>	5.	St. Martin.
Pia mater plangat ecclesia	<i>A. V.</i>	<i>f.</i>	27.	St. Thomas of Canty.
Piscatores hominum (see "Viri venerabiles")			5.	Christ to His Ministers.
Plagis Magistri saucia	<i>B. G.</i>	<i>b. 9. 11.</i>	24.	St. Mary Magdalene.
Plange, Sion, muta vocem	<i>XVIII. c.</i>	<i>Paris M., 1739</i>	21.	Act of Reparation.
Plaude festivo, pia gens, honore			29.	Our Lady of Good Counsel.
Plaudite Coeli, Rideat aether.	<i>XVII. c.</i>	<i>g. m. n. 1. 4. 5. 6.</i>	8. 12. 15. 18.	Easter.
Pone luctum Magdalena	<i>XVII. c.</i>	<i>c. m. 1. 4. 5. 6. 10.</i>	8. 13. 18. 25. 9*	Easter.
Portas vestras aeternales	<i>XVI. c.</i>	<i>c. n.</i>	9.	Ascension.
Postquam hostem et inferna	<i>A. V.</i>	<i>f. n. 7. 8.</i>	18. 25. 27.	Ascension.
Postquam Puellae dies quadragesimus	<i>P.</i>		6*	Purif. of B. V. M.
Potestate, non natura	<i>A. V.</i>	<i>c. f. m. 1. 2. 7.</i>	18. 27.	Christmas.
Praeclara custos virginum	<i>XVIII. c.</i>	<i>1.</i>	5. 29.	Immaculate Conception.
Praeclara septem lumina	<i>XVIII. c.</i>	<i>9.</i>	29.	Confessors.
Praeclarum Christi militem	<i>XV. c.</i>	<i>Mos. Brev.</i>	3.	St. Matthew.
Praecursorem summi regis	<i>A. V.</i>	<i>f. 1. 7.</i>	27.	Beheading of St. John Bap.
Pressi malorum pondere			5.	St. Paul.
Prima victricis fidei corona	<i>XVIII. c.</i>	<i>e. 11.</i>	25.	Epiphany.
Procul maligni cedit spiritus	<i>S.</i>	<i>b. 9. 11.</i>	24.	St. Mary Magdalene.
Profitentes unitatem	<i>A. V.</i>	<i>f. 1. 7. 10. 12.</i>	18. 27.	Trinity Sunday.
Proles Parentis optimi	<i>Buch.</i>	<i>g. 3.</i>	15.	Morning.
Promat pia vox cantoris	<i>A. V. (P)</i>	<i>f.</i>	27.	St. Giles.
Prome casta concol cantica organa	<i>X. c.</i>	<i>Sarum M.</i>	22.	Easter.
Promissa, tellus, concipe gaudia	<i>B.</i>	<i>b. 9. 11.</i>	6. 24. 26.	Ascension.
Prope est claritudinis magnae dies	<i>XIV. c.</i>	<i>1. 7.</i>	28.	Advent.
Prunis datum admiremur	<i>A. V.</i>	<i>c. f. m. 7.</i>	8. 27.	St. Lawrence.
Puer nobis nascitur	<i>XV. c.</i>	<i>1. 2. 3.</i>	13.	Christmas.
Pulchra res lectum. Part of "Scripta sunt"	<i>Prud.</i>		13.	Martyrs.
Qua laepe tacito stella loquacibus	<i>C.</i>	<i>b. 9.</i>	4. 24. 25.	Epiphany.
Quenam lingua tibi, O lancea, debitas	<i>XIX. c.</i>	<i>Rqm. Brev.</i>	5. d* 29.	Lance and Nails.
Quaesumus ergo Deus ut sereno. Part of "Christe cunctorum"			6.	Dedication of a Church.
Quam, Christe, signasti viam	<i>S.</i>	<i>b. 9. 11.</i>	6. 24.	C. of Martyrs.
Quam dilecta tabernacula	<i>A. V.</i>	<i>c. f. m. 1. 2. 3. 7.</i>	13. 22. 26. 27.	Ded. of Church.
Quantis micas honoribus	<i>XVIII. c.</i>	<i>b.</i>	21. 24.	Com. of Presbyters.
Quem nox, quem tenebrae	<i>S.</i>	<i>b. 9. 11.</i>	6. 24.	St. John Evang.
Qui Christiano gloriantur nomine	<i>S.</i>	<i>b. 9. 11.</i>	3. 24.	St. Peter in Prison.
Qui mutare solet grandibus infima			29.	St. Vincent of Paul.
Qui nos creas solus Pater	<i>C.</i>	<i>b. 9. 11.</i>	24.	Sundays Sept. to Lent.
Qui Te Deus sub intimo	<i>S.</i>	<i>a. b. 9. 11.</i>	6. 7. 24.	C. of Just Men.
Quicumque sanus vivere			8.	St. Joseph.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
Quid est quod artum circum . . .	<i>Prud.</i>	<i>g.</i>	13. 15. 26.	Christmas.
Quid moras necitis? Domino jubente . . .	<i>C.</i>	<i>b. 9. II.</i>	24.	Nat. of St. John Baptist.
Quid, obstinata pectora . . .	<i>S.</i>	<i>a. b. 9. II.</i>	7. 24.	St. Stephen.
Quid tu, relictis urbibus [Quam pura] . . .	<i>S.</i>	<i>b. 9. II.</i>	6. 18. 24.	C. of Abbots, &c.
Quid tyranne, quid minaris . . .	<i>D.?</i>	<i>g. m. 1. 4. 5. 6. 10.</i>	15. 18.	Christian Courage.
Quidquid antiqui cecinere vates . . .	<i>XV. c.</i>	<i>9.</i>	5.	St. Benedict.
Quieti tempus adest . . .	<i>XI. c.</i>	<i>Moz. Brev.</i>	3.	Evening.
Quis dabit profunda nostro . . .			5.	Reparation to M. H. Sac.
Quis ille sylvis et penetrabilibus . . .	<i>C.</i>	<i>b. 9. II.</i>	24.	Decoll. St. John Baptist.
Quis novus, coelis, agitur triumphus . . .			29.	St. Vincent of Paul.
Quo me, Deus, amore . . .	<i>XVIII. c.</i>	<i>1.</i>	17. 21.	H. Communion.
Quodcumque in orbe. Pt. of "Felix per" . . .	<i>XI. c.</i>	<i>b. 9.</i>	5. 29.	St. Peter's Chair.
Quos pompa sæculi, quos opes . . .	<i>C.</i>	<i>Paris B. 9. II.</i>	24.	St. Joseph, Husb. of B.V.M.
Recolamus sacram coenam . . .	<i>XIV. c.</i>	<i>1. 2. 7.</i>	17. 21.	H. Communion.
Redditum luci, Domino vocante . . .	<i>S. C.</i>	<i>b. 9. II.</i>	24.	Lazarus visited by Christ.
Redeundo per gymrum . . .	<i>XIV. c.</i>	<i>1. 2. 7.</i>	19.	The Theban Legion.
Regali solio foras Iberiæ . . .	<i>U.</i>	<i>1. 3. 9.</i>	5. 29. n*	St. Hermenegild.
Regina coeli jubilans . . .	<i>XVII. c.</i>	<i>1.</i>	19.	Easter.
Regis et pontificis . . .	<i>A. V. (?)</i>	<i>f.</i>	27.	Crown of Thorns.
Regis superni nuntia . . .	<i>U.</i>	<i>1. 9.</i>	5. 29.	St. Theresa.
Regnis Paternis debitus . . .	<i>S.</i>	<i>b. 9. II.</i>	24.	SS. Phillip and James.
Reminiscens beati sanguinis . . .	<i>XVI. c.</i>	<i>Utrecht M., 1540</i>	17. 21.	Passiontide.
Resonet in laudibus . . .	<i>XIV. c.</i>	<i>1. 3. 4. 5. 6. 10.</i>	3.	Christmas.
Roma Petro gloriatur . . .	<i>A. V.</i>	<i>f. 7.</i>	27.	SS. Peter and Paul.
Rosa novum dantis odorem . . .	<i>A. V. (?)</i>	<i>f.</i>	27.	St. Stephen.
Sacram venite supplices . . .	<i>XIX. c.</i>		5.	St. Joseph Calasanctius.
Sacrata Christi tempora . . .	<i>VIII. c.</i>	<i>Moz. Brev. e. I.</i>	25.	S. after Ascension.
Sacrata libri dogmata . . .	<i>Hart.</i>	<i>1. 2. 3.</i>	10.	Before Reading the Gospel.
Saepe corde tepido et arido accedimus* . . .			21.	Perseverance.
Saepe dum Christi populus cruentis . . .	<i>XIX. c.</i>	<i>1.</i>	5. 29.	B. V. M. Help of Christns.
Salve, crux, arbor vitæ praeclara . . .	<i>A. V.</i>	<i>f. 1. 2. 7.</i>	27.	Exaltation of the Cross.
Salve crux sancta, arbor digna . . .	<i>XI. c.</i>	<i>1. 2. 7.</i>	22.	H. Cross.
Salve crux sancta, salve mundi . . .	<i>XI. c.</i>	<i>e. h. 1. 2. 9.</i>	1.	Invention of the Cross.
Salve, dies dierum gloria . . .	<i>A. V.</i>	<i>f. 7. 8.</i>	27.	Easter.
Salve, mater Salvatoris . . .	<i>A. V.</i>	<i>e. f. 1. 3. 7.</i>	27.	Nat. B. V. M.
Salve saluberrima, Tu salus infirmorum . . .	<i>XIV. c.</i>	<i>2.</i>	6. 21.	Prep. for H. Communion.
Salve, sancta caro Dei . . .	<i>XII. c.</i>	<i>1. 2.</i>	21.	Holy Communion.
Salve sancta facies nostri Redemptoris . . .	<i>XIV. c.</i>	<i>1. 2. 3. 7.</i>	6.	Face of Jesus Christ.
Salve sanguis Salvatoris . . .	<i>XV. c.</i>	<i>2.</i>	21.	Holy Communion.
Salve, suavis et formose . . .	<i>XV. c.</i>	<i>2.</i>	21.	Holy Communion.
Salve tropæum gloriae . . .	<i>B. V.</i>	<i>c. m. 1.</i>	13. 25.	Good Friday. H. Cross.
Sancti visu columbino . . .	<i>XV. c.</i>	<i>1. 7.</i>	18.	St. Augustine.
Sanctorum meritis jungat praeconia . . .	<i>XV. c.</i>	<i>d.</i>	6.	H. Innocentis.
Scripta sunt coelo duorum martyrum . . .	<i>Prud.</i>	<i>Moz. Brev.</i>	13.	SS. Emeterius & Celedonius.
Sexta passus feria . . .	<i>A. V.</i>	<i>f. n. 7.</i>	25. 27.	Easter.
Si vis Patronum quaerere . . .			5.	St. Peter.
Si vis vere gloriosi . . .	<i>XIV. c.</i>	<i>c. 1. 7.</i>	13. 18. 22. 25.	The Crown of Thorns.
Sicut chorda musicorum. Pt. of "Prunus datum" . . .	<i>A. V.</i>	<i>c. f. m. 7.</i>	8. 27.	Martyrdom of St. Lawrence
Signum novi Crux foederis . . .	<i>S.</i>	<i>e. 9. II.</i>	21.	Altar of the Cross.
Signum pretiosus, signum crucis* . . .			21.	Tree of Life.
Simplex in essentia . . .	<i>A. V.</i>	<i>c. f. 1. 7.</i>	27.	Whitsuntide.
Speciosus formâ prae natis hominum . . .	<i>XV. c.</i>	<i>1. 7.</i>	26.	Transfiguration.
Spiritus paraclitus . . .	<i>A. V. (?)</i>	<i>f.</i>	27.	Whitsuntide.
Splendor Patris et figura . . .	<i>A. V.</i>	<i>f. 1. 7.</i>	27.	Christmas.
Stupete gentes: fit Deus hostia . . .	<i>S.</i>	<i>1.</i>	4. 24.	Purification of B. V. M.
Sudore sat tuo fides . . .	<i>B. G.</i>	<i>b. 9. II.</i>	3. 24.	St. Paul.
Summis ad astra laudibus . . .	<i>XVIII. c.</i>	<i>Paris B. 9. II.</i>	29.	St. Catharine of Genoa.
Supplex sacramus canticum . . .	<i>XIX. c.</i>	<i>Milan Brev., 1530.</i>	3.	Circumcision.
Surgentes ad Te Domine . . .	<i>IX. c.</i>	<i>e. h. 1. 2. 3.</i>	6.	Midnight.
Surgit Christus cum tropæo . . .	<i>XV. c.</i>	<i>7.</i>	26.	Easter.
Tandem fluctus, tandem luctus . . .	<i>XVII. c.</i>	<i>n. 1.</i>	19.	Advent.
Te deprecante corporum . . .	<i>XVIII. c.</i>	<i>1. 9.</i>	5. 29.	St. John Cantius.
Te Joseph celebrant agmina Coelitum . . .	<i>XVII. c.</i>	<i>b. 1. 9.</i>	5. 29. n*	St. Joseph.
Te mater alma Numinis . . .	<i>XVIII. c.</i>	<i>1.</i>	5. 29.	Maternity of B. V. M.
Te principem, summo Deus . . .	<i>C.</i>	<i>a. b. 9. II.</i>	3. 6. 7. 18. 24.	Tuesday. Lauds.
Te quanta, victor funeris . . .	<i>XVIII. c.</i>	<i>e.</i>	25.	Easter.
Te sancte Jesus mens mea . . .	<i>F.</i>	<i>g.</i>	15.	Love to Christ.
Templum cordis adornemus . . .	<i>A. V.</i>	<i>f.</i>	27.	Purification of B. V. M.
Totum Deus in Te spero . . .	<i>(H.)</i>	<i>g. 4.</i>	15. 18.	Faith.
Tria dona Reges ferunt. Part of "Virgo mater." . . .	<i>A. V.</i>	<i>c. f.</i>	26. 27.	Epiphany.
Tribus signis Deo dignis . . .	<i>Hart.</i>	<i>c. g. n.</i>	15.	Epiphany.
Trinitatem reserat aquila . . .	<i>A. V. (?)</i>	<i>f. 2. 7.</i>	27.	St. John Evangelist.
Trinitatem simplicem . . .	<i>A. V. (?)</i>	<i>f.</i>	27.	Holy Trinity.
Triumphalis lux illuxit . . .	<i>A. V.</i>	<i>f. 1. 2. 7.</i>	27.	St. Vincent.
Tu es certe quem habeo . . .	<i>XIV. c.</i>	<i>2.</i>	21.	H. Communion.
Tu natale solum protege, tu bonae . . .	<i>U.</i>	<i>1. 9.</i>	5. 29.	St. Martina.
Tu, quem prae reliquis Christus amaverat . . .	<i>S.</i>	<i>b. 9. II.</i>	6. 24.	St. John Evangelist.
Tuba Syon jucundetur . . .	<i>A. V. (?)</i>	<i>f.</i>	27.	St. Margaret.
Turbam jacentem pauperum . . .			29.	St. Catharine of Genoa.
Ut nunc, ab alto, praeavia . . .			29.	St. Vincent of Paul.
Ut sol decore sidere . . .		<i>b.</i>	24.	Conception B. V. M.

First Lines.	Authors.	Latin Text.	Translations.	Use or Subject.
Vagitus Ille exordium. Part of "Quid est quod"	<i>Prud.</i>	<i>g.</i>	15.	Christmas.
Venerando praesult Remigio.	<i>A. V. (?)</i>	<i>f.</i>	27.	St. Remigius.
Veni Creator Spiritus, Spiritus recreator	<i>XVI. c.</i>	<i>c. m.</i>	8, 16.	Whitsuntide.
Veni summe Consolator	<i>A. V.</i>	<i>f.</i>	18, 26, 27.	Whitsuntide.
Veni, veni, Rex glorie	<i>IV. c.</i>	<i>a.</i>	10.	Advent.
Verbi vere substantivi	<i>A. V.</i>	<i>c. f.</i>	19, 27.	St. John Evangelist.
Verbum proflens a Patre	<i>XIV. c.</i>	<i>2.</i>	21.	H. Communion.
Virginis in gremio Nato Del Filio.	<i>XV. c.</i>	<i>1, 2, 7.</i>	17, 26.	Christmas.
Virgo, mater Salvatoris	<i>A. V.</i>	<i>f.</i>	27.	B. V. M.
Viri venerabiles sacerdotes Del	<i>Map.</i>	<i>c.</i>	5.	Ad Clerum.
Vita per quam vivo	<i>Aug.</i>	<i>g.</i>	15.	Jesus, the Life.
Vix in sepulcro conditur	<i>XVIII. c.</i>	<i>1, 9.</i>	29.	St. John Nepomucen.
Vos sancti proceres, vos superum chori.	<i>S.</i>	<i>q. 11.</i>	24.	All Saints.
Vos succensa Deo splendida lumina	<i>S.</i>	<i>b. q. 11.</i>	6, 24.	C. of Doctors.
Vox clara terris nos gravi	<i>XVIII. c.</i>	<i>a.</i>	k ^a .	Advent.

In the foregoing list the *trs.* marked *a**, *b**, *c**, &c., are as follows:—

- a**. In the *Rom. Brev. in English*, by the Marquess of Dute, 1879.
- b**. In O. Shipley's *Annus Sanctus*, 1884, by T. J. Potter.
- c**. In the *Rom. Brev. in English*, 1879.
- d**. In the same.
- e**. In the *Church Times*, Jan. 28, 1887, by W. C. Dix.
- f**. In Neale and Littledale's *Commentary on the Psalms*, vol. iii. 1874, Pa. xcvi. 12.
- g**. In Dr. Schaff's *Christ in Song*, 1869, by Dr. E. A. Washburn of New York, June 1868.
- h**. In the *Church Times*, May 28, 1886, by Dr. Littledale.
- i**. In the *Church Times*, April 2, 1886, by Dr. Littledale.
- k**. In O. Shipley's *Annus Sanctus*, by H. I. D. Ryder.
- m**. In Loflie's *Latin Year*, 1873, p. 327.
- n**. *Primer*, 1782.

We have also to note that—

- (1) The three *trs.* from St. Augustine (*Aug.*) in the foregoing list are metrical paraphrases of portions of his prose works.
- (2) Those lines which are given thus: "De ascensione Domini," are not the first lines of Latin hymns, but are Latin titles which preface English hymns in a few works. These titles are retained in this list that the origin of the hymns so prefaced may be clearly defined.
- (3) Those hymns marked *A. V. (?)* are noted by M. Leon Gautier in his 2d ed. of the *Œuvres Poétiques d'Adam de St. Victor*, 1881, as *falsely* attributed to that author.

In addition to searching this list for translations, the Index to Latin first lines should also be consulted, as numerous hymns (as known to the general reader) are either taken from longer hymns, or are altered forms of the authors' texts. The following list of recent collections of Latin Hymns and Sequences, which are not indexed on p. 656, is added here for the convenience of students:—

- 1. *Die Tropen-Prosen- und Präfatations-Gesänge des feierlichen Hochamtes im Mittelalter.* By Ad. Reiners. Luxemburg, 1884.
- 2. *Hymni et Sequentiæ . . . quæ ex libris impressis et ex codicibus manuscriptis sæculorum a ix. usque ad xvi. partim post M. Flacii Illyrici curas congressit, &c.* By Gustav Michsack. Pt. 1. Halle, 1886.
- 3. *Cantiones Bohemicae. Leiche, Lieder und Rufe des 13. 14. und 15. Jahrhunderts, &c.* By G. M. Dreves. Leipzig, 1886.
- 4. *Latèinische Hymnen des Mittelalters.* By F. W. E. Roth. Augsburg, 1887.
- 5. *Hymnarius Moissiacensis. Das Hymnar der Abtei Moissac im 10. Jahrhundert. Nach einer Handschrift der Rossiana. Im Anhang: a. Carmina scholarium Campensium. b. Cantiones Vissegradenses.* By G. M. Dreves. Leipzig, 1888.

[J. J.]

Lauda mater ecclesia. *St. Odo of Cluny.* [*St. Mary Magdalene.*] This is the companion to "Aeterni Patris Unice" (q.v.), and, like it, is found in an 11th cent. ms. in the

British Museum (Vesp. D. xii. f. 153 b), these two hymns being written in a hand of the 12th cent. It is also in a 13th cent. ms. in the Bodleian (Ashmole, 1525. f. 168 b). In the *York Brev.* of 1493 it is the hymn at Vespers on the festival of St. Mary Magdalene. The text is also in *Mone*, No. 1063; *Daniel*, i., No. 190, with further notes at iv. p. 244; Neale's *Hymni Ecclesiae*, 1851, p. 193; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and others. *Tr.* as:—

- 1. **Exalt, O Mother Church, to-day.** By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 27; in the *Appendix to the Hymnal N.*, 1862, the *Day Hours of the Church of England*, and others.
 - 2. **O Church, our Mother, speak His praise.** By J. D. Chambers, in his *Lauda Syon*, pt. ii., 1866, p. 90, and repeated in the *People's H.*, 1867.
- Another *tr.* is:—Praise, dearest Church and Mother, praise. *W. J. Blew.* 1862-66. [J. M.]

Lauda Sion Salvatorem. *St. Thomas of Aquino.* [*Holy Communion.*] This is one of the four *Sequences* which are alone retained in the revised *Roman Missal*, 1570, and later editions. It seems to have been written about 1260 for the Mass of the festival of Corpus Christi. For this festival St. Thomas, at the request of Pope Urban IV., drew up in 1263 the office in the *Roman Breviary*; and probably also that in the *Roman Missal*. In form this *Sequence* is an imitation of the "Laudes crucis attollamus" (q. v.), and consists of 9 stanzas of 6 lines, followed by 2 of 8 and then 1 of 10 lines. Among early *Missals* it is found in a French missal of the end of the 13th cent. (Add. 23935 f. 11 b), and a 14th cent. Sens (Add. 30058 f. 83 b) in the British Museum: in a *Sarum*, c. 1370 (Barlow 5, p. 256); a *Hereford*, c. 1370; a *York*, c. 1390, and a *Roman* of the end of the 13th cent. (*Liturg. Misc.* 354 f. 58 b), all now in the Bodleian: in the *St. Andrew's Missal* (printed ed. 1864, p. 213); in the *Magdeburg* of 1480, and many other German *Missals*, &c. Its use was primarily for Corpus Christi; but in the *Sarum* use st. xi., xii. ("Ecce panis angelorum") might be used during the octave. In the *York* use the complete form was used on Corpus Christi, and during the octave it was divided into three parts said on succeeding days, viz. (1) st. i.-iv.; (2) v.-viii. ("Quod in coena Christus gessit"), and (3) ix.-xii. ("Sumunt boni, sumunt mali"). It has often been used as a Processional; at the Benedic-

tion of the Blessed Sacrament (especially st. xi. xii.), and other occasions. The printed text is also in *Mone*, No. 210; *Wackernagel*, i., No. 230; *Daniel*, ii. 97. and v. 73; *Kehrein*, No. 150; *Bässler*, No. 100; *March's Lat. Hys.*, 1875, p. 165, &c. The text, with a full commentary, is given in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., 1886, pp. 77-109.

As a historical document, and an example of harmonious and easy rhythmic flow of verse combined with the most definite doctrinal teaching, this sequence is of great interest. Considered however as a hymn for present day use (especially if for use in the Reformed Churches) the case is entirely different. *Mone* characterises it as "a dogmatic didactic poem on the Holy Communion;" and *Kehrein* as a "severely dogmatic sequence." It is in fact a doctrinal treatise in rhymed verse, setting forth the theory of Transubstantiation at length and in precise detail. In stanza vii. the refusal of the cup to the laity is implied in the assertion that the whole Christ is given in either species:—

"Sub diversis speciebus,
Signis tamen et non rebus
Latent res eximiae:
Caro cibus, sanguis potus,
Manet tamen Christus totus
Sub utraque specie."

This, in Canon Oakeley's *tr.*, 1850, reads:—

"Beneath two differing species
(Signs only, not their substances)
Lie mysteries deep and rare;
His Flesh the meat, the drink his Blood,
Yet Christ entire, our heavenly food,
Beneath each kind is there."

Again in st. x. St. Thomas is very definite and emphatic in his warning:—

"Fracto decum sacramento
Ne vailles, sed memento,
Tantum esse sub fragmento,
Quantum toto tegitur.
Nulla rei fit scissura,
Signi tantum fit fractura
Qua nec status nec statura
Signati minuitur."

This is *tr.* by Canon Oakeley as:—

"Nor be thy faith confounded, though
The Sacrament be broke; for know,
The life which in the whole doth glow,
In every part remains;
The Spirit which those portions hide
No force can cleave; we but divide
The sign, the while the Signified
Nor change nor loss sustains."

The modern use which is made of the hymn in its English forms will be gathered from the translations noted below. [J. M.]

In translating this *Sequence* no difficulty has been found where the translator has held the distinct doctrine of Transubstantiation in common with St. Thomas. The difficulty has arisen when his hard and clear cut sentences have had to be modified, and his dogmatism to be toned down to fit in with convictions of a less pronounced character. The result is that the *trs.* for private devotion are usually very literal; whilst those for public worship are, either the former modified and arranged in centos, or else paraphrases which have little of the "Lauda Sion" in them but the name. The *trs.* are:—

1. *Break forth, O Sion, thy sweet Saviour sing.* By F. C. Husenbeth, in his *Missal for the Laity*, 1840. This paraphrase is extended to 24 st. of unequal length, and is very literal in its doctrinal teaching.

2. *Praise thy Saviour, Sion, praise Him.* By E. B. Pusey in his *tr.* of the *Paradise of the Christian Soul*, 1847, p. 133. This is a modified translation.

3. *Praise high the Saviour, Sion, praise.* By Canon Oakeley, in his *tr.* of the *Paradise of the Christian Soul*. London, Burns, 1850, p. 414. A literal translation.

4. *Sion, lift thy voice, and sing.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 236; and his *Hys. and Poems*, 1873, p. 124. A literal *tr.*

5. *Praise, Oh Sion, praise thy Pastor.* By J. R. Beste, in his *Church Hymns*, 1849, p. 17. A literal *tr.*

6. *Sion, thy Redeemer praising.* By A. D. Wackerbarth, in his *Lyra Ecclesiastica*, Pt. ii., 1843, p. 7. A literal *tr.* Also in O. Shipley's *Annus Sanctus*, 1884.

7. *Praise, O Sion, praise thy Pastor.* In the 1863 *Appendix to the Hymn* *Noted*, No. 218. It is based upon Wackerbarth, but indebted more especially to Caswall and Beste.

8. *Sion, praise thy Prince and Pastor.* By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55. An abbreviated and modified form.

9. *Laud, O Syon, thy Salvation.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 222. Slightly modified.

10. *Laud, O Sion, thy Salvation.* A cento in O. Shipley's *Divine Liturgy*, 1863; again, in a different form, in the *Altar Manual*, by Little-dale and Vaux, 1863, and again in the *People's H.*, 1867. This cento is mainly from Dr. Pusey's, Wackerbarth's, and Chambers's *trs.* mostly rewritten. This, slightly altered, is in the *Hymner*, 1882.

11. *Praise, O Sion, thy Salvation.* A cento in the *Hymnary*, rewritten mainly from Wackerbarth, Chambers, and the *People's H. trs.* It is given in two parts, Part ii. being "Lo, the bread which angels feedeth." Another *tr.* of st. xi., xiii. in 7's metre, is given as Pt. iii., "Earthly pilgrim, joyful see."

12. *Laud thy Saviour, Sion praise Him.* A cento in 6 st. based chiefly on J. D. Chambers, Dr. Pusey, and others in the 1870 *Appendix to the Hyl. for the Use of St. John the Evangelist*, Aberdeen.

13. *Sion, to Thy Saviour singing.* By A. R. Thompson. This is merely a paraphrase of st. i.-iv., xi., xii. The essential part of the hymn is omitted, and as a rendering of St. Thomas's *Sequence* it has no claim. The 6 sts. appeared in the American *Sunday School Times*, 1883; and again, in two parts, in *Laudes Domini*, 1884, Pt. ii. beginning, "Here the King hath spread His table."

14. *Sing forth, O Sion, sweetly sing.* By J. D. Aylward in O. Shipley's *Annus Sanctus*, 1884.

15. *Sion, praise Thy Saviour King.* By J. Wallace, in his *Hys. of the Church*, 1874. A literal translation.

Three versions from the older translators must be mentioned here:—

16. *Praise, O Syon! praise thy Saviour.* By R. Southwell, in his *Mœnix, or Certaine excellent Poems and Spiritual Hymnes*, &c., 1595.

17. *A special theme of praise is read.* A cento in 3 st. of 6 l., by Bp. Cosin, in his *Coll. of Private Devotions*, &c., 1627 (11th ed., 1838, p. 285).

18. *Rise, royal Sion, rise and sing.* By R. Crawshaw, in the 2nd ed. of his *Steps to the Temple*, &c., 1648, and again in an altered form into the Dorrington and Hicke editions of John Austin's *Devotions* (see p. 97, ll.).

From the foregoing *trs.* and centos, st. xi.

and xii., beginning, *Ecce, panis Angelorum*, are often used as a separate hymn. The following are the opening lines:—

1. See for food to pilgrims given. E. B. Pusey. (No. 2.)
2. The Bread of angels, lo, is sent. Canon Oakeley. (No. 3.)
3. Lo, upon the Altar lies. E. Caswall. (No. 4.) This is in use as *tr.* by Caswall, and also altered to "Lo, before our longing eyes," in the Dutch Reformed *Hys. of the Church*, N. Y., 1869.
4. See the bread of angels lying. J. R. Beste. (No. 5.)
5. Bread that angels eat in heaven. A. D. Wackerbarth. (No. 6.)
6. Lo, the Bread which angels feedeth. *Hymnal N.* (No. 7), and the *Hymnary*, 1872.
7. Lo, the angels' Food is given. In the *Introsits* prefixed to some eds. of *H. A. & M.*, N. D., and again in the *People's H.*, 1867. This was repeated in the *Appendix to H. A. & M.*, 1868; the *Hymnary* (with slight alterations), 1872; the *Alar Hymnal*, 1884. In *H. A. & M.*, 1875, it is claimed on behalf of "The Compilers."
8. Lo, the Bread which angels feedeth. J. D. Chambers. (No. 9.)
9. Lo the angels' food descending. A. R. Thompson. (No. 13.)
10. Behold, the Bread of angels, sent. J. D. Aylward. (No. 14.)

Although the renderings in part and in whole of the "Lauda Sion" are thus numerous, the use of any of these *trs.* in public worship is very limited. [J. J.]

Laudes Christo redempti voce modulemur supplicii. *St. Notker.* [*Easter.*] This is found in an Einsiedeln ms. of the 10th cent., 121, p. 566. It is also in the Prüm *Gradual*, written c. 1000 (Bibl. Nat. Paris Lat. 9448), and the Eichternach *Gradual* of the 11th cent. (B. N. No. 10510); in the St. Gall mss., Nos. 376, 381, of the 11th cent.; in a ms. c. 1200, in the Bodleian (*Liturg. Misc.* 340 f. 140 b); in a *Gradual* of the 11th or 12th cent. in the British Museum (Reg. 8 C xiii. f. 19), and others. The printed text is in the *Magdeburg Missal*, 1480, and other later German *Missals*; in *Daniel*, ii. p. 178, and *Kehrein*, No. 92. *Tr.* as:—

Praise to Christ with suppliant voices. By R. F. Littledale, in *Lyra Messianica*, 1864, p. 331; and again in the *People's H.*, 1867, No. 116. [J. M.]

Laudes crucis attollamus. *Adam of St. Victor.* [*Passiontide. Holy Cross.*] This *Sequence* has been generally ascribed to Adam of St. Victor, and is given by L. Gautier in his edition of Adam's *Oeuvres poetiques*, 1881, p. 224, as probably by him, and is there quoted from a Limoges *Sequentiary* of the 12th or 13th cent. (Bibl. Nat. Paris, No. 1139), and other sources. It is found in a *Gradual* apparently written in England during the 12th cent., and now in the British Museum (Reg. 2 B. iv. f. 173 b); in a ms. of the end of the 12th cent. now in the Bodleian (*Liturg. Misc.* 341 f. 51 b); while *Morel*, p. 36, cites it as in a Fischingen ms. of the 11th cent., an Einsiedeln ms. of the 12th cent., &c. In a 14th cent. *Paris Missal*, and a 14th cent. *Sens Missal* in the British Museum; as also in the *Sarum, York, Hereford, St. Andrews*, and many other *Missals* (e.g. the *Magdeburg Mis-*

sal, 1480); it is the *Sequence* for the Festival of the Invention or the Exaltation of the Cross. The printed text is also in *Daniel*, ii. p. 78; *Kehrein*, No. 60; *D. S. Wrangham*, ii. 46, and others. Dr. Neale, in his *Mediæval Hymns*, speaks of it as "perhaps the masterpiece of Adam of St. Victor"; but this is greatly to overrate it, save for its technical qualities. It is a panegyric of the cross, in which the types in the Old Testament are drawn out at length. It is quite impossible to give an adequate version of it in good English. *Tr.* as:—

Be the Cross our theme and story. By J. M. Neale, in his *Mediæval Hymns*, 1851, p. 95, in 12 st. of unequal lines. In 1864, 4 st. were given in Skinner's *Daily Service Hymn*, No. 236; and in 1882, 9 st. in the *Hymner*, as No. 134.

Other *trs.* are:—
1. To the Cross its due laudation. *D. S. Wrangham*, ii. 1881.
2. Come, let us with glad music. H. W. Lloyd, in *O. Shipley's Annus Sanctus*. 1884. [J. M.]

Laudes Salvatori voce modulemur supplicii. *St. Notker.* [*Easter.*] Among the St. Gall mss. this *Sequence* is found in No. 340 of the 10th cent.; Nos. 376, 378, 380, 381 of the 11th cent., &c. It is contained in a Bodleian ms. written c. 1000 (Bodl. 775, f. 188), as a "Sequence on the miracles of Christ and His Resurrection"; in three mss. of the 12th cent. in the British Museum (Add. 11669, f. 50; Calig. A. xiv. f. 56; Reg. 8, C. xiii. f. 14 b), &c. Also in the *Sarum, York, Hereford* and *St. Andrews Missals*, the *Magdeburg Missal* of 1480, and many others. The printed text is also in *Daniel*, ii. p. 12; *Mone*, No. 148, *Kehrein*, No. 181, &c. [J. M.]

The poem is entitled *Frigidora*, because set to a melody made up of the modes which the Greeks called Phrygian and Dorian, i.e. the first tone mixed with the third (see *Du Cange* under "*Frigidoræ*," and Dr. Neale's *Essays on Liturgiology*, p. 379). It sets forth the verity, so essential to be maintained in these days, and so tersely expressed by Dr. Liddon (*Bampton Lectures*, p. 243), "The miraculous is inextricably interwoven with the whole life of Christ." No wonder then that it was adopted in all the three English *Missals*—on the Sunday after Easter in the *Sarum* and the *Hereford*, and on the Monday in Easter Week in the *York*. Bishop Andrews, commenting on the words of Isaiah, "Unto us a child is born; unto us a Son is given," and expounding them according to a decree of the Fathers of the Council of Seville, that "the Child imparts His human, the Son His divine power," adds words accurately illustrative of this hymn:—

"All along His life you shall see these two. At His birth, a cratch for the Child, a star for the Son; a company of shepherds viewing the Child, a choir of angels celebrating the Son. In His life; hungry Himself, to show the nature of the Child; yet feeding five thousand to show the power of the Son. At His death; dying on the cross, as the Child of Adam; at the same time disposing of Paradise, as the Son of God" (2nd Sermon on the Nativity). The *Sequence* is *tr.* as:—

Praise to our Lord and Saviour dear. By Deau Plumptre, made for and first pub. in the *Hymnary*, 1872, No. 272, in two parts, Pt. ii. beginning, "So wrought He all His Father's will."

Another *tr.* is:—
Let us with lowly voice. C. B. Pearson, in the *Sarum*

Missal in English, 1869, and his *Sequences from the Sarum Missal*, 1871. [Wm. C.]

Laudibus civis resonant canoris. [*St. Benedict.*] In the *Psalmista Monasticum*, Venice, 1583, f. 232b, this is the hymn for the First Vespers of St. Benedict. It is also referred to in a *Benedictine Breviary* pub. at Venice in 1524; and is in a 15th cent. m.s. at St. Gall (No. 440). *Daniel*, iv. 329, gives the text from a *Cistercian Brev.* without mentioning the date of the ed. he used. *Tr.* as:—

Through the long nave and full resounding aisles. By E. Caswall, in his *Masque of Mary*, 1858, p. 333, and again in his *Hys. & Poems*, 1873, p. 199. It is given in a few Roman Catholic hymn-books for Missions and Schools. [J. M.]

Laurenti, Laurentius, s. of Herr Lorenz, or Laurenti, a burgher of Husum, in Schleswig, was b. at Husum, June 8, 1660. He entered the University of Rostock in 1681, and after a year and a half spent there, went to Kiel to study music. In 1684 he was appointed cantor and director of the music at the cathedral church at Bremen. He d. at Bremen, May 29, 1722 (Koch, iv. 281; Rotermund's continuation of Jöcher's *Gelährten-Lexicon*, iii. 1405 &c.). Laurenti was one of the best hymn-writers of the Pietistic school. His hymns are founded on the Gospels for Sundays and Festivals, and they draw out the bearing on the Christian life of the leading thoughts therein contained. They are of noble simplicity; are Scriptural, fervent, and often of genuine poetical worth. In Freylinghausen's *G. B.*, 1704 and 1714, no less than 34 are included, and many of these, with others by him, are still in extensive German use. They appeared in his:—

Evangelia Melodica, das ist: Geistliche Lieder, und Lobgesänge, nach dem Sinn der ordentlichen Sonn- und Fest-tages Evangelien, &c. Bremen, 1700 [Royal Library, Berlin], with 148 hymns on the Gospels, and two others.

Of his hymns those which have passed into English are:—

i. **Du wesentliches Wort.** *Christmas.* Founded on St. John i. 1-12. In his *Evangelia Melodica*, 1700, p. 30, in 8 st. of 8 l., entitled, "For the Third Day of Christmas." Included in Freylinghausen's *G. B.*, 1704, No. 20; and, recently, as No. 88, in the Berlin *G. L. S.*, 1863. The *trs.* in C. U. are:—

1. **O Thou essential Word, Who from.** A good *tr.*, omitting st. iii., v., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 15 (2nd ed., 1856, considerably altered); and repeated, abridged, in Flett's *Coll.*, Paisley, 1871. Varying centos, beginning with st. i., l. 5, altered to "O Saviour of our race," are found in America, as in Boardman's *Sel.*, Philadelphia, 1861; the Pennsylvania *Luth. Ch. Bk.*, 1868; and the Dutch Ref. *Hys. of the Church*, 1869.

2. **O Thou essential Word, Who wast.** By Miss Winkworth, in her *C. B. for England*, 1863, No. 54. This is her 1856 version (as above) rewritten to the original metre. Repeated, in full, in Dr. Thomas's *Augustine H. Bk.*, 1866, and the Ohio *Luth. Hyl.*, 1880; and, abridged, in the Eng. Presb. *P.s. & Hys.*, 1867, and *Laudes Domini*, N. Y., 1884.

ii. **Ermuntert euch, ihr Frommen.** *Second Advent.* This is his finest hymn. In his *Evangelia Melodica*, 1700, p. 353, in 10 st. of 8 l., entitled, "For the 27th S. after Trinity." It is founded on St.

Matt. xxv. 1-13; and unites the imagery of the parable of the Ten Virgins with that of Rev. xx., xxi. Included, as No. 578, in Freylinghausen's *G. B.*, 1704; and, recently, as No. 1519, in the Berlin *G. L. S.*, ed. 1863. The *tr.* in C. U. is:—

Rejoice, all ye believers. By Mrs. Findlater, in *H. L. L.*, 1st Ser., 1854, p. 61 (1884, p. 62), a good *tr.* of st. i.-iii., vii., viii., x. In full, but altered to the original metre, in Schaff's *Christ in Song*, 1869 and 1870. This version is found in a large number of English and American hymnals, under the following forms:—

(1) **Rejoice, all ye believers** (st. i.). Varying centos are found in *Mercer*, 1864, *Hyl. Comp.*, 1876, &c.; and in America in Hatfield's *Church H. Bk.*, 1872, *Evang. Hymnal*, N. Y., 1880, and others.

(2) **Rejoice, rejoice, believers** (st. i. alt.). Varying centos are given in Alford's *Year of Praise*, 1867, English Presb. *P.s. & Hys.*, 1867, and in America in the *Epic. Hymnal*, 1871; *Hys. & Songs of Praise*, 1874; *Bapt. H. Bk.*, 1871; *Laudes Domini*, 1884; and others.

(3) **Rise up, all ye believers** (st. i. alt.). In J. A. Johnston's *English Hyl.*, 1866, and Kennedy, 1863.

(4) **Awake! rise up, ye faithful** (st. i. alt.). In the *New Zealand Hymnal*, 1872.

(5) **Ye saints, who here in patience** (st. vii.). In W. Stone's *Suppl. Hymnal*, 1873, and H. L. Hastings's *Songs of Pilgrimage*, 1886.

Other *trs.* are: (1) "Prepare your lamps, stand ready," by P. H. Moller of st. ii., as No. 857 in the *Moravian H. Bk.*, 1789 (1886, No. 1282). (2) "Awaken, O chosen and faithful," by Mrs. Bevan, 1858, p. 30.

iii. **Fliesset ihr Augen, fließet von Thränen.** *Passiontide.* In his *Evangelia Melodica*, 1700, p. 94, in 12 st. of 8 l., entitled, "For Sunday Esto mihi" [*Quinquagesima*], and founded on St. Luke xviii. 31-43. Included in Freylinghausen's *G. B.*, 1704, No. 82, the Berlin *G. L. S.*, ed. 1803, No. 228, &c. The *tr.* in C. U. is:—

Flow my tears, flow still faster. By Mrs. Findlater, in *H. L. L.*, 2nd Ser., 1855, p. 48 (1884, p. 107), of st. i., iv., vi., viii.-xii. Repeated, omitting st. viii., ix., xii., altered, and beginning, "Flow my contrite tears, flow faster," in the Amer. Epis. *Hys. for Ch. and Home*, 1860.

Another *tr.* is: "Weep, mine eyes, with tears o'er-flowing," by Miss Manington, 1863, p. 56.

The following hymns are not so well known in their translated forms:—

iv. **Jesu, was hat dich getrieben.** *Advent.* On Christ's journey to Jerusalem. 1700, p. 1, in 8 st., entitled, "For the 1st S. in Advent," and founded on St. Matt. xxi. 1-10. In the Berlin *G. L. S.*, ed. 1863, No. 244. *Tr.* as: "Jesus! what was that which drew Thee," by Mrs. Findlater in *H. L. L.*, 1855, p. 31.

v. **Wach auf, mein Herz, die Nacht ist hin.** *Easter;* or, *Sunday Morning.* 1700, p. 138, in 10 st., entitled, "On the 1st day of Easter." Founded on St. Mark xvi. 1-8, and Eph. v. 14. In the *Unv. L. S.*, 1861, No. 484. The *trs.* are: (1) "Rouse up, my heart! the Night is o'er," by H. J. Buckoll, 1842, p. 3. (2) "Wake up, my heart, the night has flown," by Miss Manington, 1863, p. 68.

vi. **Wer im Herzen will erfahren.** *Epiphany.* 1700, p. 48, in 12 st. of 6 l., entitled, "For the day of the Epiphany of Christ, or Festival of the Three Holy Kings," and founded on St. Matt. ii. 1-12. Repeated in Freylinghausen's *G. B.*, 1704, No. 71 in full. In Bunsen's *Versuch*, 1832, No. 655 (1881, No. 62), st. i.-iii., xi., are given. *Tr.* as: "Is thy heart athirst to know." A good *tr.* from Bunsen by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1855, p. 22, and her *C. B. for England*, 1863, No. 39. [J. M.]

Laus devota mente. [*Common of Evangelists.*] This *Sequence* is found in a *Sarum Missal*, c. 1370, in the Bodleian (Barlow 5, page 418); in a late 13th cent. *Gradual* in the British Museum (Add. 12194, f. 139); and is in the reprints of the *Sarum, Hereford* and *St. Andrews Missals*. In the *Sarum* and *Hereford* it is the *Sequence* in the Mass of the

Common of an Evangelist. In a ms. of the beginning of the 14th cent. in the Bodleian (*Junius* 121), it is ascribed to Gervasius of Chichester, who fl. 1160. Tr. as:—

1. *Wake hearts devout whom love inspires.* A tr. of st. i.—iii., viii., ix., by Mrs. H. M. Chester, made for and first pub. in the *Hymnary*, 1872, No. 394, and signed "H. M. C."

2. *Praise the true heart's offer.* By J. M. Neale, in the *St. Margaret's Hymnal*, 1875, the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882.

Another tr. is:—

To Christ your voices raise. C. B. Pearson, in the *Sarum Missal in English*, 1868, and his *Sequences from the Sarum Missal*, 1871. [Wm. C.]

Lavater, Johann Caspar, s. of Johann Heinrich Lavater, physician in Zürich, was b. at Zürich, Nov. 15, 1741. He entered the Academic Gymnasium at Zürich in 1758, and in the end of 1759 began his studies in its theological department. After completing his course he was ordained in the spring of 1762, but did not undertake any regular clerical work till April 1769, when he was appointed diaconus of the Orphanage church at Zürich, where he became pastor in 1775. In July 1778 he was appointed diaconus of St. Peter's church, and in Dec. 1786 pastor there. When, during the Revolutionary period, the French laid the Swiss Cantons under contribution, and then in April 1799 deported ten of the principal citizens of Zürich, Lavater felt compelled to protest in the pulpit and in print. Consequently while on a visit to Baden, near Zürich, he was seized by French dragoons, May 14, 1799, and taken to Basel, but was allowed to return to Zürich, Aug. 16, 1799. When on Sept. 25, 1799, the French under Masséna entered Zürich, Lavater was treacherously shot through the body by a French grenadier, who had just before thanked him for his charity, and from this wound he never entirely recovered. He resigned his charge in January 1800, and d. at Zürich, Jan. 2, 1801. (*Koch*, vi. 499; *Allg. Deutsche Biog.*, xvii. 783, &c.)

Lavater was one of the most celebrated and influential literary characters of his time; a most popular and striking preacher; and a lovable, genuine, frank-hearted man, who was the object of an almost incredible veneration. His devotional writings (*Aussichten in die Ewigkeit*, 4 vols., Zürich, 1768–78, &c.), and his works on Physiognomy (*Von der Physiognomie*, Leipzig, 1772; *Physiognomische Fragmente*, 4 vols., Leipzig and Winterthur, 1775–78), were eagerly read and admired all over Europe, but were very soon forgotten. He was no theologian, and his warm heart and fertile imagination led him into many untenable positions. His works on Physiognomy are without order or philosophical principles of connection, and their permanent interest is mainly in the very numerous and often well-executed engravings. Of his poems the *Schweizerlieder* (Bern, 1767, 4th enlarged ed., 1775), are the utterances of a true patriot, and are the most natural and popular of his productions. His Epic poems ((1) *Jesus Messias, oder die Zukunft des Herrn*, N.D., Zürich, 1780, a poetical version of the Apocalypse; (2) *Jesus Messias, oder die Evangelien und Apostelgeschichte in Gesängen*, 4 vols., Winterthur, 1783–86. (3) *Joseph von Arimathea*, Hamburg, 1794) have little abiding value.

As a hymn-writer Lavater was in his day most popular. His hymns are well adapted for private or family use. Many of them are simple, fresh, and popular in style, and evangelical, earnest and devout in substance. But for church use he is too verbose, prolix, and rhetorical. Of his hymns (some 700) a considerable number survive in German collections compiled before 1850, e.g. the Berlin *G. L. S.*, ed. 1840, has 13; the Württemberg *G. B.*, 1842, has 15; the Hamburg *G. B.*, 1842, has 23, &c.

But in the more recent collections almost all have disappeared, e.g., the new hymn-book for the Kingdom of Saxony, 1883, has not a single one. The most important appeared principally in the following works:—(1) *Punfzig Christlicher Lieder*, Zürich, 1771. (2) *Lieder zum Gebrauche des Waysehenhauses zu Zürich*, Zürich, 1772. (3) *Christliche Lieder der Vaterländischen Jugend, besonders auf der Landschaft, gewidmet*, Zürich, 1774. (4) *Zweytes Punfzig Christlicher Lieder*, Zürich, 1776. (5) *Christliche Lieder . . . Zweytes Hundert*, Zürich, 1780. (6) *Sechzig Lieder nach dem Zürcherischen Catechismus*, Zürich, 1780. [Nos. 1–6 in the Royal Library, Berlin, and 3–6 in the Brit. Mus.]

Those of his hymns which have passed into English include:—

i. *O du, der einst im Grabe lag.* *Sunday.* In his *Lieder*, &c., 1772, No. 7, in 9 st. of 4 l., entitled "Sunday Hymn." Included in the Zürich *G. B.*, 1787 and 1853; Bunsen's *Versuch*, 1833, No. 6, &c. The tr. in C. U. is:—

O Thou, once laid within the grave. A good tr., omitting st. iii., vii., viii., by H. J. Buckoll, in his *Hys. from the German*, 1842, p. 9. Repeated, abridged, in the Dalston Hospital *H. Bk.*, 1848, and the Rugby School *H. Bk.*, 1850 and 1876.

Another tr. is: "O Thou who in the grave once lay," by R. Massie, in the *British Herald*, June, 1865.

ii. *O Jesus Christus, wach in mir.* *Sanctification.* His finest hymn. Founded on St. John iii. 30. 1st pub. in his *Christliche Lieder*, 1780, No. 85, in 10 st. of 4 l., marked as "On New Year's Day, 1780," and with the motto "Christ must increase, but I must decrease." In Knapp's *Ev. L. S.*, 1837, No. 1644. The tr. in C. U. is:—

O Jesus Christ, grow Thou in me. A good and full tr. in the *British Messenger* for Nov. 1, 1860. In Schaff's *Christ in Song*, 1870, p. 108, it is marked as tr. by Mrs. E. L. Smith, the statement that this was its first appearance being an error. If the tr. is really by her, it must have appeared in some American publication prior to Nov. 1860. It has passed, in varying centos, into the *Baptist Hyl.*, 1879, Snapp's *Songs of G. & G.*, 1872, *Suppl.* of 1874 to the *N. Cong.*, and others: also in *Hys. & Songs of Praise*, N. Y., 1874, *Christian Hyl.*, Adelaide, 1872, &c.

iii. *O süsseter der Namen all.* *Name of Jesus, or, New Year.* 1st pub. in his *Sechzig Lieder*, 1780, No. 25, in 4 st. of 7 l., as the second hymn on "Jesus Christ, the only begotten Son of God, our Lord. Second article of the Christian Faith." It is appointed for the 10th Sunday, and for the 39th and 40th questions of the Zürich Catechism. In the Berg Mark *G. B.*, 1835, No. 319; and included in a number of the German Roman Catholic *H. Bks.*, as those for St. Gall, 1863, Rottenburg, 1865, and others. The tr. in C. U. is:—

O Name, than every name more dear. A good tr. of st. i., iii., iv., by A. T. Russell, in his *Ps. & Hys.*, 1851, No. 68. Repeated in Maurice's *Choral H. Bk.*, 1861, *Meth. New Connexion H. Bk.*, 1863, *New Zealand Hyl.*, 1872, &c.

iv. *Vereinigt zum Gebete war.* *Whitsuntide.* 1st pub. in his *Christliche Lieder*, 1774, No. 23, in 15 st. of 4 l. The form tr. into English is that in Bunsen's *Versuch*, 1833, No. 225, which begins, "O Geist des Herrn! nur deine Kraft," and consists of st. x. ll. 3, 4; xi. ll. 1, 2; xii.—xv. The tr. is:—

O Holy Ghost! Thy heavenly dew. A good tr. from Bunsen, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 43, and the Gilman-Schaff *Lb. of Rel. Poetry*, ed. 1883, p. 814. Slightly altered in *Lyr. Messianica*, 1864, p. 386,

and thence in Alford's *Year of Praise*, 1867. Again slightly altered in Miss Cox's *Hys. from the German*, 1864, p. 67, and thence in J. L. Porter's *Coll.*, 1876.

Another tr. is: "Blest Spirit, by whose heavenly dew," by Lady E. Fortescue, 1843, p. 10.

The following are not in English C. U. :—

v. *Ach! nach deiner Gnade schmachtet. Cross and Consolation. Zweytes Funfzig*, 1776, No. 8, in 8 st., entitled "The Conflict of Prayer in hours of darkness." The trs. are: (1) "As the hart for water panteth, So my soul," by R. Massie, in the *British Herald*, March 1865, p. 40. (2) "Lord for Thee my soul is thirsting," by R. Massie, in the *Day of Rest*, 1877, vol. vii, p. 58.

vi. *Auf dich, mein Vater, will ich trauen. Cross and Consolation. Christliche Lieder*, 1774, No. 4, in 8 st., entitled "Encouragement to trust upon God." The trs. are: (1) "On Thee will I depend, my Father," by R. Massie, in the *British Herald*, May, 1865, p. 66. (2) "On Thee I build, O heavenly Father," by R. Massie, in the *Day of Rest*, 1876, vol. viii, p. 378.

vii. *Von dir, o Vater, nimmt mein Herz. Cross and Consolation. Funfzig Christlicher Lieder*, 1771, No. 33, in 15 st., entitled "Encouragement to Patience." Fr. as, "Father in from Thee my grateful heart," by Miss Knight, in her *Trs. from the German in Prose and Verse*, 1812, p. 89.

Besides the above a considerable number of pieces by Lavater have been tr. by Miss Henrietta J. Fry, in her *Pastor's Legacy*, 1842 (which consists entirely of trs. from Lavater); in her *Hys. of the Reformation*, 1845; and in her *Echoes of Eternity*, 1859. [J. M.]

Lawson, John, was b. at Trowbridge, Wiltshire, July 24, 1787. He was articled to a wood-engraver in London; but believing that his knowledge of various manual arts might make him useful in the foreign mission field, he offered himself to the Baptist Missionary Society, and was sent to India. He arrived at Serampore in 1812, and soon rendered good service by showing how to reduce the types for printing used in the Eastern languages. He subsequently became pastor of a Baptist Church in Calcutta, devoting also much time to the work of education. He d. Oct. 22, 1825. Mr. Lawson was an accomplished naturalist and a good musician, but his favourite recreation was the composition of poetry. *Orient Harping, Roland*, and other poems were published by him between the years 1820 and 1825. Two of his hymns were printed in the *Baptist New Selection*, 1828:—

1. Father of mercies, condescend. *Prayer for a Missionary.*

2. Fountain of truth and grace and power. *Prayer for the Jews.*

The following are in the *Comprehensive Rippon*, 1844:—

3. While in the howling shades of death. *Missions.*

4. Europe, speak the mighty name. *Universal Zoology.* [W. R. S.]

Lead, kindly Light, amid the encircling gloom. *Card. J. H. Newman.* [Evening. *Divine Guidance Desired.*] This exquisite lyric has been the cause of much controversy, arising from the facts that, first, the statement has been made that it was the passionate outpouring of the author's soul when perplexed with doubt as to his duty with regard to entering the Roman Communion or no; and the second, that the closing lines—

"And with the morn those angel faces smile,
Which I have loved long since and lost awhile,"

through their ambiguity, have led to several ingenious interpretations, some of which appeared in *Notes and Queries* in 1880. The answer to each of these statements must be given, as far as possible, in Cardinal Newman's own words.

i. Cardinal Newman, in his *Apologia Pro Vita Sua*, 1864, pp. 94-100, sets forth his attitude at the time this lyric was written, both towards the Church of England and the Church of Rome, in a most careful and elaborate manner. His statements, in a condensed form, but in his own words, are:—

"While I was engaged in writing my work on the Arians [1832], great events were happening at home and abroad, which brought out into form and passionate expression the various beliefs which had so gradually been winning their way into my mind. Shortly before, there had been a Revolution in France; the Bourbons had been dethroned; and I believed that it was unchristian for nations to cast off their governors, and, much more, sovereigns who had the divine right of inheritance. Again, the great Reform Agitation was going on around me as I wrote. The Whigs had come into power; Lord Grey had told the Bishops to set their house in order, and some of the Prelates had been insulted and threatened in the streets of London. The vital question was how were we to keep the Church from being liberalized? there was such apathy on the subject in some quarters, such imbecile alarm in others; the true principles of Churchmanship seemed so radically decayed, and there were such distractions in the Councils of the Clergy With the Establishment thus divided and threatened, thus ignorant of its true strength, I compared that fresh vigorous power of which I was reading in the first centuries I said to myself, 'Look on this picture and on that'; I felt affection for my own Church, but not tenderness; I felt dismay at her prospects, anger and scorn at her do-nothing perplexity. I thought that if Liberalism once got a footing within her, it was sure of the victory in the event. I saw that Reformation principles were powerless to rescue her. As to leaving her, the thought never crossed my imagination; still I ever kept before me that there was something greater than the Established Church, and that that was the Church Catholic and Apostolic, set up from the beginning, of which she was but the local presence and organ. She was nothing, unless she was this. She must be dealt with strongly, or she would be lost. There was need of a second Reformation.

"At this time I was disengaged from College duties, and my health had suffered from the labours involved in the composition of my volume I was easily persuaded to join Hurrell Froude and his father, who were going to the south of Europe for the health of the former. We set out in December, 1832. It was during this expedition that my verses which are in the *Lyra Apostolica* were written; a few indeed before it; but not more than one or two of them after it. . . . The strangeness of foreign life threw me back into myself; I found pleasure in historical sites and beautiful scenes, not in men and manners. We kept clear of Catholics throughout our tour I saw nothing but what was external; of the hidden life of Catholics I knew nothing. I was still driven back into myself, and felt my isolation. England was in my thoughts solely, and the news from England came rarely and imperfectly. The Bill for the Suppression of the Irish Sees was in progress, and filled my mind. I had fierce thoughts against the Liberals. It was the success of the Liberal cause which fretted me inwardly. I became fierce against its instruments and its manifestations Especially when I was left to myself, the thought came upon me that deliverance is wrought, not by the many but by the few, not by bodies but by persons. . . . I began to think I had a mission. . . . When we took leave of Monsignore Wiseman, he had courteously expressed a wish that we might make a second visit to Rome: I said with great gravity, 'We have a work to do in England.' I went down at once to Sicily, and the presentiment grew stronger. I struck into the middle of the island, and fell ill of a fever at Leonforte. My servant thought that I was dying, and begged for my last directions. I gave them, as he wished; but I said 'I shall not die.' I repeated, 'I shall not die, for I have not sinned against light, I have not sinned against light.' I never have been able to make out at all what I meant. I got to Castro-Giovanni, and was laid up there for nearly three weeks. Towards the end of May I set off for Palermo,

taking three days for the journey. Before starting from my inn in the morning of May 26th or 27th, I sat down on my bed, and began to sob bitterly. My servant, who acted as my nurse, asked what ailed me. I could only answer, 'I have a work to do in England.' I was aching to get home; yet for want of a vessel I was kept at Palermo for three weeks. I began to visit the Churches, and they calmed my impatience, though I did not attend any services. I knew nothing of the Presence of the Blessed Sacrament then. At last I got off in an orange boat bound for Marseilles. We were becalmed a whole week in the Straits of Bonifacio. Then it was that I wrote the lines 'Lead, kindly light' [June 16, 1833], which have since become well known. I was writing verses the whole time of my passage. At length I got to Marseilles, and set off for England. The fatigue of travelling was too much for me, and I was laid up for several days at Lyons. At last I got off again and did not stop night or day till I reached England, and my mother's house. My brother had arrived from Persia only a few hours before. This was Tuesday. The following Sunday, July 14th, Mr. Keble preached the Assize Sermon in the University Pulpit. It was published under the title of 'National Apostasy.' I have ever considered and kept the day as the start of the religious movement of 1833."

In writing of further changes of thought which he underwent during the succeeding six years, Cardinal Newman says, *Apologia*, p. 214:—

"Now to trace the succession of thoughts, and the conclusions, and the consequent innovations on my previous belief, and the general conduct, to which I was led, upon this sudden visitation [stated on the previous page]. And first, I will say, whatever comes of saying it, for I leave inferences to others, that for years I must have had something of an habitual notion, though it was latent, and had never led me to distrust my own convictions, that my mind had not found its ultimate rest, and that in some sense or other I was on journey. During the same passage across the Mediterranean in which I wrote 'Lead, kindly light,' I also wrote verses, which are found in the *Lyra* under the head of 'Providences,' beginning, 'When I look back.' This was in 1833; and, since I have begun this narrative, I have found a memorandum under the date of September 7, 1829, in which I speak of myself, as 'now in my room in Oriel College, slowly advancing, &c., and led on by God's hand blindly, not knowing whither He is taking me.'"

This, then, is the author's account of the state of his personal feeling, and the circumstances which surrounded him at the time that he wrote what must be regarded as one of the finest lyrics of the nineteenth century. Angry at the state of disunion and supineness in the Church he still loved and in which he still believed; confident that he had "a mission," "a work to do in England;" passionately longing for home and the converse of friends; sick in body to prostration, and, as some around him feared, even unto death; feeling that he should not die but live, and that he must work, but knowing not what that work was to be, how it was to be done, or to what it might tend, he breathed forth the impassioned and pathetic prayer, one of the birth-pangs, it might be called, of the Oxford movement of 1833:—

"Lead, Kindly Light, amid the encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet; I do not ask to see
The distant scene; one step enough for me.
I was not ever thus, nor prayed that Thou
Shouldst lead me on;
I loved to choose and see my path; but now
Lead Thou me on.
I loved the gaiety day, and, spite of fears,
Pride ruled my will: remember not past years.
So long Thy power hath blest me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile."

ii. The ambiguity of the two closing lines has caused much speculation and controversy. Summarised, the principal interpretations are:—

1. The troubled and hesitating spirit finds itself "amid encircling gloom"; "the night is dark"; and the soul has lost awhile the "angel faces," not only of Fancy and Hope and Youthful Confidence, but of those divine forms of faith and assurance, which it had "loved long since," which had accompanied the believer during the early fervour of his belief.—*Notes and Queries*, April 3, 1880.

2. A second interpretation is that "those angel faces" are the faces of the ministering spirits, "sent forth to minister to them who shall be heirs of salvation."

3. A third interpretation is that these lines are expressive of the Christian's hope of being re-united on the resurrection morn with those loved and lost by death on earth. (*N. & Q.*, April 3, 1880.) This application of the lines is set forth in a window of one of the churches of Clevedon. An angel is represented as soaring upwards, bearing away from earth two infants in his arms, and these two lines are quoted underneath.—*N. & Q.*, 6th S. II., Aug. 7, 1880, p. 118.

4. A fourth interpretation is, "When all the absorbing business, and care and pleasures of life are beginning to weary us, when the world is losing something of its hold on us, and we once more catch glimpses as it were of that other life which most of us here at some time dreamed, and perhaps, though all too feebly, striven for, then the better soul wakes from its slumbers; the night is gone, "And with the morn those angel faces smile," &c.—*N. & Q.*, 6th S. I., May 8, 1880, p. 385.

5. Another explanation is suggested in the question, "Do these lines refer to the more intimate communion of infants with the unseen world of spirits which was lost in later years?"—*N. & Q.*, 6th S. I., June 12, 1880, p. 480.

To all which, and to all other interpretations that have been made or may be made, Cardinal Newman gives answer in a letter to Dr. Greenhill, printed in the *Guardian*, Feb. 25, 1880, p. 257, and repeated in *N. & Q.*, 6th S. I., March 20, 1880, p. 232.

"The Oratory, January 18, 1879.

"My dear Dr. Greenhill.—You flatter me by your questions; but I think it was Keble who, when asked it in his own case, answered that poets were not bound to be critics, or to give a sense to what they had written, and though I am not like him, a poet, at least I may plead that I am not bound to remember my own meaning, whatever it was, at the end of almost fifty years. Anyhow there must be a statute of limitation for writers of verse, or it would be quite tyranny if in an art, which is the expression, not of truth, but of imagination and sentiment, one were obliged to be ready for examination on the transient states of mind which came upon one when home sick, or sea sick, or in any other way sensitive, or excited.

"Yours most truly, JOHN H. NEWMAN."

We may add that in thus forgetting the meaning of a passage written so long before, the author is not alone. Coleridge, Goethe, and other poets have confessed to the same infirmity.

iii. The history of the publication of this lyric is very simple, the only noticeable feature being the changes in the motto which may be taken as setting forth the meaning Cardinal Newman attached to it at various periods in his history. It was first pub. in the *British Magazine*, March, 1834, with the motto "Faith-Heavenly Leadings;" again in *Lyra Apostolica*, 1836, p. 28, the motto reading, "Unto the godly there ariseth up light in the darkness"; and again in the author's *Occasional Verses*, 1868, the motto being "The Pillar of the Cloud."

iv. Alterations in, and additions to, the text are not numerous. Bishop Bickersteth's additional stanza reads in the *Hy. Comp.*:—

"Meantime along the narrow rugged path,
Thyself hast trod,
Lead, Saviour, lead me home in Child-like faith
Home to my God,
To rest for ever after earthly strife
In the calm light of everlasting life."

To this stanza Bishop Bickersteth has added this explanation in his *Notes* of 1876:—

"The last verse, which is founded on the Collect for St. John the Evangelist's day, and which it is hoped will be found in unison with those that precede it, was added by the Editor from a sense of need and from a deep conviction that the heart of the belated pilgrim can only find rest in the Light of Light."

Alterations of the text are few. In Dr. Bonar's *Bible H. Bk.*, 1845, No. 116, it begins, "Lead, Saviour, lead, amid the encircling gloom"; and "the garish day," is changed to "the glare of day." Two or three books have also adopted this reading. In the *Hys. for Church and Home, Compiled by Members of the Protestant Episcopal Church*, Philadelphia, 1860, it begins, "Send, Lord. Thy light amid th' encircling gloom." "I loved the garish day," reads, "I loved day's dazzling light"; and st. iii. ll. 1-4:—

"So long Thy power hath bless'd me, surely still
Thou'll lead me on
Through dreary hours, through pain and sorrow, till
The night is gone."

In the Unitarian *Hys. of the Spirit*, Boston, U. S. A., 1864, the original first line is restored; "day's dazzling light" is retained; and the lines above are repeated with "dreary hours" changed to dreary doubts." Another alteration is "Send kindly light," &c. (H. W. Beecher's *Plymouth Coll.*, 1855). The weakness of all these amendments is the surest safeguard against their general adoption.

The hymn has been rendered into several languages. The Latin versions are:—"O Lux benigna duce," by the Rev. H. M. Macgill, 1876; and "O Lux alma, bono protinus auspice," by the Rev. Jackson Mason, and "Alma Lux, inter media tenebras," by "C. G. G.," both in the *Guardian* of Jan. 3, 1893. [J. J.]

Lead us, Heavenly Father, lead us. *J. Edmeston.* [*Holy Trinity—Invocation of.*] Appeared in his *Sacred Lyrics, set two*, 1821, in 3 st. of 7 l., and entitled "Hymn, Written for the Children of the London Orphan Asylum (Air Lewes)." In 1858 it was included in the *Bep. Ps. & Hys.*, No. 564, and from that date it has grown gradually into favour until it has attained to a foremost place amongst modern hymns in all English-speaking countries. It is generally given in a correct and complete form as in *Thring's Coll.*, 1882. It has been rendered into several languages, including Latin. The Rev. R. Bingham, in his *Hymno. Christ. Lat.*, 1871, has tr. it as "Duc nos, Genitor Coelestis." [J. J.]

Leader of faithful souls, and Guide. *C. Wesley.* [*The Christian Race.*] Appeared in *Hys. for those that Seek, and those that Have Redemption*, 1747, No. 41, in 8 st. of 6 l., and entitled "The Traveller" (*P. Works*, 1868-72, vol. iv. p. 262). In 1776, Toplady included 7 st. in his *Psalms & Hys.* as No. 269, and from thence it passed into various collections of the Church of England, including Bickersteth's *Christian Psalmody*, 1833, and others. As found in the *Wes. H. Bk.*, 1780, No. 69, and later editions, and in the collections of

other Methodist bodies, st. v. and vii. are omitted. Its American use is great. [J. J.]

Leaton-Blenkinsopp, Edwin Clennell, M.A., s. of G. Leaton-Blenkinsopp, was b. Jan. 1, 1819, and educated at University College, Durham (B.A. 1839, M.A. 1842). Taking Holy Orders, he was, in 1844, Curate of Ormskirk; in 1851 Incumbent of St. James's, Lathom; in 1855 Chaplain to the English Army in Turkey, at Algiers in 1859, and at the Fortifications of Portsmouth in 1862. In 1863 he became Rector of Springthorpe, Lincolnshire. Mr. Leaton-Blenkinsopp has pub. *The Doctrine of Development in the Bible and in the Church*, 1869, and has contributed numerous papers to periodical literature. His original hymns, together with trs. from the Latin, appeared in *Lyra Messianica*, 1864; *Lyra Mystica*, 1865; and *The People's H.*, 1867. The trs. are annotated under their respective first Latin lines. His original hymns include:—

1. O noble martyr, thee we sing. *St. George.* In the *People's H.*, 1867.

2. The Tree of Life in Eden stood. *The Tree of Life.* In *Lyra Mystica*, 1865.

3. When Israel came from Egypt's land. *Whitsuntide.* In *Lyra Messianica*, 1864.

His signature is "E. L. B." [J. J.]

Lebt ihr Christen, so alhier auf Erden. [*Following Christ.*] Founded on 2 Tim. iv. 7, 8, and included as No. 352 in Freylinghausen's *Neues geistreiches G. B.*, 1714, and repeated as No. 635 in the *Berlin G. L. S.*, ed. 1863.

Tr. as:—"O fear not, Christians, that rough path to tread," by Miss Cox, in *Lyra Eucharistica*, 1864, p. 370, and her *H. from the Ger.*, 1864, p. 97. [J. M.]

Lees, Jonathan, sprung from an old Nonconformist family in Lancashire, was b. at Manchester, Aug. 7, 1835. He was educated at Owens College and the Lancashire Independent College, and in 1861 went as Congregationalist Missionary to Tientsin, in North China, where he has since laboured.

Mr. Lees was one of a band of young men who, about the year 1852, began the first Sunday Evening Ragged School in England, in Sharp Street, Angel Meadow, Manchester. For use in this school he made a collection of hymns, which after a time was published as *Sacred Songs for Home & School* (*Bremner, Manchester.*) Nine or ten of these hymns were composed by Mr. Lees. During his residence in China he has pub. several collections of Temperance Melodies, the largest and most recent being entitled *Original & Selected Temperance Songs, together with Solos & Hymns, intended mainly for the use of Sailors in the Far East. Shanghai*, 1881. Fifteen of these, composed chiefly to popular secular tunes, are by Mr. Lees himself. Besides the hymns and songs contained in these books, about 20 other pieces have appeared on leaflets or in magazines. One, a missionary hymn commencing "They are coming! they are coming!" is in W. R. Stevenson's *School Hymnal*, where by mistake it is attributed to another author.

One of the most widely used of Christian Hymnals in the Chinese language was edited by Mr. Lees in 1872 (London Mission, Tientsin); and more recently he has prepared a smaller volume, consisting chiefly of translations of the more popular hymns in I. D. Sankey's collection. For particulars concerning these books see Article on *Missions, Foreign*. [W. R. S.]

Leeson, Jane E. The earliest work by Miss Leeson with which we are acquainted

is her *Infant Hymnings*. Then followed *Hymns and Scenes of Childhood, or A Sponsor's Gift* (London, James Burns; Nottingham, Dearden), 1842, in which the *Infant Hymnings* were incorporated. Concerning Pt. ii. of the *Hys. and Scenes, &c.*, Miss Leeson says, "For the best of the Poems in the second part, the Writer is indebted to a friend." In the Rev. Henry Formby's *Catholic Hymns arranged in order for the principal Festivals, Feasts of Saints, and other occasions of Devotion throughout the Year*, Lond., Burns and Lambert, N.D. [1851], "Imprimatur, N. Carolinalis Wiseman, May 3rd, 1853," her tr. of *Victimæ Paschali* ("Christ the Lord is risen to-day"), and her "Loving Shepherd of Thy Sheep" (also in *Hys. & Scenes*, 1842), were given under the signature "M. L." Her *Paraphrases and Hymns for Congregational Singing* (most of which were re-written from the Scottish *Translations and Paraphrases* (q.v.), 1781) were pub. by Wertheimer & Co., Lond., in 1853. In the Irvingite *Hys. for the Use of the Churches*, 1864, there are five of her original hymns and four of her trs. from the Latin under the signature of "J. E. L.:" and most of these were repeated in the 2nd ed., 1871. In addition Miss Leeson is the author of several other works, including *The Christian Child's Book*, 1848, *The Child's Book of Ballads*, 1849, *Songs of Christian Chivalry*, 1848, *Margaret, a Poem*, 1850, *The Seven Spiritual Works of Mercy*, and others. Her hymns in C. U. include:—

1. A little child may know. *God's love of little Children*. In *Hys. & S. of Childhood*, 1842, No. 20, in 5 st. of 4 l.
2. Dear Saviour, to Thy little lambs. *For Purity*. In *Hys. & S. of Childhood*, 1842, No. 19, in 4 st. of 8 l.
3. Father, I [we] love Thy house of prayer. *Public Worship*. In *Hys. & S. of Childhood*, 1842, No. 76, in 3 st. of 12 l. It is usually abbreviated.
4. Have ye counted the cost? *Soldiers of the Cross*. In *Songs of Christian Chivalry*, 1848, p. 8, in 10 st. of 9 l. Usually abbreviated as in the *Enlarged London H. Bk.*, 1873.
5. In the dark and silent night. *Confidence*. In *The Christian Child's Book*, 1848, in 3 st. of 3 l., with the refrain, "Hallelujah." It is in the *Irish Church Hymnal*, 1873, and other collections.
6. Jesus Christ, my Lord and King. *Child's Praise of Christ*. In *Hys. and S. of Childhood*, 1842, No. 18, in 6 st. of 4 l.
7. King of Saints and King of glory. *All Saints*. In her *Paraphrases & Hys.*, 1853, p. 84, in 2 st. of 8 l.
8. Saviour, teach me day by day. *Obedience*. In *Hys. & S. of Childhood*, 1842, No. 49, in 4 st. of 8 l. In several hymn-books in Great Britain and America.
9. Songs of glory all the sky. *Christmas*. In the Irvingite *Hys. for the Use of the Churches*, 1864, No. 21, in 3 st. of 8 l., with the refrain "Hail! Lord Jesu."
10. Stand we prepared to see and hear. *Advent*. In the Irvingite *Hys. for the Use of the Churches*, 1864, No. 173, in 4 st. of 8 l. Written in 1860.
11. Sweet the lesson Jesus taught. *Christ blessing little Children*. In *Hys. & S. of Childhood*, 1842, No. 1, in 5 st. of 4 l.
12. Wake the song. O Zion's daughter. A cento of much excellence, which see.
13. Wake, ye saints, the song of triumph. *Ascension*. Written in 1861, and pub. in the Irvingite *Hys. for the Use of the Churches*, 1864, No. 60, in 4 st. of 6 l., with the refrain "Hallelujah." In st. ii., ll. 3, 4, and 6 are from C. Wesley's "Hail the day that sees Him rise."

Miss Leeson's most popular hymn, "Loving Shepherd of Thy Sheep," and her trs. from the Latin are noted elsewhere in this work. Of Miss Leeson's personal history we can gather nothing. [J. J.]

Lehr, Leopold Franz Friedrich, s. of Johann Jakob Lehr, Hofrath at Cronenburg

(Cronberg, Kronberg), near Frankfurt-am-Main, was b. at Cronenburg, Sept. 3, 1709, and entered the University of Jena in 1729. In 1730 he went to Halle to study under J. J. Rambach and G. A. Francke; and here he also acted as tutor to the children of J. A. Freylinghausen, and conducted devotional meetings at the Orphanage. In July 1731 he became a tutor at Cöthen (Köthen) to the princesses of Anhalt-Cöthen, and held this post till 1740, when he was appointed diaconus of the Lutheran church at Cöthen. While on a visit to his father-in-law at Magdeburg he was seized with fever, and d. there, Jan. 26, 1744. (*Koch*, vi. 446, &c.)

Lehr's hymns are full of love to Christ and of the wonders of the redeeming grace of God. They are allied to those of Allendorf (q.v.), and were also mostly contributed to the *Cöthensche Lieder* (p. 60, ii.), of which he was joint editor. In 1757 they were edited with his other poetical works as his *Himmlische Vergnügen in Gott und Christo*, Halle, 1757. [Wernigerode Library] by Samuel Helmich, then court preacher at Glöckstadt, Holstein, who had married Lehr's widow. Those which have passed into English are:—

- i. Mein Heiland nimmt die Sünder an. *Lent, or The Friend of Sinners*. Written in 1731 or 1732 as a companion to the hymn "Jesus nimmt die Sünder an" [see *Neumeister*], 1st pub. in the *Einige geistliche Lieder*, Cöthen, 1733, No. 9, in 11 st. of 10 l., entitled "Luke xv. 2. This Jesus receiveth sinners and eateth with them." Included in J. J. Rambach's *Haus G. B.*, 1736, No. 284, the Berlin *G. L. S.*, ed. 1863, No. 114, &c.

The trs. are:—
(1) "My Saviour sinners doth receive, Whom with sin's." This is No. 217 in the *Moravian H. Bk.*, 1768. In the ed. of 1866, No. 268 begins with st. viii., "Come, all that heavy laden are." (2) "My Saviour sinners doth receive, Whom under burden," by Dr. John Ker in the *United Presb. Juvenile Miss. Magazine*, May, 1858.

ii. So hab' ich nun den Fels erreicht. *The Rock of Ages*. 1733 as above, No. 4, in 6 st. of 10 l., entitled "Is. xxvi. 4. The Lord is a rock for ever" (so Luther's version). In Rambach's *Haus G. B.*, 1736, No. 303, and the Berlin *G. L. S.*, ed. 1863. The trs. are:—
(1) "I now have found the Rock of Ages," by Dr. H. Mills, 1846 (1856, p. 84). (2) "I have at last attained the Rock," by Miss Warner, 1869, p. 34.

iii. Was hinter ihr, betrogne Seelen. *Confirmation*. An exhortation to true and whole-hearted earnestness, founded on 1 Kings xviii. 21. 1733 as above, No. 1, in 12 st. of 6 l., and the refrain "Hindurch." In J. J. Rambach's *Haus G. B.*, 1736, No. 338, and the *Uwe. L. S.*, 1851, No. 346. Trs. as:—
"Why haltest thus, deluded heart," by Miss Wisnieworth, 1855, p. 142 (1856, p. 143, beginning "Why halt thus, O deluded heart"). [J. M.]

Leland, John, an American Baptist minister, was b. at Grafton, Massachusetts, on May 15th, 1754, and began to preach at the age of 20. From 1776 to 1790 he was in Virginia, and thereafter in Massachusetts, mostly at Cheshire. He d. Jan. 14, 1841. His *Sermons, Addresses, Essays and Autobiography* were pub. by his niece, Miss L. F. Greene, at Lanesboro, Massachusetts, in 1845. His influence seems to have been equalled by his peculiarities. We hear of his "restless activity and roving disposition": his "mad devotion to politics," wherein he had much local and temporary weight; his "ready wit and endless eccentricities;" as also of his high character. Of the hymns which have been ascribed to him, some on doubtful authority, the following are the most important:—

1. The day is past and gone, The evening, &c. *Evening*. This is in universal American use, and Leland's claim to the authorship has never been disputed, although it is supported by no known particulars. It was first made widely known

by the invaluable *Hartford Selection* (Congregational) of 1799. Its first appearance, so far as known, was in *Philomela, or, A Selection of Spiritual Songs*, by George Roberts, Petersburg, 1792, No. 82.

2. **O when shall I see Jesus!** *The Christian Race*. This vigorous lyric is ascribed by Dr. Hitchcock, in *Hymns and Songs of Praise*, 1874, to Leland. It has generally been regarded as anonymous, and is of uncertain date, cir. 1807, or probably earlier.

3. **Christians, if your hearts are warm.** *Holy Baptism. Adult*. The only hymn by Leland which can be authenticated by date and circumstances is this familiar doggerel:—

“Christians, if your hearts are warm,
Ice and snow can do no harm.”

Dr. Belcher says, in his *Historical Sketches of Hymns*, &c., 1859, that it was written for one of Leland's large baptisms in Virginia, 1779.

[F. M. B.]

Leon, Johannes, was a native of Ohrdruf, near Gotha. He was for some time an army chaplain, then in 1557 pastor at Königsee (Schwarzburg-Rudolstadt), in 1560 at Gross-Mühlhausen, and in 1575 at Wörlitz, near Ohrdruf. He d. at Wörlitz, about Easter, 1597 (*Allg. Deutsche Biog.*, xviii. 298; *Wackernagel*, i. pp. 466, 654; iv. p. 490, &c.). Leon's hymns appeared principally in his (1) *Handbüchlein*, Frankfurt-am-Main, 1566, and (2) *Trostbüchlein*. The ed. printed at Nürnberg, 1611, has a preface of Dec. 9, 1588, so that the first ed. was probably 1589. His hymns are reprinted in *Wackernagel*, iv., Nos. 671-715. The only hymn ascribed to him which has passed into English is:—

Ich hab mein Sach Gott heimgestellt. *For the Dying. Wackernagel*, iv. p. 519, gives this, in 18 st. of 5 l., from the *Psalmen, geistliche Lieder und Kirchengesäng*, Nürnberg, 1589; with a long note, in which he traces all the st. save xi., xiv., xv., xvii., to Leon's *Trostbüchlein*, and to his *Leich-Predigten* [i.e. “Funeral Sermons”], 1581-82. Müntzell, No. 347, cites it as in the *Psalmen, geistliche Lieder und Lobgesänge*, Strassburg, N.D., but apparently before 1587. In the Berlin G. L. S., ed. 1863, No. 1460.

This hymn has been frequently ascribed to Dr. Johann Pappus (b. Jan. 16, 1549, at Lindau on the Lake of Constance; 1671, professor of Hebrew at the University of Strassburg; d. at Strassburg, July 13, 1610); but this ascription has not been traced earlier than about 1640, e.g. in the *Cantionale sacrum*, Gotha, pt. iii., 1648, No. 18, and the *Königsberg G. B.*, 1650, p. 630. Lauxmann, in *Koch*, viii. 609, thinks that Pappus may have arranged the hymn in its present form. It was probably suggested by a song beginning, “Ich hab meine Sach zu Gott gestellt,” which *Wackernagel*, iii., Nos. 1242, 1243, quotes from a Leipzig broadsheet of 1555, and other sources.

This hymn has been *tr.* as:—

1. **My Life I now to God resign.** By J. C. Jacobi, in his *Psal. Ger.*, pt. ii., 1725, p. 56 (1732, p. 199), omitting st. vii., xv., xvi. Repeated in the *Moravian H. Bk.*, 1754, pt. i., No. 313 (1886, No. 1242, beginning with the *tr.* of st. viii., “Teach us to number so our days”), and in J. A. Latrobe's *Coll.*, 1841 and 1852. In the *Bible H. Hk.*, 1845, it begins with st. iii., “What is this life? a constant scene.”

2. **My all I to my God commend.** A very good *tr.* of st. i., iii., vi., viii., x., xi., xiv., xvii., by A. T. Russell, as No. 246, in his *Ps. & Hys.*, 1851;

repeated, abridged, in Dr. Pagenstecher's *Coll.*, 1864, and *Kennedy*, 1863, No. 156. Dr. Kennedy, also gives a cento, beginning with the *tr.* of st. x., “Few are our days and sad below.”

3. **My cause is God's, and I am still.** A good *tr.* of st. i., xi.-xiv., xvi.-xviii., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 210; repeated, omitting the *tr.* of st. xii., xvii., in her *C. B. for England*, 1863, No. 127. [J. M.]

Leslie, Emma. [Toke, Emma.]

Leslie, Mary Eliza, is daughter of Andrew Leslie, for many years Baptist missionary in Calcutta, was b. at Monghyr, Jan. 13, 1834, became a member of her father's church, and having received a superior education, was for eight years Superintendent of an Institution for the education of Hindoo young ladies. Since 1877 Miss Leslie has been engaged in various kinds of philanthropic work in Calcutta. Her publications include:—

(1) *Ina and Other Poems*, 1852. (2) *Sorrows and Aspirations*, 1858. (3) *Heart Echoes from the East; or, Sacred Lyrics and Sonnets* (London, Nisbet, 1861). (4) *The Dawn of Light; a Story for Hindoo Women*, 1867. (5) *Eastern Blossoms; a Story for native Christian Women*, 1875. (6) *A Child of the Day*, 1882.

In the *Heart Echoes from the East* is a lyric beginning “They are gathering homeward from every land (*Death contemplated*), which has been exceedingly popular, and has been reprinted in many forms. It is in W. R. Stevenson's *School Hymnal*, 1880. Several of Miss Leslie's lyrics and sonnets are very good, and worthy of the attention of hymn-book compilers. [W. R. S.]

Let all the world in every corner sing. *G. Herbert.* [*Praise to God, the King.*] First pub. posthumously in his *Temple*, in 1633, p. 45, in the following form:—

“ANTIPHONIC.

“*Cho.* Let all the world in ev'ry corner sing,
My God and King.

“*Vers.* The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

“*Cho.* Let all the world in ev'ry corner sing,
My God and King.

“*Vers.* The church with psalms must shout,
No doore can keep them out:
Must above all, the heart
But bear the longest part.

“*Cho.* Let all the world in ev'ry corner sing,
My God and King.”

Although admirably adapted for musical treatment, the original form of the text is not popular with modern editors. We have the original in Thring's *Coll.*, 1882; and in the *Hymnary*, 1872, the same, with the addition of a doxology. Usually the text is rearranged, sometimes, as in the S. P. C. K. *Church Hys.*, 1871; *Horder's Cong. Hys.*, 1884, &c.; and again, in other collections in a different manner. This hymn is also in C. U. in America. [J. J.]

Let earth and heaven agree, Angels and men, &c. *C. Wesley.* [*Praise of Jesus as the Redeemer.*] Appeared in the *Hys. on God's Everlasting Love*, London, 1741, No. 11, in 10 st. of 6 l. (*P. Works*, 1868-72, vol. iii. p. 71). In whole or in part, it soon came into general use not only by the followers of the Wesleys, but also by many who, on Calvinistic grounds, opposed them, and against

whom the *Hys. on God's Everlasting Love* were written. M. Madan included st. i.-iv. in his *Ps. & Hys.*, 1760, No. 90, and this form of the hymn was repeated by A. M. Toplady in his *Ps. & Hys.*, 1776; and again by others to modern hymn-books in the Church of England. Nonconformists also copied this form of the hymn. In the *Wes. H. Bk.*, 1780, st. i.-v., vii, and ix. were given as No. 33. This is the form of the hymn most popular in G. Britain and America. The following centos are also in C. U.:

1. *Jesus, harmonious Name.* Composed of st. iii. iv., vii, and ix., is in the American *Andover Sabbath H. Bk.*, 1859, and others.

2. *Jesus, transporting sound.* In the *Hymnary*, 1872, this is composed of st. ii.-iv., vi.-ix., x., considerably altered.

In G. J. Stevenson's *Methodist H. Bk. Notes*, 1883, p. 42, several interesting reminiscences of this hymn are recorded, mainly from Wesleyan sources. [J. J.]

Let Jacob to his Maker sing. *P. Doddridge.* [*God the Guide of Israel.*] 1st pub. in Job Orton's edition of Doddridge's (posthumous) *Hymns*, &c., 1755, No. 102, in 5 st. of 4 l., and again in J. D. Humphreys's edition of the same, 1839, No. 118. It is in C. U. in its full form in America, and also, beginning with st. ii. as "God knows our souls in all their fears," in the *Boston Church Pastorals*, 1864. [J. J.]

Let me alone [another] this only year. *C. Wesley.* [*Death Anticipated.*] Pub. in *Preparation for Death in Several Hymns*, 1772, No. 43, in 4 st. of 8 l. (*P. Works*, 1868-72, vol. vii. p. 396). In 1880 it was given in the supplement to the *Wes. H. Bk.* as "Let me alone another year"; and this has been repeated in a few collections. The hymn "Because for me the Saviour prays," in the American Meth. Episco. *Hymns*, 1849, No. 381, is from this hymn, and begins with the second half of st. i. with the lines transposed. [J. J.]

Let me be with Thee where Thou art. *Charlotte Elliott.* [*Heaven Anticipated and Desired.*] This hymn, which is usually attributed to the 1st ed. of Miss Elliott's *Hours of Sorrow*, &c., 1836, really appeared in her brother's Brighton *Ps. & Hys.*, 3rd thousand, 1839, No. 412, in 4 st. of 4 l., and signed "C. E." It was repeated, with slight alterations, in her *Hys. for a Week*, 1842; and again, slightly altered, in late editions of the *Invalid's H. Bk.* The text usually followed by modern editors is that of 1842, as in Lord Selborne's *Bk. of Praise*, 1862, where it is given with the change in st. iv., l. 3, of "life nor death" to "death nor life." The S. P. C. K. *Church Hymns*, 1871, is an exception in favour of several changes in the text, and *Kennedy's*, 1863, is the greatest departure from the original. The American books vary in their texts in common with those of G. Britain. [J. J.]

Let not your hearts with anxious thoughts. *William Robertson.* [*Ascension.*] First appeared as No. 14 in the Draft Scottish *Translations and Paraphrases*, 1745, as a version of John xiv. 1-5, in 6 st. of 4 l. In the *Draft* of 1781, No. 42, st. iii. was omitted; st. iv. rewritten; and st. i. slightly altered.

Thence, unaltered, in the public-worship ed. issued in that year by the Church of Scotland and still in use. In the markings by the eldest daughter of W. Cameron (p. 800, ii.) the original is ascribed to Robertson, and the alterations in the 1781 text to Cameron. The revised text of 1781 is included in the Eng. Presb. *Ps. & Hymns*, 1867, and a few other collections. In Porter's *Selection*, Glasgow, 1853, it is altered to "Let not your hearts—'tis Jesus speaks," and in the *Twickenham Chapel Coll.*, 1845, p. 60, to "Let not your hearts be troubled now." [J. M.]

Let party names no more. *B. Beddome.* [*For Unity.*] 1st pub. in the Bristol Bap. *Coll. of Ash and Evans*, 1769, No. 360, in 4 st. of 4 l., entitled "Christian Love," and signed "B. B." It was also given in Beddome's (posthumous) *Hymns*, &c., 1817, No. 638, but with the title changed to "Communion of Saints." In some hymn-books it begins with st. ii., "Among the saints on earth"; and in others the opening line is changed to "Let names of strife no more." In its various forms it is in extensive use amongst Nonconformists, and especially in America. [J. J.]

Let saints on earth their anthems [voices] raise. *J. Evans.* [*Praise to Jesus as the Prince of Peace.*] Pub. in the 2nd ed. of Burder's *Coll. of Hymns*, 1784, No. 191, in 4 st. of 4 l., and headed "Prince of Peace." It is found in several modern hymn-books, as Spurgeon's *O. O. H. Bk.*, 1866; *Snepp's Songs of G. & G.*, 1872, and others. [J. J.]

Let songs of praises fill the sky. *T. Cotterill.* [*Whitsuntide.*] Pub. anonymously in his *Selection*, 8th ed., 1819, No. 229, in 4 st. of 6 l.; and again, with his name, in Montgomery's *Christian Psalmist*, 1825, No. 291. It is in C. U. in most English-speaking countries, and sometimes reduced to c.m. as in the *New Cong.*, 1859 and 1874. [J. J.]

Let such as would with wisdom dwell. *William Cameron.* [*Godly Sorrow.*] First appeared as No. 14 in the Draft Scottish *Translations and Paraphrases*, 1781, as a version of Eccles. vii. 2-6, in 5 st. of 4 l. In the public worship ed. issued in that year by the Church of Scotland and still in use, st. i. was reversed, ll. 1, 2, being given as ll. 3, 4; and ll. 3, 4 rewritten, so that it began "While others crowd the house of mirth," ll. 1, 2 of st. ii. being also rewritten, and ll. 1, 3 of st. iii. altered. In the markings of the *Trs. & Paraphs.* by the eldest daughter of W. Cameron (p. 800, ii.) it is ascribed to Cameron. The revised text of 1781 is included in the *United Presb. H. Bk.*, 1852, Porter's *Selection*, Glasgow, 1853, and a few other collections. [J. M.]

Let the world lament their dead. *C. Wesley.* [*Burial.*] Appeared in *Hys. & Sac. Poems*, 1742, in 6 st. of 8 l. (*P. Works*, vol. ii. p. 186). In the *Wes. H. Bk.*, 1780, st. iv.-vi. were given as No. 57: "Jesus, faithful to His word," and this abbreviated form of the hymn has been repeated in several collections, and is still in C. U. [J. J.]

Let there be light! Thus spake the Word. *J. Montgomery.* [*Missions.*] This

hymn was printed in the *Evangelical Magazine*, June, 1818, in 8 st. of 4 l., and headed "Hymn composed for the Anniversary of the Missionary Society by J. Montgomery, Esq., and sung at Spa Fields Chapel, May 14th, 1818." It was included in Cotterill's *Sel.*, 8th ed., 1819, No. 236, in 4 st. of 8 l. In Montgomery's *Christian Psalmist*, 1825, No. 554, st. iv. is omitted, and the rest are divided into 6 st. of 4 l. This form is repeated in his *Original Hymns*, 1853, No. 260, is the revised text, and is in several collections in G. Britain and America. The hymn "From day to day, before our eyes," in Beecher's *Plymouth Coll.*, 1855, the N. Y. *Songs for the Sanctuary*, 1865, and other American hymn-books, is composed of st. iv.-viii. of the *Evangelical Magazine* text of 1818. (Cotterill's st. iii., iv.) [J. J.]

Let us ask the important question. *J. Hart.* [*Passiontide.*] Pub. in his *Hymns*, &c., 1759, No. 56, in two parts, the second being "Great High Priest, we view Thee stooping," and headed "Faith and Repentance." Pt. i., in 5 st. of 8 l., asks and answers the important question, "What is it to be a Christian?" and Pt. ii., in 3 st. of 8 l., is a Prayer based upon the answer given in Pt. i. Both parts are in C. U., but the second ("Great High Priest, &c."), which is by far the finer of the two, is also by far the more popular. It is in several collections in G. Britain and America. [J. J.]

Let us love, and sing, and wonder. *J. Newton.* [*Praise for Redeeming Love.*] Appeared in his *Twenty Six Letters on Religious Subjects*, by *Onicron*, 1774, in 6 st. of 6 l., and headed, "Praise for Redeeming Love." It was also given in the *Gospel Magazine*, May, 1774, and in the *Olney Hymns*, 1779, Bk. iii., No. 82. It is in C. U. in G. Britain and America, and sometimes in an abbreviated form. [J. J.]

Let us praise God this day. [*The Annunciation.*] Included anonymously in *Hys. for the Festivals and Saints Days of the Church of England*, Oxford, 1846. It was repeated, with the addition of a doxology, in *Stretton's Church Hys.*, 1850, in *Johnston's English Hyl.*, 1852, and other collections. The text of *H. A. & M.*, 1875, is from *Fallows's Sel.*, 1847. In addition to the original, two altered forms of the text are in C. U.:—

1. **Praise we the Lord this day.** This slightly altered text was given in *Murray's Hymnal*, 1862; the *Salisbury H. Bk.*, 1857; *Kennedy* (with new doxology), 1863; the *S. P. C. K. Church Hys.*, 1871, &c. The last-named has *Murray's text* with the omission of st. iii.

2. **O praise the Lord this day.** This text in the *Hymnary*, 1872, is somewhat freely altered, and is in limited use. [J. J.]

Let us sing the King Messiah. *J. Ryland.* [*Praise to Christ as King.*] This fine paraphrase of Ps. xlv., in 7 st. of 6 l., is dated by Dr. Ryland's son "July 31st 1790" [s. mss.]. It appeared in *Hymns Included for the Use of the United Congregations of Bristol at their Monthly Prayer Meetings for the Success of the Gospel at Home and Abroad, begun in 1797, Bristol, 1798.* The Preface is dated Feb. 26, 1798, and is signed by eight ministers of whom Dr. Ryland is first on the list. This hymn was given, with omissions, in the *Bap.*

New Selection, 1828; and subsequently in numerous collections in G. Britain and America. The original text is given in *Ryland's Pastoral Memorials*, 1825, and in D. Sedgwick's reprint of *Ryland's Hymns*, 1862.

[W. T. B.]

Let us the sheep in Jesus named. *J. Cennick.* [*Praise to Jesus, the Good Shepherd.*] Pub. as a "Hymn of Praise in a Dialogue," in his *Sacred Hys. for the Use of Religious Societies*, Bristol, 1743, Pt. i., No. iv., in 5 st. of 4 l.; and again, in the same year, in his *Sacred Hys. for the Children of God in the Days of their Pilgrimage*, Lond., 1743. This, in common with all Dialogue hymns with the Morvians, was sung antiphonally, the men taking the first half of each verse, and the women the second. The opening stanzas of this hymn are thus printed for antiphonal singing:—

1. "Let us the Sheep in Jesus nam'd,
Our Shepherd's Mercy bless:
Let us, whom Jesus hath redeem'd,
Shew forth our Thankfulness.
2. "Not unto us! to Thee alone,
Bless'd Lamb, be Glory giv'n;
Here shall Thy Praises be begun,
But carried on in Heaven."

In its original form this hymn is unknown to the modern collections, but, beginning with st. ii., as:—

- "Not unto us! but Thee alone,
Bless'd Lamb, be glory given,"

it appeared in *Rippon's Bap. Sel.*, 1787, No. 384, and is found in several modern hymnals in G. Britain and America, including the *Bap. Ps. & Hys.*, 1858 and 1880, *Spurgeon's O. O. H. Bk.*, 1866, and others. The first stanza of the hymn, "Not unto us but to Thy name" (q. v.), is also from this hymn. [W. T. B.]

Let us with a gladsome mind. *J. Milton.* [*Ps. cxxxv.*] This paraphrase of Ps. 136 was written according to his biographers, Warton and Mitford, in 1623, when Milton was fifteen, and attending St. Paul's School, London. It appeared in his *Poems in English and Latin*, 1645 (2nd ed. 1673), in 24 st. of 2 l., with the refrain—

- "For His mercies aye endure,
Ever faithful, ever sure."

In its full form it is not in C. U., but numerous abbreviations, all beginning with the opening stanza, are in use in all English-speaking countries. Another arrangement in l. m., and without the refrain, is given in *Martineau's Hymns*, 1840, No. 100, as "O let us, with a joyful mind." Sir H. W. Baker's version of Ps. cxxxvi., "Praise, O praise our God and King"; H. Trend's "Praise, O praise our heavenly King," in *Skinner's Daily Service Hymnal*, 1864, the *People's H.*, 1867, and others; and T. Darling's "Come, and let us praises sing" in his *Hymns*, 1887, are all based upon Milton's text. [J. J.]

Let worldly minds the world pursue. *J. Newton.* [*Dedication of self to God.*] Pub. in *B. Conyers's Ps. & Hys.*, 1774, No. 180, and again in the *Olney Hymns*, 1779, Bk. iii., No. 59, in 6 st. of 4 l., and headed "Old things are passed away." It is in C. U. in its full form, and also abbreviated, beginning with st. iii., "As by the light of opening day." This abridged text is more popular than the full

form of the hymn. It was given in Bickersteth's *Christian Psalmody*, 1833, and is found in several modern hymn-books. [J. J.]

Let Zion's watchmen all awake. *P. Doddridge.* [Ordination—*Ember Days.*] Written at "Floor, Oct. 21, 1736" [D. mss.], in 5 st. of 4 l. This is Floore in Northamptonshire, and the hymn was written for the ordination of a Minister, probably for that place. It was pub. in Job Orton's ed. of Doddridge's (posthumous) *Hymns*, &c., 1755, No. 324; and again in J. D. Humphreys's ed. of the same, 1839, No. 350. Its use is extensive, especially in America. [J. J.]

Lewers, Jane. [Gray, Jane.]

Lewis, George, D.D., of Llanuwchllyn, was b. at Trelech, Caermarthenshire, in 1762. His parents were members of the Established Church, but he became a minister of the Independents. He was a learned man, and highly respected by all who knew him. He is the author of several works of great value, and the hymn "Rhyfedd na buaswn 'nawr" was composed by him. He d. in 1822. [W. G. T.]

Lie down, frail body, here. *H. Bonar.* [Burlal.] Appeared in his *Hys. of Faith and Hope*, 1st series, 1857, in 13 st. of 4 l., and entitled, "The Flesh resting in Hope." It is given in an abridged form in a few collections, including Dale's *English H. Bk.*, 1875. From it also is taken the cento "Rest for the toiling hand." [J. J.]

Liebe die du mich zum Bilde. *J. Scheffler.* [The Love of Christ.] No. 107, in Bk. iii., 1657, of his *Heilige Seelenlust (Werke)*, 1862, i. p. 180), in 6 st. of 6 lines, entitled, "She [the Soul] surrenders herself to the Everlasting Love." Included as No. 35 in the Berlin *G. L. S.*, ed. 1863, with an additional st. as iv., "Liebe die du Kraft und Leben," added when the hymn was given in the *Geistreiches G. B.*, Halle, 1697, p. 184.

"It is one of the most beautiful and profound hymns of the spiritual love of the soul to her Saviour," says Lauxmann in Koch, viii., 290. Wetzel, in his *A. H.*, ii. 771-776, relates that one evening in 1722 Benjamin Schultze, a German missionary at Madras, sang it from *Freylinghausen*, and was so delighted with it that he determined that his Malabar scholars should share his pleasure. That evening he translated verse after verse, not resting till he had finished it two hours after midnight. The success he attained led him to translate 103 hymns from the German which are still sung in South India.

Translations in C. U. :—

1. **Lord, Thine image Thou hast lent me.** By J. C. Jacobi, in his *Psal. Germanica*, 1720, p. 1, in 7 st. It is one of his best trs. It was slightly altered in his ed. 1722, p. 33, and again in his ed. 1732, p. 56; and thence in the *Moravian H. Bk.*, 1754, Lady Huntingdon's *Selection*, 1780, and Dr. Pagenstecher's *Coll.*, 1864. St. i., iii., iv., vii., were included in the Pennsylvania Luth. *Bk.*, 1868, and the Ohio Luth. *Hyl.*, 1880. In the *Moravian H. Bk.*, 1789 (1849, No. 21), it was considerably altered, and began, "In Thine image, Lord, Thou mad'st me." A cento in 5 st. of 4 l., beginning, "Love divine! I would adore Thee," is in the Roxburgh Place *Coll.*, Edinburgh, 1824; and sts. i.-iv., slightly altered from the 1826 Moravian, are in the Dalston Hospital *H. Bk.*, 1848.

2. **In Thine image Thou didst make us.** As

No. 54 in the Cooke-Denton *Hymnal*, 1853, in 3 st. of 6 l., and a doxology. It is based on Jacobi, but is entirely rewritten by Canon Cooke. This was repeated, unaltered, in the *Salisbury H. Bk.*, 1857, *New Zealand Hyl.*, 1870, *Parish H. Bk.*, 1875, and, slightly altered, in the *Sarum Hyl.*, 1868.

3. **O Love, Who formedst me to wear.** An exceedingly good tr. in 7 st. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 96, and as No. 47 in her *C. B. for England*, 1863. This has come into extensive use, and is included in full in the *New Zealand Hyl.*, 1870, and in Schall's *Christ in Song*, 1869, p. 414. In 1861 it was included, slightly altered and with the omission of st. iv., v., in *H. A. & M.*, and repeated in the revised ed. of 1875, and other hymnals. Other centos are in the *People's H.*, 1867; *Horder's Cong. Hyl.*, 1884, &c.

Other trs. are:—(1) "Love divine! 'neath human feature," in the *Christian Treasury*, 1858, p. 155. (2) "Loved One! who by grace hast wrought me," by Mrs. Findlater, in *H. L. L.*, 1862, p. 40 (1884, p. 207). (3) "Love, Who in the first beginning," by Miss Cox, 1864, p. 201; repeated in the *Moravian H. Bk.*, 1886. (4) "Love, which in Thine image made me," by R. Massie, in the *British Herald*, Nov. 1866, p. 168, and *Reid's Præse Bk.*, 1872. [J. M.]

Liebich, Ehrenfried, was b. June 15, 1713, at Probsthain, near Goldberg, Silesia, where his father was a miller. He assisted his father in the mill up to his sixteenth year, and was thereafter allowed to study at the Latin school at Schweidnitz, and the St. Elisabeth school at Breslau. At Easter, 1738, he entered the University of Leipzig as a student of Theology, and on concluding his course in 1740, was for some time engaged in private tuition. In April, 1742, he became pastor at Lomnitz and Erdmannsdorf, near Hirschberg, Silesia, and remained there till his death on June 23, 1780 (*Koch*, vi. 391; *Allg. Deutsche Biog.*, xviii. 584, &c.).

Liebich is one of the best German hymn-writers of the middle of the 18th century; Scriptural, heartfelt, and good in style, always edifying, if sometimes too didactic. He had begun hymn-writing about 1749, and contributed 8 hymns to the *Hirschberg G. B.*, 1752. A copy of this book fell into the hands of C. F. Gellert during a visit to Carlsbad in 1763, and through his encouragement Liebich began again to compose hymns. He pub. his compositions as: (1) *Geistliche Lieder und Oden*, &c., Hirschberg and Leipzig, 1768, with 142 hymns. (2) New ed., Liegnitz, 1773; with a second part, entitled, *Geistliche Lieder zur Erbauung*, Liegnitz, 1774, with 94 hymns.

A considerable number of his hymns passed into German C. U., and still hold their place. Those which have been tr. into English are:—

1. **Dir, dir, du Geber aller Gaben.** *Harvest Thanksgiving.* 1768, p. 128, in 16 st. of 6 l., entitled, "The Goodness of God in the Harvest." This has passed into English through the following forms.

1. **O dass doch bei der reichen Ernte.** This is st. xi.-xvi., as altered by J. S. Diterich, in the Berlin *G. B.*, 1780, No. 172; repeated in the Berlin *G. L. S.*, ed. 1863. From this form the recasts of st. xii.-xvi., beginning, "Kommt, Christen, Gottes Huld zu feiern," were included, as No. 250, in Bunsen's *Versuch*, 1833, and tr. as: **Come, Christians, praise your Maker's goodness.** A good tr. from Bunsen, by Miss Winkworth, as No. 181, in her *C. B. for England*; repeated in the Ohio *Evang. Luth. Hyl.* 1880.

2. **Wir kommen, deine Huld zu feiern.** This is a

very greatly altered form of st. xii. ff., as No. 850, in the Berlin *G. B.*, 1829; retaining little either from Liebich or Diterich. It is repeated in Bunsen's *Versuch*, 1833, No. 666, and the Württemberg *G. B.*, 1842, No. 543. The *tr.* in C. U. from this form is:—

We come, our hearts with gladness glowing. A good *tr.* from the text of 1829, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 199; repeated, abridged, in the American Unitarian *Hys. for the Ch. of Christ*, Boston, 1853, and in Archdeacon Pott's *Coll.*, 1861.

Another *tr.* is: "O Lord, Thy goodness we adore," by Lady E. Fortescue, 1843, p. 29.

ii. Gott ist getrou! Sein Herz, sein Vaterherz. *Trust in God*. 1768, p. 181, in 9 st. of 9 l., entitled, "The faithful God, 1 Cor. x. 13." It is a beautiful hymn, and has been specially appreciated in Württemberg, where it is found in the Württemberg *G. B.*, 1791, No. 24 (1842, No. 45). Lauxmann, in *Koch*, viii. 416, says it was the favourite hymn of J. C. F. Stuedel, Professor of Theology at Tübingen, who d. 1837; was sung by the Württemberg contingent at a field service near Toul, in August, 1870, during the Franco-German War, &c. The *trs.* are:—

1. Our God is true! Them He will ne'er forsake. In full, by Dr. H. Mills, in his *Horae Ger.*, 1845 (1856, p. 182); repeated, abridged, in the Amer. Luth. Gen. Synod's *Coll.*, 1852, and the Ohio *Evang. Luth. Hyl.*, 1880.

2. My God is true! His heart, a Father's heart. A good and full *tr.* by R. Massie, in his *Lyra Domestica*, 2nd Ser., 1864, p. 119; repeated, in full, in Reid's *Praise Bk.*, 1872; and abridged in the *Ibrox Hyl.*, 1871.

iii. Hier ist mein Herz! Mein Gott, ich geb' es dir. *Self-surrender to God*. 1768, p. 79, in 9 st. of 9 l. (ll. 1, 9 of each st. being "Hier ist mein Herz"), entitled, "Surrender of the heart to God," and suggested by Proverbs xxxiii. 26. Included, as No. 763, in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

Here is my heart! my God I give it Thee. A good *tr.*, omitting st. iv., by Mrs. Findlater, in *H. L. L.*, 1st Ser., 1854, p. 16 (1884, p. 21). Included, in full, in Boardman's *Sol.*, Philadelphia, U. S., 1861; *Lyra Eucharistica*, 1863 and 1864, &c. The *trs.* of st. i.—iii., v., reduced to 6'8", and beginning, "Here is my heart, I give it Thee," were included in the American *Sabbath H. Bk.*, 1858; and, repeated, omitting st. ii., in the *Christian H. Bk.*, Cincinnati, 1865.

iv. So beigen wir den Leib zur Ruh. *Burial*. 1774, p. 204, in 12 st., entitled, "At the burial of a corpse." In the Bavarian *G. B.*, 1854, No. 229, beginning "Nun bringen wir." *Tr.* as, "This body, weary and distressed," by Dr. H. Harbaugh, in the German Reformed *Guardian*, June, 1863, p. 187. [J. M.]

Liebster Immanuel, Herzog der Frommen. [*Love to Christ*.] Included in Dr. Abasuerus Fritsch's *Himmels-Lust*, 2nd ed., 1679 [Leipzig Town Library; not in 1st ed., 1670], No. 86, p. 343, in 5 st. of 6 l., entitled "The everwished for sweet Jesus." The hymn has been ascribed to Fritsch (b. Dec. 16, 1629, at Mueheln on the Geissel near Merseburg; became, 1657, tutor to Count Albert Anton of Schwarzburg-Rudolstadt; d. Aug. 24, 1701, as Chancellor and President of the Consistory at Rudolstadt), but on no clear

evidence. In the Berlin *G. L. S.*, ed. 1863, No. 1342. In the *Geistreiches G. B.*, Halle, 1697, p. 160, and many later books, it begins, "Schönster Immanuel." The *tr.* in C. U. is:—

Dearest Immanuel, Prince of the lowly. A *tr.* of st. i.—iv., by M. W. Stryker, as No. 183 in his *Christian Chorals*, 1885. [J. M.]

Liebster Jesu! du wirst kommen. [*Advent*.] Included in the *Geistreiches G. B.*, Halle, 1697, p. 257, in 10 st. of 5 l. Repeated in Porst's *G. B.*, 1713 (ed. 1855, No. 561, ascribed to Christoph Pfeiffer, who was only born in 1689). The *tr.* in C. U. is:—

Jesus, Saviour, once again. A good but rather free *tr.* of st. i.—iii., v., vii., by Miss Dunn in her *H. from the Ger.*, 1857, p. 47. Repeated in full in Dr. Pagenstecher's *Coll.*, 1864; and, omitting st. iii., in Curwen's *Sabbath H. Bk.*, 1859.

Another *tr.* is:—"Precious Jesus! Thy returning," in the *British Herald*, Oct. 1866, p. 344, and Reid's *Praise Bk.*, 1872, No. 238. [J. M.]

Liebster Jesu wir sind hier Deinem Worte nachzuleben. B. Schmolck. [*Holy Baptism*.] 1st pub. in his *Heilige Flammen* (ed. 1709, No. 115, p. 180, apparently first in the 3rd ed., 1706), in 7 st. of 6 l., entitled "Seasonable Reflections of the sponsors on their way with the child to Baptism." Included in many German collections, and recently as No. 462 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

1. Jesus, Lord, Thy servants see. A good *tr.*, omitting st. iv., by Miss Cox in her *Sacred H. from the Ger.*, 1841, p. 63 (1864, p. 73). Repeated in full in Mercer's *C. P. & H. Bk.* 1857; and, abridged, in Mercer's *Ox. ed.*, 1864, Rorison's *H. & Anthems*, 1851, and the *Wes. H. Bk.*, 1875.

2. Blessed Jesus, here we stand. A good *tr.*, omitting st. iv., by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 86 (in her *C. B. for England*, 1863, No. 90). Included in the *Scottish Hyl.*, 1869, &c.; and, in America, in the Pennsylvania Luth. *Ch. Bk.*, 1868, *Presb. Hyl.*, 1874, &c. According to Kübler (*Hist. Notes to Lyra Ger.*, 1865, p. 220), this version was sung, April 27, 1863, at the baptism of the Princess Victoria of Hesse at Windsor Castle.

3. Blessed Jesus, we are here. A good *tr.*, omitting st. v., by Dr. Kennedy, as No. 234 in his *Hymn. Christiana*, 1863.

4. Blessed Lord, Thy servants see. This is No. 166 in Dr. Allon's *Suppl. Hys.*, 1868, and consists of *trs.* of st. i., vi., altered from *Miss Cox*, and of st. vii., altered from *Miss Winkworth*. Repeated in Dr. Dale's *Eng. H. Bk.*, 1875, Horder's *Cong. Hys.*, 1884, &c.

5. Dearest Jesus! we are here, On Thy tender grace relying. In full, by Dr. M. Loy, as No. 222 in the Ohio *Lutheran Hyl.*, 1880.

Other *trs.* are:—(1) "O blessed Saviour! here we meet," by Lady E. Fortescue, 1843, p. 20. (2) "According to Thy Gospel, we," by Dr. G. Walker, 1860, p. 34. (3) "Following Thy words of grace," as No. 945 in the *Moravian H. Bk.*, 1898. [J. M.]

Life is the time to serve the Lord. I. Watts. [*Life for God*.] 1st pub. in his *Hys. & S. Songs*, 1st ed., 1707, and again in the 2nd ed., 1709, Bk. i. No. 88, in 6 st. of 4 l., and headed "Life the Day of Grace and Hope." It is found in a few modern collections. In the authorized issue of the Scottish

Translations and Paraphrases, 1781, No. xv., on Eccl. ix. 4, &c., it is recast as:—

“As long as life its term extends,
Hope's blest dominion never ends.”

In the markings of the *Trans. & Paraphs.*, by the eldest daughter of W. Cameron (q.v.), this recast is attributed to Cameron. Its use is very extensive. [J. J.]

Life nor death shall us dis sever. *Bp. R. Heber.* [*Easter.*] Pub. in his posthumous *Hymns, &c.*, 1827, p. 79, in 3 st. of 4 l. It is based on the Gospel for the 5th S. after Easter, and is found in several modern hymn-books, including Dale's *English H. Bk.*, 1875, and others. [J. J.]

Lift it gently to the steeple. *J. M. Neale.* [*Dedication of Bells.*] Written in 1865 for an Office for the Benediction of a Bell, compiled by Dr. Neale, for the Benediction of one at Bampton-Aston, Oxon, by the late Bishop of Oxford [Wilberforce]. In 1866 it was included in Dr. Neale's *Original Sequences, Hymns, and other Ecclesiastical Verses*, p. 81, in 10 st. of 4 l., and supplemented by the following note:—

“The above hymn is taken from an Office for the Benediction of a Bell, compiled by the writer for that of one, by the Bishop of Oxford, at Aston-Bampton, Oxon [No. it was Bampton-Aston]; the first example, it is believed, of such a service, if not since the Reformation, at all events since Caroline times. It was again used by the Bishop of Salisbury, at the Benediction of the newly recast Wolsey bell, at Sherborne Minster.

This hymn has also been rearranged as, “Now at length our bells are mounted” (st. ix. slightly altered being placed as st. i.), so as to make it suitable for singing after the bells are fixed and ready to be rung. [J. J.]

Lift the strain of high thanksgiving. *J. Ellerton.* [*Church Restoration.*] Written for the reopening of St. Helen's Church, Tarporely, Cheshire, 1869, and pub. in the *S. P. C. K. Church Hys.*, 1871. From *Church Hys.* it has passed into numerous collections in G. Britain and America. From this hymn, and “In the Name which earth and heaven” (q.v.). Mr. Ellerton compiled a cento for the reopening of the nave of Chester Cathedral, January 25, 1872. [J. J.]

Lift up your heads, ye gates of brass. *J. Montgomery.* [*Missions.*] This hymn is amongst the “m. mss.” but is undated. It was printed in the *Evangelical Magazine*, 1843; and again in Montgomery's *Original Hymns*, 1853, No. 265, in 19 st. of 4 l., and entitled “China Evangelized”; Pt ii. beginning “Ye armies of the living God”; and Pt. iii. “No carnal weapons those ye bear.” In the *S. P. C. K. Church Hymns*, 1871, No. 291, it is composed of st. i.—iii., xviii., xix. somewhat altered. [J. J.]

Light of life, seraphic Fire. *C. Wesley.* [*Holiness desired.*] Appeared in *Hys. and Sac. Poems* 1749, vol. ii., in 3 st. of 8. l., as No. 18 of “Hys. for those that wait for full Redemption” (*P. Works*, 1868–72, vol. v. p. 309). In 1780 it was given in the *Wes. H. Bk.*, No. 387, with the omission of st. iii. This form of the hymn has come into extensive use in G. Britain and America. It also sometimes appears as “Light of life, celestial Fire,” as in Kennedy, 1863. [J. J.]

Light of life so softly shining. *H. Bonar.* [*The Light of Life desired.*] Pub. in his work *The Song of the New Creation and Other Pieces*, 1872, p. 113, in 6 st. of 4 l., and repeated, with the omission of a stanza in the *Scottish Presb. Hymnal for the Young*, 1882. [J. J.]

Light of the lonely pilgrim's heart. *Sir E. Denny.* [*Missions.*] Appeared in *Ps. & Hys. and Spiritual Songs*, Lond., D. Walt'er, 1842, Pt. i., No. 69, in 6 st. of 4 l. From this collection (*J. G. Deck's*) it passed in a full or an abbreviated form into numerous hymnals in all English-speaking countries, and has become one of the most widely used of the author's hymns. In addition to appearing in the hymnals, it was also pub. by the author in his *Hymns & Poems*, 1848, p. 44 (3rd ed. 1870, p. 14), and headed “The Heart Watching for the Morning,” with the quotation from Cowper's Task:—

“Thy saints proclaim Thee King: and in their hearts
Thy title is engraven with a pen
Dipp'd in the fountain of eternal love,”

by which it was apparently suggested. A cento from this hymn, beginning with st. ii., “Come, blessed Lord! bid every shore,” is in a few collections. [J. J.]

Light of the world that shines to bless. *Cecil F. Alexander, née Humphreys.* [*The Light of the World.*] From her *Hymns, Descriptive and Devotional*, 1858, No. 17, in 9 st. of 4 l., and based on the words “I am the Light of the world,” into the *People's Hyl.*, 1867, No. 361, and others. [J. J.]

Light of those whose dreary dwelling. *C. Wesley.* [*Christmas.*] 1st pub. in his *Hymns for the Nativity of Our Lord*, 1746, No. xi., in 3 st. of 8 l. (*P. Works*, 1868–72, vol. iv. p. 116). It was adopted by *M. Madan* in 1760, *R. Conyers* in 1774, *A. M. Toplady* in 1776, and most evangelical hymnal compilers of that period. At the first it was retained in an unaltered form, but the changes made by Toplady in 1776 were followed by others, until at the present time, although found in numerous collections in all English-speaking countries, it is difficult to find any two texts alike. The secret lay in its being a purely Arminian hymn, but so constructed that it could be easily turned to account by Calvinists. For the alterations in use, *Toplady*, 1776, *Cotterill*, 1810, *Bickersteth*, 1833, and *Elliott*, 1835, are mainly answerable. In 1830 it was given in the *Supplement to the Wes. H. Bk.* in an unaltered form. [J. J.]

Like the first disciples, In their strange, glad hour. *G. Rawson.* [*Holy Communion.*] A Post-Communion hymn, printed for the first time at the close of an article in the *Evangelical Magazine*, June, 1881, by the Editor, the Rev. H. R. Reynolds, D.D., on “Hymns,” with special reference to those by Mr. Rawson. It is in 6 st. of 4 l., and headed “We have seen the Lord.” In 1884 it was included in *Horder's Cong. Hymns*. [J. J.]

Lindemann, Johann, s. of Nicolaus Lindemann, burgess at Gotha, was b. at Gotha c. 1550. He attended the Gymnasium at Gotha, and apparently thereafter studied and graduated M.A. at Jena. He appears to have

become cantor at Gotha in 1571 or 1572, and retired from this post, on a pension, in 1631. In 1634 he was a member of the new Council at Gotha. The date of his death is unknown. (*Monathefte für Musikgeschichte*, 1878, p. 73; ms. from Superintendent Dr. Otto Dreyer, of Gotha, &c. The extant register of births at Gotha only goes back to 1566, that of deaths only to 1659.)

Lindemann's *Decades Amorum Filii Dei* seem to have been pub. at Erfurt, 1694 and 1696. The ed. of 1698 [Royal Library, Berlin] is entitled *Amorum Filii Dei Decades Duæ: Das ist Zwanzig liebliche und ganz anmüthige lateinische und deutsche neue Jhars oder Weyhenachten Gesengelein*. He is there described as Cantor and musician to the churches and schools at Gotha. Whether he is the author of the words of any of these pieces is not certain. Nor is it even clear that he was the composer of the melodies; but it is evident that he must have arranged and harmonised them. The two best known of these pieces are "Jesu wollist uns weisen" (No. 3, in 3 st.), and, "In dir ist Freude" (*Love to Christ*). The latter is No. 7 in 2 st. of 12 l. It is set to a tune adapted from a madrigal by Giovanni Giacomo Gastoldi da Caravaggio (his *Balletti* appeared at Venice 1591, 1593, 1595, 1597, &c.), and is marked as "Balletti: L'innamorato: A Lieta Vita: à 5." The text is repeated in the *Enc. L. S.*, 1851, No. 42. The tr. in C. U. is: "In Thee is gladness." A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser. 1858, p. 155, and her C. B. for England, 1863, No. 156.

[J. M.]

Linquunt tecta Magi principis urbis.
C. Coffin. [*Epiphany*.] Included in the *Paris Bremary*, 1736, for Lauds on the feast of the Epiphany, and again in his *Hymni Sacri*, 1736, p. 40. It is also in Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865. Tr. as:—

Lo! the pilgrim Magi Leave their royal halls.
By J. D. Chambers, in his *Lauda Syon*, 1857, p. 110. It was repeated in the *People's H.*, 1867; the *Hymnary*, 1872, and others.

Other trs. are:—

1. From princely walls in Eastern pomp array'd. By I. Williams, in the *British Magazine*, 1836, and his *Hys. tr. from the Parisian Brev.*, 1839.

2. The princely city passing by. J. C. Earle, in O. Shipley's *Annus Sanctus*, 1884.

[J. J.]

Lintrup, Severin Falk, was b. Nov. 17, 1700, at Tarmun, in Jutland, Denmark. In 1723 he entered the University of Copenhagen as a student of theology. In 1725 he became curate in charge in the island of Lyo, near Fünen; in 1727 chaplain at Wartau, near Copenhagen; and in 1727 preacher at the Wallö-Spital, near Copenhagen. During his tenure of this last post he became acquainted with some of the Moravian missionaries, and resigning his appointment in 1734, he joined the Brethren at Herrnhut. Subsequently he preached in several of their communities (e.g. at Gnadenberg, in Silesia, on its foundation in 1743), and was also sent on various missions to Denmark and Sweden. He d. at Herrnhut, Feb. 15, 1758 (G. F. Otto's *Lexicon . . . Oberlausitzischen Schriftsteller*, vol. ii., 1802, p. 490, &c.). In the *Historische Nachricht to the Brüder G. B.*, 1778, two hymns are ascribed to him, viz., Nos. 1048, st. ii., iii., and 1073. One of these is in English C. U., viz. :—

Mein Heiland! wirf doch einen Blick. *Christian Church*. Appeared as No. 1172 in *Appendix*, vi., cir. 1737, to the *Herrnhut G. B.* 1735, in 12 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1073, it is reduced to 6 st., viz., i., iii., viii., ix., xi., xii. Tr. as: (1) "O Lord, lift up Thy countenance." In full, from the *Brüder G. B.*, by F. W. Foster, as No. 513 in the *Moravian H. Bk.*, 1789 (1846, No. 788). St. i., iii., iv. of this version are in Dr. Martineau's *Hymns*, 1840 and 1873. Another tr. is,

"My dearest Saviour! cast an eye." As No. 80 in the *Moravian H. Bk.*, 1742 (1754, pt. ii. No. 142). [J. M.]

Liscovius, Salomo, s. of Johann Liscovius, or Lischkow, pastor at Niemitsch, near Guben, was b. at Niemitsch, Oct. 25, 1640. He entered the University of Leipzig in 1660, and then went to Wittenberg, where he graduated M.A., and was crowned as a poet. Shortly thereafter he was appointed pastor at Otterwisch with Stockheim near Lausigk, and ordained to this post April 21, 1664. He was then, on March 29, 1685, appointed second pastor of St. Wenceslaus's church, at Wurzen. He d. at Wurzen, Dec. 5, 1689. (*Koch*, iii. 385; Kotermund's continuation of Jöcher's *Gelehrten-Lexikon*, iii. 1950, &c.)

Liscovius was one of the best German hymn-writers of the second rank in the 17th cent. That is, though his hymns are not lacking in intensity, in depth, or in beauty of form, yet neither by their intrinsic value nor by their adoption into German C. U. are they worthy to be ranked with the hymns of Gerharut, Franck, Scheffer and others of this period. They appeared mostly in his *Christlicher Frauenzimmers Geistlicher Tugend-Spiegel*. The preface to this book is dated April 14, 1672, and it was probably pub. at Leipzig in 1672; but the earliest extant is that at Leipzig, 1703. Dr. J. L. Pasig pub. 51 of his *Geistliche Lieder*, with a short biographical notice, at Halle, 1855. One of his hymns is tr. :—

Schatz über alle Schätze. *Love to Christ*. His finest hymn. 1672 as above, and Pasig, 1855, p. 53. In the *Nürnberg G. B.*, 1676, No. 509, and the *B-rlin G. L. S.*, ed. 1863, No. 828. It is in 7 st. of 8 l., the initial letters of the stanzas forming his Christian name *Salomon*. The trs. are:—

(1) "Treasure above all treasure," as No. 441 in pt. i. of the *Moravian H. Bk.*, 1754. In the 1789 and later eds. (1886, No. 449), it begins "Jesus, my highest treasure." (2) "Treasure beyond all treasure," by Miss Dunn, 1857, p. 60. (3) "Thou treasure of all treasures," by Miss Manington, 1863, p. 27. [J. M.]

Litanies, Metrical. 1. The form in which, Metrical Litanies are given in the hymn-books now in use, is of modern growth. A few hymns with refrains are found in some of the older collections, as "In the hour of my distress," by Herrick; "Lord of mercy and of might," by Bp. Heber; "Saviour, when in dust to Thee," by Sir R. Grant; "By Thy birth, O Lord of all," by Mrs. Harriet Mozley; "Jesus, Lord of life and glory," by J. J. Cummins, and a few others. These, however, were usually classed not as Metrical Litanies, but as hymns, and as such were embodied in the collections.

2. The Metrical Litanies of the modern hymn-books began in 1854 with one or two in rhythmical prose on the Childhood and Passion of Jesus, one of the first, if not the first, being No. 63 below. By slow degrees these have been increased, written mainly in rhymed metre, the first being No. 21 below, until provision has been made for most of the Fasts and Festivals of the Church. In a few instances, as noted hereafter, they are published as separate works from the hymn-books. The usual practice, however, is to give them as a separate division or section of the hymnal.

3. Amongst the earliest writers of Metrical Litanies were Dr. F. G. Lee, Dr. Littledale, and G. Moultrie; and amongst the later Bp. H. E. Bickersteth, Sir H. W. Baker, and T. B. Pollock.

4. In arranging the Metrical Litanies for reference great difficulty is presented in their sameness, and the habit which some authors and compilers have of beginning several Litanies with the same stanza. Another difficulty

is created by compilers of hymnals breaking the Litanies into parts which differ from those adopted by the authors. In the following list of Metrical Litanies these difficulties have been kept in view:—

1. All our sinful words and ways. *Lent.* By L. F. in Mrs. Brock's *Children's H. Bk.*, 1881.
 2. Bread of Life, the angels' Food. *Holy Communion.* By Dr. Littledale in the *People's H.*, 1867, No. 598.
 3. By the word to Mary given. *The Birth of Jesus.* In the *Hymnal*, 1872, this is given as "By the angel's word of love."
 4. By the Name which Thou didst take. *The Childhood of Jesus.*
 5. By the blood that flow'd from Thee. *The Passion of Jesus.*
 6. By the first bright Easter-day. *The Resurrection of Jesus.*
- Nos. 3-6 are by F. W. Faber in his *Hymns*, 1862, the Roman Catholic *Hys. for the Year*, &c.
7. By the prayer that Jesus made. *For Unity.* In the *Eucharistic Hymnal*, 1877.
 8. By Thy birth, O Lord of all. *The Childhood of Jesus.* By Mrs. Harriet Mozley, pub. in *Hys. for the Children of the Ch. of England*, &c., 1835. In the S. P. C. K. *Church Hys.*, 1871, it is considerably altered, and ets. v. vi. are rewritten.
 9. Christ, the woman's promised seed. *Christmas and Epiphany.* A. W. Hutton.
 10. Christ, Whose mercy guideth still. *Lent and Passiontide.* R. F. Littledale in the *People's H.*, 1867, altered in *Hys. and Carols*, &c. (Ch. Extension Association), 1871, to "Christ, Whose mercy lasts for aye."
 11. Father, from Thy heavenly throne. *Holy Communion.* By J. S. B. Monsell.
 12. Father, from Thy throne on high. *For Little Children.* By Mrs. Streatfield in Mrs. Carey Brock's *Children's H. Bk.*, 1881.
 13. Father, hear Thy children's call. *Lent.* By T. B. Pollock in *H. A. & M.*, 1875.
 14. God the Father, from on high. *For a Sick Person.* In the *Priest's Prayer Book*, by R. F. Littledale, 1864.
 15. God the Father, from Thy throne. *Rogation Days.* By Sir H. W. Baker in *H. A. & M.*, 1861.
 16. God the Father, hear and pardon. *Lent and Passiontide.* J. S. B. Monsell.
 17. God the Father, hear our cry. *Lent.* In the *Eucharistic Hymnal*, 1877.
 18. God the Father, in the sky. *Holy Trinity.* By W. J. Irons.
 19. God the Father of all might. *Lent.* By A. W. Hutton.
 20. God of God, and Light of Light. *Holy Communion.* By Sir H. W. Baker in *H. A. & M.*, 1875.
 21. God the Father, seen of none. *Passiontide.* By R. F. Littledale, written about 1860 for the schools of St. Mary the Virgin, Crown Street, Soho, London. In the *People's H.*, 1867.
 22. God the Father, throned on high. *Jesus Glorified.* By T. B. Pollock in *H. A. & M.*, 1875.
 23. God, the Holy Ghost, by Whom. *The Holy Ghost.* In the *Eucharistic Hymnal*, 1877.
 24. Great, mysterious Trinity. *For all Times.* T. B. Pollock.
 25. Hear us, Son of God, O hear. *Of Commendation.* By G. Moultrie in the *People's H.*, 1867; and again in the author's *Espousals of S. Dorothea*, 1870.
 26. Heavenly Father, from Thy throne. *Passiontide.* V. Hutton. In Mrs. Brock's *Children's H. Bk.*, 1881. [See Various.]
 27. Heavenly Father, let Thy light. *Missions.* In Mrs. Brock's *Children's H. Bk.*, 1881.
 28. Holy Father, from Thy throne. *Holy Trinity.* "C. S." in *Lyra Messianica*, 1864, i.e. Charlotte S. Hon.
 29. Holy Father, hear our cry. *The Holy Ghost.* By Cecil Moore in Mrs. Brock's *Children's H. Bk.*, 1881. [See Various.]
 30. Holy Jesu, All in All. *Jesus glorified in His Saints.* T. B. Pollock, written for *Hys. for Use in the Ch. of St. Ethelburga, Bishopgate*, 1873.
 31. Holy Spirit, wondrous Dove. *Holy Ghost.* In the *People's H.*, 1867. By R. F. Littledale; it forms part of "Holy Spirit, Heavenly Dove."
 32. Jesu, David's Root and Stem. *The Holy Childhood.* In *People's H.*, 1867, by R. F. Littledale.
 33. Jesu, dwelling here below. *Life of our Lord.* T. B. Pollock.
 34. Jesu, from Thy throne on high. *For Children.* T. B. Pollock.
 35. Jesu, for us sinners slain. *The Resurrection of Jesus.* By R. F. Littledale in the *People's H.*, 1867.

36. Jesu, in Thy dying woes. *The Seven Words on the Cross.* By T. B. Pollock.
 37. Jesu, King of boundless might. *The Holy Name.* By R. F. Littledale in the *People's H.*, 1867.
 38. Jesu, life of those who die. *The Four Last Things.* By T. B. Pollock in *H. A. & M.*, 1875.
 39. Jesu, Lord most mighty. *Lent.* A. T. Russell, in his *Ps. and Hys.*, 1861.
 40. Jesu, Saviour, ever mild. *For Children.* By R. F. Littledale, in *H. A. & M.*, 1875, chiefly from the *People's H.*, No. 592.
 41. Jesu, Saviour, hear me call. *Lent.* In the *Scottish Hymnal*, 1884.
 42. Jesu, Son of God most high. *The Childhood of Jesus.* T. B. Pollock.
 43. Jesu, Son of the living God. *The Holy Name.* In the Ch. Extension Association's *Hys. & Carols*, 1871.
 44. Jesu, we are far away. *Lent.* T. B. Pollock.
 45. Jesu, Who for us didst bear. *Passiontide.* In the *People's H.*, 1867, by R. F. Littledale.
 46. Jesu, Who when Adam fell. *Lent.* A. W. Hutton. A few stanzas in this from No. 10.
 47. Jesu, with Thy Church abide. *For the Church.* By T. B. Pollock and Others in *H. A. & M.*, 1875.
 48. Labouring and heavy laden. *Of Life.* J. S. B. Monsell.
 49. Light that from the dark abyss. *Jesus, the Light of the World.* By E. B. Birks, q.v. In the *H. Comp.*, 1876.
 50. Lord have mercy, Pity take. *The Sacred Heart.* By J. S. B. Monsell.
 51. My sins have taken such an hold on me. *Lent.* By J. S. B. Monsell.
 52. My sin, my sin, O God, my sin. *Lent.* By J. S. B. Monsell.
 53. Now let my soul with God retreat. *The Holy Ghost.* By J. S. B. Monsell.
 54. O Thou Who art the Gift unpriced. *The Holy Ghost.* In Mrs. Brock's *Children's H. Bk.*, 1881, by S. J. Stone.
 55. Pity on us, heavenly Father. *Passiontide.* By J. S. B. Monsell.
 56. Risen Jesu, Thee we greet. *The Resurrection and Ascension.* By V. Hutton in Mrs. Carey Brock's *Children's H. Bk.*, 1881. Sometimes given as "Jesu, Lord, enthroned on high."
 57. Risen Lord, enthroned on high. *The Ascension.* G. Moultrie, in his *Primer*, 1864, *Lyra Messianica*, 1864, and his *Hys. & Lyrics*, 1867.
 58. Sacred Heart of Jesus, pour. *The Sacred Heart.* J. S. B. Monsell.
 59. Son of God, for man decreed. *The Incarnate Word.* By T. B. Pollock in *H. A. & M.*, 1875.
 60. Spirit blest, who art adored. *The Holy Ghost.* T. B. Pollock.
 61. Thou Who leaving crown and throne. *Lent.* By Dr. Littledale in *H. A. & M.*, 1875, part of No. 10.
 62. Uncreated Fount of Light. *To the Father.* Bp. H. E. Bickersteth in his *Songs in the House of Pilgrimage*, N.D., and his *H. Comp.*, 1876.
 63. Word Eternal, Uncreate. *Advent.* F. G. Lee, 1st printed in H. Collins's *Hys. for Missions*, 1864; and again in the 1862 *Appendix to the Hymnal V.*
 64. Word made Flesh, Emmanuel. *Advent.* In the *Eucharistic Hymnal*, 1877.
 65. When my feet have wandered. *Passiontide.* J. S. B. Monsell.
 66. Jesu, hear us, Lord of all. *Night Litany.* By G. Moultrie in his *Primer*, 1870.
5. In many instances the opening lines given in this list are those of the second stanzas of the Litanies. This was necessitated by the great majority of the Litanies opening in the hymn-books with the Invocation to the Holy Trinity, "God the Father, God the Son," or "God the Father, God the Word." The first lines of the parts of Litanies also are not included, nor are the first lines of parts 2-7, of the "Seven Words on the Cross" (see No. 35), nor of parts 2-4 of the "Four Last Things" (see No. 37).
6. The Litanies attributed to Sir H. W. Baker appeared in *H. A. & M.*, 1875; A. W. Hutton, in a *Supplement to H. A. & M.* (old ed.), pub. by him in 1875; W. J. Irons, in his *Ps. & Hys. for the Church*, 1875; Dr. Littledale, first on broadsheets, from 1861-66, and then in the *People's H.*, 1867; Dr. Monsell, in

Litany Hymns, 1870, and his *Parish Hymnal*, 1873; and T. B. Pollock, in his *Metrical Litanies for Special Services and General Use*, 1870; and his *Litany Appendix*, 1871. These works, together with the hymnals named in the foregoing notes; Thring's *Coll.*, 1882, the S. P. C. K. *Church Hymns*, 1871; and *A Book of Metrical Litanies*, Lond., Rivingtons, 1874, contain most of the Litanies available for use. Hymns which are also suitable as Litanies are indicated in the *Index of Subjects and Seasons*. [J. J.]

Little children, dwell in love. *H. Alford*. [*St. John the Evangelist*.] First appeared in his *Hys. for the Sundays and Festivals throughout the Year*, 1836 (see his *Life*), in 4 st. of 4 l. In 1844 it was included in his *Ps. & Hys.*, No. 13, and marked, in error, as published therein for the first time. It is found in his *Year of Praise*, 1867; and in his *Poetical Works*, in the 8th ed. of which, 1868, it is dated 1835. It has passed into a few hymnals only. [J. J.]

Little drops of water. [*Importance of Little Things*.] The original of this hymn, by Dr. E. C. Brewer, was 1st pub. in *Reading and Spelling*, 1848, in 5 st. of 4 l. Subsequently it reappeared in a very much altered and improved form in the *American Juvenile Missionary Magazine*, also in 5 st. From that magazine it was copied into *Hymns and Sacred Songs*, pub. at Manchester by Fletcher and Tubbs, 1855, and from that collection it has passed into numerous children's hymnals in the United Kingdom. When the version found in the greatest number of collections is compared with the original it is found that the leading thought of the hymn and the first stanza are all that remain of that first published by Dr. Brewer, thus—

- | | |
|---|--|
| <p><i>Dr. Brewer, 1848.</i></p> <ol style="list-style-type: none"> 1. Little drops of water,
Little grains of sand,
Make the mighty ocean,
Make the beauteous land. 2. Straw by straw the spar-
row
Builds its cosy nest;
Leaf by leaf the forest
Stands in verdure dress'd. 3. Letter after letter
Words and books are
made;
Little and by little
Mountains level lald. 4. Drop by drop is iron
Worn in time away;
Perseverance, patience,
Ever win their way. 5. Every finished labour
Once did but begin;
Try, and go on trying,
That's the way to win. | <p><i>American Version.</i></p> <ol style="list-style-type: none"> 1. Little drops of water,
Little grains of sand,
Make the mighty ocean,
And the beauteous land. 2. And the little moments,
Humble though they be
Make the mighty ages
Of eternity. 3. Little deeds of kindness,
Little words of love,
Make our earth an Eden,
Like the heaven above. 4. So our little errors
Lead the soul away,
From the paths of virtue
Into sin to stray. 5. Little seeds of mercy,
Sown by youthful
hands,
Grow to bless the nations
Far in heathen lands. |
|---|--|

The somewhat unfinished American text was extensively adopted to 1876, when Bp. Bickersteth, in the revised edition of the *Hy. Comp.*, made it more complete by adding:—

6. Little ones in glory
Swell the angels' song:
Make us meet, dear Saviour,
For their holy throng.

This last thought was taken up by Prebendary Thring, and in his *Collection*, 1880-82, was thus elaborated:—

<p>Little children's angels, Happy in the sky, See their Heavenly Father On His throne on high.</p>	<p>Little children's voices, Heavenly choirs among, Swell the angeli-chorus With their simple song.</p>
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Glory then for ever
Be to Father, Son,
With the Holy Spirit,
Blessed Three in One.

In this manner has been built up a very pleasing and popular children's hymn out of a short poem of no interest or merit save its one idea of the power of little things. [J. J.]

Littledale, Richard Frederick, LL.D., D.C.L., s. of John Richard Littledale, merchant, was b. at Dublin on the 14th of Sept., 1833, and was educated at Bective House Seminary, and Trinity College, Dublin. His University course was distinguished. In 1852 he became an University Scholar; in 1854 he was first class in Classics and gold medallist; in 1856 he won the Berkeley gold medal (for Greek), and other honours. He graduated B.A., 1855, M.A., 1858, LL.D., 1862, and D.C.L. at Oxford, 1862. Taking Holy Orders in 1856, he was Curate of St. Matthew's, in Thorpe Hamlet, Norwich, from 1856 to 1857, and of St. Mary the Virgin, Soho, London, from 1857 to 1861. Through ill-health he retired from parochial work in 1861, and devoted himself to literature. Dr. Littledale's publications amount to about fifty in all, and embrace Theological, Historical, Liturgical, and Hymnological subjects chiefly. His prose works include:—

- (1) *Application of Colour to the Decoration of Churches*, 1857; (2) *Religious Communities of Women in the Early Church*, 1862; (3) *Catholic Ritual in the Church of England*, 1861; (4) *Continuation of Dr. Neale's Commentary on the Psalms*, vols. ii., iii., iv., 1868-74; (5) *Commentary on the Song of Songs*, 1869; (6) *The Petrine Claims*, 1873-84; (7) *Plain Reasons against joining the Church of Rome*, 1880, &c.; (8) *Short History of the Council of Trent*; and several articles in the *Encyclopædia Brit.*, 1882-88. His contributions to periodical literature have been also extensive and valuable.

Dr. Littledale's Liturgical, Devotional, and Hymnological works include:—

- (1) *Offices of the Holy Eastern Church, in the Original Greek*, with translation into English, Notes, &c., 1863; (2) *Carols for Christmas and Other Seasons*, 1863; (3) *The Priest's Prayer Book*, with hymns, 1864, and with *Brief Pontifical* in 1870 and later eds.; (4) *The People's Hymnal*, 1867; (5) *The Children's Bread. A Communion Office for the Young*, with hymns, 1868; (6) *Primitive Liturgies and Translations*, 1868-69; (7) *Children at Calvary: being The Stations of the Cross in Metre for Singing*, 1872; (8) *The Christian Passover*, 1873; (9) *The Altar Manual*, 1863-77. He was joint Editor of Nos. 3, 4, 8 and 9 with the Rev. J. E. Vaux; and of No. 6 with Dr. Neale.

In addition to a large number of hymns, original and translated, in the above works, Dr. Littledale has also directly contributed original and translated hymns to:—

- (1) *Lyra Eucharistica*, 1863; (2) *Lyra Messianica*, 1864; (3) *Lyra Mystica*, 1865; (4) *The Eucharistic Hymnal*, 1877; (5) *The Roman Breviary in English*, by the Marquess of Bute, 1879; (6) *The Altar Hymnal*, 1884; (7) *Suppl. to H. A. & M.*, 1888; (8) to the *Night Hours of the Church*; (9) to the *St. Margaret's Hymnal* [East Grinstead], 1875; and (10) to the *Church Times, The Guardian*, &c., &c.

Dr. Littledale's Hymnological works in verse consist of translations of Danish, Swedish, Greek, Latin, Syriac, German, and Italian hymns, together with original Carols, Hymns, and Metrical Litanies. His translations are annotated elsewhere in this Dictionary (see *Index to Authors and Translators*); his Carols under

Carols; and his Metrical Litanies under **Litanies, Metrical**. His original hymns remain to be noted. These include the following:—

- i. In the *Priest's Prayer Book*, 1864:—
 1. Captain of Salvation. *Christian Warfare*.
 2. Christ, on Whose Face the soldiers. *Passiontide*.
 3. Christ, Who hast for sinners suffered. *Passiontide*.
 4. God the Father, from on high. *For the Sick*.
 5. Lord Jesu, by Thy passion. *Passiontide*.
 6. Lord, Who in pain and weariness. *Passiontide*.
 7. O Jesu, in Thy torture. *Passiontide*. In *Meditations and Prayers on the Passion of Our Lord Jesus Christ*, 1863.
 8. O Lord, to Whom the spirits live. *All Souls*.
 9. The clouds of sorrow rest upon mine eyes. *For the Sorrowing*.
- ii. In the *People's Hymnal*, 1867:—
 10. Christ, our song we lift to Thee. *B. V. M.*
 11. Christ, our Sun, on us arose. *Whitsuntide*. In *Carols for Christmas, &c.*, 3rd series, 1864.
 12. Christ, the Lord, Whose mighty hand. *Prayer for Peace*.
 13. Day is past and gone. *Evening*. In the *Church Times*, Feb. 17, 1866.
 14. Eternal Shepherd, God most high. *Vacancy of a Sec or Parish*.
 15. Eternal Wisdom, God most high. *Common of Doctors*.
 16. God eternal, infinite. *Septuagesima*.
 17. Hidden Saviour, great High Priest. *Holy Communion*.
 18. I believe in God the Father. *The Creed*.
 19. I worship Thee, Lord Jesu. *Holy Communion*. In the *Church Times*, May 10, 1865.
 20. In Paradise reposing. *Burial of a Child*.
 21. In songs of glad thanksgiving. *General Thanksgiving*.
 22. Lord, Whose goodwill is ever sure. *In time of Famine*.
 23. Now the sun is in the skies. *Morning*. In the *Church Times*, Jan. 27, 1866.
 24. O God of mercy, God of love. *For Rain*.
 25. O God, Who metest in Thine hand. *For those at Sea*.
 26. O God, Whose Sole-Begotten left. *Almsiving*.
 27. O sing to the Lord, Whose bountiful hand. *Thanksgiving for Rain*.
 28. Set upon Zion's wall. *Ember Days*.
 29. The Cedar of Lebanon, Plant of renown. *Christmas*. First pub. in *Sedding's Christmas Carols*, 1863.
 30. The fight is o'er, the crown is won. *Burial of a Sister of Mercy*.
 31. The wintry time hath ended. *Thanksgiving for Fair Weather*.
 32. We are marching through the desert. *Processional*.
 33. When the day hath come at last. *The Judgment*.

In addition to these, a few of the more widely used of Dr. Littledale's original hymns, as "From hidden source arising," and others, are annotated under their respective first lines. In the *People's H.*, 1867, Dr. Littledale adopted the following signatures:—

- A. L. P., i. e., A London Priest.
- B., i. e., An initial of a former address.
- B. T., i. e., The initials of a former address.
- D. L., i. e., Dr. Littledale.
- F., i. e., Frederick.
- F. R., i. e., Frederick Richard.
- L., i. e., Littledale.
- P. C. E., i. e., Priest of the Church of England.
- P. P. Bk., i. e., Priest's Prayer Book.

Taken as a whole, Dr. Littledale's *trs.* from the seven languages named above are characterised by general faithfulness to the originals, great simplicity of diction, good metre, smooth rhythm, and deep earnestness. His original compositions are usually on special subjects, for which, at the time they were written, there were few hymns, and are marked by the same excellent features of a good hymn as his translations. His main object throughout is to *teach* through Praise and Prayer.

[J. J.]

Live, our Eternal Priest. *C. Wesley*. [*Holy Communion*.] 1st pub. in *Hymns on the Lord's Supper* by J. & C. Wesley, 1745, in 5 st. of 6 l. (*P. Works*, 1868-72, vol. iii. p. 303). In its original form it is not in common use, but as altered to "Hail, Thou Eternal Priest" it was given in the *Hymnary*, in 1870-2, in 4 st., st. ii. being omitted, and the rest so changed as to constitute almost a new hymn.

[J. J.]

Livermore, Abiel Abbot, D.D., was b. at Wilton, New Hampshire, Oct. 30, 1811, and graduated at Harvard in Arts, in 1833; and Divinity, 1836. The latter year he was ordained a Unitarian Minister, and became Pastor at Keene, New Hampshire, 1836; Cincinnati, 1850; Yonkers, New York, 1857. In 1863 he removed to Meadville, Pennsylvania, as the President of the Theological School. Dr. Livermore is the author of various works, and was the chief editor of the *Cheshire Pastoral Association's Christian Hymns*, 1844, one of the most widely circulated and estimable of American Unitarian collections. To that collection he contributed "A holy air is breathing round" (*Holy Communion*), which has passed into several collections, including Martineau's *Hymns, &c.*, 1873. [F. M. B.]

Livermore, Sarah White, aunt of A. A. Livermore (q. v.), was b. at Wilton, New Hampshire, July 20, 1789; and d. there July 3, 1874, having spent most of her life as a Teacher. Two hymns were contributed by her to the *Cheshire P. A.'s Christian Hymns*, 1844:—(1) Glory to God, and peace on earth, *Christmas*. (2) Our pilgrim brethren, dwelling far. *Missions*. She wrote many others, of which two are given in Putnam's *Singers and Songs of the Liberal Faith*, 1875. [J. J.]

Lloyd, William Freeman was b. at Uley, Gloucestershire, Dec. 22, 1791. As he grew up he took great interest in Sunday school work, and was engaged in teaching both at Oxford and at London. In 1810 he was appointed one of the Secretaries of the Sunday School Union. He also became connected with the Religious Tract Society in 1816. Miller (to whom we are indebted for these details) says in his *Singers and Songs of the Church*, 1869, p. 418:—

"He commenced the *Sunday School Teacher's Magazine*, conducted for years the *Child's Companion* and the *Weekly Visitor*, and suggested the preparation of a large number of books for children and adults. His own literary productions were various, including several useful books for Sunday School teachers and scholars, and numerous tracts. He was also much engaged in compilation and revision."

Mr. Lloyd d. at the residence of his brother, the Rev. Samuel Lloyd, at Stanley Hall, Gloucestershire, April 22, 1853. Several of his hymns and poetical pieces were given in the *R. T. S. Child's Book of Poetry* (N. D.), and the *R. T. S. My Poetry Book* (N. D.). In 1853 he collected his pieces and published them as, *Thoughts in Rhyme*, By *W. F. Lloyd*, Lond., Hamilton & Co., and Nisbet & Co. Of his hymns the following are in C. U.:—

1. Come, poor sinners, come to Jesus. *Invitation*. (1835.)
2. Give thy young heart to Christ. *A Child's Dedication to Christ*.

3. My [our] times are in Thine hand. My God, I wish them there. *Resignation.* (1835.)
4. Sweet is the time of spring. *Spring.*
5. Wait, my soul, upon the Lord. *In Affliction.* (1835.)

The date given above, 1835, is from Spurgeon's *O. O. H. Bk.*, 1866, and was supplied to the editor by D. Sedgwick. We have no other authority for that date. The earliest we can find is No. 3, which is in *Hymns for the Poor of the Flock*, 1838. That hymn is very popular. [J. J.]

Lo, at noon 'tis sudden night. *Ann Gilbert, née Taylor.* [*Good Friday.*] From *Hymns for Infant Minds*, 1810, No. 25, in 6 st. of 6 l., and entitled "Jesus Christ came into the world to save sinners" (ed. 1886, p. 63). This is a kindred hymn to her "Jesus, Who lived above the sky," and is quoted in her *Memorials*, 1874, as an example of beautiful simplicity and accuracy (vol. i. p. 224). It has attained to a good position amongst hymns of established worth, is in extensive use, and is one of the most popular of Mrs. Gilbert's compositions. [J. J.]

Lo! He comes with clouds descending, Once for favoured sinners slain. [*The Second Advent.*] The hymn in modern collections which opens with these lines is a cento of a somewhat complicated character, and will need, for clearness and accuracy, the reproduction of the original text of several hymns.

1. The first form of the hymn is by John Cennick. There is evidence to show that it was sung by the congregation of the Moravian Chapel, in Dublin, on April 20, 1750; but the earliest printed text known appeared in the fifth (1752) ed. of Cennick's *Collection of Sacred Hymns*, &c., Dublin, S[amuel] Powell, and is as follows:—

- [1] "Lo! He cometh, countless trumpets
Blow before his bloody sign!
'Midst ten thousand saints and angels,
See the Crucified shine.
Allelujah!
Welcome, welcome bleeding Lamb!
- [2] "Now His merits by the harpers,
Thro' the eternal deeps resounds!
Now resplendent shine His nail-prints,
Every eye shall see His wounds!
They who pierced Him,
Shall at His appearing wail.
- [3] "Every island, sea, and mountain,
Heaven and earth shall flee away!
All who hate Him must, ashamed,
Hear the trump proclaim His day:
Come to judgment!
Stand before the Son of Man!
- [4] "All who love Him view His glory,
Shining in His bruised Face:
His dear Person on the rainbow,
Now His people's heads shall raise:
Happy mourners!
Now on clouds He comes! He comes!
- [5] "Now redemption, long expected,
See, in solemn pomp appear:
All His people, once despised,
Now shall meet Him in the air:
Allelujah!
Now the promised kingdom's come!
- [6] "View Him smiling, now determined
Every evil to destroy!
All the nations now shall sing Him
Songs of everlasting joy!
O come quickly!
Allelujah! come Lord, come!"

2. The next form is by Charles Wesley. In 1758 was pub. the *Hymns of Intercession for All*

Mankind, a tract of 40 hymns. (*P. Works*, 1868-72, vol. vi. 143.) Of these there were three in the same metre, viz:—

- xxxviii. "Rise, ye dearly purchased sinners."
- xxxix. "Lo! He comes with clouds descending."
- xl. "Lift your heads, ye friends of Jesus."

The original text of the second of these hymns is as follows:—

- "1. Lo! He comes with clouds descending,
Once for favour'd sinners slain!
Thousand, thousand saints attending,
Swell the triumph of his train:
Hallelujah,
God appears, on earth to reign!
- "2. Every eye shall now behold Him
Rob'd in dreadful majesty,
Those who set at nought and sold Him,
Pierc'd, and nail'd Him to the tree,
Deeply wailing
Shall the true Messiah see.
- "3. The dear tokens of his passion
Still His dazzling body bears,
Cause of endless exultation
To his ransom'd worshippers;
With what rapture
Gaze we on those glorious scars!
- "4. Yea, amen! let all adore Thee
High on thine eternal throne!
Saviour, take the power and glory,
Claim the kingdom for thine own:
JAH, JEHOVAH,
Everlasting God, come down."

3. The third form of the text is really the first form of the modern cento. It was given by M. Madan in his *Coll. of Ps. & Hymns*, &c., 1760, No. 42. The text, with Madan's alterations in *italics*, is as follows:—

- I.*
From Wesley. "Lo! He comes with Clouds descending,
Once for favour'd Sinners slain!
Thousand thousand Saints attending,
Swell the Triumph of his Train:
Hallelujah!
Hallelujah! Amen!
- ii.*
From Wesley. "Every Eye shall now behold Him,
Rob'd in dreadful Majesty;
Those who set at nought and sold Him,
Pierc'd, and nail'd Him to the Tree,
Deeply wailing,
Shall the True Messiah see.
- iii.*
From Cennick. "Ev'ry Island, Sea, and Mountain,
Heav'n and Earth shall flee away;
All who hate Him, must, *confounded*,
Hear the Trump proclaim the Day:
Come to Judgment!
Come to Judgment! come away!
- iv.*
From Cennick. "Now Redemption long expected,
See! in solemn Pomp appear!
All his *Saints*, by *Man rejected*,
Now shall meet Him in the Air!
Hallelujah!
See the Day of God appear!
- v.*
From Wesley, Hymn No. xxxviii. as above. "Answer *thine own* Bride and Spirit,
Hasten, Lord, the general Doom!
The New Heav'n and Earth t' inherit,
Take Thy pluing Exiles Home:
All Creation
Travails! groans! and bids Thee come.
- vi.*
From Wesley. "Yea! Amen! Let all adore Thee,
High on Thine eternal Throne!
Saviour take the Pow'r and Glory;
Claim the Kingdom for thine own!
O come quickly!
Hallelujah! Come, Lord, come!"
- From Cennick.* "Hallelujah! Come, Lord, come!"

4. This cento, with the omission of st. v. came into general use, and was rarely altered until after 1830, when Hall, in his *Mitre H. Bk.*, 1836, and others, began to tamper with the text. Several editors were assisted in making their alterations and changes in the

text through T. Olivers's hymn, "Come, Im-mortal King of Glory" (q.v.), first pub. in 20 sts. without date; and then in 36 sts. in 1763. The fourth st. of the 1763 text reads:—

"Lo! He comes with clouds descending;
Hark! the trump of God is blown;
And th' archangel's voice attending,
Make the high procession known,
Sons of Adam
Rise and stand before your God."

A cento from this hymn, and beginning with this stanza, is given in Lord Selborne's *Book of Praise*, 1862. Either from the original, or from Lord Selborne's cento, several lines by Olivers are interwoven in some modern collections with *Madan's* cento of 1760, as in Thring's *Coll.*, 1882, where in st. iv. lines 5, 6 are from Olivers's st. xxxv.

5. The alterations which are found in the *Madan* cento in modern hymn-books are very numerous, and range from a single word to several lines. Of these altered versions more than twenty exist in the hymn-books now in C. U. in English-speaking countries. These alterations have not been made to suit any special school of thought, and in most cases they weaken, instead of strengthen the hymn. They can easily be detected by comparing any text with those given above.

6. Amongst the imitations of this hymn that are in C. U. we have "Lo! He comes with clouds descending," with st. ii. beginning "See the universe in motion." This imitation embodies a great many lines from Wesley's text. It is by M. Bridges, and was pub. in his *Hys. of the Heart*, 1848, in 9 st. In 1855 it was given in H. W. Beecher's *Plymouth Coll.*, with the omission of st. iv., and attributed to *Brydges* in error. A second imitation is: "Lo! He comes with pomp victorious." This is given anonymously in the 1876 ed. of E. Harland's *Church Psalter and Hymnal*.

7. The *Cennick-Wesley* cento (*Madan's*) is one of the most popular hymns in the English language, and is in extensive use in all English-speaking countries. It has also been translated into many languages. The tr. into Latin, "Nube vectus en descendit," by the Rev. C. B. Pearson in his *Latin Trs. of English Hymns*, 1862, p. 19, is from Wesley's text, with the addition of *Cennick's* st. v.

8. The history of the tune "Olivers" in its original form, and also in its recast form as "Helmsley," both of which are inseparably associated with this hymn, is given by Major Crawford in *Grove's Dictionary of Music*, vol. ii. p. 161. It appears from this article that Thomas Olivers (who is named above, and is the author of the popular hymn "The God of Abraham praise") constructed a tune partly out of a concert-room song, beginning "Guardian angels, now protect me," and the same was published in Wesley's *Select Hymns and Tunes Annexed*, 1765, under the title *Olivers*. In 1769 it was recast by M. Madan, and published under the name of *Helmsley*, in his *Collection of Hymn and Psalm Tunes*. Four years afterwards a burlesque called *The Golden Pippin* (1769) was produced in London, and failed. In 1776 it was revived in a shortened form, and one of the actresses, Miss Catley, introduced into it the melody of "Guardian angels" adapted to the words of the burlesque. Although there is

no indication of this in the book of words, she no doubt concluded the song, on which Olivers had based his tune eleven years before, by dancing "Miss Catley's Hornpipe," constructed for the purpose out of the then popular *Helmsley*. It seems, therefore, that instead of the hymn tune being liable to the obloquy, so continually cast upon it, of being made out of "Miss Catley's Hornpipe," the hornpipe was made out of the tune. (See Major Crawford's article in the *Dict. of Music*, for fuller details, together with the music in its various forms.)

[J. J.]

Lo! I come with joy to do. C. Wesley.
[For Men in Business.] Pub. in *Hys. for those that Seek, and those that Have Redemption*, 1747, in 6 st. of 8 l. and headed "For a Believer, in Worldly Business" (*P. Works*, 1868-72, vol. iv. p. 214). It is in C. U. in the following forms:—

1. **Lo! I come with joy to do.** This was given in the *Wes. H. Bk.*, 1780, No. 316, and has been repeated in several collections in G. Britain and America. From this st. iv. is usually omitted.

2. **Behold I come with joy to do.** In the American Meth. Episco. *Hymns*, 1849, and other American collections. This is st. i., ii., and vi., slightly altered.

3. **Since I've known a Saviour's Name.** This altered form of st. ii., iv., and vi. was given in the American *Prayer Bk. Coll.*, 1826, and is repeated in the *Hymnal* of the Prot. Episco. Church, 1871. In the first line of st. iii. an unfortunate change was made in 1826, and is retained in 1871. The original reads:—

"O that all the art might know
Of living thus to Thee."

This is changed to:—

"O that all the world might know
Of living, Lord to Thee."

[J. J.]

Lo in the [latter] last of days behold.
J. Ogilvie. [Advent.] First appeared as No. 62 in the Draft *Scottish Translations and Paraphrases*, 1781, in 14 st. of 4 l., as a version of 2 Peter iii. 3-14, and again, with 5 lines altered, in the public worship edition of the same issued in that year by the Church of Scotland and still in use. In a copy of the *Trs. and Paraphs.* marked by the eldest daughter of W. Cameron (q.v.) this version is ascribed to J. Ogilvie. In addition to its use as one of the *Scottish Trs. & Paraphs.* it is found in the following forms:—

1. **Lo in the latter days behold.** In the 1876 ed. of Harland's *Ch. Psalter & Hymnal*, in 5 st.

2. **Lo in the last of days behold.** In the *Ewing-Payne Coll.*, Glasgow, 1814, in 7 st.

3. **Though now, ye just, the time appears** (st. viii.). In *Porter's Selection*, Glasgow, 1853, in 7 st.

4. **When erst the sons of men began** (st. v.). In the *Tickenham Chapel Coll.*, 1845, in 4 st.

In the *Paraphrases and Hymns, &c.*, 1853, by Miss J. E. Leeson, Ogilvie's text is considerably altered, reduced to 8 st., and divided into two parts:—

1. Lo in the last of days foretold.

2. With Thee, creating Lord, one day.

[J. M.]

Lo the Feast is spread to-day. H. Alford. [*Holy Communion.*] 1st pub. in his *Ps. & Hymns*, 1844, No. 92, in 4 st. of 6 l., and again in his *Year of Praise*, 1867, No. 152. It has passed into several hymn-books, both in G. Britain and America. [J. J.]

Lo, the storms of life are breaking.
H. Alford. [Epiphany.] Appeared in his *Ps. & Hys.*, 1844, No. 23, in 4 st. of 4 l. It

is appointed for the 4th Sun. after the Epiphany, and is based upon the Gospel of that day. It was repeated in his *Year of Praise*, 1867, No. 48, and in various editions of his *Poetical Works*. It is in extensive use. [J. J.]

Lo, what a glorious sight appears.

I. Watts. [*The Kingdom of Christ.*] 1st pub. in his *Hys. & S. Songs*, 1707, as a paraphrase of Rev. xxi. 1-4, in 6 st. of 4 l. (2nd ed. 1709, Bk. i., No. 21). It is in C. U. in G. Britain and America. The most popular hymn with this opening line is, however, a cento compiled from it and Watts's "See where the great Incarnate God" (*Hys. & S. Songs*, 1709, Bk. i., No. 45), which is No. 67 of the *Scottish Translations and Paraphrases* of 1781. In the *Draft Trs. & Paraphs.*, 1745, No. 38, the cento was thus given:—

- St. i.-v., from Watts, No. 21, as above.
St. vi., new.
St. vii.-xii., from Watts, No. 45, as above.
St. xiii., from Watts, No. 21, as above.

In the authorized *Trs. and Paraphs.* of 1781, this text was repeated with slight alterations, and has been in C. U. in Scotland and elsewhere to the present time. From the markings by the eldest daughter of W. Cameron (q.v.) we gather that the authorized Scottish text of 1781 was arranged and altered by Cameron. It should be designated *I. Watts*, 1707-9, *Scottish Trs. & Paraphs.*, 1745, and *W. Cameron*, 1781. In Miss Jane E. Leeson's *Paraphs. & Hys.*, 1853, the Scottish cento is re-arranged as a hymn in 7 st., beginning "From heaven, the glorious city comes." [J. J.]

Lobe den Herren den mächtigen König der Ehren. *J. Neander.* [*Thanksgiving.*] A magnificent hymn of praise to God, perhaps the finest production of its author, and of the first rank in its class. It is founded on Ps. ciii., 1-6, and Ps. cl. 1st pub. in his *Glaub- und Liebesübung: auffgemuntert durch einfältige Bundeslieder und Danck- Psalmen*, Bremen, 1680, p. 47, in 5 st. of 5 l., Repeated in Freylinghausen's *G. B.*, 1704, and in most subsequent collections, as recently in the *Unv. L. S.*, 1851, No. 687.

It was the favourite hymn of Friedrich Wilhelm III. of Prussia, and Lauxmann, in *Koch*, viii. 340, relates how he was affected by hearing it sung while in a boat in the mines at Waldenburg in 1800. With this hymn the Prussian War Minister, Albrecht von Roon, celebrated his Jubilee of service, near Paris, January 9, 1871. The splendid chorale, given in the *C. B. for England*, appeared in the *Stralsund G. B.*, 1665 (set to the hymn "Hast du denn Liebster dein Angesicht göttlich verborgen," see Dr. J. Zahn's *Psalter und Harfe*, 1886, No. 335), was adapted by Neander, and repeated in Freylinghausen's *G. B.*, 1704, and most later books.

Translations in C. U. :—

1. To God Almighty be praises and thanks from all living. A free tr., of st. i., ii., v., as No. 58 in the *Dalston Hospital H. Bk.*, 1848.
2. Praise ye Jehovah! with anthems of praise come before Him. In 4 st. (marked as tr. from Neander, but really taking very little either from his language or his ideas), as No. 17 in the *Amer. Luth. Gen. Synod's H. Bk.*, 1850-52.
3. Oh praise the King supreme in might, who reigneth in glory. Omitting st. iv., by A. T. Russell, as No. 214 in his *Ps. & Hys.*, 1851.
4. Praise to Jehovah! the Almighty King of Creation. A good tr., omitting st. ii., by Miss Borthwick in the 2nd Ser., 1855, of the *H. L. L.*,

p. 66 (1864, p. 124). Repeated in Dr. Pagenstecher's *Coll.*, 1864, and Wilson's *Service of Praise*, 1865.

5. Praise to the Lord! He is King over all the Creation. A good tr., by T. C. Porter, in *Cantate Domino*, Boston, U.S., 1859, No. 315; repeated in the *Hys. for the [German] Reformed Ch.*, Philadelphia, 1874, No. 462.

6. Praise to the Lord! the Almighty, the King of Creation! A good tr., omitting st. iv., by Miss Winkworth, as No. 9 in her *C. B. for England*, 1863; and thence in Dr. W. F. Stevenson's *H. for Ch. & Home*, 1873, *Evang. Hyl.*, N. Y., 1880, &c.

7. Praise thou the Lord, the omnipotent Monarch of Glory. In full, as No. 361, in the *Ohio Luth. Hyl.*, 1880, marked as tr. by "J. H. Good."

8. Praises we're bringing to Jesus, Almighty and Royal. A tr. of st. i., iv. (dated 1880), by M. W. Stryker, as No. 398 in her *Ch. Praise Bk.*, N. Y., 1882, with an original st. as iii.

9. Praise to the Lord, the Omnipotent King of Creation! A tr. of st. i.-iii., v. (dated 1882), by M. W. Stryker, in his *Hys. & Verses*, 1883, p. 36; repeated as No. 31 in his *Christian Chorals*, 1885.

Other trs. are: (1) "Praise thou, my Soul, the most mighty and great King of Glory," in the *Suppl. to Ger. Psalmody*, ed. 1765, p. 69. (2) "Praise to the Father, the glorious King of Creation," in the 3rd ed., 1882, of J. H. Hopkins's *Carns, Hys. and Songs*, dated 1866. (3) "Praise the Almighty, the King of a glory unbounded," by N. L. Frothingham, 1870, p. 224.

[J. M.]

Lobet den Herren, denn er ist sehr freundlich. [*Grace after Meat.*] Founded on Ps. cxlvii. *Bode*, p. 180, cites this as in the *Jungfrau Schulordnung zu Torgau*, printed at Leipzig, 1565, where it has 9 st. of 4 l., and is printed after the instruction on the First Commandment. *Wackernagel*, iv. p. 168, quotes it from a Nürnberg broadsheet n.d., circa 1560 (*Zwey Schöne Geistliche Lieder*), and from the *Leipzig G. B.* 1582, in 7 st.; and this form is in the *Unv. L. S.*, 1851, No. 499. The only tr. in C. U. is noted under "Lobet den Herren alle die ihn fürchten" (see p. 411, ii.).

[J. M.]

Lobwasser, Ambrosius, s. of Fabian Lobwasser, inspector of mines at Schneeberg, Saxony, was b. at Schneeberg, April 4, 1515. After studying law at Leipzig (m.A. 1535) he remained there as University tutor until 1550. After acting as travelling tutor, he was appointed in 1557 Rath and Chancellor at Meissen, and in 1562 made a tour in Italy, and received the degree of LL.D. from the University of Bologna. He was finally appointed in 1563 by Duke Albrecht of Prussia as professor of law and assessor at the High Court of Justice at Königsberg. He d. at Königsberg Nov. 27, 1585 (*Koch*, ii. 394-401, &c.).

His principal poetical work was his version of the *Psalter*, which is noted under *Psalter*, German, pt. I. § II. One has passed into English in recent times, viz.:

Der Knecht des Herren all zugleich. [*Ps. cxxxiii.*] The original is Beza's version of the Psalm, "Or sus, serviteurs de Seigneur," which first appeared in his *Trente-quatre psaumes de David*, Geneva, 1551. Lobwasser's version is in his *Psalter dess Königlichem Propheten Davids*, Leipzig, 1573 (not pagéd), in 3 st. of 4 l., entitled "He encourages the people to fulfil their calling diligently, and assures them that God will grant them His grace." Tr. as:—

Ye servants of the Lord, who stand. In full, by Miss

Winkworth, as No. 88 in her *C. B. for England*, 1863, and set to the original melody of 1551 (see "All people that on earth do dwell"). [J. M.]

Lodenstein, Jodocus van, s. of Joost Cornelius van Lodenstein, burgomaster of Delft, was b. at Delft Feb. 6, 1620. After studying at the Universities of Utrecht and Francker he was appointed in 1644 pastor at Zoetermeer and Zegwaard, near Delft; in 1650 at Sluys (Sluis, near the boundary of Flanders); and in 1653 at Utrecht. He d. at Utrecht Aug. 6, 1677 (*Allg. Deutsche Biog.* xix. 73-75).

A pastor of the Reformed Church, he was spiritually allied to the Mystics. After 1665, not being able to exclude the worldly, he ceased to dispense the Holy Communion and altered the Baptismal formula; but never separated from the Church.

His hymns appeared in his *Uyt-Spanningen, Behelvende eenige atigtelyke Liederen en andere Gedigten*, &c., Utrecht, 1676 [Berlin] which passed through many eds. Two are *tr.*, viz. —

1. **Hemelsh Ooge! Wilt gy dogen.** [*Love to God.*] 1676, p. 346, in 9 st. entitled "Solitude with God." It has passed into English through

Ich will einsam und gemeinsam. No. 723, in Freylinghausen's *G. B.*, 1705; Porst's *G. B.*, ed. 1855, No. 395. It is a free *tr.* in 5 st. of 6 l., and is probably by C. A. Bernstein (p. 135, ii.), certainly not by G. Arnold or G. Tersteegen. *Tr.* as (1) "Quite alone and yet not lonely," in full, from the 1705, as No. 680 in pt. I. of the *Moravian H. Bk.*, 1754. In the *Moravian H. Bk.*, 1789 (1886, No. 702), the *tr.* of st. i., ii., were reduced to 8.7.8.7, and this form is also in the *Bible H. Bk.*, 1845.

2. **Heylige Jesu! Hemelsh Voorbeeld.** [*Christ our Example.*] 1676, p. 152, in 9 st., entitled "Jesus Pattern." It has passed into English through

Heiligster Jesu, Heiligensquelle, *tr.* in full. This has not yet been traced earlier than G. Arnold's *Göttliche Sophia*, 1700, pt. ii. p. 327, where it is No. 17 of "Some hitherto unknown poems, mostly composed by others." As it is found in this section it is perhaps more probably by B. Crussellius (q. v.). *Koch*, vi. 6, and viii. 437, characterises it as "a pearl in the Evangelical Treasury of Song and a genuine Christian moral hymn, of more importance than a hundred of the so-called moral hymns in the second half of the eighteenth century." In the Berlin *G. L. S. ed.*, 1863, No. 631.

The *tr.* are: (1) "As Thy will, O my Saviour," of st. ii., by C. G. Clemens, as No. 1065 in the *Suppl.* of 1808, to the *Moravian H. Bk.*, 1801 (1886, No. 622). (2) "Most holy Jesus! Fount unfailing," by *Dr. H. Mills*, 1845 (1856, p. 287). (3) "Thou holiest Saviour, sacred spring," by *Miss Dunn*, 1857, p. 26. (4) "Most holy Jesus, Fount of light," in Schaff's *Christ in Song*, 1869, p. 133. [J. M.]

Logan, John. [Bruce, Michael.]

Logau, Friedrich von, was b. in June, 1604, at Brockut, near Nimptsch, in Silesia, and became in 1644 Kanzleirath in the service of the Dukes of Brieg. In 1654 he removed with Duke Ludwig to Liegnitz as his Regierungsrath, and d. at Liegnitz, July 24, 1635.

He was one of the best German poets of his time (admitted a member of the Palm Order in 1648), and specially distinguished as a writer of epigrams and aphorisms. These were first pub. in 1638. The complete ed., Breslau, 1654, was entitled *Salomons von Golawe deutscher Sinn-Gelichte drey Tausend*. A complete reprint was issued by the Stuttgart Literary Society in 1872 (vol. 113 of their publications), and selections by G. Eitner (Leipzig, 1870), and modernised by K. Simrock (Stuttgart, 1874), and L. H. Fischer (Leipzig, 1875). A few have been *tr.* by H. W. Longfellow, and of these the two best known, with one or two more *tr.* by herself, are included in *Miss Winkworth's Christian Singers*, 1869, pp. 230-233. [J. M.]

Long did I toil and know no earthly rest. *H. F. Lyte.* [*Peace in Jesus.*] Appeared in his *Poems chiefly Religious*, 1833, p. 76, in 6 st. of 6 l. It combines unwavering confidence with plaintive sweetness, and is one of his most touching efforts. Its use is

extensive; but usually two or more stanzas are omitted. Orig. text in *Lyra Brit.*, 1867, p. 377. [J. J.]

Long have I laboured in the fire. *C. Wesley.* [*Repentance.*] 1st pub. in *Hys. & Sac. Poems*, 1742, in 10 st. of 4 l., as the second of two hymns, "After a relapse into Sin" (*P. Works*, 1868-72, vol. ii. p. 202). In the *Wes. H. Bk.*, 1780, st. vi., viii.-x. were given as No. 208, "Jesus, to Thee I now can fly." This has been repeated in several collections, sometimes as "Jesus, to Thee we now can fly," and again as "Jesus, to Thee, to Thee, I fly," as in *Dr. Alexander's Augustine H. Bk.*, 1849 and 1865. [J. J.]

Long have I [we] sat beneath the sound. *I. Watts.* [*Unfruitfulness.*] 1st pub. in the 2nd ed. of his *Hys. and S. Songs*, 1709, Bk. ii., No. 165, in 6 st. of 4 l., and headed "Unfruitfulness, Ignorance, and unsanctified Affections." It was repeated in *J. Wesley's Ps. & Hys.*, pub. at Charlestown, 1796-7, in Whitefield's *Ps. & Hys.*, 1753; Madan's *Ps. & Hys.*, 1760, and others of the older collections, and also in a large number of modern hymn-books both in G. Britain and America, but usually in a slightly altered form, and sometimes as, "Long have we sat beneath the sound." Another and somewhat popular arrangement of the text is "Long have we heard the joyful sound." This is in *Snapp's Songs of G. & G.*, 1872, *Common Praise*, 1879, and many others. [J. J.]

Long have I seemed to serve Thee, Lord. *C. Wesley.* [*Formal Religion.*] Written during the disputes between the Wesleys and the Moravians concerning Antinomianism and Perfectionism. *Dr. Jackson* sums up the controversy in his *Memoirs of C. Wesley* (abridged ed., 1848, p. 98) thus:—

"Mother was the most active and strenuous in propagating the errors by which many were misled. He contended that there are no degrees in faith; so that those who have not the full and unclouded assurance of the divine favour, whatever they may possess besides, have no faith at all. Another tenet which he avowed and defended was, that till men have faith, they are not to use any of the means of grace, such as the reading of the Scriptures, attending the ministry of the Gospel, and receiving the Holy Communion; these ordinances being rather injurious than beneficial, till men have a true and vital faith. . . . The fine hymn on Christian Ordinances, and beginning,

'Skill for thy loving-kindness, Lord,

I in Thy temple wait,'

was written by Mr. C. Wesley at this period [1739-46], as an antidote to the mischievous errors which were prevalent."

The hymn was included in the *Wesley Hys. & Sac. Poems*, 1740, in 23 st. of 4 l., and headed "The Means of Grace" (*P. Works*, 1868-72, vol. i. p. 233). In 1780 *J. Wesley* compiled two hymns therefrom, and gave them in the *Wes. H. Bk.* as:—

1. Long have I seemed to serve Thee, Lord, No. 88.
2. Still for Thy loving-kindness, Lord, No. 88.

These hymns have been repeated in numerous hymn-books in G. Britain and America. In the American Unitarian *Hys. for the Ch. of Christ*, 1853, the first of these is reduced to 4 st. [J. J.]

Long have I sought for happiness. *W. Hammond.* [*Death and the Resurrection.*] 1st pub. in his *Ps., Hys. and Spiritual Songs*, 1745, p. 97, in 13 st. of 4 l. and headed, "And

so shall we ever be with the Lord." In this full form it is not in common use. A cento therefrom, "Lord, if on earth the thought of Thee," is given in the S. P. C. K. *Church Hymns*, 1871, No. 417. It is composed of stas. iii., iv., ix. and xiii., all more or less altered. [J. J.]

Longfellow, Henry Wadsworth, D.C.L., was b. at Portland, Maine, Feb. 27, 1807, and graduated at Bowdoin College, 1825. After residing in Europe for four years to qualify for the Chair of Modern Languages in that College, he entered upon the duties of the same. In 1835 he removed to Harvard, on his election as Professor of Modern Languages and Belle-Lettres. He retained that Professorship to 1854. His literary reputation is great, and his writings are numerous and well known. His poems, many of which are as household words in all English-speaking countries, display much learning and great poetic power. A few of these poems and portions of others have come into C. U. as hymns, but a hymn-writer in the strict sense of that term he was not and never claimed to be. His pieces in C. U. as hymns include:—

1. *Alas, how poor and little worth.* *Life a Race.* Tr. from the Spanish of Don Jorge Manrique (d. 1479), in Longfellow's *Poetry of Spain*, 1833.

2. *All is of God; if He but wave His hand. God All and in All.* From his poem "The Two Angels," pub. in his *Birds of Passage*, 1858. It is in the Boston *Hys. of the Spirit*, 1864, &c.

3. *Eldad Bartimeus at the gate.* *Bartimeus.* From his *Miscellaneous Poems*, 1841, into G. W. Conder's 1874 *Appendix to the Leeds H. Bk.*

4. *Christ to the young man said, "Yet one thing more."* *Ordination.* Written for his brother's (S. Longfellow) ordination in 1848, and pub. in *Seaside and Fireside*, 1851. It was given in an altered form as "The Saviour said, yet one thing more," in H. W. Beecher's *Plymouth Coll.*, 1855.

5. *Down the dark future through long generations.* *Peace.* This, the closing part of his poem on "The Arsenal at Springfield," pub. in his *Belfrey of Bruges, &c.*, 1845, was given in *A Book of Hys.*, 1848, and repeated in several collections.

6. *Into the silent land.* *The Hereafter.* A tr. from the German (see *Salla*).

7. *Tell me not in mournful numbers.* *Psalm of Life.* Pub. in his *Voices of the Night*, 1839, as "A Psalm of Life: What the heart of the Young Man said to the Psalmist." It is given in several hymnals in G. Britain and America. In some collections it begins with st. ii., "Life is real! Life is earnest."

The universal esteem in which Longfellow was held as a poet and a man was marked in a special manner by his bust being placed in that temple of honour, Westminster Abbey. [F. M. B.]

Longfellow, Samuel, M.A., brother of the Poet, was b. at Portland, Maine, June 18, 1819, and educated at Harvard, where he graduated in Arts in 1839, and in Theology in 1846. On receiving ordination as an Unitarian Minister, he became Pastor at Gall River, Massachusetts, 1848; at Brooklyn, 1853;

and at Germantown, Pennsylvania, 1860. In 1846 he edited, with the Rev. S. Johnson (q. v.), *A Book of Hymns for Public and Private Devotion*. This collection was enlarged and revised in 1848. In 1859 his *Vespers* was pub., and in 1864 the *Unitarian Hymns of the Spirit*, under the joint editorship of the Rev. S. Johnson and himself. His *Life* of his brother, the Poet Longfellow, was pub. in 1886. To the works named he contributed the following hymns:—

i. *To A Book of Hymns*, revised ed., 1848.

1. Beneath the shadow of the Cross. *Love.*
2. O God, thy children gathered here. *Ordination.*

ii. *To the Vespers*, 1859.

3. Again as evening's shadow falls. *Evening.*
4. Now on land and sea descending. *Evening.*

iii. *To the Hymns of the Spirit*, 1864.

5. A voice by Jordan's shore. *Advent.*
6. Father, give Thy benediction. *Ordination.*
7. Go forth to life, O child of earth. *Life's Mission.*
8. God of ages and of nations. *Holy Scriptures.*
9. Holy Spirit, Truth divine. *The Holy Spirit desired.*
10. I look to Thee in every need. *Trust in God.*
11. In the beginning was the Word. *The Word.*
12. Love for all, and can it be? *Lent. The Prodigal Son.*
13. O God, in Whom we live and move. *God's Law and Love.*
14. O God, Thou Giver of all good. *Prayer for Food.*
15. O still in accents sweet and strong. *Missions.*
16. O Thou, Whose liberal sun and rain. *Anniversary of Church dedication.*
17. One holy Church of God appears. *The Church Universal.*
18. Out of the dark, the circling sphere. *The Outlook.*
19. Peace, peace on earth! the heart of man for ever. *Peace on Earth.*
20. The loving Friend to all who bowed. *Jesus of Nazareth.*
21. 'Tis winter now, the fallen snow. *Winter.*

Of these, hymn No. 2 was written for the Ordination of E. E. Hale (q. v.), at Worcester, 1846. Several are included in Martineau's *Hymns*, 1873. [F. M. B.]

Look down, O Lord, and on our youth. *T. Cotterill.* [*Confirmation.*] Appeared in the 9th ed. of his *Sel.*, 1820, No. 120, in 6 st. of 4 l., and headed, "Intercession for Children about to be Confirmed." It has passed into a large number of hymn-books, and is popular as a Confirmation hymn. [J. J.]

Look down, O Lord, with pitying eye. *P. Doddridge.* [*Missions.*] This hymn is No. 66 in the D. MSS. but is undated. It was pub. by J. Orton in his ed. of Doddridge's (posthumous) *Hymns, &c.*, 1755, No. 146, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 164. It is based on Ezekiel's Vision of the Dry Bones, and is in C. U. in G. Britain and America. [J. J.]

Look in pity, Lord of Glory. *E. Caswall.* [*Confirmation.*] This hymn is compiled from a "Hymn for the Renewal of Baptismal Vows," first pub. in his *May Pageant and other Poems*, 1865. It is written to be sung in parts, divided into a "Solo," "Chorus," and a portion to be sung by "All." In the *People's H.*, each of these parts has been laid under contribution to furnish hymn 346. Caswall's revised text is in his *Hymns & Poems* 1873, p. 296. [W. T. B.]

Look, ye saints, the sight is glorious. *T. Kelly.* [*The Second Advent.*] 1st pub. in his *Hymns, &c.*, 3rd ed., 1809, No. 27, in 4 st.

of 6 l., and headed, "And He shall reign for ever, and ever" (1853 ed., No. 49). In popular and extensive use both in G. Britain and America. It ranks with many of the best hymns by Watts and C. Wesley. [J. J.]

Lord and God of heavenly powers. C. Wesley. [Praise.] Appeared in *Hys. and Sac. Poems*, 1793, pt. ii., as a metrical paraphrase of "Therefore with Angels and Archangels," &c. (See *Ter Sanctus*, in *Greek Hymnody*, p. 499, l.), from the Office for Holy Communion in the Book of Common Prayer. (*P. Works*, 1868-72, vol. i. p. 114.) It is in 3 st. of 4 l. In its original form it is not in frequent use; but st. iii.—

"Holy, holy, holy, Lord,
Live by heaven and earth adored!
Full of Thee they ever cry,
"Glory be to God most high,"

is sometimes used in centos, as in Mercer's version of "Sons of God, triumphant rise" (q.v.). [J. J.]

Lord, and what shall this man do? J. Keble. [*St. John the Evangelist.*] Written Dec. 27, 1819, and 1st pub. in his *Christian Year*, 1827, in 6 st. of 8 l., and based upon *St. John* xxi. 21, 22. It is given in several hymn-books, but usually in an abbreviated form. In the American *Plymouth Coll.*, 1855, No. 858, st. iv.-vi. are given as "Gales from heaven, if so He will." [J. J.]

Lord, as to Thy dear Cross we flee. J. H. Gurney. [*Resignation, or The Daily Cross.*] 1st pub. in his *Lutterworth Coll. of Hys.*, 1838, No. 127, in 6 st. of 4 l., and again in the *Mary-le-bone Ps. & Hys.*, 1851, No. 112. It is given in numerous collections in G. Britain and America, and sometimes as, "As to Thy Cross, dear Lord, we flee." Another altered form is "Lord, as we put our trust in Thee," in *Common Praise*, 1879. [J. J.]

Lord, at Thy feet a sinner lies. S. Brown. [*Lent.*] Appeared in the 1st ed. of his *Hys. and Spiritual Songs*, &c., 1720, No. 15, in 6 st. of 4 l., and entitled "Sinners suing for mercy." In *Rippon's Sel.*, 1787, No. 235, it was altered to "Lord, at Thy feet we sinners lie," and this form has been continued to modern hymnals, as in *Bap. Ps. & Hys.*, 1858 and 1880, No. 384. Its use is somewhat extensive. [J. J.]

Lord, at Thy Table I behold. S. Stennett. [*Holy Communion.*] Appeared in *Hys. for All Denominations*, Lon. 1782, No. 42, and in *Rippon's Bap. Sel.*, 1787, No. 482, in 7 st. of 4 l., and entitled "A Sacramental Hymn." It was given as by "Dr. J. Stennett"; but the "J." is a misprint for "S." This error is repeated in most collections. The use of this hymn, usually in an abridged form, is somewhat extensive in G. Britain and America, and especially amongst the Baptists. [J. J.]

Lord, at Thy temple we appear. I. Watts. [*Nunc Dimittis.*] This is given as "The Song of Simeon; or, Death made desirable," in his *Hys. & Spiritual S.*, 1709, Bk. i., No. 19, in 6 st. of 4 l. It is in use in G. Britain and America. In the *Leeds H. Bk.*, 1853, No. 647, st. v., vi. are given as, "Jesus, the vision of Thy Face." The use of this abbreviated form is limited. [J. J.]

Lord, at Thy word the constant sun. J. H. Gurney. [*Harvest.*] 1st pub. in his *Lutterworth Coll. of Hymns*, &c., 1838, No. 128, in 4 st. of 7 l., with st. iv. bracketed for omission if desired. In 1851, st. i.-iii. were rewritten, and a new st. iv. added by the author for his *Mary-le-bone Ps. & Hys.* No. 124, and included therein as "Lord of the Harvest! Thee we hail." Since 1851 it has passed into most of the leading collections, and is the most popular of the author's compositions. In the *Hymnary*, 1872, and *Thring's Coll.*, 1882, Dryden's doxology, "Immortal honour, endless fame," from his "Creator Spirit," &c., is added thereto. This gives to the hymn a completeness not usually found in the collections. Orig. text as above: authorized text of 1851 in the S. P. C. K. *Church Hys.*, with st. ii., ll. 1, 2, "When" for "If" in both lines. [J. J.]

Lord, by Thee in safety borne. J. Anstice. [*Sunday Morning.*] 1st pub. in his posthumous *Hymns*, &c., 1836, No. v., in 4 st. of 8 l. In 1841 it was given in the *Child's Christian Year* as the opening hymn of that collection. It is in a few hymnals, including *Kennedy*, 1863, in which st. ii., ll. 1-4, and various alterations are by Dr. Kennedy. [J. J.]

Lord, cause Thy face on us to shine. T. Cotterill. [*For a Blessing on Ministers and People.*] Contributed to the 8th ed. of his *Sel.*, 1819, No. 28, in 3 st. of 8 l., and headed, "For God's blessing on His Ministers and People." Although not repeated in the 9th ed., 1820, it was included in other hymn-books, and is still in C. U. The hymn, "O King of Salem, Prince of Peace," in W. F. Stevenson's *Hys. for Church and Home*, 1873, and other collections, begins with st. ii. of this hymn. [J. J.]

Lord, come away; why dost Thou stay. Bp. Jeremy Taylor. [*The Second Advent.*] This hymn, entitled "The Second Hymn for Advent; or, Christ's Coming to Jerusalem in Triumph," appeared in his *Festive and Penitential Hymns*, appended to his *Golden Grove*, 1655, in 21 irregular lines. In this form it was included in Bp. Heber's (posthumous) *Hymns*, &c., 1827, and in Bp. Taylor's *Collected Works*, vol. vii., 1854. In this form, however, it was not suitable for congregational use. In a rewritten form it appeared in the *Leeds H. Bk.*, 1853, No. 286, as, "Descend to Thy Jerusalem, O Lord." This, with slight variations, was included in the *Sarum Hymnal*, 1868, as "Draw nigh to Thy Jerusalem, O Lord," and from thence has passed into the S. P. C. K. *Church Hys.*, 1871, and others. [*English Hymnody*, Early, § IX.] [J. J.]

Lord, dismiss us with Thy blessing. [*Close of Service.*] This is the opening line of four hymns, each of which must be noted in detail.

i. The first hymn reads:—

i.
"Lord, dismiss us with thy Blessing;
Fill our Hearts with joy and peace:
Let us each, thy Love possessing,
Triumph in redeeming Grace
O refresh us
In this dry and barren place.

ii.
Thanks we give and Adoration
For thy Gospel's joyful sound:
May the Fruits of thy Salvation
In our Hearts and Lives abound!
Ever faithful
To the Truth may we be found!

iii.
"So when'er the Signal's given
Us from Earth to call away,
Borne on Angels' wings to Heaven,
Glad the Summons to obey.
May we ever
Reign with CHRIST in endless Day."

The authorship of this hymn has long been a matter of doubt. From 1773 to 1780 it appeared in many collections, but always without signature, in common with all the hymns in the same collections; and from 1786 to 1800, when it was given in collections wherein hymns were assigned to their respective authors, as the composition of "F." and "Fawcett." The details taking the leading collections are:—

i. In *A Supplement to the Shrewsbury Hymn Book, Shrewsbury, Printed by J. Eddowes, near the Market House, 1773.* And sold by Mr. T. Maddox in Shrewsbury. The title of the *Shrewsbury H. Bk.* to which this is a *Suppl.* is *A Collection of Psalms and Hymns. Extracted from Dr. Watts, and other Authors.* The 2nd ed. before us is dated *Shrewsbury, 1773.* It has written in it "Sir Richd. Hill," showing that it was the property of Sir Richard Hill, brother of the Rev. Rowland Hill. The text given above is from this *Suppl.*, No. 46. These facts suggest the question, "Is Rowland Hill the author?" We think not, because the hymn does not appear in any of his hymn-books, all published at a later date. If it were his, we cannot conceive why it should have been omitted. The omission from his hymn-books is fatal to his claim.

ii. 1774. In Dr. Conyers's *Collection of Psalms and Hymns, &c.*, London, J. & W. Oliver, 3rd ed., No. 374. In this st. 1., l. 6, is altered to *Travelling thro' this wilderness.*

iii. 1776. In A. M. Toplady's *Psalms and Hymns*, 1st ed., No. 168, with alterations thus:—
St. ii., ll. 5, 6.

With us evermore be found!
We shall surely.

iv. 1778. In *A Collection of Hymns*, pub. at Edinburgh.

v. 1780. In the 4th ed. of Dr. Conyers's *Coll.*, pub. at York.

vi. 1780. In David Simpson's *Collection of Psalms and Hymns*, pub. at Macolesfield, *Appendix*, No. 482.

vii. 1780. In *A Collection of Hymns, &c.* (4th ed.), pub. at York by A. Ward, for the compiler, the Rev. J. Harris, a Nonconformist Minister of Hull.

viii. 1780. In the *Lady Huntingdon Collection*, under the editorship of the Hon. and Rev. Walter Shirley. In this case we have the altered text of *Toplady* repeated for the first time.

To this date no indication of authorship can be found either in the above collections, or in contemporary literature. Thirteen years after its first appearance in *Suppl.* to the *Shawbury H. Bk.* the history is again taken up, but in a more definite form, thus:—

ix. 1786. In a *Selection of Psalms for Social Worship, &c.*, York, A. Ward. This Unitarian collection contains the first four lines only of st. i. and ii., and these are signed "F." This initial we find from the list of authors given in the collection represents J. Fawcett (q. v.), a Nonconformist Minister formerly of Wainstone, Yorkshire; and then of Hebdon Bridge, in the same county. A shade of doubtfulness, however, is thrown over the ascriptions of authorship in this collection by the editor prefacing his list with these words, "In the appropriation [of names] as it depended much on the compiler's memory, he wishes it to be observed, that there may probably be some mistakes, but he hopes there are not many." *Preface*, p. xi.

x. 1791. In the 7th ed. of Harris's *Collection*, No. 212 (see vi.), pub. at York, and edited by John Beaton, George Lambert, Robert Green, and John Jones, it is given as in Dr. Conyers's *Collection*, and signed *Fawcett*.

xi. 1800. In *A Collection of Hymns for Christian Worship*, pub. in Dublin, and again signed *Fawcett*.

From this date the signature falls out of use for many years, probably from the fact that, the *York* and *Dublin Collections* being little known, the editors of new hymn-books took their texts from *Conyers*, *Toplady*, the *Lady Huntingdon*, *Burder*, or similar widely-known collections in which all hymns were given without signatures, and appended thereto such notes as, "from *Burder's Coll.*," "Taylor and Jones's Coll.," and so on. During the past few years, however, the question of authorship has been revived, some claiming it for Dr. Fawcett, and others for the Hon. and Rev. W. Shirley. Their respective claims, with their drawbacks, stand thus:—

For Dr. John Fawcett. To him it is ascribed by the *York Collections* of 1786 and 1791, the editors of which, in common with Fawcett, were resident in Yorkshire, and ministers of Nonconformist congregations. Also by the *Dublin Collection*, 1800.

Against Dr. Fawcett. The before-named weakness in the testimony of the *York Coll.*, 1786, must be noted, and the fact that the hymn is not in Fawcett's works, nor is it claimed for him either by his editor or his family. It must be added, however, that several of his hymns are found in the *Gospel Magazine* which are not given in his works.

For Hon. and Rev. W. Shirley. A tradition in his family, set forth by his son to Mr. A. C. H. Seymour, and recorded by Dr. Rogers in *Lyra Brit.*, p. 498, and Miller, *Singers & Songs of the Church*, 1869, p. 246, that it was his composition.

Against Mr. Shirley. (1) There is no documentary evidence. (2) That it was in the *Shawbury Suppl.* seven years before admitted by Shirley as editor into the *Lady Huntingdon Coll.* in 1780, and (3) when admitted the text was taken from *Toplady*, and not from the original.

These statements are by no means satisfactory. Taking them, however, as they stand, we must conclude that the author is very probably Dr. Fawcett, and certainly not Walter Shirley.

The use of this Dismissal hymn has been and still is most extensive. Nearly every hymn-book of an Evangelical type published during the past hundred years has adopted it in a form more or less perfect. In some cases it has a doxology added thereto or substituted for the last stanza. *Mercer's* doxology, Oxford ed., 1864, No. 54, is the most suitable. The hymns:—

"Lord, refresh us with Thy blessing,"

found in various collections; and—

"Lord, enrich us with Thy blessing,"

as in the *Rugby School Hymn-Book*, 1850, and later editions, are altered from the above.

ii. The second hymn is:—

"Lord, dismiss us with Thy blessing,

Bid us all depart in peace;

Still on gospel manna feeding,

Pure seraphic love increase:

Fill each breast with consolation,

Up to Thee, our hearts we raise,

Till we reach that blissful station,

Where we'll give Thee nobler praise.

And sing hallelujah to God and the Lamb,

For ever and ever, for ever and ever,

Hallelujah, Hallelujah, Hallelujah!

This hymn is found in Dr. Hawker's *Psalms and Hymns for the Sunday School in the Parish Church of Charles, Plymouth*, 9th ed. no date, 11th ed. 1811. In the *Crawford and Eberle Index to the Irish Church Hymnal*, 1876, p. 53, the editors say:—

"It is found also, but with considerable alterations, in the *Rev. Edward Smyth's Collection*, Manchester, 1793.

Of these two versions that of Hawker seems to be the older, and is possibly by Hawker himself. It is ascribed to him in Baring-Gould's *Life of the Rev. R. S. Hawker*, where, however, Mr. Baring-Gould has inadvertently quoted the hymn with Fawcett's text which is found indeed in the latest edition of the *Charles Collection* (1867), but was then introduced in it for the first time by the editor, the Rev. H. A. Greaves. If the eight-line stanza is by Dr. Hawker, it must have appeared in his *Collection* before 1793. He became Vicar of Charles in 1784, and the Sunday School was established in 1787."

From the time of its appearance in the *Charles* and the *Manchester Collections* to the present, it has been republished in numerous hymnals, including D. Simpson's *Macclesfield Coll.* 1795; the *Wes. H. Bk.*, 1800; *Williams & Boden*, 1801; *Bailey's Zion's Melodies*, 1813-1866, and others. In the last case it is given in two stanzas from "*Smyth's Manchester Collection*" as noted above.

iii. The *third* hymn is:—

"Lord, dismiss us with Thy blessing,
Thanks for mercies past receive;
Pardon all their faults confessing;
Time that's lost, may all retrieve!
 May Thy children
Ne'er again Thy Spirit grieve!
"Bless Thou, all our days of leisure;
Help us selfish lures to flee:—
Sanctify our every pleasure,
Pure and spotless may it be:
 May our gladness
Draw us evermore to Thee!
"By Thy kindly influence cherish
All the good we here have gained;
May all taint of evil perish.
By Thy mightier power restrained;
 Seek we ever
Knowledge pure and love unfeigned!
"Let Thy Father-hand be shielding
All who here shall meet no more;
May their seed-time past be yielding
Year by year a richer store!
 Those returning
Make more faithful than before!"

This hymn is by the Rev. H. J. Buckoll, sometime Assistant Master in Rugby School; and it appeared in the *Ps. & Hys. for the Use of Rugby School Chapel*, 1850, No. 56, and appointed "For the last Sunday of the Half-Year." It had a companion hymn by Buckoll "For the first Sunday of the Half-Year" (No. 55), the opening stanza of which reads:—

"Lord, behold us with Thy blessing,
Once again assembled here;
Onward be our footsteps pressing,
In Thy love, and faith, and fear!
 Still protect us
By Thy presence ever near!"

These hymns have been repeated in most of the modern Public School hymn-books.

iv. The *fourth* hymn is the following:—

"Lord, dismiss us with Thy blessing,
Guide us in Thy holy ways,
That Thy love and joy possessing,
May we ever sing Thy praise.
 Hallelujah! Amen.
That Thy love and joy possessing,
We may ever sing Thy praise.
"Low in supplication bending,
We adore Thy power divine;
Hallelujahs never ending
Through eternity be Thine!
 Hallelujah! Amen.
Hallelujahs never ending
Through eternity be Thine!"

This hymn is given in *A Sel. of Ps. & Hys.* pub. at Rugeley, by J. T. Walters, in 1850. The Preface is signed "F. E. P."; but the hymns are given anonymously.

The first of these hymns has been translated into various languages, and in one form or

another it is in most extensive use throughout G. Britain, America, the Colonies, and on mission stations. A *tr.* into Latin of a slightly altered form of st. i.: "Dimitte nos, Deus, Tuus," by the Rev. R. Bingham, is given in his *Hymno. Christ. Lat.* 1871, p. 163. It may be added that T. Cotterill's altered form of the oldest text as above, No. i., given in his *Sel.*, 1819, as "Lord, prevent us with Thy blessing;" failed to attract attention; that "Dismiss us with Thy blessing, Lord," which is sometimes taken as also an altered form of this hymn, is by J. Hurt (q.v.); that "Lord, attend us with Thy blessing," No. 917, in *Kennedy*, 1863, is based on Nos. i. and ii. as above; and that "Lord, go with us, grant Thy blessing," in *Windle's Ch. & Home M. Ps. & Hyl.*, 1862, No. 225, is the same slightly altered. [J. J.]

Lord, ere the heavenly seed is sown. *J. Needham.* [*Before or after Sermon. Parable of the Sower.*] Pub. in his *Hys. Devotional and Moral, on Various Subjects, &c.*, 1768, No. 261, in 7 st. of 4 l. and an additional stanza thus introduced:—

The above may be sung after sermon by making the following alterations in stanza i.:—
"Now, Lord, the heavenly seed is sown,
Be It Thy servant's care,
Thy heavenly blessing to bring down
By humble fervent prayer."

This suggested adaptation for use "After Sermon" has been adopted in some collections, including the *Bap. Sel. of Hys.*, 1838, No. 477; the *Bap. Ps. & Hys.*, 1858 and 1880, and others. The original is headed "An Hymn before Sermon; or, the Parable of the Sower abridg'd." [J. J.]

Lord, for ever at Thy side. *J. Montgomery.* [*Ps. cxxxi.*] Pub. in *Cotterill's Sel.*, 8th ed., 1819, p. 73, in 4 st. of 4 l., and headed, "For Humility." In 1822 it was repeated by Montgomery in his *Songs of Zion*, as a paraphrase of *Ps. cxxxi.*; in his *Poetical Works*, 1828; and his *Original Hymns*, 1853, No. 187. It is a most successful paraphrase, and is somewhat widely used. [*Psalters, English, § xvii.*] [J. J.]

Lord, from my bed again I rise. *W. Bartholomew.* [*Morning.*] Written in 1854 for Sir M. Costa's Oratorio *Eli*, and set as a song for the prophet Samuel. It was pub. in *Eli*, 1854, and was subsequently repeated in several hymn-books, including the *N. Cong.*, 1859, and others. [J. J.]

Lord God of morning and of night. *F. T. Palgrave.* [*Morning.*] Written in 1862, and given in ms. to Sir B. Palmer (Lord Selborne), who included it in his *Bk. of Praise*, 1862, in 5 st. of 4 l. In 1867 it was also given in the author's *Hymns*, and again in several collections in G. Britain and America. It has been specially set to music by Tilleard. London, Novello. [J. J.]

Lord God, the Holy Ghost. *J. Montgomery.* [*Whitsuntide.*] Pub. in *Cotterill's Sel.*, 8th ed., 1819, No. 226, in 3 st. of 8 l., and headed "Whit-Sunday." In *Montgomery's Christian Psalmist*, 1825, No. 506, and in his *Original Hymns*, 1853, No. 186, the text is slightly altered. This amended text is that given in Lord Selborne's *Bk. of Praise*, 1862,

and in most of the collections which give the hymn. Its use in G. Britain and America is extensive. [J. J.]

Lord, have mercy and remove us. *H. H. Milman.* [*Heaven desired.*] Pub. in Bp. Heber's posthumous *Hymns*, 1827, p. 122, in 4 st. of 4 l., and again in Milman's *Sel. of Ps. & Hys.*, 1837 (ed. 1856, p. 90). It is found in several modern hymn-books. [J. J.]

Lord, have mercy when we [pray] strive. *H. H. Milman.* [*Lent.*] 1st pub. in Bp. Heber's posthumous *Hymns*, &c., 1827, p. 94, in 3 st. of 8 l., with the refrain "Oh then have mercy! Lord!" and repeated in the author's *Ps. & Hys.*, 1837. In addition to its use in its original form, it is also given in several collections as "Lord, have mercy when we pray," as in the *People's H.*, 1867; and, with st. ii. and iii. transposed, in the 1869 *Appendix to the S. P. C. K. Ps. & Hys.* Because of its refrain it is sometimes regarded as a Metrical Litany. [J. J.]

Lord, her watch Thy Church is keeping. *H. Downton.* [*Foreign Missions.*] Written for a meeting of the Church Missionary Society, and first pub. in Barry's *Psalms & Hymns*, 1867, No. 170, in 3 st. of 8 l., and again in the author's *Hymns & Verses*, 1873, p. 1. It is also found in the *S. P. C. K. Church Hymns*, 1871; *H. A. & M.*, 1875; *Thring's Coll.*, 1882, and many others in G. Britain and America, and ranks with the best of the author's compositions. It is sometimes given as "Lord, Thy Church her watch is keeping," as in *Common Praise*, 1879, and others. [J. J.]

Lord, how shall wretched sinners dare. *Anne Steele.* [*In Time of War.*] Appeared in the 2nd ed. of her *Poems on Subjects chiefly Devotional*, 1780, vol. iii. p. 123, in 8 st. of 4 l., and headed, "On the day of Prayer for success in War." It is also in D. Sedgwick's reprint of Miss Steele's *Hymns*, 1863. In a few American hymn-books, including the *Presbyterian Sel. of Hys.*, Philadelphia, 1861, a cento from this is given as "Lord, may our souls Thy grace adore." It begins with st. iii., somewhat altered. [J. J.]

Lord, I am Thine, but Thou wilt prove. *I. Watts.* [*Ps. xvii.*] 1st pub. in his *Psalms of David*, &c., 1719, in 6 st. of 4 l., and headed "The Sinner's Portion and the Saint's Hope; or, The Heaven of separate Souls and the Resurrection." It is given in its original form in the *Hy. Comp.* and a few other hymn-books. In addition there are also the following abbreviations in C. U.:-

1. All, all is vanity below. This is an altered form of st. iii.-vi. It appeared in the 1st ed. of *Cotterill's Sel.*, 1810; and is found in several modern collections, including that for the Harrow School Chapel, and others.
2. What sinners value, I resign. This is the most popular form of the hymn, and is in extensive use in G. Britain and America. It appeared in A. M. Toplady's *Ps. & Hys.*, 1776, No. 154. [J. J.]

Lord, I am vile, conceived in sin. *I. Watts.* [*Ps. li.*] 1st pub. in his *Ps. of David*, &c., 1719, in 7 st. of 4 l. In the *American Church Pastorals*, Boston, 1864, st. i., ii., iv.-vi. are given as one hymn (No. 361), and st. iii. and vii., beginning "Great God, create my heart anew," as another (No. 360).

The hymn is also in use in its full form. Its original heading is, "Original and actual sin confess'd." [J. J.]

Lord, I believe a rest remains. *C. Wesley.* [*Holiness desired.*] Pub. in *Hys. & Sac. Poems*, 1740, in 27 st. of 4 l., and based upon Heb. iv. 9, "There remaineth therefore a rest to the people of God" (*P. Works*, 1868-72, vol. i. p. 370). In its original form it is an expression of faith in the doctrine of "Entire Holiness," or "Perfection," as understood by the early Methodists, and a prayer for personal possession of the same. In the *Wes. H. Bk.*, 1780, J. Wesley included a cento therefrom as No. 391, embodying the same doctrine and prayer, the *second* and *third* stanzas of which read:-

"A rest, where all our soul's desire
Is fixed on things above;
Where fear, and sin, and grief expre,
Cast out by perfect love!

"O that I now the rest might know,
Believe, and enter in!
Now, Saviour, now the pow'r bestow,
And let me cease from sin."

Wesley's theological opponents, however, had another cento from the same hymn in use for some years before, in which the *rest* was changed from a word which stood for the doctrine of "Entire Holiness," into a term descriptive of the eternal peace of Heaven. This is one of those changes in the text of the Wesley hymns which J. Wesley denounced in the Preface of the *Wes. H. Bk.* It was made by A. M. Toplady, and appeared in his *Ps. & Hys.*, 1776, No. 52. stanzas ii., iii. read (with the changes in the text in italics):-

"Then shall I sing and never tire,
In that blest house above,
Where doubt, and fear, and pain expre,
Cast out by perfect love.

"Celestial Spirit, make me know
That I shall enter in.
Now, Saviour, now the pow'r bestow,
And wash me from my sin."

These two centos are in C. U. in most English-speaking countries, and are distinguished by the stanzas quoted above. In addition, st. xv. and xvii. of the original are given in the *American Church Pastorals*, Boston, 1864, as "Come, O my Saviour, come away." [J. J.]

Lord, I believe Thy word of grace. *C. Wesley.* [*Holiness desired.*] Appeared in *Hys. & Sac. Poems*, 1742, in 22 st. of 4 l., and headed, "The Spirit and the Bride say Come" (*P. Works*, 1868-72, vol. ii. p. 363). In 1780 J. Wesley gave a cento therefrom in 9 st. in the *Wes. H. Bk.*, No. 393, as "O joyful sound of gospel grace." This has been repeated in several collections. [J. J.]

Lord, I confess my sins to Thee. *C. Wesley.* [*Redemption desired.*] Pub. in *Hys. and Sac. Poems*, 1742, in 37 st. of 6 l., divided into four parts, as:-

1. Lord, I confess my sins to Thee.
2. Forgive me, O long-suffering God.
3. Omnipotent, Omnipotent King.
4. Behold, ye souls, that mourn for God.

The hymn in the *Wes. H. Bk.*, 1875, No. 120, "Comfort, ye ministers of grace," is composed of st. vi. and vii. of Pt. 4. [J. J.]

Lord, I desire to live as one. *Charitis L. Bancroft.* [*Holiness desired.*] In Spurgeon's
2 Y

O. O. H. Bk., 1866, this hymn is given in 4 st. of 4 l., and dated 1861. This text is also in other collections. In her *Within the Veil*, 1867, Mrs. Bancroft gives it as the last hymn in the volume, in 6 st. of 4 l., with a note saying that the hymn was revised for that work. In this text the additional sts. are v., vii. [W. T. B.]

Lord, I have made Thy word my choice. *I. Watts.* [*Ps. cxix. Pt. viii.*] 1st pub. in his *Psalms of David*, &c., 1719, p. 319, in 4 st. of 4 l., and headed, "The Word of God is the Saint's Portion; or, The Excellency and Variety of Scripture." Its use has extended to almost all English-speaking countries, and it is found in a large number of hymn-books at home and abroad. [J. J.]

Lord, I hear of showers of blessing. *Elizabeth Codner.* [*Divine Blessing desired.*] Although we have the ms. of this hymn in Mrs. Codner's handwriting, sent to D. Sedgwick from Weston-super-Mare, June 18, 1866, wherein it is stated to have been "written in the summer of 1860" [s. mss.], we have no personal facts concerning Mrs. Codner and her work except that she published one or two small books, as *The Missionary Ship; The Bible in the Kitchen*, &c.; edited the periodical, *Woman's Work in the Great Harvest-Field*; and was associated for some years with the Mildmay Protestant Mission (London). "Lord, I hear of showers of blessing" was suggested by the news of the religious revival in Ireland, 1860-61. It is in 7 st. of 4 l., with the refrain "Even me," and is headed "Bless me, even me also, O my Father." The original text is in Spurgeon's *O. O. H. Bk.*, 1866, No. 607. That in I. D. Sankey's *Sac. Songs & Solos*, Pt. i., which is usually regarded as the original, is altered in several instances, and st. v. is omitted. The hymn in full, or in part, is in extensive use, and is especially popular at Mission Services. In 1867 Mrs. Codner wrote a companion hymn of Praise, "Lord, to Thee my heart ascending," in 8 st. of 4 l., for the Rev. E. P. Hammond's *Hys. specially adapted for Seasons of Deep Religious Interest*, &c., 1867. [J. J.]

Lord, I magnify Thy power. *C. Wesley.* [*For Daily Strength.*] Given in his *Hys. for Use of Families*, 1767, No. 53, in 4 st. of 8 l. (*P. Works*, 1868-72, vol. vii. p. 60). In the *Wes. H. Bk.*, 1780, No. 327, st. iii. and iv. were given as "Father, in the Name I pray." It has passed into other collections. G. J. Stevenson's annotations of this hymn in his *Meth. H. Bk. Notes*, 1883, p. 240, are of more than usual interest. [J. J.]

Lord, if Thou Thy grace impart. *C. Wesley.* [*Ps. cxxxii.*] 1st pub. in the enlarged ed. of the *Wesley Ps. & Hys.*, 1743, in 5 st. of 4 lines. It is one of C. Wesley's finest renderings of the Psalms; and although not admitted into the *Wes. H. Bk.* until the revised ed. of 1875, it has been in extensive use in the Church of England and amongst Nonconformists for more than a hundred years. During that time numerous variations have crept into the text. The first to mutilate it was M. Madan, in his *Ps. & Hys.*, 1760. From his version Church of England and Nonconformist compilers have taken their

texts, and have added thereto, in nearly every instance, something of their own until no two collections are found to agree. These changes cannot be given in detail without reprinting the full text from almost every hymn-book in which the hymn is found. The most peculiar cento of all is that in the S. P. C. K. *Church Hymns*, 1871, No. 418, in 4 st. of 4 l. Of the 16 lines 5 only are by C. Wesley: st. i. ll. 1, 2; st. ii. l. 1; st. iv. ll. 1, 4; the rest being from Madan, 1760; Bickersteth's *Christian Psalmody*, 1833; Hall's *Mitre H. Bk.*, 1836; and several others. These pieces are so interlaced that no one except an expert in hymnology can unravel the complication. In *Common Praise*, 1879, the hymn is given with alterations and the omission of st. ii. as "Lord, do Thou Thy grace impart." [J. J.]

Lord, in the day Thou art about. *J. Mason.* [*Security in God.*] This cento from Mason's *Spiritual Songs; or, Songs of Praise*, &c., 1683, appeared in the *Mary-le-bone Ps. & Hys.* (by J. H. Gurney and others), 1851, No. 118. It is thus composed:—

St. i. from No. vi. "Song of Praise for Protection," st. ii., ll. 1-4. St. ii. from No. vii. "Song of Praise for Health," st. ii., ll. 1-4. St. iii. from No. ix. "Song of Praise for Success," st. iv., ll. 1-4. St. iv. from No. viii. "Song of Praise for Family Prosperity," st. v., ll. 5-8.

These extracts are well pieced together, the result being a simple and practical hymn. It passed from the *Mary-le-bone Ps. & Hys.* into Lord Selborne's *Book of Praise*, 1862, and others. The originals of the *Songs* are in D. Sedgwick's reprint of the same, 1859. [J. J.]

Lord, in this Thy mercy's day. *I. Williams.* [*Lent—A Metrical Litany.*] This hymn is taken from "Image the Twentieth," a poem on "The Day of Days; or, the Great Manifestation," in 105 st. of 3 l., which forms a part of his work, *The Baptistery; or, The Way of Eternal Life*, 1844. It was given with slight changes in the *Cooke & Denton Hymnal*, 1853, in 6 st. It has been repeated in full or in part in numerous collections in Great Britain and America, and is a most suitable metrical Litany for Lent. [J. J.]

Lord, in Thy kingdom there shall be. *J. Anstice.* [*Unity.*] Privately printed in his posthumous *Hymns*, 1836, in 5 st. of 4 l. It is based on the Epistle for the 17th S. after Trinity, Eph. iv. In 1841 it was included in *The Child's Christian Year*, from whence it passed into a few collections, including *Kennedy*, 1863, where it is expanded into 3 st. of 8 l. by the addition of a doxology. [J. J.]

Lord, in Thy Name Thy servants plead. *J. Keble.* [*Rogation Days.*] Written at Malvern, Aug. 4, 1856, and 1st pub. in the *Salisbury H. Bk.*, 1857, No. 105, in 6 st. of 4 l., including a doxology. This was repeated with slight changes in Archdeacon Pott's *Hymns*, &c., 1861; the S. P. C. K. *Church Hys.*, 1871, and others, sometimes with the *Salisbury H. Bk.* doxology, changed to another, and at other times without any, as in the *Sarum Hyl.*, 1868, and the author's (posthumous) *Miscellaneous Poems*, 1869, p. 114. Its use is extensive. [J. J.]

Lord Jesus, God and Man. *Sir H. W.*

Baker. [For a School Feast.] This hymn is dated 1852 in Biggs's Annotated ed. of *Hys. A. & M.*, but its first publication is traced only to *H. A. & M.*, 1861. It has a slight resemblance to Faber's "O Jesu, God and Man," which was pub. in his *Jesús and Mary*, in 1849. Sir H. W. Baker's hymn is in extensive use in G. Britain and America. It is sometimes given as "Lord Jess, God and Mau." [J. J.]

Lord Jesus, with what sweetness and delights. *H. Vaughan.* [Ascension.] This poem of 62 lines on Ascension-day appeared in the second part of his *Silex Scintillans; or Sac. Poems, &c.*, 1655, and again in the Rev. H. F. Lyte's reprint, 1846 (1858 ed., p. 133). Upon the first four lines of the poem the Rev. T. Darling based his Ascension hymn, "Lord Jesus, taken from Thy servants' sight," and pub. the same in the 1856 ed. of his *Hys. for the Church of England*. It is continued in later editions. [J. J.]

Lord, look on all assembled here. *J. Hart.* [Public Fast.] Pub. in his *Hys. Composed on Various Subjects, &c.*, 1759, No. 96, in 8 st. of 4 l., and headed, "For a Public Fast." Two arrangements from the text are in the hymn-books. The first appeared in the 1st ed. of *Cotterill's Sel.*, 1810, in 6 stanzas. This was reduced to 4 stanzas in Bickersteth's *Christian Psalmody*, 1833, and was repeated in this form in later collections of the Church of England. The second arrangement is in the Nonconformists' hymnals. It was given in the *Leeds H. Bk.*, 1853, the *N. Cong.*, 1859, &c. [J. J.]

Lord, not unto me (The whole I disclaim). *C. Wesley.* [Lent.] 1st pub. in the *Hys. on God's Everlasting Love*, 1741, No. 2, in 6 st. of 4 l. (*P. Works*, 1868-72, vol. iii. p. 6). In 1780 it was given in the *Wes. H. Bk.*, with the omission of st. i., as "Thy faithfulness, Lord, Each moment we find," and in this form it has been repeated in several collections in G. Britain and America. [J. J.]

Lord, now the time returns. *J. Austin.* [Evening.] Pub. in his *Devotions in the Antient Way of Offices, &c.*, 1668, p. 370, hymn 32, in 8 st. of 4 l., including the doxology; again in the editions by Dorrington, and Hickey, and in the reprint by J. Masters, Lond., 1856. In its full form it is not in C. U.; but, abridged as "Blest be Thy love, dear [good] Lord," it is given in a large number of hymnals in G. Britain and America. Sometimes it is found as "Blessed be Thy love," &c. The original text of this abridged form is in Lord Selborne's *Book of Praise*, 1862. [J. J.]

Lord of earth, Thy forming hand. *Sir R. Grant.* [God the Creator and Preserver.] Appeared in H. V. Elliott's *Ps. & Hys.*, &c., 1835, in 3 st. of 12 l., and again in Lord Glenelg's edition of Grant's *Sacred Poems*, 1839, No. 3. It is based on Ps. lxxiii. 25. It is in C. U. in G. Britain and America. [J. J.]

Lord of heaven, and earth, and ocean. *J. Crosse.* [Holy Trinity.] Written for the Second Yorkshire Musical Festival, held at York on the 13th-16th of Sept., 1825,

and first sung on that occasion by the Festival choir. On the 20th of Sept. it was printed in the *Sheffield Iris* newspaper, of which James Montgomery was the editor, together with an account of the Festival, and an estimate that £100,000 had been spent in one way and another in connection therewith; and of this £20,000 were expended in the purchase of Festival tickets. Crosse's hymn was included in Bickersteth's *Christian Psalmody*, 1833, No. 338, and subsequently in a great number of hymn-books. Orig. text in *Hy. Comp.* [J. J.]

Lord of hosts, how lovely fair [how bright, how fair]. *D. Turner.* [Public Worship.] 1st pub. in Rippon's *Bap. Sel.*, 1st ed., 1787, No. 342, in 4 st. of 4 l. and entitled, "The Excellency of Public Worship." From Rippon's *Sel.* it has passed into several Nonconformist collections, sometimes in its original form, and also as, "Lord of hosts, *how bright, how fair*," as in the *Bapt. Ps. & Hys.*, 1858 and 1880. [J. J.]

Lord of hosts, to Thee we raise. *J. Montgomery.* [Laying the Foundation Stone, or The Opening of a Place of Worship.] The foundation stone of St. George's Church, Sheffield (of which the Rev. W. Mercer was subsequently Incumbent), was laid on the day of the coronation of George IV., July 9, 1821. On that day Montgomery published in his *Iris* newspaper a leading article on Bonaparte, who died on the 5th of the previous May. Montgomery's original ms. of that article and "a set of the coronation medals, and other usual memorials," were placed in a glass jar under the foundation stone (*Memoirs*, iii. p. 241). This hymn was composed for the occasion; was sung during the ceremony, and was printed in the *Iris* of Tuesday, July 24, 1821. It was included in Montgomery's *Christian Psalmist*, 1825, No. 475, and in his *Original Hymns*, 1853, No. 301, and in both instances headed "On Opening a Place of Worship." [J. J.]

Lord of life, prophetic Spirit. *J. Keble.* [For Theological Colleges.] A "Hymn for Easter-tide, written for the Book of Prayers at Cuddesdon College" [circa 1854], in 10 st. of 4 l., and repeated in the author's (posthumous) *Miscellaneous Poems*, 1869, p. 287. In the *Sarum Hyl.* it is given in two parts, pt. ii. beginning "Now Thou speakest, hear we trembling"; and in other collections, as in the S. P. C. K. *Church Hys.*, 1871, it is abbreviated to 6 st., and sometimes less. It is suitable for Ember Days and Ordinations in addition to its Theological College use. [J. J.]

Lord of mercy and of might. *Bp. R. Heber.* [Quinquagesima.] Two forms of this hymn, and both by Heber, are found in his *Hymns, &c.*, 1827. The first form, in 5 st. of 4 l., first appeared in the *Christian Observer*, Nov. 1811, p. 697, together with three additional hymns by Heber, and is set forth for the "Sunday after Christmas." In his *Hymns, &c.*, 1827, it is given as No. i. for "Quinquagesima," and reads, as in the *Christian Observer* :—

- "Lord of mercy, and of might,
Of mankind the life and light,
Maker, Teacher infinite,
Jesus, hear and save!"
- "Who, when sin's primeval doom
Gave creation to the tomb,
Didst not scorn a Virgin's womb,
Jesus, hear and save!"
- "Strong Creator, Saviour mild,
Humbled to a mortal child,
Captivè, beaten, bound, reviled,
Jesus, hear and save!"
- "Throned above celestial things,
Borne aloft on angels' wings,
Lord of Lords, and King of Kings,
Jesus, hear and save!"
- "Soon to come to earth again,
Judge of angels and of men,
Hear us now, and hear us then!
Jesus, hear and save!"

The second form appeared in his *Hymns*, &c., 1827, p. 21, and appointed for the Sunday after Christmas, or Circumcision." It is also in 5 st., but differs from the first form in the following particulars, the 1827 reading being,

- St. II., l. 1. Who, when sin's tremendous doom.
St. III., l. 1. Mighty Monarch! Saviour mild!
St. v. Who shall yet return from high,
Robed in might and majesty,
Hear us! help us when we cry!
Jesus, hear and save!

The use of this hymn is extensive. The first form is found in *Kennedy*, 1868; *Hy. Comp.*, 1876; *Church Hymns*, 1871; *Thring*, 1882, and many others; the second in Alford's *Year of Praise*, 1867; the S. P. C. K. *Ps. & Hys.*; *New Mitre Hymnal*; *Snepp's Songs of G. & G.*, 1872, and others; mixed texts, *People's H.*, 1867, and *Windle*; and, rewritten, in *Morrell and How*, 1864. It is also found in many collections in slightly varying forms not here specified, the texts of which may be tested by the above readings. The original of 1811 has been rendered into Latin by the Rev. C. B. Pearson, as "*Clemens hominum Regnator*," and pub. in his *Latin Trs. of English Hys.*, 1862, p. 82. [J. J.]

Lord of my heart, be Thy last cry. *J. Keble*. [*Good Friday*.] This is composed of the two closing stanzas of Keble's poem for Good Friday, which was pub. in his *Christian Year*, 1827. This extract was given in *Elliott's Ps. & Hys.*, 1835, and has been repeated in modern collections. The text is slightly altered. [J. J.]

Lord of my life, O may Thy praise. *Anne Steele*. [*Morning*.] Appeared in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 20, in 6 st. of 4 l., headed, "A Morning Hymn"; and again in D. Sedgwick's reprint of her *Hymns*, 1863. In addition to its use in its original, and in an abbreviated form, it is also given in a few American collections, including the Presbyterian *Ps. and Hys. for the Worship of God*, Richmond, 1867, as, "God of my life, my morning song." [J. J.]

Lord of my [our] life, Whose tender care. [*Evening*.] This hymn appeared in the *Church of England Magazine*, February, 1838, and was signed "Ω Chelsea." It was included in the S. P. C. K. *Hys. for Public Worship*, 1852, No. 156; and since then it has passed into a large number of hymn-books in G. Britain and America, and sometimes as "Lord of our life," &c., as in *Kennedy*, 1863. [W. T. B.]

Lord of the Church, we humbly pray. *E. Osler*. [*Whituntide*.] 1st pub. in *Hall's Mitre H. Bk.*, 1836, No. 219, in 3 st. of 6 l., and again, with slight alterations, in the author's *Church and King*, April, 1837, p. 112. It is an altered version by Osler of Charles Wesley's "Thou, Jesu, Thou my breast inspire" (q.v.). Wesley's original text, however, is scarcely recognizable in the form given to it by Osler, save in the last six lines, which are almost entirely from Wesley. The *Irish Church Hymnal* follows the text of the *Mitre*. Its use is extensive. [J. J.]

Lord of the harvest, once again. *J. Anstice*. [*Harvest*.] 1st pub. in his (posthumous) *Hymns*, 1836, No. 34, in 4 st. of 6 l. In the *Child's Christian Year*, 1841, it was repeated without alteration; and from that date it came into general use, but usually with slight alterations. It is one of the most popular of Harvest hymns, and is in C. U. in all English-speaking countries. In the *Anglican H. Bk.*, 1868, it begins, "O Lord of harvest, once again." Orig. text in *Lord Selborne's Book of Praise*, 1862. [J. J.]

Lord of the living harvest. *J. S. B. Monsell*. [*Ordination, and Church Guilds*.] This hymn appears in the hymn-books, first as a hymn for *Ember Day and Ordinations*; and second, for *Church Guilds and Associations*.

1. It originally appeared in Dr. Monsell's *Hys. of Love and Praise*, 2nd ed., 1868, in 4 st. of 8 l., for *Ember Days and Ordinations*. It was repeated in his *Parish Hymnal*, 1873, and the *People's ed. of his Spiritual Songs*, 1875, the last being the authorized text. From this text *Thring's Cwl.*, 1882, differs somewhat, and especially in st. III. In *Monsell* the hymn is a prayer for the Ordained, in *Thring* the prayer is supposed to be offered by the Ordained themselves. For use at Ordinations Dr. Monsell's authorized form is the better of the two.

2. In the S. P. C. K. *Church Hymns*, 1871, the hymn is given in an altered form for *Church Guilds and Associations*. With two slight changes in the text, and the omission of st. III., this was given in W. F. Stevenson's *Hys. for the Ch. and Home*, 1873, with a note in which he says that his text was "printed from manuscript in the form finally adopted by the author."

The authorized text of this hymn therefore is (1) for *Ordination*—that in Dr. Monsell's *Parish Hymnal*, and (2) for *Church Guilds and Associations*, that in Dr. Stevenson's *Hymns*. [J. J.]

Lord of the lofty and the low. *T. W. B. Aveling*. [*For Ragged School Anniversary*.] "This [hymn] was written for a Ragged School anniversary, held in Kingsland Congregational Church, under the presidency of the Earl of Shaftesbury, in the year 1856 or 1857" (*Miller's Singers & Songs*, 1869, p. 531). In 1859 it was included in the *New Cong.*, and is also found in other collections. [J. J.]

Lord of the ocean, hear our cry. *Bp. E. H. Bickersteth*. [*For Use at Sea*.] Written in 1869 and 1st pub. in his *Hymnal Companion*, 1870, No. 392, as a hymn to be used at sea, with the note in the Annotated edition, "This hymn, by the Editor, was written for this work. It is to be sung by those at sea; the one which follows ['Eternal Father, strong to save'] is for those at sea." In the *Hy. Comp.*, 1870, and the revised ed., 1876, Bp. Bickersteth's hymn begins, "Almighty Father, hear our cry." Its original form as

"Lord of the ocean, hear our cry," is in Bp. Bickersteth's *Two Brothers*, 1871, p. 249.

[J. J.]

Lord of the Sabbath, hear our vows.

P. Doddridge. [*Sunday, or Divine Worship.*] This hymn, beginning "O God of Sabbath, hear our vows," is No. 30 in the D. mss., is dated "Jan. 2, 1736-7," and headed "The Eternal Sabbath. From Heb. iv. 9." In Job Orton's ed. of Doddridge's (posthumous) *Hymns*, &c., 1755, No. 310, it was given as "Lord of the Sabbath," &c., in 5 st. of 4 l., and with the same title, and repeated in J. D. Humphreys's ed. of the same, 1839, No. 336. In Mr. Brooke's ms., 1739-40, it reads "O God of Sabbath," &c. The 1755 text is in use in most English-speaking countries, but the most popular form of the hymn is that beginning "Lord of the Sabbath, hear us pray," particulars of which, and other arrangements of the hymn, we here append:—

1. *Thine earthly Sabbaths, Lord, we love.* This cento, composed of st. II.-IV. and II., was given as No. 352 in Rippon's *Bap. Sel.*, 1787, and is found in full or in part in several modern hymnals.

2. *Lord of the Sabbath, hear us pray.* This altered text appeared in Cotterill's *Sel.*, 8th ed., 1819, No. 4 (the original as in Orton having been in former editions), and is by Cotterill, or James Montgomery, or possibly the joint work of the two. Of this text, in 6 st. of 4 l., st. I., III., IV., VI. are altered from Doddridge, and st. II., V., are new. This text was repeated in Montgomery's *Christian Psalms*, 1825; and again, either in its full or in an abridged form, in a large number of hymn-books in G. Britain and America.

3. *0 Lord of holy Rest, we pray.* This form of the hymn appeared in R. C. Singleton's *Anglican H. Bk.*, 1868. It is from the *Doddridge-Cotterill* text, with alterations, and a slight return to the original.

When these forms of the hymn are taken together, it is found that its use is very extensive in all English-speaking countries, the *Doddridge-Cotterill* text being the most popular. [See *English Hymnody*, Early, § XIV.]

[J. J.]

Lord of the sinless world above. *W. J. Irons.* [*Adult Baptism, or Confirmation.*] On the passing of the Act for the Registration of Births there was a panic amongst the poor, and a great rush to the churches for Holy Baptism. In one day 400 children were baptized in Dr. Irons's church, St. Mary's, Newington, and 23 adults on another. On other days there were also great gatherings of children and adults for the sacred rite. Under these circumstances and amid these surroundings Dr. Irons wrote this hymn. It was pub. in *Lowe's Hys. for the Christian Seasons*, Gainsburgh, 1854; in *Dr. Irons's Appendix to the Brompton Metrical Psalter*, 1861, his *Hys. for Use in Church*, 1866; and in his *Ps. and Hys. for the Church*, 1873-75, &c. It is in a few collections only, and its use is not equal to its merits.

[J. J.]

Lord of the wide extended [extensive] main. *C. Wesley.* [*For use at Sea.*] 1st pub. in the *Hys. and Sac. Poems*, 1740, p. 31, in 10 st. of 4 l., and headed "A Hymn to be Sung at Sea" (*P. Works*, 1868-72, vol. i. p. 229). In the 1830 *Suppl.* to the *Wes. H. Bk.* it was given in two parts as:—

1. Lord of the wide, extensive main. No. 761.

2. Infinite God, Thy greatness spanned. No. 762.

Both these parts have come into use in G. Britain and America as separate hymns.

Mr. G. J. Stevenson, in his *Meth. H. Bk. Notes*, 1883, p. 591, says of this hymn:—

"It was probably written in 1735, previously to the poet and his brother John sailing to America with General Oglethorpe and the Moravians. This seems to be plainly indicated by the language of the second verse:—

"For Thee we leave our native shore,
In other climes Thy works explore."

This view, however, is not that of Dr. Osborn, the editor of the *Wesley Poetical Works*, 1868-72. In vol. i. pp. 228-231, there are given the following hymns:—"Servant of God, the summons hear"; "Lord of the wide-extended main"; and "Glory to Thee, Whose powerful word"; and to the first of these ("Servant of God," &c.) Dr. Osborn adds the following note:—

"The animating strains of this hymn and the two next are by no means in accordance with Charles Wesley's spiritual condition and mood of mind in December, 1737, when Mr. Whitefield first left England for America. They were more probably composed in preparation for his second voyage, which began in August, 1739. Nor can we imagine anything more suitable for the occasion; while in the hymns "To be Sung at Sea" ["Lord of the wide-extended main"] and "In a Storm" ["Glory to Thee, Whose powerful word"] the Christian and the poet appear to equal advantage. It may be doubted if the full assurance of faith was ever more finely expressed, or at the same time more rationally vindicated, than in the second and the third of the three hymns which follow one another here."

This suggestion by Dr. Osborn that the date is 1739 is made almost certain with regard to "Servant of God," &c., and presumably of the other two, by the fact that "Servant of God," &c., is found in *Divine Hymns for the Use of the Societies*, by Richard Wyan, 1739. This tract contains three hymns, two by Wyan (one addressed to Whitefield) and "Servant of God, the summons hear," by C. Wesley. The Wesleys, by printing the three hymns, "Servant of God," &c., "Lord of the wide," &c., and "Glory to Thee, &c.," as consecutive hymns in the *Hys. & Sac. Poems*, 1740, seem to fix the date of these hymns as 1739, when Whitefield went on his second voyage to America.

The hymn "Servant of God, the summons hear," is rarely used, whilst "Glory to Thee, Whose powerful word," is given in several collections in America, and as "All praise to Thee, Whose powerful word," in a few in G. Britain. [W. T. B.]

Lord of the worlds above. *I. Watts.* [*Ps. lxxiv.*] 1st pub. in his *Ps. of David*, &c., 1719, in 7 st. of 8 l., as the third version of the 84th Psalm. In addition to its use in its full form, there are also several arrangements of the text, the more important being:—

1. That in the *Wes. H. Bk.*, 1875, and many others derived from the same source. This appeared in the *Wesley Ps. & Hys.*, 1738; the enlarged ed. of the same, 1743; and the *Wes. H. Bk.*, 1780. It is very popular.

2. A cento composed of st. I., III., IV., and VII. This was given with alterations in Whitefield's *Coll.*, 1753; Madan's *Ps. & Hys.*, 1760; Toplady's *Ps. & Hys.*, 1776; and thus into the hymn-books of the Church of England. In some modern collections, as *Sarum*, 1868, and *Thing's Coll.*, 1882, some of these alterations are still retained. Usually, however, the text is correct.

3. Other arrangements are given in many modern hymnals, the construction of which may be tested by reference to *Watts's Psalms*. It will be found that in most cases the original text is retained.

As a paraphrase this ranks amongst the best by Watts. The metre is an imitation of that employed for the first time by John Puljain, in his Version of the 148th Psalm in

the *English Psalter*, 1560. [See *Old Version*, iv. ix.] [J. J.]

Lord, shall Thy children come to Thee? *Bp. S. Hinds*. [Confirmation.] In *Sonnets and other Short Poems, chiefly on Sacred Subjects*. By *Samuel Hinds, D.D.*, Lond., B. Fellowes, 1834, p. 65, is the following:—

“Confirmation Hymn.

“Lord, shall Thy children come to Thee?

A boon of love divine we seek:

Brought to Thy arms in infancy,

Ere hearts could feel or tongue could speak,

Thy children pray for grace, that they

May come themselves to Thee this day.

“Lord, shall we come, and come again?

Of us we see you Table spread,

And, tokens of Thy dying in,

The wine pour'd out, the broken bread;

Bless, bless, O Lord, Thy children's prayer,

That they may come and find Thee there.

“Lord, shall we come, come yet again?

Thy children ask one blessing more—

To come, (not now alone and then),

When life and death and time are o'er,

Then, then to come, O Lord, and be

Confirmed in heaven, confirmed by Thee!”

When this hymn was included in the *Ps. & Hys. for the Use of Rugby School Chapel*, circa 1843 (1850 ed. No. 51), the following stanza by H. J. Buckoll, was added as st. iii., thus making a hymn of 4 st. :—

“Lord, shall we come? not thus alone

At holy time, or solemn rite,

But every hour till life be flown,

Through weal or woe, in gloom or light,—

Come to Thy throne of grace, that we

In faith, hope, love, confirmed may be.”

In addition to writing this stanza, Buckoll made a few alterations in, and repunctuated Bp. Hinds's text. Two forms of the hymn have thus come into use, the first the original, and the second the Hinds-Buckoll text. The latter is that usually given in the Public Schools hymn-books. [J. J.]

Lord, solemnize our trifling minds. *G. Burder*. [Before Sermon.] Appeared in his *Coll. of Hymns, &c.*, 1784, No. 200, in 3 st. of 4 l. as one of a number of hymns for use “Before Sermon,” and again in later eds. of the same work. In modern hymnals, as the *New Cong.*, 1859, No. 786, it is altered to “Great God, impress our trifling minds.” [J. J.]

Lord, speak to me, that I may speak. *Frances R. Havergal*. [Lay Helpers.] Written, April 28, 1872, at Winterdyne, and first printed as one of Parlane's musical leaflets in the same year. In 1874 it was pub. in her *Under the Surface*, and in 1879 in *Life Mosaic*. In the original ms. it is headed “A Worker's Prayer. ‘None of us liveth to himself.’ Rom. xiv. 7.” This hymn has become very popular, and is highly esteemed by those engaged in Christian work. [J. J.]

Lord, teach a little child to pray. *Thy grace betimes, &c.* *J. Ryland*. [A Child's Prayer.] This simple prayer for a child's use is the most popular and widely used of Dr. Ryland's hymns. From his *Memoirs of Andrew Fuller*, 1831, pp. 442 and 453, we find that this hymn, and another, beginning “God is very good to me,” were written by him at the request of Mrs. Fuller for the use of her child Sarah, who died May

30, 1786, aged 6 years and 6 months. In some of the numerous collections in which it is found it is erroneously attributed to “Jane Taylor.” The Taylor hymn opens with the same line, but the second is “And then accept my prayer.” [J. J.]

Lord, teach us how to pray aright. *J. Montgomery*. [Prayer.] Written in 1818, and first printed on a broadsheet with Montgomery's “Prayer is the soul's sincere desire;” “What shall we ask of God in prayer?” and “Thou, God, art a consuming fire;” for use in the Nonconformist Sunday Schools in Sheffield. In *Cotterill's Sel.*, 8th ed., 1819, No. 280, it was repeated in full in 4 st. of 8 l. and headed, “The preparations of the heart in man.” During the same year it was given, with alterations and the omission of st. ii., in E. Bickersteth's *Treatise on Prayer*. In Montgomery's *Christian Psalmist*, 1825, No. 482, the text in Bickersteth was repeated, with the restoration of st. ii., and divided into 8 st. of 4 l. The text in his *Original Hymns*, 1853, No. 65, is that of the *Christ. Psal*, 1825, with the change of st. iv., ll. 1, 2, from:—

“God of all Grace, we come to Thee
With broken, contrite hearts”;

to:—
“God of all grace, we bring to Thee
A broken, contrite heart.”

This change is set down in the margin of Montgomery's private copy of the *Christ. Psal*. in his own handwriting. This hymn, in full or abridged, is in numerous collections. The variations of text which are found have arisen in a great measure from some editors copying from Cotterill's *Sel.* of 1819, and others from the *Christian Psalmist* of 1825. The first is the *original*, and the *second* (with the above correction in *Orig. Hys.* 1853) is the authorized text. In some American Unitarian collections, including *A Book of Hys.*, 1848; and the *H. [and Tune] Bk. for the Ch. and the Home, &c.*, 1868, a hymn beginning, “God of all grace, we come to Thee,” is given from this, and opens with st. iv. [J. J.]

Lord, that I may learn of Thee. *C. Wesley*. [Humility desired.] Pub. in his *Short Hymns, &c.*, 1762, vol. i., No. 1005, in 4 st. of 4 l. (*P. Works*, 1868-72, vol. ix. p. 392) On its introduction into the *Wes. H. Bk.*, 1780, No. 293, st. ii., l. 1, was changed from “Let me cast myself aside” to “Let me cast my reeds aside.” This reading is repeated in the revised ed. of 1875, and other hymn-books. A cento partly from this hymn and partly by J. Berridge appeared in Berridge's *Ston's Songs*, 1785, in 6 st. of 4 l., as “Jesus, cast a look on me.” Of this text st. i., iii. and iv. are altered from Wesley's hymn as above, and st. ii., v. and vi. are by Berridge. This cento is given without alteration in Lord Selborne's *Book of Praise*, 1862, and in whole or in part in numerous collections throughout English-speaking countries. [J. J.]

Lord, Thou didst arise and say. *H. H. Milman*. [Christ Still the Tempest.] 1st pub. in Bp. Heber's posthumous *Hymns, &c.*, 1827, p. 36, in 2 st. of 8 l., and appointed for the 4th S. after the Epiphany, being based on the Gospel for that day. It was repeated in Milman's *Ps. & Hys.*, 1837, and subsequently

in many hymn-books in G. Britain and America. [J. J.]

Lord, Thou hast been Thy people's rest. *J. Montgomery.* [*Ps. xc.*] Appeared in his *Songs of Zion*, 1822, in 7 st. of 7 l. In his *Original Hymns*, 1853, st. i., iv., v. and vi. are given as hymn No. xlv. In *Dr. Kennedy's Psalter*, 1860, a cento was given as the version of *Ps. xc.*, and is thus composed:—

St. i., ii., and v., *J. Montgomery.*

St. iii., iv., and vi., *Dr. Kennedy.*

Dr. Kennedy's Hymn. Christ., No. 9, in two parts is this same text repeated with the addition of a doxology to Pt. i. In the Preface to this collection, the portion of this rendering of *Ps. xc.* taken from *Montgomery* is attributed to the Rev. A. T. Russell in error. [J. J.]

Lord, Thou hast won, at length I yield. *J. Newton.* [*Surrender to Christ.*] Appeared in the *Gospel Magazine*, Jan., 1775, in 7 st. of 6 l., headed "The Surrender," and signed "Vigil." After a slight revision it was given in the *Olney Hymns*, 1779, Bk. i., No. 121, in 7 st. of 6 l., with the extended heading "The Rebel's Surrender to Grace. Lord, what wilt Thou have me to do?" It is based on the words of St. Paul uttered on his way to Damascus, and recorded in Acts ix. 6. Although there is nothing in the *Memoirs of Newton* (so far as we can see) to justify us in saying that this hymn is autobiographical, yet its intense individuality suggests that it is so, and that he found in the fierceness of Saul the persecutor, and the submissive peacefulness of Saul the disciple, the embodiment of his own history and experience. Thus regarded the hymn is interesting, but for practical purposes it is far from being one of *Newton's* best productions. It is found in a few collections, but in an abbreviated form. [J. J.]

Lord, Thou in all things like wert [*wast*] made. *J. Anstice.* [*Passiontide.*] 1st pub. in his (posthumous) *Hymns*, 1836, No. 21, in 6 st. of 4 l., and again in the *Child's Christian Year*, 1841. From the *Child's C. Year* it passed as, "In all things like Thy brethren, Thou," into the *Leeds H. Bk.*, 1853, No. 295. This form of the hymn has become popular, and especially with the Nonconformists. It is sometimes attributed to J. Keble. [J. J.]

Lord, Thy children guide and keep. *Bp. W. W. How.* [*The Narrow Way.*] 1st pub. in *Morrell & How's Ps. & Hys.*, 1854, in 5 st. of 6 l., and based on the words "Narrow is the way that leadeth unto life." It has become very popular with hymnal compilers, and, in full or in an abridged form, it is found in numerous collections in G. Britain and America. Orig. text in the S. P. C. K. *Church Hys.*, 1871. [J. J.]

Lord, Thy glory fills the heaven. *Bp. R. Mant.* [*Holy Trinity.*] This hymn, extending from 1 st. of 8 l. in the Cooke and Denton *Hymnal*, 1853, to 3 st. of 8 l. in *Laudes Domini*, N. Y., 1884, is from *Bp. Mant's* "Bright the vision that delighted" (see p. 122, i.). It is in extensive use, especially in America. [J. J.]

Lord, Thy word abideth. *Sir H. W. Baker.* [*Holy Scripture.*] Written for and

1st pub. in *H. A. & M.*, 1861. It has attained a great circulation, and is in C. U. in all English-speaking countries. It has also been translated into several languages. There is a tr. in German by Miss Winkworth, in *Biggs's Annotated H. A. & M.*, 1867, beginning "Herr, Dein Wort muss bleiben." [J. J.]

Lord, to me Thy minsters are. [*The House of God.*] This cento, which was given in *W. J. Blow's Church Hy. & Tune Bk.*, 1852-55, is composed thus: st. i., ii. are from the late Archdeacon Churton's tr. from the Anglo-Saxon pub. in his *Poetia*, and the remaining stanzas, iii.-v., are original by Mr. Blow. The cento has passed into several collections, including *Kennedy*, 1863; *Rice's Sel.* from *Blow*, 1870, and others. [J. J.]

Lord, we adore Thy wondrous Name. *P. Doddridge.* [*Divine Compassion.*] Written Oct. 29, 1735 (D. mss. No. v.), and pub. in *Job Orton's* ed. of *Doddridge's* (posthumous) *Hymns, &c.*, 1755, No. 55, in 6 st. of 4 l., and again in *J. D. Humphreys's* ed. of the same, 1839, No. 68. The original heading is "The frailties of human nature, and God's gracious regard to it. Ps. ciii. 14." In modern hymn-books it is usually abbreviated. [J. J.]

Lord, we are blind, we mortals blind. *I. Watts.* [*God Invisible.*] Pub. in his *Hys. & Spiritual S.*, 1709, Bk. ii., No. 26, in 4 st. of 4 l., and headed "God Invisible." In the *American Plymouth Coll.*, 1855, it begins with st. ii., "Infinite leagues beyond the sky." [J. J.]

Lord, we come before Thee now. *W. Hammond.* [*Public Worship.*] 1st pub. in his *Ps. & Hys.*, 1745, p. 32, in 8 st. of 8 l. In 1760 *M. Madan* reduced it to 6 st. of 4 l., and as such it was given in his *Ps. & Hys.* of that year, No. 121. From this arrangement of the hymn most modern editors have taken their text. Orig. in *Lyra Brit.*, 1867. [J. J.]

Lord, we confess our numerous faults. *I. Watts.* [*Salvation by Grace.*] 1st pub. in his *Hys. & S. Songs*, 2nd ed., 1709, Bk. i., No. 111, in 6 st. of 4 l., and headed "Salvation by Grace." It is in C. U. in its full form, and also abbreviated and altered as:—

1. 'Tis not by works of righteousness. This arrangement begins with st. iii. Its use is limited.

2. How wretched was our former state. In the 1st of the *Scottish Translations and Paraphrases*, 1745, *Watts's* hymn was given with alterations as No. 19, but in the authorized public worship issue of the *Trs. and Paraphs.*, in 1781, it gave place to "How wretched was our former state," which was thus composed:—st. i. new; ii. *Watts*; iii. new; iv. *Watts* and 1746; v. from 1745; vi. *Watts* and 1745; vii. from 1745. This recast has been in use in Scotland and elsewhere for more than one hundred years. It is sometimes attributed to *W. Cameron* (q. v.), but is not assigned to him in the markings, by *Cameron's* eldest daughter, of the *Trs. and Paraphs.* Its authorship is therefore doubtful.

3. 'Tis from the mercy of our God. This is a rewritten form of the *Scottish Trs. and Paraphs.* text, by *Miss Jane E. Leeson*, and was pub. in her *Paraphs. and Hymns*, 1853. [J. J.]

Lord, we have wandered from Thy way. *P. Doddridge.* [*The Lost Sheep.*] This hymn in the D. mss., No. 62, is undated, but immediately precedes one written on Apr 10, 1735, and may be dated circa 1735. It was included in *Job Orton's* ed. of *Doddridge's*

(posthumous) *Hymns, &c.*, 1755, No. 65, in 3 st. of 3 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 79. In each case the original title, "The wandering Sheep recovered. Ps. cxix. 176," is retained. [J. J.]

Lord, we sit and cry to Thee. *H. H. Milman.* [*Quinquagesima. Blind Man at Jericho.*] 1st pub. in Bp. Heber's (posthumous) *Hymns, &c.*, 1827, p. 49, in 2 st. of 6 l., and again in his *Ps. & Hys.*, 1837. It is based on the Gospel for Quinquagesima. In Hall and Laasar's *American Evangelical Hymn.*, N. Y., 1880, it is altered to "Lord, we raise our cry to Thee." [J. J.]

Lord, what a feeble piece. *I. Watts.* [*Ps. xc.*] His s. m. version of Ps. xc., which appeared in his *Psalms of David*, 1719, in 5 st. of 4 l., and headed "The Frailty and Shortness of Life." In Martineau's *Hymns, &c.*, 1840 and 1873, it is given as "Lord, what a fleeting breath"; and in the *Leeds H. Bk.*, 1853, as "Lord, make us know how frail." [J. J.]

Lord, what a wretched land is this. *I. Watts.* [*Pilgrimage of the Saints.*] Appeared in his *Hys. & S. Songs*, 1709. Bk. ii., No. 53, in 12 st. of 4 l., and entitled "The Pilgrimage of the Saints: or, Earth and Heaven." In Spurgeon's *O. O. H. Bk.*, 1866, st. viii.-xii. were given as "Our journey is a thorny maze." This arrangement, together with abbreviations beginning with the first stanza, is in several collections. [J. J.]

Lord, what is man? extremes how wide. *J. Newton.* [*Man by Nature, Grace, and Glory.*] Appeared in the *Olney Hymns*, 1779, Bk. iii., No. 88, in 6 st. of 4 l., and headed, "Man by Nature, Grace, and Glory." It is the last of the longer hymns given in the *Olney H.*, and would appear to have been designedly placed there as a fitting close to the work, a few "short hymns," and four doxologies only, following. The closing stanza is exceedingly appropriate:—

"Nearest the throne, and first in song,
Man shall his hallelujahs raise;
While wondrous angels round him throng,
And swell the chorus of his praise."

Although lacking the general interest and popularity of Newton's hymns, it is given in several collections. [J. J.]

Lord, when Thou didst Thyself undress. *H. Vaughan.* [*Passiontide.*] Pub. in his *Sillex Scintillans; or, Sac. Poems, &c.*, Pt. 1., 1650, and again in the reprint by the Rev. H. F. Lyte, 1846 (1858 ed., p. 46), in 5 st. of 4 l., and entitled "The Incarnation and Passion." In its complete form it is not found in modern hymnals, but st. iv. and v., as "Ah, my dear Lord, what could'st Thou spy," are given in *Thing's Coll.*, 1882. [J. J.]

Lord, when we bend before Thy throne. *J. D. Carlyle.* [*Lent.*] This hymn appeared in *A Coll. of Ps. and Hys. by Various Authors, Chiefly designed for Public Worship*, Carlisle, 1802. The editor was the Rev. John Fawcett, Vicar of St. Cuthbert's, Carlisle, "an intimate personal friend of Professor Carlyle; and this hymn was written by the author for use before Divine Service in St. Cuthbert's Church, where he regularly attended when in residence as Chancellor of

Carlisle. It is the first hymn in the collection, and is headed "Introductory to Public Worship." (S. P. C. K. *Church Hys.*, Annotated ed., 1881.) In 1805, it was republished in Carlyle's *Poems Suggested chiefly by Scenes in Asia Minor*. Therein it is entitled "A Hymn before Public Worship." It is in 6 st. of 4 l. It is usually given in 4 st. by the omission of st. iii., iv. To the fourth stanza sometimes a doxology is added, as in the *Hymnary*, 1872, a practice as old as Murray's *Hymnal* of 1852, if not older. It is well to note that the office of each of the three Christian graces, *Faith, Hope, and Charity*, in Public Worship is set forth in the original text: and that by the omission of st. iii., iv. that of *Charity* is ignored in the modern form of the hymn. Its use during the last eighty years, either in its full or in an abbreviated form, has been most extensive in all English-speaking countries. Orig. text *Lyra Brit.*, 1867, p. 126. It has also been translated into several languages. The *H. A. & M.* text without the doxology has been rendered into Latin, as: "Quum supplicamus ad thronum Tuum, Deus," by the Rev. R. Biingham, in his *Hymnol. Christ. Latina*, 1871. In *Kennedy*, 1863, an altered version in 3 st. of 3 l. is given as, "Lord, when before Thy righteous throne," but its use is confined to that work. [J. J.]

Lord, when we creation scan. *J. D. Carlyle.* [*Thursday.*] Appeared in a *Coll. of Ps. & Hys.*, &c. Edited by J. Fawcett, of Carlisle, in 1802. It was appointed for the "Fifth Day, First Morning," and is in 6 st. of 4 l. In 1803 it passed into *A Sel. of Hys. and Anthems, &c., for Elmdon Church, Birmingham*, No. 17; in 1807 into *The Theological and Biblical Magazine*; and subsequently into various hymn-books in G. Britain and America. Although a good hymn it is the least known of Carlyle's productions. [J. J.]

Lord, when we search the human heart. *J. Montgomery.* [*The World in the Heart.*] This hymn was written on the blank page of a juvenile missionary address prepared by Mr. George Cookman, of Hull. Montgomery mentions his having written it in a letter to Mr. Cookman's father, dated "Sheffield, June 24, 1819" (*Montgomery's Memoirs*, iii. p. 169). The hymn was included in *Cotterill's Sel.*, 8th ed., 1819, No. 338, in 7 st. of 4 l. In *Montgomery's Christian Psalmist*, 1825, No. 549, it was repeated with slight variations, and the addition of a new stanza (viii.). This text with st. vii. l. 2, "Thy name and knowledge," changed to "Thy name, Thy knowledge," is in his *Original Hymns*, 1853, No. 170. [J. J.]

Lord, Who once from heaven descending. *J. Latham.* [*The Good Shepherd.*] 1st printed in his *Poems, Original and Translated*, Sandbach, 1836, in 5 st. of 6 l., as the fourth of four hymns for the children of the Sandbach Sunday School. In 1841, it was reprinted in his cousin's and namesake's *Hys. Selected for Use of the Parish of Sandbach*; and again in *English and Latin Poems*, dated July, 1827, and privately printed in 1853. The form of the hymn known to modern hymnals was given it in the 1850 ed. of the *Hys. for the Rugby School Chapel*, when st. ii., iii.

were omitted. This form of the text is in *Kennedy*, 1863, and several other collections.

[W. T. B.]

Lord! Whose love in [and] power excelling. *Bp. R. Heber*. [*Epiphany*.] Appeared in his posthumous *Hymns*, &c., 1827, p. 35, in 4 st. of 4 l. It is based on a part of the Gospel for the 3rd S. after the Epiphany (the healing of the Leper). It is in C. U. in Great Britain and America, and usually without alteration.

[J. J.]

Lord's Prayer in Verse, The. Metrical paraphrases of the *Lord's Prayer* in English date from an early period, and are of varying length and merit. Several are annotated under their respective first lines, and may be found through the *Index of Seasons and Subjects*. Of those that remain we shall group in this article:—

1. In Churton's *Early English Church*, 1840, two examples are given, which date from the 12th and 13th centuries. These are:—(1) The Lord's Prayer, "in metre sent by Nicholas Breakspere [Pope Adrian IV.] into England in the time of Henry II., A.D. 1160." It reads:—

"Ure Fadyr in heven-rich
Thy name be hallyed everlich
Thou bring us Thy michel bilase.
Als hit in heven y-doe,
Evar in yearth beene it also.
That hody bread that lasteth ay,
Thou send it us this ilke day
Forgive us all that we have don,
As we forgivet uch other mon.
Ne let us fall into no founding
Ae shield us fro the fowle thing."

(2) The second is of Henry III.'s time, about A.D. 1250, and reads:—

"Fadir ur, that es in hevne
Halud be Thy name to nevne.
Thou do us Thy rich rike
Thy will on erd be wrought alike
As it is wrought in heven ay;
Ur ilk-day brede give us to-day;
Forgive Thou all us dettes ur,
As we forgive till ur detturs;
And ledde us in no fanding
But shuld us fraivel thing."

2. In Camden's *Remains* (J. R. Smith's reprint, 1870), in the chapter on "Languages," there is the first of the above, and another which Camden dates as of the period of Henry III. This reads:—

"Fader that art in heven bilse
Thin helge nam it wurth the bilse
Cumen and met thy kingdom,
Thin holy will be all dou.
In heven and in erdh also,
So it shall bin full well le tro.
Gif us all bread on this day
And forgif us ure sins
As we do ure wider wins;
Let us not in fonder fall
Oae fro evil thin eyld us all. Amen."

3. The metrical versions of *The Lord's Prayer* which appeared in the *Old Version* were:—

(1) In the *Anglo-Genevan Psalter*, 1561 [Old Version, § III.] (St. Paul's Cathedral Library, London), there were two versions by W. Whittingham, viz.:—

- (a) "Our gracious Father, which on hie
Doest dwell, and hast all power and might."
- (b) "Our Father and most gracious Lord,
Most rich in mercy grace and loue."

There is also a version by R. Cox, viz.:—

"Our Father, which in heauen art,
And makest vs al one brotherhood."

(2) In the *English Edition of the Psalter* [Old

Version, § IV., v.], 1560, the version of R. Cox is also found; and, again, in the ed. of 1560-1. In the *Complete Psalter* for use in the Church of England [Old Version, § VII.], the 1562 ed. contained the version, already noted, by R. Cox, and an anonymous rendering which begins:—

"Ovr father which in heauen art,
Lord, hallow'd be thy name."

4. Between the *O. V.* and the *N. V.* several versions appeared, including:—

(1) Henry Lok, in his *Ecclesiastos, otherwise the Preacher*, &c., 1597 [Psaltera, Versions]:—

"Our Father which in heauen art,
Lorde! hallow'd be thy name."

This is given in full in Farr's *Sel. Poetry*, 1845.

(2) Robert Holland in his work, *The holie Historie of our Lord and Saviour Jesus Christ's natiuitie, life, acts, &c.*, 1594:—

"Pray thus, when ye do pray, therefore:—
Our Father, which in heauen art."

This is given in full in Farr as above, p. 477.

5. The *Supplement to the New Version* (Tate & Brady [New Version, § II.]), 2nd ed. 1702, contains two versions:—

- (1) "Our Father, who in Heaven art,
thy name be hallow'd in each heart:—"
- (2) "Our Father, who in Heaven art
all hallow'd be thy name."

These versions were retained in the "Hymns" printed at the end of the *New Version*, until the modern hymn-book caused the reprinting of the *New Version* to cease.

6. During the eighteenth century several paraphrases, some in full and others of portions of *The Lord's Prayer*, were published. Of these we note:—

(1) A. Pope's *Universal Prayer*, 1738:—
"Father of all! in every age," published in that year in his *Works*, and, separately, in folio.

(2) Charles Wesley's "Father of all, Whose powerful voice," 1742 (p. 368, ii.).

(3) "Father of all, we bow to Thee" (p. 368, ii.). In the *Scottish Translations and Paraphrases* (Draft, 1745; authorized, 1781). As altered in *Cotterill's Sel.*, 1819, it occurs as, "Father of all, to Thee we bow."

(4) James Merrick's "Father of all, Whose seat of rest," in his *Poems on Sacred Subjects*, Oxford, 1763.

(5) J. Straphan's "Our Father, whose eternal sway," in Rippon's *Bap. Sel.*, 1787.

7. The nineteenth century has produced several versions of *The Lord's Prayer*, many of which have come into C. U., and may be found in this Dictionary through the *Index of Seasons and Subjects* (q.v.). In addition we find the following:—

(1) J. Montgomery. Two versions,—
"Our heavenly Father, hear our prayer" (q.v.); and
"Our heavenly Father! hear," in his *Christian Psalmist*, 1825.

(2) A. Judson. "Our Father God, Who art in heaven." p. 609, i.

(3) B. Barton. "Father of all, Who dwell't above," in his *Devotional Verse*, 1826.

(4) J. Conder. In his *Choir and Oratory*, 1837, the whole *Prayer* is paraphrased in the following hymns:—

1. Holy, holy, holy, Lord, in highest, &c. (p. 257, l.)
2. Thee, my God, in ceaseless lays.
3. Thou from whom all being sprang.
4. Day by day the manna fell. (p. 228, i.)

5. Father, to Thy sinful child. (p. 373, ii.)
6. Heavenly Father, to whose eye. (p. 503, i.)
7. Father of spirits, God of heaven.

Some of these appeared in former works by Conder, and are noted in detail at the pages indicated above.

(5) *I. Williams*. In his *Cathedral*, 1838, "The North Aisle" is devoted to *The Lord's Prayer*. The use of the *Prayer* in the various Offices of the Church is made the groundwork of the following paraphrases:—

1. *H. Baptism*. "Our Father, freed from error's chain."
2. *Daily Service*. "Our Father, who dost dwell above."
3. *Litany*. "Like as a Father His own children loves."
4. *Ante-Com*. "Out of a world of grief and wrong."
5. *Post-Com*. "Our Father, knit in Thy dear Son."
6. *H. Matrimony*. "O Thou of whom all families."
7. *Burial*. "O Father of the fatherless, to Thee."

(6) *Anon*. "Our Father God, Who art in heaven. To Thee," &c. In *Curwen's My Own H. Bk.*, 1848, and the *Meth. S. S. H. Bk.*, 1879.

(7) *G. Moultrie*. "Father of all, to Thee we pray," in his *Hys. and Lyrics*, 1867.

(8) *W. R. Worthington*. In *Lyra Precatoria. Six Hymns on the Petitions in the Lord's Prayer*, &c. By the Rev. W. R. Worthington, M.A.; Lond., Masters & Co., 1874.

8. To these notes must be added those which are scattered throughout this Dictionary, and can be found through the *Index of Seasons and Subjects*. The result, although not exhaustive, will yet present a fairly good *résumé* of the English metrical versions of *The Lord's Prayer*. (See *Various*.) [J. J.]

Loud hallelujahs to the Lord. *I. Watts*. [*Ps. cxlviii.*] This psalm version appeared with some 13 or 14 others in the 1st ed. of his *Hys. & S. Songs*, 1707, and was transferred in 1719 to his *Psalms of David*, &c., p. 392, as his L. M. paraphrase of *Ps. 148*, in 12 st. of 4 l. It is headed "Universal Praise to God." It is usually given in modern hymnals in an abbreviated form. [J. J.]

Loud to the Prince of heaven. *P. Doddridge*. [*Christ Triumphant.*] 1st pub. in *J. Orton's* ed. of *Doddridge's* (posthumous) *Hymns*, &c., 1755, No. 41, in 5 st. of 8 l., and headed "The Triumph of Christ in the cause of Truth, Meekness, and Righteousness." It was also repeated in *J. D. Humphreys's* ed. of the same, 1839, No. 52. In its original form it is found in a few collections, but its most popular form, and that which is in extensive use in G. Britain and America, begins with st. ii., "Gird on Thy conquering sword." [J. J.]

Loud was the wind and wild the tide. *H. F. Lyte*. [*Christ walking on the Sea.*] Pub. in his *Poems chiefly Religious*, 1835, p. 135, in 2 st. of 8 l., and headed "It is I, be not afraid." In 1853 it was given in the *Leeds H. Bk.*, No. 292, and subsequently repeated in other collections, as "Who walks the waves in wondrous guise?" This form of the text is in 5 st. of 4 l., the additional stanza being by another hand. [J. J.]

Louisa Henrietta. [*Louise Henriette.*]

Love Divine, all loves excelling. *C. Wesley*. [*The Love of Christ.*] 1st pub. in *Hys. for those that Seek, and those that Have Redemption*, 1747, No. 9, in 4 st. of 8 l. (*P.*

Works, 1868-72, vol. iv. p. 219). In 1780 it was included, with the omission of st. ii., in the *Wes. H. Bk.*, No. 374, and in this form it has passed into a large number of hymn-books in all English-speaking countries. It had previously appeared in full in *M. Madan's Ps. & Hys.*, 1760; *A. M. Toplady's Ps. & Hys.*, 1776, and other hymn-books of the Church of England. The two forms, the full and the abridged, have thus come into C. U. Tested by its use it is found to rank with the best of its author's work. *Mr. G. J. Stevenson* has an interesting note thereon in his *Meth. H. Bk. Notes*, 1883, p. 266. [J. J.]

Love is the theme of Saints above. *J. Montgomery*. [*Love.*] Written for the Sunday School Jubilee, Sept. 14, 1831, and printed for use on that occasion. In 1853 it was included in his *Original Hymns*, No. 341, in 6 st. of 4 l. It is found in the *Meth. S. S. H. Bk.*, 1879, and others. [J. J.]

Love, strong as death, nay stronger. *H. Bonar*. [*Holy Communion.*] Appeared in late editions of the *Bible H. Bk.* (1st ed. 1845), No. 215, in 1 st. of 15 l., and again in the 1st Series of his *Hys. of Faith and Hope*, 1857. In *Kennedy*, 1863, it is altered to "Love faltering not nor failing." [J. J.]

Loving Shepherd of Thy sheep. *Jane E. Leeson*. [*The Good Shepherd.*] Pub. in her *Hys. and Scenes of Childhood*, 1842, No. 17, in 3 st. of 8 l., and headed with the text "My sheep hear My voice, and I know them, and they follow Me," &c. In its original form it is not often found in modern hymn-books. In *H. A. & M.*, 1875, and most other collections, lines 4-8 of st. i. are omitted, thus forming a hymn of 5 st. of 4 l. The omitted lines are:—

"Bought with blood, and bought for Thee,
Thine, and only Thine, I'd be,
Holy, harmless, humble, mild,
Jesus Christ's obedient child."

The *H. A. & M.* text is the popular form of the hymn. [J. J.]

Löwe, Johann Friedrich, was b. in 1729 at Clausthal, in the Harz, and studied law at the University of Göttingen. In 1757 he obtained a secretaryship at Schwerin, and was finally, in Sept., 1768, appointed registrar at Rostock. He d. at Rostock, Dec. 23, 1771.

His 16 original hymns appeared in his *Geistliche Lieder, nebst einigen veränderten Kirchen-Geängen*, Greifswald, 1770 (Hamburg). One has been tr.:

Gott, wann erquickst dein süßer Friede. [*For the Sick.*] 1770, p. 48, in 7 st., entitled "In cross and tribulation." Tr. as (1) "My restless heart, with anguish moaning," by *Miss Cox*, 1841, p. 149; (2) "My God! when will Thy heavenly peace," by *Lady E. Fortescue*, 1843, p. 67. [J. M.]

Lowell, James Russell, LL.D., was b. at Cambridge, Massachusetts, February 22, 1819; graduated at Harvard College, 1838, and was called to the Bar in 1840. Professor of Modern Languages and Literature (succeeding the *Poet Longfellow*) in Harvard, 1855; American Minister to Spain, also to England in 1881. He was editor of the *Atlantic Monthly*, from 1857 to 1862; and of the *North American Review* from 1863 to 1872. Professor Lowell is the most intellectual of American poets, and first of her art critics and humorists. He has written much admirable moral and sacred

poetry, but no hymns. One piece, "Men, whose boast it is that ye" (*Against Slavery*), is part of an Anti-Slavery poem, and in its present form is found in *Hys. of the Spirit*, 1864. Part of this is given in *Songs for the Sanctuary*, N.Y., 1865, as "They are slaves who will not choose." [F. M. B.]

Löwenstern, Matthäus Apelles von, was b. April 20, 1594, at Neustadt, in the principality of Oppeln, Silesia, where his father was a saddler. He early distinguished himself by his musical abilities, was appointed in 1625, by Duke Heinrich Wenzel of Münsterberg, as his music director and treasurer at Bernstadt: in 1626, director of the princely school at Bernstadt; and in 1631 Rath and Secretary and also Director of finance. Thereafter he entered the service of the Emperors Ferdinand II. (d. 1637), and Ferdinand III. as Rath, and was ennobled by the latter. Finally he became Staatsrath at Oels to Duke Carl Friedrich of Münsterberg, and d. at Breslau, April 11, 1648 (*Koch*, iii. 57-80; *Allg. Deutsche Biog.* xix. 318, &c.).

Löwenstern's hymns, thirty in all, are of very varied worth, many being written in imitation of antique verse forms, and on the mottoes of the princes under whom he had served. In the original eds. they were accompanied with melodies by himself. When or where they were first pub. (cir. 1644) is not clear. They were bound up with the *Breslau Kirchen und Haus-Music*, 1644, and there bear the title:

Symbola oder Gedechen-Sprüche IIIHrer FFFürstl. GGGn. Hn. Carl Friedrichs Herzogs zu Münsterberg zusammen auch anderer Erlauchter Fürstlicher Personen. Zusamt noch etlichen andersers beygesetzten Geistlichen Oden. Gestellet durch M. A. v. L.

Three of these hymns have been tr. :-

1. **Christe, du Beistand deiner Kreuzgemeine.** [*In time of War.*] 1644, No. xvii., in 4 st. of 4 l., entitled "Sapphic Ode. For spiritual and temporal peace." Included in many later collections, and as No. 215 in the *Unv. L. S.*, 1851. It was a favourite hymn of Niebuhr, and also of Bunsen, who included it in his *Versuch*, 1833, and concluded with it the preface to his *Bibelwerk*. The trs. in C. U. are :-

1. **Lord of our life, and God of our Salvation.** Contributed by Philip Pusey to A. R. Reinagle's *Psalms and Hymn Tunes*, Oxford, 1840, p. 132, in 5 st. It is rather founded on the German than a tr., st. i., ii. on st. i.; iii.-v. on ii.-iv. The tune to which it was set was marked by Bunsen as an "old Latin melody," and so the Pusey hymn has sometimes been erroneously called a tr. from a Latin hymn of the 8th cent. From Reinagle it passed into the *Salisbury H. Bk.*, 1857, and has been repeated in *H. A. & M., Sacred Hyl., Hymnary, Church Hys.*; and in America in the *Evang. Hyl.*, N. Y., 1880, *Laudes Domini*, 1884, and others.

2. **Best aid of Thine afflicted congregation.** In full, by A. T. Russell, as No. 99 in the *Dalston Hospital H. Bk.*, 1848.

3. **Christ, Thou the champion of the band who own.** A good and full tr. by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 105; repeated in Schaff's *Christ in Song*, 1869, and the *Ohio Lutheran Hyl.*, 1880. In the 2nd ed. of her *Lyra Ger.*, 1856, it begins, "Christ, Thou the champion of that war-worn host."

4. **Christ, the leader of that war-worn host.** A good and full tr., based on Miss Winkworth, by W. Mercer in his *C. P. & H. Bk.*, 1857, No. 279 (Oxford ed., No. 391), and repeated in

the *American Sabbath H. Bk.*, 1858. From the version of 1858 Mr. Windle seems to have altered the form in his *Coll.*, No. 268.

ii. **Nun preiset alle.** [*Missions.*] 1644, No. xii., in 5 st. of 6 l., entitled "Alcaic Ode." A fine hymn of Praise. In the *Unv. L. S.*, 1851, No. 717. The tr. in C. U. is :-

Now let us loudly. In full, by Miss Winkworth in her *C. B. for England*, 1863, No. 177, set to Löwenstern's original melody.

iii. **Wenn ich in Angst und Noth.** [*Cross and Consolation.*] 1644, No. viii., in 7 st. of 7 l., entitled "The 121st Psalm." It is a fine version as a hymn of consolation in times of trouble. In the *Berlin G. L. S.*, ed. 1863, No. 984. The trs. in C. U. are :-

1. **When in distress and woe I lift.** A good tr., omitting st. v., by H. J. Buckoll, in his *H. from German*, 1842, p. 19, repeated in the *Dalston Hospital H. Bk.*, 1848.

2. **When anguish'd and perplexed.** A good tr., omitting st. v., vi., by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 70. In her *C. B. for England*, 1863, No. 142, altered and set to the original melody by Löwenstern. [J. M.]

Lowry, Robert, D. D., s. of Crozier Lowry, was b. at Philadelphia, Pennsylvania, March 12, 1826, and educated at Lewisburg University. Having received ordination as a Baptist Minister, his first charge was at West Chester, Pennsylvania. From thence he passed to New York City, and then to Brooklyn, N. Y. In 1876 he was appointed Professor of Rhetoric in his University. On resigning his Professorship he undertook the charge of the 2nd Baptist Church, New Jersey. Dr. Lowry has been associated with some of the most popular Sunday School hymn-books published in the States, including *Happy Voices*, 1865; *Chapel Melodies*, 1868; *Bright Jewels*, 1869; *Pure Gold*, 1871; *Royal Diadem*, 1873; *Tidal Wave*, 1874; *Fountain of Song*, 1877; *Welcome Tidings*, 1877, &c. Of Dr. Lowry's hymns those which have attained the widest circulation are :-

1. **Jerusalem, for ever bright.** *Heaven.* Appeared in the *American Tract Society's Happy Voices*, 1865, with music by the author.

2. **Low in the grave He lay.** *Resurrection of Christ.* Written in 1874 and pub. in *Brightest and Best*, 1875.

3. **Marching on, marching on.** *Sunday School Battle Song.* Appeared, with music by the author, in *Happy Voices*, 1865.

4. **My home is in heaven, my rest is not here.** In *Happy Voices*, 1865, with music by the author.

5. **My life flows on in endless song.** *Joy in God.* In *Bright Jewels*, 1869; the *Royal Diadem*, 1873, and others in America and G. Britain, with music by the author.

6. **One more day's work for Jesus.** *Work for Christ.* Pub., with music by the author, in *Bright Jewels*, 1869.

7. **Shall we gather at the river?** *Mutual recognition in the Hereafter.* The origin of this hymn is thus set forth in E. W. Long's *Illustrated History of Hys. and their Authors*, Philadelphia, 1876, p. 64 :-

"On a very hot summer day, in 1864, a pastor was seated in his parlour in Brooklyn, N. Y. It was a time when an epidemic was sweeping through the city, and draping many persons and dwellings in mourning. All

around friends and acquaintances—were passing away to the spirit land in large numbers. The question began to arise in the heart, with unusual emphasis, 'Shall we meet again? We are parting at the river of death, shall we meet at the river of life?' 'Seating myself at the organ,' says he, 'simply to give vent to the pent up emotions of the heart, the words and music of the hymn began to flow out, as if by inspiration:—
'Shall we gather at the river,
Where bright angel feet have trod?'

In 1865 the hymn and music were given in *Happy Voices*, No. 220, in 5 st. of 4 l. and a chorus. The hymn has since passed into a great number of hymnals in G. Britain and America.

8. **Take the wings of the morning; speed quickly thy flight. Exhortation to Repentance.** Written for, and pub. with music by the author in, the *Royal Diadem*, 1873.

9. **Weeping will not save me. Salvation through Faith.** Pub. in the *Chapel Melodies*, 1868.

10. **What can wash away my stain? Precious Blood of Jesus.** Given in the *Welcome Tidings*, 1877, with music by the author.

11. **Where is my wandering boy-to-night? The absent Child.** In the *Fountain of Song*, 1877, together with music by the author.

Most of these hymns are given in Mr. I. D. Sankey's *Sacred Songs & Solos*, Pts. i., ii.

[J. J.]

Loy, M., President of the Capital University, Columbus, Ohio, contributed several original hymns, and translations from the German, to the

Evangelical Lutheran Hymnal. Published by Order of the Ev. Lutheran Joint Synod of Ohio and Other States. Columbus, Ohio, 1880.

The translations may be found through the *Index of Authors, &c.*; the original hymns are the following:—

1. An awful mystery is here. *Holy Communion.*
2. At Jesus' feet our infant sweet. *Holy Baptism.*
3. Come, humble soul, receive the food. *Holy Communion.*
4. Give me, O Lord, a spirit lowly. *Humility desired.*
5. God gave His word to holy men. *Inspiration of H. Scripture.*
6. God of grace, Whose word is sure. *Faithfulness.*
7. How matchless is our Saviour's grace. *Holy Baptism.*
8. I thank Thee, Saviour, for the grief. *Lent.*
9. Jesus took the lambs and blest them. *Holy Baptism.*
10. Jesus, Thou art mine for ever. *Jesus, All and in All.*
11. Launch out into the deep. *Call to Duty.*
12. Listen to those happy voices. *Christmas.*
13. O Great High Priest, forget not me. *Confirmation.*
14. O Lord, Who hast my place assigned. *Daily Duties.*
15. Our Shepherd of His ransomed flock. *Holy Communion.*
16. The gospel shows the Father's grace. *Holy Scripture.*
17. The law of God is good and wise. *Holy Scripture.*
18. Though angels bright escape our sight. *St. Michael and All Angels.*
19. When Rome had shrouded earth in night. *The Reformation.*
20. When souls draw near the holy wave. *Confirmation.*

Several of these hymns, together with some of his *trs.*, previously appeared in the Ohio Synod's preceding *Coll. of Hys.* (3rd ed., 1858; 4th, 1863).

[J. J.]

Lucas of Prag, B.A. (Lucas Pragensis), was b. at Prag about 1460. He studied at the University of Prag, graduating B.A. in 1481. About 1482 he joined the Bohemian Brethren's Unity, becoming in 1490 a member of their

Select Council; and was, in 1500, consecrated Bishop of the Unity. He d. Dec. 11, 1528. He contributed 11 hymns to the *Bohemian H. Bk.*, 1501, and 106 others by him appear in the ed. of 1561. See, further, under *Bohemian Hymnody*, pp. 163-160; also note on *Wan lasst uns den Leib begraben*. [J. T. M.]

Lucis Creator optime. *St. Gregory the Great* (?) [*Sunday Evening*.] This is one of the eight hymns which the Benedictine editors assign to St. Gregory (*Opera*, Paris, 1705, iii. col. 879). *Mone* gives it as No. 62, from mss. of the 8th cent. at Darmstadt and Trier, &c. He thinks it was written in the first quarter of the 5th cent., but not in Italy; and consequently neither by St. Ambrose, to whom it has often been ascribed, nor by St. Gregory, who was only b. cir. 540. *Daniel*, i., No. 49, gives the text, and at iv. p. 49, cites it as in a 10th cent. Rheinau ms. Among the British Museum mss. it is found in three 11th cent. *Hymnaries* of the English Church (*Vesp. D. xii. f. 9 b*; *Jul. A. vi. f. 22*; *Harl. 2961 f. 220*), and in an 11th cent. *Breviary* of the Spanish Church (*Add. 30848 f. 72*). It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, p. 231); and in the *Lat. Hys. of the Anglo-Saxon Church* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham, (B. iii. 32 f. 5). Among the St. Gall mss. it is given in No. 20 of the 9th cent.; Nos. 387, 413, of the 11th cent., &c.

It is included in the *Mozarabic*, 1502; *Roman* (Venice, 1478, and Rome, 1632); *Sarum*; *York*; *Aberdeen* and other *Breviaries*, generally assigned to Sunday at Vespers. *Daniel* entitles it "A hymn on the work of the First Day" [of the Creation]; and *Mone* as "1st S. after the Octave of the Epiphany, At Second Vespers." The text is also in *Wackernagel*, i. No. 59; *Hymnarium Sarisb.*, 1851, p. 38; *Königsfeld*, ii. p. 8; *J. Chandler's Hys. of the Primitive Church*, 1837, No. 11; and *Card. Newman's Hymni Ecclesiae*, 1838 and 1866. [J. M.]

Translations in C. U. :—

1. **Father of lights, by Whom each day.** Card. Newman, in the *Tracts for the Times*, 1836, No. 75, p. 79; and again in his *Verses on Various Occasions*, 1868, p. 239. It is slightly altered in *Blew's Church Hy. & Tune Bk.*, 1852-55, and *Rice's Sel.* from the same, 1870, No. 24.

2. **Source of light and life divine.** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 9. It is given in some hymn-books in an unaltered form, and sometimes as, "Source of light and power divine," as in the *English Hymnal*, 1856 and 1861, with an additional stanza (v.), and thence in *Kennedy*, 1863. In *Thring's Coll.*, 1882, st. iv. is by the Editor.

3. **O blest Creator of the light, Who dost [didst] the dawn, &c.** By E. Caswall, in his *Lyræ Catholica*, 1849, p. 13; and his *Hys. & Poems*, 1873, p. 8. This *tr.* is in several hymn-books, and is the most widely used of the *trs.* of the "Lucis Creator optime."

4. **O blest Creator of the light, Who mak'st the day, &c.** By J. M. Neale, in the *Hymnal N.*, 1852, No. 8; the *Hymner*, 1882, and others.

5. **Creator of the light, Supreme!** By J. D. Chambers, in his *Psalter*, 1852, p. 280, and his *Lauda Syon*, 1857, p. 41. It was repeated, with alterations, in *Chope's Hymnal*, 1862. This altered text was transferred to the *People's H.*, 1867, and to *Thring's Coll.*, 1882.

6. **Blest Creator of the light.** This *tr.* appeared in *H. A. & M.*, 1861, as a *tr.* based upon

J. Chandler. It is really a cento thus composed, st. i. l. 1, *Caswall*, with "O" left out; ll. 2-4, *Compilers*; st. ii., iii., iv., ll. 1, 2, J. Chandler, very slightly altered; st. iv. ll. 3, 4, *Compilers*; st. v. l. 1, *Caswall*, altered; ll. 2-4, *Compilers*. This cento has passed from H. A. & M. into a few collections.

7. Lord of all, Thy word divine. This tr. in the *Parish H. Bk.*, 1863 and 1875, is J. Chandler's tr. altered by the Editors.

8. Darkness was on the deep, O Lord. By A. R. Thompson. In the American Reformed Dutch *Hys. of the Church*, 1869.

9. Most Maker of the light, by whom. This tr. in the *Hymnary*, 1872, is based upon Card. Newman's tr., as given in *Blew's Church H. & T. Bk.*; and J. D. Chambers's tr. in his *Psalter* and his *Lauda Syon* (see above).

Translations not in C. U. :—

1. Blest Maker of the radiant light. *Primer*. 1706.
2. O Thou, of light Creator best. *Bp. Mant.* 1837.
3. Great Maker of light, Who called forth its ray. *Hymnarium Anglicanum*. 1844.
4. O Thou Who caldest forth the light. *Bp. J. Williams*, in his (American) *Ancient Hys.* 1845.
5. Blest Maker of the light. *W. J. Copeland*. 1848.
6. Maker of light, most holy King. *J. R. Beste*. 1849.
7. Eternal Source of light's clear stream. *R. Campbell*. 1860.
8. Father of the glorious light. *G. Horison*. 1861.
9. Thou, light's Creator, first and best. *J. Keble*. 1868.
10. O great Creator of the light. *J. Wallace*. 1874. [J. J.]

Ludämilia Elisabeth, second dau. of Count Ludwig Günther I. of Schwarzburg-Rudolstadt, was b. April 7, 1640, at the castle of Heidecksburg, near Rudolstadt, and was educated there along with her cousin Emilie Juliane (q.v.). In 1665 she went with her mother to the dowager castle of Friedensburg near Leutenberg; but after her mother's death, in 1670, she returned to Rudolstadt, where, on Dec. 20, 1671, she was formally betrothed to Count Christian Wilhelm of Schwarzburg-Sondershausen. At this time measles was raging in the district, and her eldest sister, Sophie Juliane, was seized, and d. Feb. 14, 1672. By attending on her, Ludämilia and the youngest sister, Christiane Magdalene, caught the infection, and both died at Rudolstadt on March 12, 1672. (*Koch*, iv. 50-56; *Allg. Deutsche Biog.* xix. 365-367, &c.)

She received a careful and pious training, was a good Latin scholar, and well read in divinity and other branches of learning. Her hymns show her to have been of a deeply pious nature, and of intense love to Jesus. They were composed rather for her own edification than for use in public worship. Ten of them were included in the *Rudolstadt G. B.*, 1682. They were collected, to the number of 206, and edited by her cousin Emilie (probably assisted by A. Fritsch) as *Die Stimme der Freundin, das ist: Geistliche Lieder welche, aus brünstiger und biss ans Ende beharrter Jesus Liebe verfertigt und gebraucht, &c.* Rudolstadt, 1687. This was reprinted, with an introduction by W. Thilo, at Stuttgart, 1856.

Three of those hymns have been tr., viz. :—

1. Jesus, Jesus, nichts als Jesus. [*Love to Christ.*] 1687, No. 104, p. 312, in 5 st. of 6 l., entitled "Resignation to the Will of God." The initials of the stanzas form the word *Jesus*, and each stanza ends, "Herr, wie du willst." It seems to have appeared in the 2nd ed. of A. Fritsch's *Jesus Lieder* (not in the 1st ed. of 1668. No copy of the 2nd ed. is now known), and in the 3rd ed., Jena, 1675, is No. 43.

Rambach, iii. 188, gives it from the *Vermehrte Gesang-Büchlein*, Halberstadt, 1673. In the *Berlin G. L. S.*, ed. 1863. The tr. in C. U. is :—

Jesus, Jesus, Jesus only. In full, by A. Crull, as No. 282 in the *Ohio Lutheran Hyl.*, 1880.

Other trs. are :—(1) "Jesus, Jesus, nought but Jesus, Shall my wish and," in the *Suppl. to Ger. Psal.*, ed. 1765, p. 11. (2) "Jesus, 'tis my aim divine," by *Miss Dunn*, 1857, p. 107. (3) "Tis Jesus that's my sole desire," by *Dr. G. Walker*, 1860, p. 92. (4) "Jesus, Jesus, nought but Jesus, Can my," by R. Massie, in the *British Herald*, July, 1865, p. 103, and in *Reld's Praise Bk.*, 1872, No. 393. (5) "Jesus, Jesus, nought but Jesus, Shall my wish be," in *Cantica Sanctorum*, 1880, No. 97.

ii. Jesu Blut komm über mich. [*Holy Communion.*] A Passionist Hymn on the Blood of Jesus. 1687, p. 45, No. 14, in 8 st. In the *Blätter für Hymnologie*, 1886, p. 180, it is cited as in the 2nd ed., 1679, of A. Fritsch's *Himmels-Lust* (1st ed., 1670, does not contain it); and as there marked "S. J. G. Z. S. V. H.," the initials of the elder sister, Sophie Juliane.

Tr. as :—"Jesus' Blood come over me," as No. 448, in pt. i. of the *Moravian H. Bk.*, 1784.

iii. Sorge, Vater! sorge du. [*Morning.*] 1687, No. 168, in 7 st., entitled "On Resignation to the Care of God," and founded on 1 Peter v. 7. Previously in the *Rudolstadt G. B.*, 1682, p. 692.

Tr. as :—"Care, O Father, care for me," in the *Monthly Packet*, xiv. 1872, p. 211.

The hymn "Zeuch uns nach dir," sometimes erroneously ascribed to her, is noted under *Funcks, F.*, p. 401, ii. [J. M.]

Lugete dura marmora. [*Passiontide.*] This is found in the *Sirenes Symphoniacae*, Cologne, 1678, p. 154; the *Psalterium Cantionum Catholicarum*, Cologne, 1722, p. 83; the *Hymnodia Sacra*, Münster, 1753, p. 80; and also in *Daniel*, ii. 351. It is probably the production of some German Jesuit, and was most likely written in the second half of the 17th cent. It has been tr. by the Rev. B. C. Singleton, 1870, and pub. in the 2nd ed. of his *Anglican H. Bk.*, 1871, as "O mourn, thou rigid stone"; and by H. M. Macgill in his *Songs of the Christian Creed & Life*, 1876, No. 71, as "Ye rocks of marble, melt and weep." [J. M.]

Lugete, pacis Angeli. *C. Coffin*. [*Friday—Lent.*] Appeared in the *Paris Breviary*, 1736, for Fridays at Vespers, and also "Ad Officium Noot. In Festo quinque plagarum Christi." It was repeated in *Coffin's Hymni Sarri*, the same year, p. 28, and is found in several modern French Breviaries. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 31, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as :—

1. Lament, ye saints, behold your God. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 28, and *Dr. Oldknow's Hymns, &c.*, 1850. In 1861 it was given, with alterations, as "Angels, lament, behold your God," in *H. A. & M.*, but omitted in the revised ed., 1875.

2. Angels of peace, look down from heaven and mourn. By I. Williams in his *Hys. tr. from the Parisian Breviary*, 1839, p. 36. It was repeated in the *Salisbury H. Bk.*, 1857; the *Sarum*, 1868; the *Hymnary*, 1872, and others, and usually with slight alterations.

3. Angels of peace, lament. By W. J. Blew. Written for use in his own church, 1850-2, and

pub. in *The Church Hy. & Tune Bk.*, 1852-5; and again in *Rice's Hys. Selected from the Ch. H. & T. Bk.*, 1870.

Translations not in C. U. :—

1. Angels, look down and weep. *R. Campbell*, 1850.
2. Angels of peace! ye seraphs mourn. *J. D. Chambers*, 1857.
3. Angels of peace, bewail. *D. T. Morgan*, in his *Hys. of the Latin Church*, 1880. [J. J.]

Luise Henriette, Electress of Brandenburg, dau. of Friedrich Heinrich, Prince of Nassau-Orange and Stadtholder of the United Netherlands, was b. in 'S Gravenhage (The Hague), Nov. 27, 1627. She received a careful Christian training, not only in literature, but also in domestic economy and feminine handicrafts. On Dec. 7, 1646, she was married, at the Hague, to the Elector Friedrich Wilhelm of Brandenburg, who was then residing at Cleve, but remained at the Hague to nurse her father, who d. March 14, 1647. She then, in June, 1647, joined her husband at Cleve, where her first child, Wilhelm Heinrich, was b. in May 1648. In the autumn of 1649 she set out with her husband and child on the way to Berlin, but in the inclement weather the child sickened and d. at Wesel, Oct. 24, 1649, and it was not till April 10, 1650, that she entered Berlin. On the birth of her second son, Carl Emil (who d. 1674), at Oranienburg, near Berlin, on Feb. 16, 1655, she founded an orphanage there as a thank-offering (now the Oranienburg Orphanage at Berlin). On July 11, 1657, her third son, afterwards King Friedrich I. of Prussia, was b. at Königsberg. After the birth of her youngest son, Ludwig, at Cleve, in 1666, she never entirely recovered. In the spring of 1667 she was conveyed to Berlin in a litter, and d. there June 18, 1667. (*Koch*, iv. 158; *Allg. Deutsche Biog.*, xix. 623; *Goedeke's Grundriss*, vol. iii., 1887, p. 319, &c.)

Luise Henriette was a woman of noble character; a devoted wife who accompanied her husband in many of his expeditions, and was his right-hand counsellor in matters of state; and a true mother of her people, introducing the culture of the potato, founding model farms, establishing elementary schools, and in many ways interesting herself in restoring their welfare after the ravages of the Thirty Years' War. She was, like the Elector, a member of the Reformed Church, but earnestly desired to promote peace between the Lutheran and Reformed communions, and exerted herself especially on behalf of P. Gerhardt (see p. 409, ii.). Another of her efforts in this direction was by means of the *Union Hymn Book*, which Christoph Runge edited at her direction, and pub. in 1653 (see p. 272, i.). To this book she herself contributed four hymns. In his dedication to the Electress, Runge says she had "augmented and adorned it with your own hymns, viz.: 'Ein ander stelle sein Vertrauen'; 'Gott der Reichthum deines Gutes'; 'Jesus meine Zuversicht'; 'Ich will von meiner Missethat.' Your Electoral Highness has not only in those your now mentioned hymns (titel gemeldeten geistlichen *Ihren eigenen Liedern*) made known to all the world your Christian spirit; how your confidence is directed to God alone; how you ascribe to him with thankful heart all the benefits you enjoy; and how you rest the hope of your future everlasting life in Heaven on Christ alone as on a steadfast rock, but have also," &c. &c.

The question however remains. Did Runge here mean more than that she had sent for insertion certain hymns which were favourites of her own, perhaps written for her, but not necessarily written by her? Such cases were common enough at an earlier period (see note on *Mag. Joh. Unglück*). It is certainly strange that her name should not be given in any of the many hymn-books in which the third of these ("Jesus meine Zuversicht") was included during the next century. It was not till 1769 that Runge's dedication suggested to D. G. Schüber, and, after him, to other compilers, the

idea of the Electress's authorship; but once suggested it was soon generally accepted. *Fischer*, i. 390-396, gives various additional reasons that make this theory unlikely; such as that while in Runge's dedication they are mentioned as above, yet her name is not affixed to the individual hymns in the body of the book; that in the funeral oration by her private chaplain, no mention is made of her poetical gifts; that Crüger gave them in his *Praxis pietatis melica* without her name (in the 1664 and later eds. the first was omitted), and that in particular the third is too classic and correct in style to have been written by so poor a German scholar as the Electress. This last objection would of course be met if we could suppose with *Koch* (iv. p. 169) that the hymn was originally written in Dutch, or with Dutch idioms, and was revised and corrected by her minister, Otto von Schwerin, or by Runge.

In view of the present evidence we can only say that if the Electress were not the author of these hymns there is at least no proof of any kind to show that they were composed by any of those whose names have sometimes been attached to them; such as Otto von Schwerin (b. 1616, d. 1679), Caspar Ziegler (b. 1621, d. 1690), Hans von Assig (b. 1650, d. 1694), and others. In this state of uncertainty the case must be left till definite proof be forthcoming.

Two of these hymns have passed into English, viz.:—

i. *Ich will von meiner Missethat. Lent.* This beautiful hymn first appeared in the Crüger-Runge *G. B.*, 1653, No. 45, in 16 st. of 7 l., entitled, "Hymn of Penitence," and without signature. *Koch*, iv. 160, conjectures that it may have been written at Cleve in 1648. In the *Unc. L. S.*, 1851, No. 380. The *ira.* are:—

(1) "With sorrow now for past misdeeds," by *Miss Cox*, 1864, p. 204. (2) "I will return unto the Lord," by *Miss Winkworth*, 1869, p. 221.

ii. *Jesus meine Zuversicht. Easter.* This beautiful hymn, founded on Job xix. 25-27 and 1 Cor. xv. 35 ff., appeared in the Crüger-Runge *G. B.*, 1653, No. 140, in 10 st. of 6 l., and without signature. Its origin is thus given by *Lauxmann*, in *Koch*, viii. 69:—

"It dates from the early years of her married life. In the autumn of 1649 she lost her first child, the Crown Prince Wilhelm Heinrich, at Wesel, while on her journey [to Berlin], by which death for a long time the hope of succession in the Electoral House and in the Hohenzollern family line seemed to be lost. At Tangermünde, in the Altmark (on the Elbe), she had to spend some quiet winter months, and here probably the princess of twenty-two years poured out her heart before the Lord in this hymn."

This, however, is conjecture rather than history; for, as stated above, it is not yet clearly proved that the Electress wrote any hymns. The hymn itself is of the first rank; and A. J. Rambach calls it "an acknowledged masterpiece of Christian poetry;" while C. von Winterfeld says, "it will ever remain a treasure among the hallowed songs of the Evangelical Church." It bears a certain resemblance to the concluding section of the *Apotheosis* of A. C. Prudentius (lines 1063-1085, with the subtitle "De resurrectione carnis humanæ," and beginning, "Nosco meum in Christo corpus consurgere. Quid me"); but can hardly be called a *tr.* of it. It was included in Crüger's *Praxis*, 1656, No. 182, passed into almost all later hymn-books, and is No. 866 in the *Unc. L. S.*, 1851.

The beautiful chorale (as in the *C. B. for England*) appeared in its first form in 1653, along with the hymn. C. von Winterfeld conjectured that it may have been by the Electress. The form now in use is modified from that given by Crüger in his *Praxis*, 1656. *Tr.* as:—

1. *Christ, my Rock, my sure Defence.* Omitting st. ix., as No. 51 in the *Moravian H. Bk.*, 1769. In the ed. of 1789. No. 833, st. viii. was omitted,

and a *tr.* from Christian Gregor's "Nein, ach nein, er lässt mich nicht," was added as st. iii. (ed. 1886, No. 1241). Abridged forms are in J. A. Latrobe's *Coll.*, 1841, and Dr. Hook's *Church School H. Bk.*, 1850.

2. **Jesus, on Whose name I rest.** A good *tr.* of st. i.-iv., vi., by A. T. Russell, as No. 264, in his *Ps. & Hys.*, 1851.

3. **Jesus, my Redeemer, lives.** A good *tr.*, omitting st. iv., v., by Miss Winkworth, in her *Lyra Ger.* 1st Ser., 1855, p. 93. Repeated, in full, in the *Ohio Evang. Luth. Hyl.*, 1880; and, abridged, in the *Bapt. Ps. & Hys.*, 1858, *Meth. New Connexion H. Bk.*, 1863, J. B. Whiting's *Hys. for the Church Catholic*, 1882, and others.

4. **Christ, the Rock on which I build.** A good *tr.*, omitting st. iv., v., contributed by R. Massie, as No. 106, to the 1857 ed. of Mercer's *Ch. Psalter & H. Bk.* (Ox. ed. 1864, No. 199, omitting *trs.* of st. ii., vi.) and repeated in his own *Lyra Domestica*, 2nd Ser., 1864, p. 127. Abridged in Dr. J. Paterson's *Coll.*, Glasgow, 1867.

5. **Jesus, my eternal trust.** A full and good *tr.*, by Mrs. Charles, in her *Voice of Christian Life in Song*, 1858, p. 237, repeated in *Cantate Domino*, Boston, U.S., 1859.

6. **Jesus Christ, my sure defence.** A good *tr.*, by Miss Winkworth, in the original metre, omitting st. iv.-vi., and based on her *Lyra Ger.* version, in her *C. B. for England*, 1863, No. 59. In the *Pennsylvania Luth. Ch. Bk.*, 1868, the *trs.* of st. viii., ix., are omitted.

7. **Christ, my Lord, is all my hope.** A *tr.* of st. i., ii., viii., x., by Miss Borthwick, in Dr. Pagenstecher's *Coll.*, 1864, No. 285.

Other *trs.* are:—

(1) "Jesus is my faithful trust." In the *British Magazine*, June 1838, p. 625. (2) "I with Jesus choose my part," by Dr. H. Mills, 1856, p. 248. (3) "Again my Saviour Jesus lives," by Dr. G. Walker, 1860, p. 100. (4) "Jesus Christ, my Saviour, lives!" In the *British Herald*, Sept. 1866, p. 328, and Reid's *Praise Bk.*, 1872. (5) "Jesus is my confidence," by N. L. Frothingham, 1870, p. 175. (6) "Jesus Christ, my Strength, my Stay." In the *Family Treasury*, 1876, p. 76.

[J. M.]

Luke, Jemima, née Thompson, daughter of Thomas Thompson, sometime of Bath, was b. at Colebrooke Terrace, Islington, Aug. 19, 1813, and was married to the late Samuel Luke, a Congregational Minister, in 1843. She was an anonymous contributor to the *Juvenile Magazine* at the age of 13, and subsequently pub. several works, including *The Female Jesuit*, 1851; *A Memoir of Eliza Ann Harris, of Clifton*, 1859, &c. Mrs. Luke is known to hymnody through her hymn:—

I think when I read that sweet story of old. [*The Love of Jesus*]. It is recorded that this hymn was composed in a stage coach in 1841, and was designed for use in the village school, near her father's seat, Poundford Park. It was pub. anonymously in the *Ledsa H. Bk.*, 1853, No. 874, in 3 st. of 8 l., and has since come into use through children's hymn-books in most English-speaking countries.

[J. J.]

Lundie, Mary. [Duncan, Mary.]

Lunt, William Parsons, D.D., s. of Henry Lunt, was b. at Newburyport, Massachusetts, April 21, 1805. He entered Harvard College in 1819, and graduated in 1823. After acting as a tutor in a school for one year, and studying law a second, he joined the Cambridge Divinity School in 1825, and entered the Unitarian Ministry, June 19, 1828, his first charge being the Second Congrega-

tional Unitarian Society of New York City. In 1835 he became co-pastor of the Unitarian congregation at Quincy, Massachusetts, with the Rev. P. Whitney, and in 1843 sole pastor of the same congregation. During a tour in the East he d. at Akabah (the ancient Ezion-Geber), March 21, 1857, and was buried a short distance from that village. Dr. Lunt was the author of several sermons, and contributed largely to the *Christian Examiner* and other periodicals. His hymns and poems, together with selections from his prose works, were pub. by his son as *Gleanings*. His most widely used hymn is "When driven by oppression's rod." It was "written for the public schools of Quincy, and sung by them at their Fourth of July Celebration, 1837." It is in 5 st. of 4 l. This, together with several others, including one of more than ordinary merit for Sunday schools, "Hark, the gentle Shepherd's voice" (written in 1846), are given in full in Putnam's *Singers and Songs of the Liberal Faith*, 1875. To this work we are indebted for the above facts. [J. J.]

Luther, Martin, b. at Eisleben, Nov. 10, 1483; entered the University of Erfurt, 1501 (B.A. 1502, M.A. 1503); became an Augustinian monk, 1505; ordained priest, 1507; appointed Professor at the University of Wittenberg, 1508, and in 1512 D.D.; published his 95 Theses, 1517; and burnt the Papal Bull which had condemned them, 1520; attended the Diet of Worms, 1521; translated the Bible into German, 1521-34; and d. at Eisleben, Feb. 18, 1546. The details of his life and of his work as a reformer are accessible to English readers in a great variety of forms, and need not be repeated here. Of Luther's influence on German hymnody an adequate estimate will be found under German Hymnody, at p. 414. It only remains here to give a somewhat fuller account of the principal books which he edited or in which his hymns first appeared, together with a classified list of his hymns.

Hymn Books.

1. *Ellich crastliche Lieder Lobgesang an Psalm.* Wittenberg, 1524. [Hamburg Library.] This contains 8 German hymns, of which 4 are by Luther.

2. *Eyn Enchiridion oder Handbuechlein.* Erfurt 1524 [Goslar Library], with 25 German hymns, of which 18 are by Luther.

3. *Geistliche Gesänge Buchlein.* Wittenberg, 1524 [Munich Library], with 32 German hymns, of which 24 are by Luther.

4. *Geistliche Lieder auff's new gebessert.* Wittenberg, J. Klug, 1529. No copy of this book is now known, but there was one in 1788 in the possession of G. E. Waldau, pastor at Nürberg, and from his description it is evident that the first part of the Rostock *G. B.*, 1531, is a reprint of it. The Rostock *G. B.*, 1531, was reprinted by G. M. Wichmann-Kadow at Schwerin in 1858. The 1529 evidently contained 50 German hymns, of which 29 (including the *Litany*) were by Luther.

5. *Geistliche Lieder auff's new gebessert.* Erfurt. A. Ratscher, 1531 [Helmstädt, now Wolfenbüttel Library], a reprint of No. 4.

6. *Geistliche Lieder.* Wittenberg, J. Klug, 1535 [Munich Library. Titlepage lost], with 52 German hymns, of which 29 are by Luther.

7. *Geistliche Lieder auff's new gebessert.* Leipzig. V. Schumann, 1539 [Wernigerode Library], with 65 German hymns, of which 29 are by Luther.

8. *Geistliche Lieder.* Wittenberg, J. Klug, 1543 [Hamburg Library], with 61 German hymns, of which 35 are by Luther.

9. *Geistliche Lieder.* Leipzig. V. Rabst, 1545 [Göttingen Library]. This contains Luther's finally revised

text, but adds no new hymns by himself. In pt. i. are 61 German hymns, in pt. ii. 40, of which 35 in all are by Luther.

For these books Luther wrote three prefaces, first pub. respectively in Nos. 3, 4, 9. A fourth is found in his *Christliche Geseng, Lateinisch und Deutsch, zum Begrebnis*, Wittenberg, J. Klug, 1542. These four prefaces are reprinted in Wackernagel's *Bibliographie*, 1855, pp. 543-583, and in the various editions of Luther's *Hymns*. Among modern editions of Luther's *Geistliche Lieder* may be mentioned the following:—

Carl von Winterfeld, 1840; Dr. C. E. P. Wackernagel, 1848; G. C. H. Stip, 1854; Wilhelm Schircks, 1854; Dr. Dannel, 1883; Dr. Karl Gerok, 1883; Dr. A. F. W. Fischer, 1883; A. Frommel, 1883; Karl Goedeke, 1883, &c. In *The Hymns of Martin Luther. Set to their original melodies. With an English version*. New York, 1883, ed. by Dr. Leonard Woolsey Bacon and Nathan H. Allen, there are the four prefaces, and English versions of all Luther's hymns, principally taken more or less altered, from the versions by A. T. Russell, R. Massie and Miss Winkworth [repub. in London, 1884]. Complete trs. of Luther's hymns have been pub. by Dr. John Anderson, 1846 (2nd ed. 1847), Dr. John Hunt, 1853, Richard Massie, 1854, and Dr. G. Macdonald in the *Sunday Magazine*, 1867, and his *Exotics*, 1876. The other versions are given in detail in the notes on the individual hymns.

ii. Classified List of Luther's Hymns.

Of Luther's hymns no classification can be quite perfect, e.g. No. 3 (see below) takes hardly anything from the Latin, and No. 18 hardly anything from the Psalm. No. 29 is partly based on earlier hymns (see p. 225, i.). No. 30 is partly based on St. Mark i. 9-11, and xvi., 15, 16 (see p. 226, ii.). No. 35 is partly based on St. Luke ii. 10-16. The following arrangement, however, will answer all practical purposes.

A. Translations from the Latin.

i. From Latin Hymns:

1. Christum wir sollen loben schon.
A solis ortus carmine (p. 4, ii.).
2. Der du bist drei in Einigkeit.
O Lux, O Lux Trinitas.
3. Jesus Christus unser Heiland, Der von.
Jesus Christus, nostra salus (p. 598, i.).
4. Komm Gott Schöpfer, heiliger Geist.
Veni Creator Spiritus, Mentis.
5. Nun komm der Heide heiland.
Veni Redemptor gentium.
6. Was fürchtest du Feind Herodes sehr.
A solis ortus carmine (p. 5, i.).

ii. From Latin Antiphons, &c.:

7. Herr Gott dich loben wir.
Te Deum laudamus.
8. Verleih uns Frieden gnädiglich.
Da pacem, Domine (p. 275, ii.).
9. Wir glauben all an einen Gott.

iii. Partly from the Latin, the translations being adopted from Pre-Reformation versions:

10. Komm, heiliger Geist, Herre Gott.
11. Mitten wir im Leben sind.
Media vita in morte sumus. (p. 791, i.).

B. Hymns revised and enlarged from Pre-Reformation popular hymns.

12. Gelobet seist du Jesus Christ.
13. Gott der Vater wohn uns bei.
14. Gott sei gelobet und gebenediet.
15. Nun bitten wir den heiligen Geist.

C. Psalm versions.

16. Ach Gott vom Himmel, sieh darein.
17. Aus tiefer Noth schrei ich zu dir.
18. Ein feste Burg ist unser Gott.
19. Es spricht der Unweisen Mund wohl.
20. Es wollt uns Gott genädig sein.
21. Wär Gott nicht mit uns diese Zeit.
22. Wohl dem, der in Gottes Furcht steht.

D. Paraphrases of other portions of Holy Scripture.

23. Diess sind die heiligen zehn Gebot.
24. Jesaja dem Propheten das geschah.
25. Mensch willt du leben seliglich.
26. Mit Fried und Freud ich fahr dahin.
27. Sie ist mir lieb die werthe Magd.
28. Vater unser im Himmelreich.

E. Hymns mainly Original.

29. Christ lag in Todesbanden.
30. Christ unser Herr zum Jordan kam.
31. Ein neues Lied wir heben an.
32. Erhalt uns Herr bei deinem Wort.
33. Jesus Christus unser Heiland, Der den.
34. Nun freut euch lieben Christengemein.
35. Vom Himmel hoch da komm ich her.
36. Vom Himmel kam der Engel Schaar.

In addition to these see also notes on:—

37. Friedt allen Freuden auf Erden.
38. Kyrie eleison.

In the *Blätter für Hymnologie*, 1883, Dr. Danneil arranges Luther's hymns according to what he thinks their adaptation to modern German C. U., as follows:—

- i. Hymns which ought to be included in every good Evangelical hymn-book: Nos. 7-18, 20, 26, 28, 29, 30, 32, 34, 35, 36, 38.
- ii. Hymns the reception of which into a hymn-book might be contested: Nos. 2, 3, 4, 19, 21, 22, 23, 24, 25, 33.
- iii. Hymns not suited for a hymn-book: Nos. 1, 5, 6, 27, 31, 37.

The whole of these 38 pieces are annotated in the body of this Dictionary under their first lines, except Nos. 1-8, 11, which are noted under the first lines given in italics. [J. M.]

Lux alma Jesu mentium. St. Bernard. [The Transfiguration.] In the revised *Roman Breviary*, 1568, a cento from St. Bernard's "Jesu dulcis memoria" (q. v.), beginning "Amor Jesu dulcissime" [not the cento in *H. A. & M.*, "Jesu, Thy mercies are untold," noted on p. 587, i. (iii.)], was appointed for Lauds on the Festival of the Transfiguration. The lines were taken from St. Bernard's poem without the least regard to their original connection, and were considerably altered to adapt them to their purpose. We give this altered text below from the *Rom. Brev.*, pub. at Rome in 1570, p. 778. In the *Rom. Brev.* revised under Urban VIII., 1632, it was recast as "*Lux alma Jesu mentium*," and this recast has been repeated in all subsequent editions of that revision. The two forms of the cento are as follows:—

Roman Breviary, 1568.

"Amor Jesu dulcissime,
Quando cor nostrum vi-
sitas,
Pellis mentis caliginem,
Et nos reples dulcedine.
Quam felix est, quem
satis,
Consors Paternae dexte-
rae!
Tu verae lumen patriae,
Quod omnem sensum su-
perat.
Splendor Paternae gloriae,
Incomprehensa bonitas,
Amoris tui copiam,
Da nobis per praesen-
tiam."

Roman Breviary, 1632.

"Lux alma Jesu mentium
Dum corda nostra re-
creas,
Culpae fugas caliginem,
Et nos reples dulcedine.
Quam laetus est quem
visitas!
Consors Paternae dexte-
rae,
Tu dulce lumen patriae,
Carnis negatum sensu-
bus.
Splendor Paternae glo-
riae,
Incomprehensa charitas,
Nobis amoris copiam
Largire per praesen-
tiam."

It will be noted that l. 9, "Splendor Pater-
nae" is the first line of the well-known Am-
nos in a hymn, and is not from St. Bernard's
poem. [J. M.]

The older of the above centos has not been

tr. into English. The *trs.* of the *Lux alma Jesu mentium* are:—

1. Light of the anxious heart, *Jesu, Thou dost appear.* By Card. Newman, in *Tracts for the Times*, 1836, No. 75, p. 115; and again in his *Verses on Various Occasions*, 1868, p. 261. It has been repeated in several collections, but must be distinguished from R. Campbell's *tr.* as given below.

2. Light of the soul, O Saviour blest. By E. Caswall, in his *Lyra Catholica*, 1849, p. 168; and his *Hys. & Poems*, 1873, p. 91. This is in several modern hymn-books.

3. Light of the anxious heart, *Jesu, Thy supplants cheer.* By R. Campbell, in his *Hys. & Anthems*, 1850, p. 56. In O. Shipley's *Annus Sanctus*, 1884, it is given from Campbell's *MSS.* as, "Light of the troubled heart."

Other *trs.* are:—

1. O Christ, when Thy chaste light inspires. *Primer.* 1706 and 1732.

2. *Jesu, Light of souls indwelling.* W. J. Copeland. 1848.

3. O *Jesuu*, when Thy sweetest light. J. Wallace. 1874. [J. J.]

Lux illuxit triumphalis. [Common of Saints.] In a *Paris Missal* of the beginning of the 14th cent. now in the British Museum (Add. 16905, f. 254 b) this is given as a sequence on St. Germain, Bishop of Paris (commemorated on May 28; not St. Germain of Auxerre); and in another *Missal* of the same date, probably also of the Paris use (Harl. 2891, f. 359). The same text is in *Clichtoveus*, ed. 1556, Bk. iv. f. 215. The form *tr.* into English is that in J. M. Horst's *Paradies animae Christianae*, Cologne, 1644, p. 118 (not in the 1st. ed. 1630), where it is a General Hymn for Saints' Days ("Hymnus Communis in festo cujuscunq[ue] Sancti"), and has 14 st. In the 1863 ed. of the *Appendix to the Hymnal* *Noted it is tr.* in 8 st. by T. I. Ball as, "Glad light illumines this day." This is repeated in 5 st. in the S. P. C. K. *Church Hys.*, 1871. Another *tr.* is, "Hail, the festal morn begun," in the *tr.* of *The Paradise of the Christian Soul*, pub. by Burns, Lond., 1850, p. 141. [J. M.]

Lux jucunda, lux insignis. *Adam of St. Victor.* [Whitsuntide.] The text of this fine sequence is given by Gautier in his *Oeuvres poetiques D'Adam* (1858, i. p. 107; 1881, p. 50), from various *ms.*, including two in the National Library at Paris, No. 1139, a Limoges Sequentiary of the 12th cent.; No. 15615, a Paris Gradual of the 13th cent. It is also in two early 14th cent. *Paris Missals* in the British Museum (Add. 16905, f. 175; Harl. 2891, f. 348); and in the *Sarum, York, and St. Andrews Missals*. It does not seem to have been used in Germany, though *Daniel*, ii. 71, in giving the text, justly styles it "inferior to none, superior to most; breathing nothing but the flowers and odours of Holy Scripture." *Clichtoveus*, *Abp. Trenoh*, and *Wrangham* explain the poet's allusions to the various Scripture types. The main uses were:—St. Victor appointed it for Monday in Whitsun Week; Paris for Tuesday; the *Sarum* for Wednesday; while the *York* gave part first (reading "*Laus jucunda*") for Friday, and part second ("Consolator alme") for Saturday. [Wm. C.]

The *trs.* of this Sequence in C. U. are:—

1. *Lux jucunda, lux insignis* = Day all jubilant, all splendid. Pt. i.

2. *O quam felix, quam festiva* = O the joy, the exultation. Pt. ii.

3. *Consolator alme, veni* = Comforter, possess and cheer us. Pt. iii.

This *tr.* was made by C. S. Calverley for the *Hymnary* in which it was pub. in 1872.

Other *trs.* are:—

1. Day of pleasure, day of wonder. H. Kynaston, in his *Occasional Hys.*, 1862.

2. The illustrious Day when from the throne. C. B. Pearson, in *The Sarum Missal in English*, 1868, and his *Sequences from the Sarum Missal*, 1871.

3. Day delightful, day most noted. By D. S. Wrangham, in his *Liturgical Poetry of Adam of St. Victor*, 1881, together with the original Latin. [J. J.]

Lynch, Thomas Toke, was b. at Dunmow, Essex, July 5, 1818, and educated at a school at Islington, in which he was afterwards an usher. For a few months he was a student at the Highbury Independent College; but withdrew, partly on account of failing health, and partly because his spirit was too free to submit to the routine of College life. From 1847 to 1849 he was Minister of a small charge at Highgate, and from 1849 to 1852 of a congregation in Mortimer Street, which subsequently migrated to Grafton Street, Fitzroy Square. From 1856 to 1859 he was laid aside by illness. In 1860 he resumed his ministry with his old congregation, in a room in Gower Street, where he remained until the opening of his new place of worship, in 1862, (Mornington Church), in Hampstead Road, London. He ministered there till his death, on the 9th of May, 1871.

The influence of Lynch's ministry was great, and reached far beyond his own congregation (which was never large), since it included many students from the Theological Colleges of London, and thoughtful men from other churches, who were attracted to him by the freshness and spirituality of his preaching. His prose works were numerous, beginning with *Thoughts on a Day*, 1844, and concluding with *The Mornington Lecture*, 1870. Several of his works were published after his death. His *Memoir*, by W. White, was pub. in 1874.

Lynch's hymns were pub. in:—

The Rivulet: a Contribution to Sacred Song, Lond., Longman, 1865, 2nd ed. 1866. This was enlarged by an addition of 67 hymns in 1868.

From the 1st ed. of the *Rivulet*, 1855, the following hymns have come into C. U.:—

- All faded is the glowing light. *Second Advent.*
- Be Thy word with power fraught. *Before Sermon.*
- Christ in His word draws near. *Holy Scripture.*
- Dismiss me not Thy service, Lord. *Work for Christ.*
- Gracious Spirit, dwell with me. *Holy Spirit's presence desired.*
- How calmly the evening once more is descending. *Evening.* Sometimes "How calmly once more the night is descending."
- Give myself to prayer. *Prayer in Trouble.*
- Lord, on Thy returning day. *Public Worship.*
- Lord, when in silent hours I muse. *Resignation.*
- Love me, O Lord, forgivingly. *Resignation.*
- Mountains by the darkness hidden. *Resignation.*
- Now have we met that we may ask. *P. Worship.*
- O, break my heart; but break it as a field. *Penitence desired.*
- O Lord, Thou art not fickle. *Sympathy.*
- O where is He that trod the sea. *Christ Walking on the Sea.*
- Oft when of God we ask. *Trust in Trial.*
- Rise, He calleth thee, arise. *Blind Bartimaeus.*
- Say not, my soul, from whence. *Resignation.*
- Where is thy God, my soul? *Resignation and Hope.*

There are also from the 1856 and 1868 eds. the following:—

20. A thousand years have come and gone. *Christmas.*
21. Lift up your heads, rejoice. (1856.) *Advent.*
22. Praying by the river side. *Holy Baptism.*
23. The Lord is rich and merciful. *Have Faith in God.*
24. There is purpose in this waste. *Easter.*

Lynch's hymns are marked by intense individuality, gracefulness and felicity of diction, picturesqueness, spiritual freshness, and the sadness of a powerful soul struggling with a weak and emaciated body. Although *The Rivulet* was pub. for use by his own congregation as a supplement to Watts, more than one half of the hymns were designed for private use only, but were not so distinguished in the work. Its publication caused one of the most bitter hymnological controversies known in the annals of modern Congregationalism. Time, however, and a criticism, broader and more just, have declared emphatically in favour of his hymns as valuable contributions to cultured sacred song. [W. G. H.]

Lyte, Henry Francis, M.A., s. of Captain Thomas Lyte, was b. at Ednam, near Kelso, June 1, 1793, and educated at Portora (the Royal School of Enniskillen), and at Trinity College, Dublin, of which he was a Scholar, and where he graduated in 1814. During his University course he distinguished himself by gaining the English prize poem on three occasions. At one time he had intended studying Medicine; but this he abandoned for Theology, and took Holy Orders in 1815, his first curacy being in the neighbourhood of Wexford. In 1817, he removed to Marazion, in Cornwall. There, in 1818, he underwent a great spiritual change, which shaped and influenced the whole of his after life, the immediate cause being the illness and death of a brother clergyman. Lyte says of him:—

"He died happy under the belief that though he had deeply erred, there was *One* whose death and sufferings would atone for his delinquencies, and be accepted for all that he had incurred;"

and concerning himself he adds:—

"I was greatly affected by the whole matter, and brought to look at life and its issue with a different eye than before; and I began to study my Bible, and preach in another manner than I had previously done."

From Marazion he removed, in 1819, to Lymington, where he composed his *Tales on the Lord's Prayer* in verse (pub. in 1826); and in 1823 he was appointed Perpetual Curate of Lower Brixham, Devon. That appointment he held until his death, on Nov. 20, 1847. His *Poems of Henry Vaughan, with a Memoir*, were pub. in 1846. His own Poetical works were:—

- (1) *Poems chiefly Religious*, 1833; 2nd ed. enlarged, 1845.
- (2) *The Spirit of the Psalms*, 1834, written in the first instance for use in his own Church at Lower Brixham, and enlarged in 1836;
- (3) *Miscellaneous Poems* (posthumously) in 1868. This last is a reprint of the 1845 ed. of his *Poems*, with "Abide with me" added.
- (4) *Remains*, 1850.

Lyte's *Poems* have been somewhat freely drawn upon by hymnal compilers; but by far the larger portion of his hymns found in modern collections are from his *Spirit of the Psalms*. In America his hymns are very popular. In many instances, however, through mistaking Miss Anber's (q. v.) *Spirit of the Psalms*, 1829, for his, he is credited with more than is his due. The Andover *Sabbath H. Bk.*,

1858, is specially at fault in this respect. The best known and most widely used of his compositions are "Abide with me, fast falls the eventide"; "Far from my heavenly home"; "God of mercy, God of grace"; "Pleasant are Thy courts above"; "Praise, my soul, the King of heaven"; and "There is a safe and secret place." These and several others are annotated under their respective first lines: the rest in C. U. are:—

i. From his *Poems chiefly Religious*, 1833 and 1845.

1. Above me hangs the silent sky. *For Use at Sea.*
2. Again, O Lord, I open mine eyes. *Morning.*
3. Hail to another Year. *New Year.*
4. How good, how faithful, Lord, art Thou. *Divine care of Men.*
5. In tears and trials we must sow (1845). *Sorrow followed by Joy.*
6. My [our] rest is in heaven, my [our] rest is not here. *Heaven our Home.*
7. O Lord, how infinite Thy love. *The Love of God in Christ.*
8. Omniscient God, Thine eye divine. *The Holy Ghost Omniscient.*
9. The leaves around me falling. *Autumn.*
10. The Lord hath builded for Himself. *The Universe the Temple of God.*
11. Vain were all our toil and labour. *Success is of God.*
12. When at Thy footstool, Lord, I bend. *Leat.*
13. When earthly joys glide swift away. *Ps. cii.*
14. Wilt Thou return to me, O Lord. *Leat.*
15. With joy we hail the sacred day. *Sunday.*

ii. From his *Spirit of the Psalms*, 1834.

16. Be merciful to us, O God. *Ps. lvi.*
17. Blest is the man who knows the Lord. *Ps. cxiii.*
18. Blest is the man whose spirit shares. *Ps. xli.*
19. From depths of woe to God I cry. *Ps. cxv.*
20. Gently, gently lay Thy rod. *Ps. vi.*
21. Glorious Shepherd of the sheep. *Ps. xxiii.*
22. Glory and praise to Jehovah on high. *Ps. xxiv.*
23. God in His Church is known. *Ps. lxxvi.*
24. God is our Refuge, tried and proved. *Ps. xlv.*
25. Great Source of my being. *Ps. lxxiii.*
26. Hear, O Lord, our supplication. *Ps. lxxv.*
27. How blest the man who fears the Lord. *Ps. cxviii.*
28. Humble, Lord, my haughty spirit. *Ps. cxviii.*
29. In this wide, weary world of care. *Ps. cxviii.*
30. In vain the powers of darkness try. *Ps. lxi.*
31. Jehovah speaks, let man be awed. *Ps. xliii.*
32. Judge me, O Lord, and try my heart. *Ps. xxvi.*
33. Judge me, O Lord, to Thee I fly. *Ps. xliiii.*
34. Lord, I have sinned, but O forgive. *Ps. xli.*
35. Lord, my God, in Thee I trust. *Ps. viii.*
36. Lord of the realms above, Our Prophet, &c. *Ps. xlv.*
37. Lone amidst the dead and dying. *Ps. lxxii.*
38. Lord God of my salvation. *Ps. lxxviii.*
39. Lord, I look to Thee for all. *Ps. xxxi.*
40. Lord, I would stand with thoughtful eye. *Ps. lxxv.*
41. Lord, my God, in Thee I trust. *Ps. viii.*
42. My God, my King, Thy praise I sing. *Ps. cxviii.*
43. My God, what monuments I see. *Ps. xxxvi.*
44. My spirit on [to] Thy care. *Ps. xxxi.*
45. My trust is in the Lord. *Ps. xi.*
46. Not unto us, Almighty Lord [God]. *Ps. cxx.*
47. O God of glory, God of grace. *Ps. xc.*
48. O God of love, how blest are they. *Ps. xxxviii.*
49. O God of love, my God Thou art. *Ps. lxxii.*
50. O God of truth and grace. *Ps. xxviii.*
51. O had I, my Saviour, the wings of a dove. *Ps. lxx.*
52. O how blest the congregation. *Ps. lxxviii.*
53. O how safe and [how] happy be. *Ps. xci.*
54. O plead my cause, my Saviour plead. *Ps. xxxv.*
55. O praise the Lord, 'tis sweet to raise. *Ps. cxvii.*
56. O praise the Lord; ye nations, pour. *Ps. cxviii.*
57. O praise ye the Lord With heart, &c. *Ps. cxlix.*
58. O that the Lord's salvation. *Ps. xlv.*
59. O Thou Whom thoughtless men condemn. *Ps. xxxvi.*
60. Of every earthly stay bereft. *Ps. lxxv.*
61. Our hearts shall praise Thee, God of love. *Ps. cxviii.*
62. Pilgrims here on earth and strangers. *Ps. xvi.*
63. Praise for Thee, Lord, in Zion waits. *Ps. lxxv.*
64. Praise to God on high be given. *Ps. cxviii.*
65. Praise ye the Lord, His servants, raise. *Ps. cxviii.*
66. Redeem'd from guilt, redeem'd from fears. *Ps. cxvi.*

67. Save me by Thy glorious name. *Ps. lvi.*
 68. Shout, ye people, clap your hands. *Ps. alvi.*
 69. Sing to the Lord our might. *Ps. lxxvii.*
 70. Strangers and pilgrims here below. *Ps. cix.*
 71. Sweet is the solemn voice that calls. *Ps. cxxvii.*
 72. The Church of God below. *Ps. lxxviii.*
 73. The Lord is King, let earth be glad. *Ps. xcvi.*
 74. The Lord is on His throne. *Ps. xcvi.*
 75. The Lord is our Refuge, the Lord is our Guide.
Ps. xli.
 76. The mercies of my God and King. *Ps. lxxxix.*
 77. The Lord Who died on earth for men. *Ps. xxi.*
 78. 'Tis a pleasant thing to see. *Ps. cxxviii.*
 79. Thy promise, Lord, is perfect peace. *Ps. iii.*
 80. Unto Thee I lift mine [my] eyes. *Ps. cxxvii.*
 81. Whom shall [should] we love like Thee? *Ps. xxviii.*

Lyte's versions of the *Psalms* are criticised in the article *Psalters, English*, § XVII., where their sadness, tenderness and beauty are set forth. His hymns in the *Poems* are characterized by the same features, and rarely swell out into joy and gladness. [J. J.]

Lyth, John, D.D., was b. at York, March 13, 1821. In 1843 he entered the Wesleyan ministry, and was sent in 1859 to Winnenden, as the first Wesleyan minister to Germany. On his return from Germany in 1865, he entered upon regular circuit work in G. Britain, and laboured at Sheffield, Hull, and other large towns until 1883, when he retired from the active work of the ministry. He d. on March 13, 1886. His principal prose work was a *History of Methodism in York*. In 1843 he edited and published a small volume, entitled *Wild Flowers; or, a Selection of Original Poetry, edited by J. L.* This little work was made up of pieces by himself and members of his family, and the late Dr. Punshon. His hymn, "There is a better world, they say" (*Heaven*), appeared in the *Meth. Scholars' H. Bk.*, 1870; and his "We won't give up the Sabbath" (*Sunday*), in the *Meth. S. S. H. Bk.*, 1879. Each of these is an imitation of an older hymn. Dr. Lyth informed the Rev. W. F. Stevenson, editor of *Hys. for Ch. and Home*, 1873, that the hymn "There is a better world, they say," "Was written at Stroud, in Gloucestershire (30th April, 1845) for the anniversary of the neighbouring infant-school at Randwick, and to an air then very popular, called 'All is Well.' That it was written for infant children will explain the simplicity of some of the expressions. It was speedily caught up, and I believe first appeared in the *Home and School Hymn Book.*" (*Biog. Index.*) [J. J.]

M

- M.**, in the *Bristol Bap. Coll.* of Ash & Evans, 1769, i.e. James Merrick.
M., in the *People's Hymnal*, 1867, i.e. Gerard Moultrie.
M. B. W., in *Hys. for the Church Catholic*, 1882, i.e. Mary Bradford Whiting.
M. C., in the *Bristol Bap. Coll.*, 1769, i.e. *Madan's Coll.*
M. C. C., in *Walker's Cheltenham Ps. & Hys.*, 1855, i.e. Lady M. C. Campbell.
M. D. M., in the *People's Hymnal*, 1867, i.e. *Mary Dunlop Moultrie.*
M. G. T., in the *American Bap. Service of Song*, 1871, i.e. M. G. Thomson.

M. L., in *Catholic Hys.*, Lond., Burns, 1851, ed. by Rev. H. Formby, i.e. Jane E. Leeson.

McAll, Robert Stephens, LL.D., s. of the Rev. Robert McAll, was b. at Plymouth, Devon; Hoxton, London; and Edinburgh University. He graduated M.A. at Edinburgh in 1813, and gave himself for a time to the study of medicine. He was for some time Chaplain of the Macclesfield School, and from 1814 to 1826 minister of St. George's Chapel in the same town. In 1827 he became minister of Mosley Street Chapel, Manchester, and held the same to his death on July 27, 1838. In 1812 he contributed to Dr. Collyer's *Coll.* 8 hymns, which appeared as by "R. S. M." Through one of these, "Hark! how the choral song of heaven" (*The Song of Heaven*), he is somewhat widely known to hymnody. His *Psalms and Hymns for Public Worship*, Macclesfield, J. Swinnerton, N. D. [circa 1823], was pub. without Preface, or names of authors. Not one of the 8 hymns contributed by him to Collyer's *Coll.* is therein, and there is nothing to show which are his original compositions. [F. J. F.]

McCheyne, Robert Murray, s. of Adam McCheyne, W. S., was b. at Edinburgh, May 21, 1813, and educated at Edinburgh University. In 1835 he became Assistant at Larbert, near Stirling, and was ordained in 1863 Minister of St. Peter's Established Church, Dundee. In 1839 he went to Palestine as one of the Mission of Enquiry to the Jews from the Church of Scotland. He d. at Dundee, March 25, 1843. His hymns, a few of which were written in Palestine, appeared in his

Songs of Zion to cheer and guide Pilgrims on their way to the New Jerusalem, By the late Rev. R. M. McCheyne . . . Dundee, W. Middleton, 1843.

These hymns were reprinted in his *Memoir and Remains*, edited by Dr. Andrew A. Bonar, 1844. The *Songs* as reprinted in 1844 number 14, and date from 1831 to 1841. The best known are, "I once was a stranger to grace and to God," and, "When this passing world is done." In addition, "Beneath Moriah's rocky side," written at the "Foot of Carmel, June, 1839" (*Sent from God*); "Like mist on the mountains," written "Jan. 1st, 1831" (*Children called to Christ*), and "Ten Virgins, clothed in white" (*The Ten Virgins*), dated 1841, are in C. U. [J. M.]

Macdonald, George, LL.D., was b. at Huntly, Aberdeenshire, Dec. 10, 1824, and educated at King's College, Aberdeen, where he graduated M.A., and from which he afterwards received the honorary degree of LL.D. For a brief time he studied for the Congregational ministry at Highbury College, London, and then became the Minister of the Congregational Church at Arundel, Sussex (1850-53). He afterwards preached for a short time to a small company at Manchester and Bolton. Relinquishing the ministry, he became Lecturer on English Literature at King's College, London, and ultimately gave himself up entirely to literary work. Dr. Macdonald has acquired a great reputation by means of his works of fiction, most of which were originally

contributed to magazines, and the most notable of which are *David Elginbrod*; *Robert Falconer*; *Alec Forbes of Houglan*; and *Annals of a Quiet Neighbourhood*. He was some time Editor of *Good Words for the Young*, and wrote *England's Antiphon* for Macmillan's *Sunday Library*. His poetical works are:—

(1) *Within and Without*, 1855; (2) *The Disciple, and Other Poems*, 1860; (3) *The Diary of an Old Soul* (printed for private circulation), 1867; (4) *Asotica*, a volume of *trs.* from the German (most of which first appeared in the *Sunday Magazine*), 1876; and (5) *A Threefold Cord*, 1883, part of which previously appeared in his *Works of Fancy and Imagination*, 10 vols., 1871.

Most of his original hymns were contributed to *Hys. and Sacred Songs for Sunday Schools and Social Worship, &c.*, pub. by Fletcher and Tubbs, Manchester, in 1855 (2nd. ed., 1856), and of which his brother, and the Rev. G. B. Bubier (p. 190, ii.) were the editors. The original hymns, which are signed "G. Macdonald," in this collection are:—

1. A quiet heart, submissive, meek. *The Meek inherit the Earth.*
2. Daylight fades away. *Second Advent.*
3. Father, I well may praise Thy name. *Sunday Morning.*
4. Father, these souls of ours have been. *Blessed are the Pure in Heart.*
5. If we were longing for the food. *Blessed are they that Hunger and Thirst after Righteousness.*
6. It was an awful hour that gave. *Blessed are the Merciful.*
7. Let Thy own voice, O Father, say. *Blessed are they that mourn.*
8. O Son of Man, Thy Name by choice. *Blessed are the Meek.*
9. Our Father, hear our longing prayer. *Blessed are the Poor in Spirit.*

Some of these hymns were afterwards revised by their author. The next two are from *The Disciple, and Other Poems*, 1860:—

10. O God, Whose daylight leadeeth down. *Evening.*
11. O Lord [God] of life, Thy quickening voice. *Morning.*

Dr. Macdonald's hymns are rich in ideas, but are touched with a mysticism which renders them a little difficult of apprehension. They are however of great value in setting forth truths rarely expressed in hymns, and are likely to grow in favour. [W. G. H.]

Macduff, John Ross, D.D., second s. of Alexander Macduff, of Bonhard, near Perth, was b. at Bunhard, May 23, 1818. After studying at the University of Edinburgh, he became in 1842 parish minister of Kettins, Forfarshire, in 1849 of St. Madoes, Perthshire, and in 1855 of Sandyford, Glasgow. He received the degree of D.D. from the University of Glasgow in 1862, and about the same time also from the University of New York. He retired from pastoral work in 1871, and now [1887] lives at Chislehurst, Kent. He has published many practical and devotional works which have attained a wide circulation. In 1857 he was appointed by the General Assembly a member of their Hymnal Committee. His 31 hymns appeared in his *Altar Stones*, 1853, and were also included with his later poems in his *The Gates of Praise*, 1876. Of these hymns the following are in C. U.:—

1. Christ is coming! Let creation. *Second Advent.*
2. Eternal Rock! To Thee I flee. (1853.) *Christ the Rock.*
3. Everlasting arms of love. (1863.) *Support in Christ.*
4. From Thy habitation holy. *Whitsuntide.*

5. Hasten, Lord, that morn of glory. *Second Advent.*

6. Jesus wept! Those tears are over. (1853.) *The raising of Lazarus.*

7. O do not, blessed Lord, depart. *Christ's presence desired.*

8. Where shall I look for holy calm. (1853.) *Passiontide.*

9. Why should I murmur or repine? *Resignation.*

Of these hymns those dated 1853 are parts only of Dr. Macduff's originals. [J. M.]

Macgill, Hamilton Montgomerie, D.D., youngest s. of Thomas Macgill, was b. Mar. 10, 1807, at Catrine, Ayrshire. After studying at the University of Glasgow (which conferred upon him the degree of D.D. in 1870), he became in 1837 joint minister of Duke St. United Presb. Church, Glasgow. In 1840 he removed with a portion of his congregation to a new church in Montrose Street. He became, in 1858, Home Mission Secretary of the United Presbyterian Church, and in 1868 Foreign Mission Secretary. He d. June 3, 1880, at Paris, while on his way to recruit his health in the South of France. As a member of the Hymnal Committee of the U. P. Church in 1870-76, he contributed to their *Presbyterian Hymnal*, 1876, 5 *trs.* from the Latin (Nos. 29, 34, 95, 101, 299) and 1 from the Greek (No. 346). These he subsequently included in his *Songs of the Christian Creed and Life*, 1876, a volume containing 6 *trs.* from the Greek; 68 from the Latin; and 27 *trs.* from English into Latin verse, in all 101 (No. 101 being by himself). The introduction includes careful and interesting biographical and critical notices of the authors whose hymns are included; and the texts are given in Latin, Greek, and English.

Many of the translations are exceedingly good, and stand in the very first rank of modern English versions—their gracefulness and ease making them seem more like original English hymns than translations. Sir Theodore Martin paid the translations into Latin the high compliment of mistaking one of them for a mediæval hymn. In the edition of 1879, Dr. Macgill made a number of verbal alterations, added two renderings from the Latin ("Jam moesta quiesce querela" and "O luce qui mortallibus"), one from the Bohemian, one from the Spanish, and a Latin version of "Art thou weary, art thou languid?" Twenty-two of his *trs.* from the Latin and Greek had appeared in the *Juvenile Missionary Magazine* of the U. P. Church between 1846 and 1873. His *trs.* are gradually coming into somewhat prominent use. [J. M.]

Mackay, Margaret, was b. in 1802, and the only daughter of Captain Robert Mackay, of Hedgefield, Inverness. She was married in 1820 to Major William Mackay, of the 68th Light Infantry (afterwards Lt. Colonel) a distinguished officer who d. in 1845. Mrs. Mackay d. at Cheltenham, Jan. 5, 1887. In addition to various prose works Mrs. Mackay pub. *Thoughts Redeemed; or Lays of Leisure Hours*, 1854, which contained 72 original hymns and poems. Of these, "Asleep in Jesus! blessed sleep," is noted at p. 86, ii. [J. M.]

Mackellar, Thomas, was b. in New York, Aug. 12, 1812. At the age of 14 he entered the printing establishment of Harper Brothers. In 1833 he removed to Philadelphia and joined the type-foundry firm of Johnson & Smith, as proof reader. He subsequently became a foreman, and then a partner in that firm, which has been known from 1860 as Mackellar, Smiths, and Jordan, type-founders of Philadelphia. His publications include

The American Printer, 1866, a prose work, and the following in verse:—

(1) *Droppings from the Heart*, 1844; (2) *Tam's Fortnight Ramble*, 1847; (3) *Lines for the Gentle and Loving* 1853; (4) *Rhymes Atween Times*, 1872. The last contains some of his hymns. (5) *Hymns and a few Metrical Psalms*, Phila. 1883 (71 hymns, 3 psalms), 2nd ed. 1887 (84 hymns, 3 psalms).

Those of his hymns in C. U. include:—

1. **At the door of mercy sighing.** *Lent.* Pub. in his *Rhymes Atween Times*, 1872, as, "Long of restful peace forsaken," and again in Dr. Hitchcock's *Hys. & Songs of Praise*, 1874, as "At the door of mercy sighing."

2. **Bear the burden of the present.** *Resignation.* Written in 1852, and pub. in his *Lines for the Gentle and Loving*, 1853; and *Lyra Sacra Americana*, 1868. Part of this hymn, beginning "All unseenthe Master walketh," is in C. U. in G. Britain.

3. **Book of grace, and book of glory.** *Holy Scripture.* Written in 1843. It was given in the S. School Union *Coll.*, 1860, and his *Hys. and a few M. Psalms, &c.*, 1883, and a few collections, including Allon's *Children's Worship*, 1878, &c.

4. **Draw nigh to the Holy.** *Jesus, the soul's Refuge.* In Sumner's *Songs of Zion*, 1851, and the *Lyra Sacra Americana*, 1868, in 5 st. of 8 l.

5. **Father, in my life's young morning.** *A Child's Prayer.* Written in 1841.

6. **In the vineyard of our Father.** *Work for God.* Written in 1845. It was given in the *Hys. for Church & Home*, Philadelphia, 1860, and other collections.

7. **Jesus! when my soul is parting.** *Continued presence of Jesus desired.* Written in 1848, and included in *Lyra Sacra Americana*, 1868, in 4 st. of 6 l., and entitled "Jesus first and last."

8. **There is a land immortal.** *Heaven.* Mr. Mackellar says that this hymn was written

"One evening as a fancy suddenly struck me of a religious nature, I laid aside the work in hand, and pursuing the new idea, I at once produced the hymn, 'There is a land immortal,' and sent it to the editor [of Neale's *Gazette*], who referred to it as a religious poem from 'Tam,' my assumed name, under which I had already acquired considerable notoriety. This was in 1845. It was widely copied, and afterwards inserted in a volume published by me." Duffield's *English Hymns*, &c., 1886, p. 551.

Mr. Mackellar is an Elder of the Presbyterian Church. [F. M. B.]

MacLagan, William Dalrymple, D.D., a. of David MacLagan, M.D., was b. in Edinburgh, June 18, 1826. In early life he entered the army, and served for some time in India. Retiring with the rank of lieutenant, he entered St. Peter's College, Cambridge, where he graduated B.A. 1850 and M.A. in 1860. Taking Holy Orders, he was curate of St. Saviour's, Paddington, 1856-58, and St. Stephen's, Marylebone, 1858-60. He then became Secretary to the London Diocesan Church Building Society, from 1860 to 1865; curate of Enfield, 1865-69; Rector of Newington, 1869-75; and Vicar of Kensington, 1875-78. He was also Hon. Chaplain to the Queen, and Prebendary of Reculverland in St. Paul's Cathedral, London. In 1878 he was consecrated Bishop of Lichfield. Bp. MacLagan's work has been mainly of a practical character, and his publications are few. The few hymns which he has written have been received with great favour, and create a desire

for more of the same kind and quality. The following are in C. U.:—

1. **Again the trumpet sounds.** *Missions.* Written about 1870. Appeared in the H. A. & M. series of *Hys. for Mission Services*. 1871.

2. **Be still, my soul, for God is near.** *Holy Communion.* Part II. is "O Body, broken for my sake." Written about 1873 for St. Mary's, Newington. In Thring's *Coll.*, 1882.

3. **Holy Spirit, Lord of love.** *Confirmation.* Written about 1873, and pub. in Mrs. C. Brock's *Children's H. Bk.*, 1884.

4. **It is finished, blessed Jesus (Saviour).** *Good Friday.* Written for H. A. & M., 1875. In several collections.

5. **Lord, when Thy Kingdom comes, remember me.** *Good Friday.* Written for the 1875 ed. of H. A. & M. Sometimes given in two parts: Pt. II. beginning "Lord, when with dying lips my prayer is said."

6. **The Saints of God their conflict past.** *All Saints.* First pub. in *Church Bells*, 1870; and again in the S. P. C. K. *Church Hys.*, 1871.

7. **What thanks and praise to Thee we owe.** *St. Luke.* Written for the 1875 ed. of H. A. & M.

These hymns are of more than usual merit, being characterized by great simplicity, tenderness, and fervour. The special season or purpose is clearly indicated, and its lessons earnestly enforced. [J. J.]

Macleod, Norman, D.D. s. of Dr. Norman Macleod, was b. at Campbellton, Argyleshire, June 3, 1812. He studied at the Universities of Glasgow and Edinburgh, then went to Germany, and subsequently completed his course at the University of Glasgow, from which, in 1858, he received the degree of D.D. In 1838 he was appointed parish minister of Loudoun, Ayrshire, in 1843 of Dalkeith, and in 1851 of the Barony, Glasgow. He became one of the Queen's Chaplains in 1841, and in 1860 the editor of *Good Words*, which he continued to edit till his death. He was one of the most influential ministers in the Established Church of Scotland, and was Moderator of the General Assembly in 1869. He d. at Glasgow, June 16, and was buried at Campsie, June 20, 1872. His works are numerous and popular. He was appointed a member of the Assembly's Hymnal Committee in 1854 and 1855. His best known hymn, "Trust in God, and do the right" (*Right Doing*), appeared in January 1857, in *The Edinburgh Christian Magazine*, of which he was for some years the editor. [J. M.]

Madan, Judith, née Cowper, was the only daughter of the Hon. Spencer Cowper, the wife of Colonel Martin Madan (d. 1736), and the mother of Martin Madan, and of Dr. Spencer Madan, sometime Bishop of Peterborough. She had some reputation as a writer of verse. Her *Burial Hymn*, "In this world of sin and sorrow," appeared in the 1763 *Appendix* to her son's *Ps. & Hys.* in 2 st. of 8 l. It has been repeated in several collections in G. Britain and America, and is given without alteration in *Lyra Brit.* 1867, p. 659. We have failed to ascertain the date of Mrs. Madan's birth or death. [J. J.]

Madan, Martin, s. of Colonel Martin Madan, and brother of Dr. Spencer Madan, sometime Bishop of Peterborough, was b. in 1726. He was to have qualified for the Bar, but through a sermon by J. Wesley on the words "Prepare to meet thy God," the whole current of his life was changed. After some

difficultly he received Holy Orders, and subsequently founded and became chaplain of the Lock Hospital, Hyde Park Corner. He was popular as a preacher, and had no inconsiderable reputation as a musical composer. He ceased preaching on the publication of his work *Thelyphthora*, in which he advocated the practice of polygamy. He d. in 1790. He pub. *A Commentary on the Articles of the Church of England; A Treatise on the Christian Faith, &c.*, and:—

A Collection of Psalms and Hymns Extracted from Various Authors, and published by the Reverend Mr. Madan. London, 1760.

This *Coll.* contained 170 hymns thrown together without order or system of any kind. In 1768 he added an *Appendix* of 24 hymns. This *Coll.*, referred to in this Dictionary as *Madan*, and *Madan's Ps. & Hys.*, had for many years a most powerful influence on the hymnody of the Church of England. Nearly the whole of its contents, together with its extensively altered texts, were reprinted in numerous hymn-books for nearly one hundred years. At the present time many of the great hymns of the last century are in use as altered by him in 1760 and 1763. Although several hymns have been attributed to him, we have no evidence that he ever wrote one. His hymnological labours were employed in altering, piecing, and expanding the work of others. And in this he was most successful.

[J. J.]

Maerentes oculi spargite lachrymas. *Passiontide.* This hymn, which sometimes begins "Moerentes oculi," is the hymn at Vespers in the Office of the Passion of our Lord Jesus Christ, which has been added to the *Roman Breviary* since 1740 (see "Aspice infami Deus"). It is in the *Roman Breviary*, Bologna, 1827, Pars Hiemalis, Supplement, p. 270, in 7 st. Tr. us:—

Now let us sit and weep. By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 63, in 7 st. of 4 l.; and again in his *Hys. & Poems*, 1873, p. 35. In the *Hymnary*, 1872, it is altered to "Come let us sit and weep."

Another tr. is:—

Ye weeping eyes, shed briny tears. J. Wallace, 1874.

[J. M.]

Mag ich Unglück nicht wiederstehn. [*Cross and Consolation.*] *Wackernagel*, iii. pp. 118-121, gives four versions from a Nürnberg broadsheet, circa 1526, the Erfurt G. B., 1531, &c. The text in the *Unv. L. S.*, 1851, No. 634, follows that in the 1531. It is in 3 st. of 11 l., the two initial letters of st. i., ii. and the initial letter of st. iii., giving the name Maria.

In the Nürnberg broadsheet it is called "Queen Maria of Hungary's hymn," and so in the Magdeburg G. B., 1534, and many other later collections, it is ascribed to her. She was sister of the Emperor Charles V., and wife of King Ludwig II., of Hungary, who d. in 1526, she surviving till 1558. Both *Wackernagel*, and *Lauxmann* in *Koch*, viii. 52*, think it was merely adopted by her as her hymn of consolation, and may have been written for her by Martin Luther. Had Luther written it, however, it is hardly likely that in the hymn-books edited by him or for him from Klug's G. B., 1529, to Babst's G. B., 1545, it would always have appeared without his name.

The trs. are:—(1) Can I my fate no more withstand, by *Miss Winkworth*, 1858, p. 178. (2) I cannot ill suppress, or quell, by *Dr. G. Walker*, 1860, p. 47.

[J. M.]

Magdeburg, Joachim, was b. circa 1525 at Gardelegen in the Altmark. He matriculated at the University of Wittenberg, April, 1544, and in 1546 was appointed rector of the school at Schöningen, near Helmstädt, Brunswick. He became pastor of Dannenberg in Lüneburg in 1547, but being unable to exist on his slender income resigned in 1549, and in the same year became pastor of Salzwedel in the Altmark. But refusing to adopt the Roman ceremonies prescribed by the Act of Interim he was, in 1552 (Easter S., April 17) banished from the Electorate of Brandenburg. About May, 1552, by the influence of Johann Aepinus, Superintendent of Hamburg, he was appointed diaconus of St. Peter's Church in Hamburg, and there became acquainted with Flacius Illyricus [Matthias Flach, Extreme Lutheran, church historian, &c., d. at Frankfurt-am-Main, March 11, 1575]. After the death of Aepinus, May 13, 1553, Paulus von Eitzen, his successor, was not so friendly, and when, during the controversy in 1558 regarding Holy Communion, Magdeburg pub. a tractate without submitting it to the revision of Eitzen, the latter obtained the removal of Magdeburg from his post, May 25, 1558. He then went to Magdeburg to help his friend Flacius as one of the compilers of the Church history known as the *Magdeburg Centuries*. Shortly thereafter he was appointed pastor of Ossemanstedt in Thuringia; but, as a follower of Flacius, was dispossessed in 1562. He then stayed for longer or shorter periods with Count von Mansfeld, Baron von Schönburg and others, until, after the Emperor Maximilian II. had once more permitted Protestant preachers in Austria, he was, at Count von Mansfeld's recommendation, appointed by the commandant of Raab in Hungary as regimental chaplain at Raab in 1564, and, after his house there was burnt, at the castle of Gräfenworth (east of Krems), to the German-speaking Austrian troops. There he had to contend with the machinations of the Roman clergy, and after joining with nineteen others of the Evangelical clergy in Austria in presenting a Confession of Faith to an Austrian Diet (Landtag), was compelled to leave; and in 1571 we find him living at Erfurt. In 1581 he was preacher at Efferding in Austria; but in 1583 was expelled as an adherent of Flacius. His later history is unknown (*Koch*, i. 446; *Allg. Deutsche Biog.* xx., 53. &c.). *Wackernagel*, iii. pp. 1035-1042, gives five pieces under his name. The only one tr. into English is:—

Wer Gott vertraut, hat wohl gebart. *Trust in God.* Founded on Ps. lxxiii. 25, 26. *Wackernagel*, iii. p. 1042, prints st. i. from Magdeburg's *Christliche und tröstliche Tischgesenge, mit vier Stimmen*, Erfurt, 1572 (where it is the hymn for Saturday evening); and thinks it probable, though not certain, that it is an original by Magdeburg. In S. Calvisius's *Harmonia cantionum ecclesiasticarum*, Leipzig, 1597, st. ii. and iii., are first found. *Lauxmann* in *Koch*, viii., 373, thus sums up the evidence:—

"From these circumstances it seems evident that the hymn originally consisted only of the first stanza, but that Magdeburg's authorship, in opposition to other claims [it has been ascribed to J. Kolross and to J. Mühlmann] is beyond doubt."

The text of 1597 is repeated in *Wackernagel*, iii. p. 1043, and the *Unv. L. S.*, 1851, No. 642, in 3 st. of 8 (or 12) lines. *Tr.* as:—

1. **Who trusts in God, his work abides.** By A. T. Russell, of st. i., ii., as No. 230, in his *Ps. & Hys.*, 1851.

2. **Who puts his trust in God most just.** A good and full *tr.*, by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 192, and her *C. B. for England*, 1863, No. 145. Repeated, slightly altered, in the *Pennsylvania Luth. Church Bk.*, 1868.

3. **Who trusts in God a strong abode.** A good but free *tr.* by Dr. B. H. Kennedy, as No. 486, in his *Hymn. Christ.*, 1863, repeated in J. L. Porter's *Coll.*, 1876, and others. In *Morrill and How's Ps. & Hys.*, 1864, No. 208, it was considerably altered by Bp. How, and this form is repeated in the S. P. C. K. *Church Hys.*, 1871; *Thring's Coll.*, 1882, and others; the *Bapt. Hymnal*, 1879, omitting the last four lines, and ascribing it, in error, to M. Luther.

Another *tr.* is: "Who lives in God has safe abode." By Dr. H. Mills, 1856, p. 244. [J. M.]

Maglorianus, Santolius. [Santolii, *Claude de.*]

Magnae Deus potentiae. [Thursday.] This hymn on the Fifth Day of the Creation has frequently been ascribed to St. Ambrose. It has many parallels in the 6th and 7th chapters of his *Hexameron*, but is not assigned to him by the Benedictine editors. In an 8th cent. *ms.* at Trier cited by *Mone*, i. p. 372, it is given as the hymn at Vespers on Thursday, and this is the use of the *Sarum, York, Roman*, and other *Breviaries*. It is found in three *ms.* of the 11th cent. in the *British Museum* (*Vesp. D.* xii. f. 21; *Jul. A.* vi. f. 28 b; *Harl.* 2961, f. 223 b); in three *ms.* of the 11th cent. at *St. Gall*, Nos. 387, 413, 414; in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 23, printed from an 11th cent. *ms.* at Durham (*B.* iii. 32, f. 8). It is also in *Daniel*, i., No. 58; iv. p. 52, from a *Rheinau ms.* of the 10th cent., and in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. **O God, Who hast given.** By Card. Newman, pub. in his *Verses on Religious Subjects*, 1853, p. 100 (ed. 1868, p. 247). It is included in the *Marquess of Bute's Roman Breviary in English*, 1879. In W. J. Blew's *The Church Hy. and Tune Bk.*, 1852-5, it was given as "Thou God of all power," and in this form it was repeated in *Rice's Sel.* therefrom, 1870.

2. **Lord of all power! at whose command.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 28, and his *Hys. and Poems*, 1873, p. 17. In the *People's H.*, 1867; and the *Hymnary*, 1872.

3. **Almighty God, Who from the flood.** By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854. It is repeated in the *Hymner*, 1882.

Translations not in C. U.:—

1. O God, Whose watery stores supply. *Primer*, 1706.

2. God of all nature, great and good. *Bp. Mant.*, 1837.

3. That God, Whose awful power can make. *Hymnarium Anglicanum*, 1844.

4. O God of mighty power, Lord. *J. A. B. Hope*, 1844.

5. God, Who in wondrous might. *W. J. Copeland*, 1848.

6. Almighty God, Whose sovereign will. *J. D. Chambers*, 1857.

7. Great God of power, at Thy command. *J. Wallace*, 1874. [J. J.]

Magnificat. Metrical paraphrases of the *Magnificat* are not numerous, and are very rarely used. In the 1560 edition of the *Old Version* (§ iv. v., q. v.), a version appeared in 10 st. of 4 l., st. i. of which reads:—

"My soul doth magnify the Lord,
My spirit evermore
Rejoiceth in the Lord, my God,
Who is my Saviour."

This was repeated in subsequent editions of the *Old Version*, and was for some time the authorized metrical form of the *Magnificat* in use in the Church of England.

2. The *New Version* by Tate and Brady also contained a metrical paraphrase by Tate, which in time superseded that of the *Old Version* in public worship. In the *Suppl.* of 1702 it appeared in 20 lines, beginning:—

"My soul and spirit, fill'd with joy
My God and Saviour praise,
Whose goodness did from poor estate
His humble handmaid raise."

This version continued in use until the *New Version* was swept away by the modern hymn-book.

3. The history of the paraphrase in the *Scottish Translations and Paraphrases*, 1781, which is Tate's version rewritten by W. Cameron, is given under "My soul and spirit filled with joy."

4. Very few of the versifiers of the *Psalms* have added a paraphrase of this Canticle to their version of the *Psalter*. Dr. John Patrick is an exception. His rendering of the *Magnificat* in his *Ps. of David in Metre*, 1691, begins:—

"My soul doth magnify the Lord,
Transports of joy my spirits raise;
And God my Saviour shall be
The subject of my song of praise."

5. The version of the *Magnificat* by Dr. W. J. Irons, in his *Ps. & Hys. for the Church*, 1875-83, is a good rendering, and more in accordance with modern tastes than the above. It begins:—

"My soul doth magnify the Lord,
And God my Saviour sing;
His mighty power and grace hath wrought
For me this wondrous thing."

6. Other versions of the *Magnificat* are annotated in full in this Dictionary, and may be found through the *Index of Seasons and Subjects* at the end. Its use, however, in any form except that in the *Book of Common Prayer* is very limited. [J. J.]

Major, Johann. [Eutillius, M.]

Maker, Upholder, Ruler! Thee. J. Montgomery. [*Dozology.*] Written for the Sheffield Sunday School Union, Whitsuntide gathering, April, 1830, and first printed on a fly-sheet for the occasion. [M. *ms.*] In 1836 it was included in the *Cong. H. Bk.*, No. 104, and again in *Montgomery's Original Hys.*, 1853, No. 353, in 4 st. of 4 l. [J. J.]

Malan, Henri Abraham César. The family of Malan traces its origin to the valleys of Piedmont. A branch of it settled at Mérimod, in Dauphiné, but was driven from France by the persecutions that followed the *Révca*

tion of the Edict of Nantes. Pierre Malan, after seeing his sister fall a victim to persecution, left Mérindol (1714), and arrived at Geneva (1722). Henri Abraham César Malan was b. at Geneva in 1787. After an education at the Collège, he went to Marseilles, with the intention of learning business; but, soon after, entered the Academy at Geneva, as a preparation for the ministry, to which he was ordained in 1810. He had been appointed one of the masters at the Collège in the previous year. The National Church of Geneva was at that time almost Unitarian, and Malan's convictions were in accord with it. But the great movement known as the *Réveil*, of which the first products were the dissident church of Bourg de Four and at a later date that founded by Malan himself, and which finally imbued the whole Swiss Church with its spirit, was silently preparing itself. The germ of the movement may be traced in the *Société des Amis* (1810), of which Empeytaz and A. Bost were leaders; and in Malan's independent attainment to the doctrines of the Divinity of the Saviour and the free gifts of salvation through Him (1816). But the human agency, which gave it force, and determined its Calvinistic direction, was the visit of Robert Haldane (in the autumn of 1816), to whom not only these pioneers of the movement, but F. Monod, E. Ricu, Guers, Gonthier, Merle d'Aubigné, and others, always pointed as their spiritual father. Empeytaz and others sought to attain enfranchisement by the establishment of the "petite Eglise of Bourg de Four." Malan wished to reform the national Church from within: and a sermon at Geneva, which brought on him the obloquy of the professors and theologians that composed his audience, and which Haldane characterized as a republication of the Gospel, was his first overt act (Jun. 19, 1817). But the opposing forces were far too strong for him. The Venerable Company excluded him from the pulpits, and achieved his dismissal from his regentship at the Collège (1818). In 1820 he built a chapel (*Chapelle du Temoignage*) in his garden, and obtained the licence of the State for it, as a separatist place of worship. In 1823 he was formally deprived of his status as a minister of the national Church. The seven years that succeeded were the palmy days of the little chapel. Strangers, especially from England, mingled with the overflowing Swiss congregation. But (in 1830) a secession to Bourg de Four, and then the foundation of the *Oratoire* and the *Société Évangélique*, which in 1849 absorbed the congregation of Bourg de Four under the title of the *Église Évangélique*, thinned more and more the number of his adherents. His burning zeal for the conversion of souls found a larger outlet in long tours of evangelization, subsidized by religious friends, in his own land and Belgium and France, and also in Scotland and England, where he had friends among many religious bodies, and where he preached to large congregations. The distinguishing characteristic of these tours was his dealing with individuals. On the steamboat or the diligence, in the mountain walk, at the hotel, no opportunity was lost. On one occasion an old

man whom he visited drew from under his pillow a copy of his great hymn-book, *Chants de Sion*, 1841, and told him how he had prayed to see the author of it before he died.

It is as the originator of the modern hymn-movement in the French Reformed Church that Malan's fame cannot perish. [See *French Hymnody*, § v.] The spirit of his hymns is perpetuated in the analysis of Christian experience, the never-wearied delineation of the hopes and fears, the joys and sorrows of the believer's soul, which are still the staple of French Protestant hymns. To this was added, in Malan himself, a marked didactic tone, necessitated by the great struggle of the *Réveil* for Evangelical doctrine; and an emphatic Calvinism, expressing itself with all the despondency of Newton and Cowper, but, in contrast with them, in bright assurance, peace and gladness. French criticism has pronounced his hymns unequal, and full of literary defects; but their unaffected freshness and fervent sincerity are universally allowed. In the *Chants de Sion*, hymns 20, "Hosanna! Béni soit"; 165, "Mon cœur joyeux, plein d'espérance"; 199, "Du Rocher de Jacob"; 200, "Agnéau de Dieu"; 239, "Trois fois Jehovah," are in every Protestant French hymn-book; and several others are very widely used.

Besides his hymns Malan produced numberless tracts and pamphlets on the questions in dispute between the National and Evangelical Churches and the Church of Rome, as well as articles in the *Record* and in American reviews. He was a man of varied acquirements. His hymns were set to his own melodies. He was an artist, a mechanic: his little workshop had its forge, its carpenter's bench, its printing press. To the end of his life his strong Calvinism, and his dread of mere external union in church government, kept him distinct from all movements of church comprehension, though freely joining in communion with all the sections of Evangelical thought in Geneva and Scotland. At one time there seemed a prospect of his even rejoining the national Church, which had driven him from her. One of his greatest joys was the meeting of the Evangelical Alliance at Geneva (1861). He left no sect; one of his latest orders was the demolition of his decayed chapel, in which he had preached for 43 years. He d. at Vandœuvre, near Geneva, in 1864, leaving a numerous family, one of whom, the Rev. S. C. Malan, D.D., sometime Vicar of Broadwindsor, is well known as a linguist and a theologian of the English Church. [For further details see *La Vie et les Travaux de César Malan, D.D., par un de ses fils.*] To English readers Malan is chiefly known as a hymn-writer through *trs.* of his "Non, ce n'est pas mourir" (q.v.): "It is not death to die," &c. About a dozen of his hymns appear in a translated form in the *Friendly Visitor* for 1826, and two full selections are noted at p. 302, l. [*French Hymnody*, p. 309, l. § v.] [H. L. B.]

Man of Sorrows and acquainted.
C. Gregor and C. I. Latrobe. [*Passiontide.*] This hymn is marked by the Rev. J. A. Eberle in his notes in the *Moravian Messenger* for June, 1868, as C. Gregor, 1759, and

C. I. Latrobe, 1802. Mr. Miller (*Singers and Songs*, p. 231) quotes Mr. Latrobe as saying:—

“The late venerable Bishop of the Brethren’s Church, Christian Gregor, was the principal author and compiler of the following cantata, of which he kindly furnished me with a copy. It has been my desire and study to preserve all the ideas contained in the original, and I hope, on comparison, it will be found that I have omitted few, if any, that are essential; but I did not always confine myself to words, or to the same number of verses.”

The original German has not been traced. In English the hymn was given as No. 1011 in the 1808 *Suppl.* to the *Moravian H. Bk.* of 1801 (1886, No. 72), in 6 st. of 8 l. It was adopted by Montgomery in his *Christian Psalmist*, 1825, and has since appeared in the *Cong. H. Bk.*, 1836; *N. Cong.*, 1859; *Bapt. Ps. & Hys.*, 1858; *Allon’s Cong. Psalmist Hyl.*, 1886, and others. [J. M.]

Mane prima Sabbati. [*Easter.*] This sequence has sometimes been ascribed to Adam of St. Victor, but Gautier in his 1881 ed. of Adam’s *Oeuvres poetiques*, p. 236, does not print the text, and says that this ascription is false, for the piece is earlier than Adam and not in his style. Among the British Museum mss. it is found in one of the 12th cent. (Reg. 2 B. iv. f. 101 b); in another, c. 1199 (Calig. A. xiv. f. 69 b); in a third of the end of the 13th cent. (Add. 12194, f. 123 b), &c. It is also in the *Sarum* (Bodleian ms. Barlow, 5, c. 1370, pp. 216, 364); *Hereford* (ms. in the Bodleian, c. 1370), *York* (ms. in the Bodleian, c. 1390); *Paris* (early 14th cent. ms. in the Brit. Mus. Add. 16905, f. 144 b), and other *Missals*. *Morel*, p. 45, cites it as in a 12th cent. ms. at Einseideln. The text is also in *Mone*, No. 168; *Daniel*, ii. p. 255; *Kehren*, No. 93, &c. The *Sarum* and some other *Missals* give it also for St. Mary Magdalene. *Tr.* as:—

On the morn of Easter day. By J. M. Neale in the enlarged *H. Nodet*, 1854. In the *Appendix to the Antiphoner and Gradal*, 1882; the *Hymner*, 1882; and the *Altar Hymnal*, 1884, this *tr.* is rewritten by M. J. Blacker, as “Dawning was the first of days.” [J. M.]

Manington, Alice, daughter of Thomas Manington, of Hastings, was b. at Brighton, and in 1882 was residing in Vienna. She has published:—

(1) *Footprints of the Holy Dead; Translations from the German*, by A. M. London, W. Macintosh, 1863, containing in all 102 pieces. (2) *A Wreath of Carols from the Fatherland*. London, W. Macintosh, 1864. This contains *trs.* of 25 German hymns and carols, No. 26 being original.

None of these versions appear to be in English C.U. They are noted under the first lines of the German wherever possible. [J. M.]

Mant, Richard, D.D. s. of the Rev. Richard Mant, Master of the Grammar School, Southampton, was b. at Southampton, Feb. 12, 1776. He was educated at Winchester and Trinity, Oxford (B.A. 1797, M.A. 1799). At Oxford he won the Chancellor’s prize for an English essay: was a Fellow of Oriel, and for some time College Tutor. On taking Holy Orders he was successively curate to his father, then of one or two other places, Vicar of Coggeshall, Essex, 1810; Domestic Chaplain to the Archbishop of Canterbury, 1813,

Rector of St. Botolph, Bishopsgate, London, 1816, and East Horsley, 1818, Bishop of Killaloe, 1820, of Down and Connor, 1823, and of Dromore, 1842. He was also Bampton Lecturer in 1811. He d. Nov. 2, 1848. His prose works were numerous, and although now somewhat obsolete, they were useful and popular in their day. His poetical works, and other works which contain poetical pieces, are:—

(1) *The Country Curate*, 1804; (2) *Poems in three Parts*, 1806; (3) *The Slave*, 1807; (4) *The Book of Psalms in an English Metrical Version*, &c., 1824; (5) *The Holydays of the Church; or Scripture Narratives of Our Blessed Lord’s Life and Ministry, and Biographical Notices of the Apostles, Evangelists, and Other Saints, with Reflections, Collects, and Metrical Sketches*, vol. I., 1828; vol. II., 1831; (6) *The Gospel Miracles in a series of Poetical Sketches*, &c., 1832; (7) *The British Months*, 2 vols., 1836; (8) *Ancient Hymns from the Roman Breviary, for Domestic Use. . . . To which are added Original Hymns, principally of Commemoration and Thanksgiving for Christ’s Holy Ordinances*, 1837: new ed., 1871. (9) *The Happiness of the Blessed Dead*, 1847.

Bp. Mant is known chiefly through his translations from the Latin. He was one of the earliest of the later translators, I. Williams and J. Chandler being his contemporaries. Concerning his translations, Mr. Ellerton, in his *Notes on Church Hymns*, 1881, p. xlviii. (folio ed.), says justly that:—

“Mant had little knowledge of hymns, and merely took those of the existing *Roman Breviary* as he found them; consequently he had to omit many, and so to alter others that they have in fact become different hymns: nor was he always happy in his manipulation of them. But his book has much good taste and devout feeling, and has fallen into undeserved neglect.”

His metrical version of the Psalms [See *Psalters*, English, § xvii] has yielded very few pieces to the hymnals, the larger portion of his original compositions being from his work of 1837. The most popular of these is “Come Holy Ghost, my soul inspire, Spirit of,” &c., and its altered forms; “Bright the vision that delighted,” and its altered form of “Round the Lord in glory seated;” and “For all Thy saints, O Lord.” His hymns in C. U. which are not annotated under their respective first lines are:—

i. From his *Metrical Version of the Psalms*, 1824.

1. God, my King, Thy might confessing. *Ps. cxlv.*
2. Lord, to Thee I make my vows. *Ps. xxviii.*
3. Blessed be the Lord most High. *Ps. cxviii.* Pt. ii.
4. My trust is in the highest Name. *Ps. xi.*
5. Reign, Jehovah, King supreme. *Ps. xcix.*
6. Thy listening ear, O Lord, incline. *Ps. lxxxvi.*
7. To God my earnest voice I raise. *Ps. cxlvi.*
8. To Jehovah hymn the lay. *Ps. cxviii.* Two centos in Spurgeon’s *O. O. H. Bk.*, 1866. (1) st. l., ii., v.; and (2) “Thee, Jehovah, will I bless” from st. vii.—x.

ii. From his *Holydays of the Church*, &c., 1828-31.

9. Lo, the day the Lord hath made. *Easter.*
10. There is a dwelling place above. *All Saints.*

iii. From his *Ancient Hymns*, &c., 1837.

11. Before Thy mercy’s throne. *Ent.*
12. Father of all, from Whom we trace. *Unity.*
13. For these who first proclaimed Thy word. *Apostles.*
14. No: when He bids me seek His face. *Holy Communion.*
15. Oit as in God’s own house we sit. *Divine Worship.*
16. Put off thy shoes, ’tis holy ground. *The House of God.*
17. Saviour of men, our Hope [Life] and Rest. *The Greater Festivals.*

18. Thy House each day of hallowed rest. *Holy Communion.*

19. We bless Thee for Thy Church, O Lord. *Thanksgiving for the Church.*

20. We deem and own it, Lord, a proof. *Divine Grace.*

When all Bp. Mant's *trs.* original hymns, and versions of the Psalms in C. U. are taken into account, it is found that he is somewhat strongly represented in modern hymnody.

[J. J.]

March, Henry, was b. at Barnstaple, Aug. 29, 1791, and educated for the Congregational ministry at Homerton College under Dr. J. Pye-Smith. He held pastorates at Bungay, Mill Hill, Colchester, and Newbury. He d. in London, July 28, 1869. His pub. works are:—

(1) *Sabbaths at Home, or Help to their right Improvement, Founded on the 42nd and 43rd Psalms*, London, 1820; 2nd ed. 1824. This work consists of Essays on religious subjects, followed by Reflections and Hymns. (2) *Hymns for the Closet of the Christian Minister*, Lond., 1823. (3) *The Early Life of Christ an Example for the Young*.

Of his hymns in C. U. the best are:—

1. **Eternal God, eternal King.** *Adoration of the Father.* In Conder's *Cong. H. Bk.*, 1836, and several modern collections, especially in America.

2. **O send Thy light, Thy truth, my God.** *Public Worship.* Appeared in his *Sabbaths at Home*, etc., 1820, p. 227, where it is given at the close of an Essay on "Natural Gifts Consecrated to God." It was repeated in the *Leeds H. Bk.*, 1863, and later hymnals.

[W. G. H.]

Marckant, John. [Old Version, §§ ix., x.]

Mardley, John. [Old Version, §§ ix., x.]

Maria mater Domini. [*The Assumption of the B. V. M.*] In the Durham Hymnarium of the 11th cent. (f. 32b) this is given as a hymn "on the Assumption of the Blessed Virgin Mary." It is also in two mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 88; Harl. 2961, f. 281 b). The printed text is in the Surtees Society's *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 109. *Daniel*, i. No. 387, prints only the first stanza. *Tr.* as:—

Mary, Mother of thy [the] Lord. This *tr.* was given anonymously in the 1860 *Appendix* to the *H. Noted*, No. 172; and again in Skinner's *Daily Service Hymnal*, 1864.

[J. M.]

Mark the soft-falling snow. *P. Doddridge.* [*Natural things emblematical of things Spiritual.*] 1st pub. in J. Orton's posthumous ed. of *Doddridge's Hymns*, 1755, No. 111, in 4 st. of 8 l., and headed "Fruitful Showers, Emblems of the salutary Effects of the Gospel." In that and subsequent editions to 1839, the opening lines read:—

"Mark the soft-falling Snow,
And the diffusive Rain;
To Heav'n, from whence it fell,
It turns not back again."

In 1839 J. D. Humphreys, in reprinting the *Hymns* from the original mss., corrected from the mss. of this hymn the grammatical error of "it" for "they," in these lines, and drew special attention thereto in the Preface to the *Hymns*, as evidence of his charge against Job Orton as a careless editor. Amongst modern collections the text of 1755 is retained in the Scottish *Evang. Union Hymnal*, 1878, and that of the original ms. in Martineau's *Hymns*, 1840.

[J. J.]

Marot, Clement, was b. at Cahors about 1497. His education there and at Paris gave

him a fair knowledge of Latin, Italian, and to some extent Greek. He possessed some knowledge of music, and played on the spinet and composed tunes for some of his chansons. Though destined at first for the law, he was placed at sixteen as a page in the service of Nicolas de Neufville. At twenty-one he became valet de chambre to Marguerite de Valois. The passionate admiration he conceived for her turned his thoughts to the Huguenot doctrines, which were then first impressing themselves on her: and his biting ridicule of the vices of the monks, and the disorders of the Church, united with frequent confessions of simple faith, were the occasion of all the misfortunes that beset his after life. He was wounded and taken prisoner at Pavia with Francis I. After his return to France he married (1526?). About the same period he succeeded, at his father's death, to the post of valet de chambre to Francis. In 1535, an outbreak of persecution obliged him to fly from France to Ferrara, where for a few weeks he must have met Calvin. From Ferrara he went to Venice; and was thence, through the influence of Marguerite of Navarre, recalled to France by the king. The statement that he recanted his Huguenot errors at Lyons (1536) rests on no sufficient evidence. In 1537-9 he completed the translation of 30 psalms, which were circulated at court in ms. They became the fashion of the hour: and the king, Catherine de Medicis, the Dauphin, Diane de Poitiers, and the court gentlemen and ladies sang them to ballad tunes. Charles V. rewarded Marot for a copy of them, with 200 golden doubloons. The publication of these psalms (1542) brought on him the wrath of the Sorbonne, and he fled again; first to Savoy, then to Geneva. There, encouraged by Francis and by Calvin, he completed his 50 Psalms, published with a Dedication to The Ladies of France (1543). The stern rigidity of Geneva must have been stifling to his gay mercurial nature. The only authentic incident of his story that has come down is the prosecution of Bonivard for playing "tric-trac" with him. His prosecution for adultery is one of the malicious inventions of his enemies. He left Geneva (1543) for Savoy, and then Turin, where he d. in August 1544.

The poetry of Marot is composed of short pieces—ballads, rondeaux, epigrams, and rhymed epistles—full of grace and delicacy, gaiety, wit, and satire. He both enriched and simplified the lyrical style. The Psalms—his matured work—exhibit an access of dignity and stateliness. His many-sided character has suffered from the prejudices of Catholic and Huguenot. To his enemies he is a dissolute heretic, to Bayle a professional poet who gave his talents easily to either side, to Saint-Marc Girardin a man penetrated by the wide-spread disgust at the corruptions of the Church, but not of deep Huguenot conviction, to others a child of the classic learning and Free Thought of the Renaissance. To the last no doubt he never lost his courtier habit; but there is no proof of his licentiousness, except in his "Jeunesse Abusee," to which he often alludes; his coarseness is abundantly paralleled in the language of the time: and the close analysis of his life and his writings by M. Douen and Mr. Henry Morley attests the existence of a base of real religion of which the 'Trente Pseaumes' were a distinguished fruit.

[*Authorities.* *Clement Marot et le Psautier Huguenot*, by M. Douen; *L'Histoire du Psautier des Eglises Reformees*, by M. Felix Bovet; *Clement Marot and the Huguenot Psalter*, a Series of Articles by Major Crawford in *The Musical Times*, 1881; *Clement Marot and other Studies*, by Mr. Henry Morley.] [H. L. B.]

Marot, Samuel, D.D., was b. at Magdeburg, Dec. 11, 1770, and studied at the University of Frankfurt a. Oler. On July 1, 1798, he was ordained as preacher to the Orphanage (Friedrichs-Waisenhaus) at Berlin. In 1808 he was appointed preacher at the Neue Kirche; in 1816 superintendent of the Reformed Churches in Berlin; and also became Consistorialrath in 1830, and Oberconsistorialrath in 1846 (D.D. from University of Berlin, 1846). He d. at Berlin, Oct. 12, 1863 (*Allg. Deutsche Biog.*, xx. 404, &c.). He was one of the Committee which compiled the Berlin *G. B.*, 1829. The only hymn known by him is:—

Von des Himmels Thron. Confirmation. Contributed to the Berlin *G. B.*, 1829, as No. 350, in 5 st. of 6 l. Its excellence and simplicity have gained it a place in many recent German collections, as the Berlin *G. L. S.*, ed. 1863, No. 1614. *Tr.* as:—

From Thy heavenly throne. A good and full *tr.* by Miss Winkworth as No. 91 in her *C. B. for England*, 1863; repeated in the *Parish H. Bk.*, 1875. [J. M.]

Marriott, John, M.A., s. of R. Marriott, D.D., Rector of Cottesbach, near Lutterworth, was b. at Cottesbach, in 1780, and educated at Rugby, and Christ Church, Oxford. He was the second of two who obtained honours in the schools in 1802, the first year in which there was a public examination for honours at Oxford. He was also Student of Christ Church, and for about two years a private tutor in the family of the Duke of Buccleuch. The Duke presented him to the Rectory of Church Lawford, Warwickshire. This he retained to his death, although his wife's health compelled him to reside in Devonshire, where he was successively curate of St. Lawrence and other parishes in Exeter, and of Broadclyst, near Exeter, where he d. March 31, 1825. His published works include a vol. of *Sermons* which he issued in 1818, and a posthumous vol. of *Sermons*, pub. by his sons in 1838. His hymns were never pub. by himself, nor in book form by any one. A few appeared in print during his lifetime, but without his permission. These include:—

1. *A saint! O would that I could claim. Holiness desired.* "Written off almost at the moment, on hearing the name applied in a scornful way at a party, about 1813." It was printed in *The Friendly Visitor*, 1834.

2. *Thou, Whose Almighty word. Missions.* Written, his son says, "about 1813." It was printed in *The Friendly Visitor*, July, 1825, in 4 st. of 7 l., with the Title "Missionary Hymn," and without signature. This text differs only in two or three words from the original as supplied by the author's son to Dr. Rogers and pub. by him in his *Lyra Brit.*, 1867, p. 395. Two texts are known which are received as original, the first the undoubted text in *Lyra Brit.*, and the second that given by Lord Selborne from the *Coll.* of Dr. Raffles, Congregational Minister of Liverpool. The differences are, (1) in st. iii. l. 4, orig. is "Move o'er," and Raffles "Move on," and (2) st. iv. —

Original.

"Blessed, and holy, and
Glorious Trinity,
Wisdom, Love, Might:
Boundless as ocean's tide
Rolling in fullest pride
Thro' the world, far and
wide,
'Let there be light.'"

Dr. Raffles.

"Holy and blessed Three,
Glorious Trinity,
Wisdom, Love, Might!
Boundless as ocean's tide
Rolling in fullest pride,
Through the earth, far
and wide,
'Let there be light!'"

The second text is that mostly in C. U. in all English speaking countries, and that which is usually translated. *Tr.* into Latin, by R. Bingham, in his *Hymn. Christ. Lat.*, 1871, as "Tu, cufus Orbis principio novi." Another form appeared in *The Casket*, Oliphant, Edinburgh, 1826, but this is unknown to the collections.

3. *When Christ our human form did bear.* *Christ's*

love of Children. "Written in 1816 for the Parochial Schools, Pottery, Devon."

The foregoing details are in great part from ms. notes supplied by the author's son. [s. mss.]. [J. J.]

Marshall, Julia A. [Elliott, Julia A.]

Martin, Henry Arthur, M.A., s. of George Martin, Chancellor and Canon of Exeter, b. at Exeter July 30, 1831, and educated at Eton, and Christ Church, Oxford, graduating B.A. 1855, and M.A. 1857. On taking Holy Orders he became Curate of Hallow, near Worcester, 1856, and Vicar of Laxton with Moorhouse, Nottinghamshire, 1858. In 1871 he contributed the following hymns to *Church Hymns*:—

1. Lord of the frost-bound winter. *Harvest.* Written in 1859.
2. O Rock of Ages, One Foundation. *St. Peter.* Written in 1871.
3. Sound aloud Jehovah's praises. *Holy Trinity.* Written in 1870, in 8 st., four of which only are given in *Church Hymns*.
4. The heavenly King must come. *St. John Baptist.* Written in 1871. [J. J.]

Martin, Samuel, D.D., s. of John Martin, schoolmaster at Anstruther-Easter, Fife, was b. at Anstruther, July 7, 1740. He studied at the University of Edinburgh, and, after being licensed to preach in 1762, became in 1768 parish minister of Balmaghie, Kirkcubright, and in 1776 of Monimail, Fife. He received the degree of D.D. from the University of St. Andrews in 1798. He d. at Monimail, Sep. 12, 1829. As a member of the Committee appointed by the General Assembly of 1775, to revise the *Trans. and Paraph.* of 1745, he contributed No. 12 to the 1781 collection (see Cameron, William, and Scottish Translations and Paraphrases). [J. M.]

Martineau, Harriet, was b. at Norwich, June 12, 1802, and d. at Ambleside, June 27, 1876. Best known as the writer of *Illustrations of Political Economy, Retrospect of Western Travel*; two novels, *Deerbrook* and *The Hour and the Man; Eastern Life, Past and Present*; a *History of the Thirty Years' Peace*, and various other works. Her first publication was a book of Devotional Exercises, with hymns appended to each Exercise, and her hymns also belong to what she speaks of in the *Autobiography* as her "Unitarian" period. Five of them appeared in *A Collection of Hymns for Christian Worship*, printed in 1831 for the congregation of Eustace Street, Dublin, and edited by her brother, the Rev. James Martineau.

1. All men are equal in their birth. *Human Equality.*
 2. Lord Jesus! come; for here, *Jesus desired.* Sometimes given as (1) "Come, Jesus, come, for here"; (2) and "Thy kingdom come, for here."
 3. The floods of grief have spread around. *In Affliction.*
 4. What hope was thine, O Christ! when grace. *Peace.*
 5. When Samuel heard, in still mid-night. *Samuel.*
- The Rev. J. R. Beard's *Coll.* 1837, contains 1, 2, 4 and 5, and:—
6. The sun had set, the infant slept. *Gethsemane.*
- The Rev. W. J. Fox's *Hymns and Anthems*, 1841, contains No. 1, and
7. Beneath this starry arch. *Progress.* [V. D. D.]

Martineau, James, LL.D., D.D., b at Norwich, April 21, 1805, the son of a manu-

facturer and wine merchant of Huguenot descent. After four years at the Norwich grammar-school, and two as a pupil of Dr. Lant Carpenter, at Bristol, and a short experience in the shops of a mechanical engineer at Derby, he entered as a Divinity student in Manchester College, York. His first ministry was at Eustace St. Chapel, Dublin [1828-32], as assistant to his uncle, the Rev. Philip Taylor. From 1832 to 1857 he was in Liverpool, as minister of the congregation meeting in Paradise St. Chapel, and from 1849 in the new Hope St. Church. In 1840 he was appointed professor of Mental and Moral Philosophy and Political Economy in Manchester New College, and in 1857 followed the college to London, becoming its Principal in 1869 and resigning in 1885. On settling in London he became also minister of Little Portland St. Chapel, first in conjunction with the Rev. J. J. Taylor, and afterwards alone till his resignation in 1873. He received the degree of D.C.L. from Oxford in 1888.

The chief of Dr. Martineau's works hitherto published are four volumes of sermons, *Endeavours after the Christian Life*, 2 vols., 1843 and 1847; *Hours of Thought on Sacred Things*, 2 vols., 1876 and 1879; *Studies of Christianity*, 1858; *Essays Philosophical and Theological*, 2 vols., 1866 and 1868, collected from various Reviews; *A Study of Spinoza*, 1882; and *Types of Ethical Theories*, 2 vols., 1885, 2nd ed. 1886. These contain the substance of his teaching as a Christian minister and an expounder of a spiritual philosophy of religion. By early training and matured conviction a Unitarian of the Catholic and spiritual type, Dr. Martineau has served not only the little group of churches with which he is immediately connected, but the Church Universal by his gifts of sympathy and insight into the deepest questions of human life. He has strengthened the foundations of faith in the light of modern knowledge, and added treasures, the worth of which have yet to be fully measured, to the rich store of the devout literature of the Church.

The Catholic spirit and deeply Christian temper impressed upon all Dr. Martineau's literary work give their distinctive character to the three hymn-books which he has edited, viz.:-

(1) *A Collection of Hymns for Christian Worship*. Dublin: Printed for the Congregation of Eustace Street, 1831. This collection of 273 hymns already clearly indicates the principles of selection afterwards to be more fully worked out. It was made for the use of a society, "whose worship is paid solely to the God and Father of our Lord and Saviour Jesus Christ," and in adopting the hymns of Dr. Watts and others, such changes are made as are required by theological consistency; but the preface pleads for a wider latitude of choice than had been usual in older selections, "bringing all the resources of lyric poetry (the poetry of the affections) into the service of religion." There are 18 hymns by Bp. Heber introduced, and special mention is made of his merit in "first liberalizing the style of poetry designed for our churches."

During his ministry in Liverpool Dr. Martineau published:-

(2) *Hymns for the Christian Church and Home*. Collected and edited by James Martineau. London, 1840. This with his own congregation took the place of the old Paradise St. collection of 1816, and was quickly recognised as pre-eminent among the books in use among the non-subscribing churches.

Dr. Martineau's last collection was:-

(3) *Hymns of Praise and Prayer*, collected and edited by James Martineau, LL.D., D.D. "Vatum suspiria solatium Ecclesiae." London, 1873.

The character of the last two books, and the place they hold in the religious connection for which they were in the first instance prepared, are more fully described in the article on *Unitarian Hymnody*. It remains only to mention Dr. Martineau's own hymns:-

1. A voice upon the mid-night air. *Good Friday*.
2. Thy way is in [on] the deep, O Lord. *Trinit.*
3. "Where is your God?" they say. *Inward witness of God.*

They have been hitherto published anonymously, but the authorship is now acknowledged. Nos. 1, 2, appeared first in his *Hymns*, &c., 1840, and 3 in his *Hymns*, &c., 1873. They are also found in other collections in G. Britain and America. [V. D. D.]

Martyr Dei qui unicum. [*Martyrs*.]

A hymn for the Common of Martyrs in the *Sarum*, *York*, *Aberdeen*, old *Roman* and other *Breviaries*. It is found in four *Hymnaries* of the 11th cent. in the British Museum; three of the English Church (Vesp. D. xii. f. 106 b; Jul. A. vi. f. 65 b; Hurl. 2961, f. 248 b) and one of the ancient Spanish Church (Add. 90,851, f. 153 b). In the *Lat. Hys. of the Anglo Saxon Ch.*, 1851, p. 133, it is printed from an 11th cent. ms. at Durham (B. iii. 92 f. 39 b). *Daniel*, i., No. 234, prints the original, and at iv. p. 133, the text of the revised *Roman Breviary* of 1632, where it begins, *Invicte martyr unicum*. [J. M.]

The original and the *Roman Breviary* forms of this hymn have been translated as follows:—

i. Original Text. Martyr Dei qui unicum.

1. *Martyr of God*, 'was thine to track. By W. J. Blew. Pub. in his *Church Hy. & Tune Bk.*, 1852-5, in 5 st. of 4 l.; and again in *Rice's Sel.* from the same, 1870, No. 117.

2. *Martyr of God! The Only Son*. This tr. was given anonymously in the *Antiphoner & Grad.*, 1880, p. 85, and in the *Hymner*, 1882. In the latter it is given for "St. Stephen," and for "One Martyr."

Another tr. is:—

Martyr of God! Who in the road. J. D. Chambers. 1857.

ii. Roman Brev. Text. Invicte martyr, unicum.

1. *Great God, whose strength Thy martyrs steel'd*. By Bp. Mant. 1st pub. in his *Ancient Hys.*, 1837, p. 77, in 5 st. of 4 l. (ed. 1871, p. 135). It has been repeated in a few collections, including the *People's H.*, 1867, &c.

2. *Martyr of unconquar'd might*. By E. Caswall. 1st pub. in his *Lyra Catholicæ*, 1849, p. 209, and again in his *Hys. & Poems*, 1873, p. 111, in 4 st. of 4 l., together with a doxology for Eastertide, and a second of Ascensiontide. In its complete form it is not in C. U.; but st. i. is the opening stanza of the cento, No. 193, in the 2nd ed. 1863 of the *Appendix to the H. Noted*.

Other trs. are:—

1. *Blest martyr, nobly hast thou trod. R. Campbell*. 1850.

2. *Great martyr, who thyself didst show. J. Wallace*. 1874. [J. J.]

Marvell, Andrew. [Addison, J.]

Mary, Queen of Scotland. [Scotland. *Mary, Queen of.*]

Mason, John. The known facts of his life are scanty. He was the s. of a Dissenting Minister, and the grandfather of John Mason, the author of *A Treatise on Self-Knowledge*. He was educated at Strixton School, Northants, and Clare Hall, Cambridge. After taking his M.A., he became Curate of Isham; and in 1668, Vicar of Stantonbury, Bucks. A little more than five years afterwards he was appointed Rector of Water-Stratford. Here he

composed the volumes containing *The Songs of Praise*, his paraphrase of *The Song of Solomon*, and the *Poem on Dives and Lazarus*, with which *Shepherd's Penitential Cries* was afterwards bound up. This volume passed through twenty editions. Besides the *Songs of Praise*, it contains six *Penitential Cries* by Mason, and it is this portion of his work which harmonizes with the compositions of Shepherd. Probably his hymns were used in public worship, and if so, they are among the earliest hymns so used in the Church of England. Some of his hymns are often found in the early Hymn Collections of the 18th century. The most notable work besides this volume is *Select Remains of the Rev. John Mason*, a collection of sententious and practical sayings and Christian letters, published by his grandson, and much eulogised by Dr. Watts. His friend, Shepherd, who was at Water-Stratford at the remarkable period to which reference is made below, published two of Mason's *Sermons*, with a preface of his own. Mason was a man of true piety and humility; known for eminent prayerfulness; faithful, experimental, effectual preaching; "a light in the pulpit, and a pattern out of it." His friendship with Baxter, and Shepherd, the Nonconformist Minister of Braintree, probably indicates his sympathies and theological position. Baxter calls him "the glory of the Church of England," and says:—

"The frame of his spirit was so heavenly, his deportment so humble and obliging, his discourse of spiritual things so weighty, with such apt words and delightful air, that it charmed all that had any spiritual relish."

The close of his life was sensational enough. One night, about a month before his death, he had a vision of the Lord Jesus, wearing on His head a glorious crown, and with a look of unutterable majesty in His face. Of this vision he spoke; and preached a Sermon called *The Midnight Cry*, in which he proclaimed the near approach of Christ's Second Advent. A report spread, that this Advent would take place at Water-Stratford itself, and crowds gathered there from the surrounding villages. Furniture and provisions were brought in, and every corner of the house and village occupied. Most extraordinary scenes occurred, singing and leaping and dancing. The excitement had scarcely died out when the old man passed away (1694), still testifying that he had seen the Lord, and that it was time for the nation to tremble, and for Christians to trim their lamps. His last words were, "I am full of the loving kindness of the Lord." [See *English Hymnody*, Early, § XI.]

[H. L. B.]

The full titles of his *Songs of Praise*, and the additions thereto, are:—

(1) *Spiritual Songs; or, Songs of Praise to Almighty God upon several occasions*, 1683. (2) *The Song of Songs which is Solomon's first Turned, then Paraphrased in English Verse*. Pub. with the former. (3) *Dives and Lazarus*, incorporated with the former 1685. (4) *Penitential Cries, Begun by the Author of the Songs of Praise, And carried on by another Hand*. Licensed and Entered, Sept. 13, 1683. This forms the concluding part of all editions of the *Songs of Praise* after 1693. The complete work was reprinted by D. Sedgwick in 1698. This reprint was accompanied by a short *Memoir*. In this reprint Mason's *P. Cries* and Pa. 86 are given under *Songs of Praise*, pp. 49-61, those under *P. Cries* being all by Shepherd (q.v.). Mason's *Life*, by John Dunton, was pub. in 1694, and included some miscellaneous poems; and another, by Henry Maurice, in 1695,

in which are two hymns not found elsewhere. (See also an Article on him in the *Sunday at Home*, Feb. 1881.) We may add that Mason pub. a *Catechism, with some Verses for Children*. Of this, however, no copy is known to exist.

Mason's *Songs* are commonly presented in modern hymn-books in the form of centos, which are sometimes compiled from a single *Song*, and in other instances from several *Songs*. Many of these are annotated under their respective first lines. The rest include:—

1. Blest be my God that I was born. *Praise for the Gospel.*
2. Lord, for the mercies of the night. *Morning.*
3. Lord of my life, Length of my days. *Praise for Deliverance from Immediate danger of Death.*
4. My God, a God of pardon is. *Praise for Pardon of Sin.*
5. My God, my only Help and Hope. *Praise for Providence.*
6. My God, my reconciled God. *Praise for Peace of Conscience.*
7. My God was with me all this night. *Morning.*
8. Thou wast, O God; and Thou wast blest. *Praise for Creation.*
9. Thousands of thousands stand around. *Praise. A cento from Songs i. and ii.*

In Griffith, Farran & Co.'s *Ancient and Modern Library*, No. 12, Giles Fletcher's *Christ's Victory and Triumph, &c.*, 1888, p. 208 (edited by W. T. Brooke), a short hymn by Mason is given from *Multum in Parvo: or the Jubilee of Jubilees, 1732*, beginning "High praises meet and dwell within." It is an indifferent example of Mason's powers as a writer of sacred verse. [J. J.]

Mason, William, M.A., was b. at Kingston-upon-Hull, 1725, and educated at St. John's College, Cambridge. He was some time a Fellow of Pembroke Hall. On taking Holy Orders he became Rector of Aston, and Precentor of York Minster. He d. April 5, 1797. His poetical writings, including Poems, Tragedies, Odes, and Hymns, published at intervals, were collected and issued in 4 vols. in 1811 as *The Works of William Mason, M.A.*, Precentor of York, and Rector of Aston. His hymns, few in number, include, "Again the day returns of holy rest" (p. 29, i.); "Soon shall the evening star with silver [silent] ray" (p. 29, i.), &c. These are in vol. i. of his *Works*. [J. J.]

Massie, Edward, M.A., was educated at Wadham College, Oxford, where he was Dean Ireland Scholar in 1828; B.A. 1830; M.A. 1834. He took Holy Orders in 1830; was Fellow and Tutor of University College, Durham, from 1841 to 1845; and then for some time Curate of Gawsorth, Cheshire. He has pub., in 1862, *A Few Hymns for Occasional use in the Services of the Church, and Sacred Odes*, vol. i., Lond., 1866, vol. ii., 1867. The latter contain many translations from the German. Those which are from German hymns, and are within the range of this Dictionary, are annotated under the original German first lines or their author's names. See *Index of Authors and Translators*. [J. J.]

Massie, Richard, eldest s. of the Rev. R. Massie, of Coddington, Cheshire, and Rector of Eccleston, was born at Chester, June 18, 1800, and resides at Pulford Hall, Coddington. Mr. Massie pub. a *tr. of Martin Luther's Spiritual Songs*, Lond., 1854. His *Lyra Domestica*, 1st series, Lond., 1860, contains *trs.*

of the 1st Series of Spitta's *Psalter und Harfe*. In 1864 he pub. vol. ii., containing *trs.* of Spitta's 2nd Series, together with an *Appendix* of *trs.* of German hymns by various authors. He also contributed many *trs.* of German hymns to Mercer's *Church Psalter & H. Bk.*; to Reid's *British Herald*; to the *Day of Rest*, &c. Most of these are annotated in this Dictionary. See *Index of Authors and Translators*. [J. J.]

Master, it is good to be. *A. P. Stanley*. [*Transfiguration*.] 1st pub. in an article by Dean Stanley on the *Transfiguration* and hymns relating thereto, in *Macmillan's Magazine*, April, 1870 (vol. xxi. p. 543). It is in 6 st. of 8 l. In a note which accompanies the hymn Dean Stanley says:—

"I have endeavoured (as in a hymn written some years ago on the Ascension) ('He is gone—Beyond the skies,' p. 500, ii.) to combine as far as possible, the various thoughts connected with the scene."

It is given in full in the *Westminster Abbey H. Bk.*, 1883, and other collections, and with the omission of st. i. as "O Master, it is good to be," in the *Hymnary*, 1872. [J. J.]

Master, where abidest Thou? *Elizabeth Charles, née Rundel*. [*Jesus desired*.] Appeared in her work, *The Three Wakings and Other Poems*, 1859, p. 182. It is found in a few collections only. [J. J.]

Masters, Mary. Biographical facts concerning Mrs. Masters are very few. In 1733 she published a volume of *Poems*; and again, in 1755, by Subscription, *Familiar Letters and Poems on Several Occasions* (Lon. D. H. Cave). These *Poems* include versified epistles on various subjects to her friends, Odes, and a few paraphrases of single Psalms, &c. From the *Preface* to her *Poems*, 1733, we find that Thomas Scott took an interest in her, and contributed some *Poems* to that volume. It is evident also from the following extract that she was in humble circumstances, and without a liberal education:—

"The author of the following poems never read a Treatise of Rhetoric, or an Art of Poetry, nor was ever taught her English Grammar. Her Education rose no higher than the Spelling Book, or the Writing Master: her Genius to Poetry was always brot-brew and discountenanced by her Parents, and till her Merit got the better of her Fortune, she was shut out from all Commerce with the more knowing and polite part of the world." *Poems*, 1733: *Preface*.

In her *Familiar Letters and Poems*, 1755, pp. 228-29, there are three "Short Ejaculations," the first of which is the well known:—

"'Tis Religion that can give,
Sweetest Pleasures while we live;
'Tis Religion must supply,
Solid comforts when we die,
After Death its Joys will be,
Lasting as Eternity."

When these lines were included in Rippon's *Selection*, 1787, the following were added:—

"Be the living God my Friend,
Thou my bliss shall never end:"

and the 8 lines were divided into two stanzas. In this form the hymn is known to modern collections.

An ejaculation for use "At the Altar" is sometimes met with. It is also in the *Familiar Letters*, &c., p. 229, and reads:—

"O my ador'd Redeemer! deign to be,
Now present with the mystic Bread to me;
May I the Blessings of Thy Blood partake,
Who drink the Sacred Wine for Thy dear sake."

This volume also contains a few hymns which are worthy of attention. [J. J.]

Mathams, Walter John, was b. in London, Oct. 30, 1853. Early in life he went to sea; but on returning through Palestine to England he began to study for the Ministry. In 1874 he entered the Regent's Park Baptist College as a Student, and subsequently had a pastoral charge at Preston, Lancashire. In 1879, his health failing, he went for a time to Australia and other places. Returning to England, he became, in 1883, minister at Falkirk, Scotland, and in 1888, at Birmingham. Whilst a student, he pub. a small volume of hymns and poems as *At Jesus' Feet* (1876). He is also the author of several religious books of a popular character, as: *Fireside Parables*, 1879; *Sunday Parables*, 1883, &c. His principal hymns are:—

1. Bright falls the morning light. *Morning*.
2. Gentle Jesus, full of grace. *Learning of Christ*.
3. Go, work for God, and do not say. *Christian Work*.
4. God loves the little sparrows. *Divine Providence*.
5. Jesus, Friend of little children. *Child's Prayer to Christ*.
6. My heart, O God, be wholly Thine. *Consecration*.
7. No room for Thee, Lord Jesus. *No room for Christ*.
8. Reign in my heart, Great God. *Consecration*.
9. Sailing on the ocean. *Life a Voyage*.

Nos. 1 and 6 of these hymns first appeared in his *At Jesus' Feet*, 1876. Mr. Mathams has written several other hymns which have appeared in magazines and elsewhere. One of these, "Good has come from Nazareth," has been set to music by Dr. E. J. Hopkins. The 9 hymns named above are mainly in Baptist hymn-books. [W. R. S.]

Mathesius, Johannes, s. of Wolfgang Mathesius, town councillor at Rochlitz, was b. at Rochlitz, June 24, 1504. He studied for a short time at the University of Ingolstadt. Thereafter he acted as family tutor at Odelzhausen, near Munich, where, in 1526, he found Luther's *Von den guten Werken* (Wittenberg, 1523); and then while living at Bruck (Fürstenfeld-bruck), near Munich, read two of Luther's tractates on the Holy Communion. Attracted thus to Wittenberg he matriculated there May 30, 1529, studied with great zeal and graduated M.A. in 1530. In the end of 1530 he joined the staff of the school at Altenburg, and in the spring of 1532 was appointed rector of the gymnasium at Joachimsthal in Bohemia. He resigned this post in 1540, and returned to Wittenberg to complete his studies in theology. Thereafter he was, in 1541, appointed diaconus, and, in 1545, pastor at Joachimsthal. While preaching on the Gospel for the 16th S. after Trinity, Oct. 7, 1565 (his subject being the "Son of the widow of Nain, and the hope of eternal life"), he was struck with paralysis, and, being carried to his house, d. there some three hours later (*Koch* i. 380, ii. 475; *Herzog's Real-Encyklopädie*, ix. 398, &c.).

Mathesius was of most lovable and charitable spirit, and a model pastor, who thoroughly adapted himself to his life among a mining population. He was a distinguished preacher, his sermons ranking among the best of the period, the most famous being those in his *Sarepta oder Bergpostill*, Nürnberg, 1562, founded on those passages of Scripture referring to metallurgy or mining, the title being suggested by Sarepta or Zarephath (1 Kings xvii. 9), the Hebrew name meaning smelting-place. Besides other volumes of sermons and

devotional works he also pub. a life of Luther (*Historien von . . . Doctoris Martini Luthers Anfang, Lehr, Leben und Sterben*, Nürnberg, 1566) completed just before his death, and with a preface dated Oct. 5, 1665. His hymns are few in number, and appeared scattered in his various publications. *Wackernagel*, iii. pp. 1150-1161, gives 21 pieces, of which 15 may be called hymns; and 15 of these pieces with a memoir by K. F. Ledderhose appeared at Halle in 1855 (see also under *Herman*, N., p. 513, ii.). "The finest of all his hymns, the beautiful cradle song, "Nun schlaf mein Liebes Kindelein" [*Wackernagel* iii. p. 1152, from a Nürnberg broadsheet N.D. c. 1560, in 15 st. of 4 l.; and in the Berlin *G. L. S.* ed., 1863, No. 1416] does not seem to have been tr. into English.

Those of Matheson's hymns which have passed into English are:—

i. *Aus meines Herzens Grunde. Morning.* This has generally, though apparently without ground, been ascribed to Matheson, and is included in the 1855 ed. of his *Geistliche Lieder*, p. 149. But it is not found in any of his original works now extant, nor in the collected ed. of his *Schöne geistliche Lieder*, Nürnberg, 1580; and the ascription to him has not been traced earlier than in M. Pratorius's *Musae Sioniae*, 1610. *Wackernagel*, v. pp. 177-184, gives 8 forms varying from 6 to 15 st. (some beginning "Von meines Herzens Grunde"); the oldest, in 7 st. of 8 l., being from a *Gesangbüchlein* pub. at Hamburg in 1592. He ranks it as anonymous. The text of 1592 is No. 440 in the *Unv. L. S.*, 1851. The hymn was a great favourite with Gustavus Adolphus, and was often sung by his army at morning prayer. The *trs.*, from the text of 1592, are:—

1. *My heart its incense burning.* In full, by Dr. H. Mills, in his *Horae Ger.*, 1856, p. 220, repeated, abridged, in M. W. Stryker's *Christian Chorals*, 1885, reading "her incense."

2. *My inmost heart now raises.* A good *tr.* omitting st. iv., v., by Miss Winkworth, in her *C. B. for England*, 1863, No. 164.

3. *My heart with deep emotion.* Omitting st. iii., v. by E. Cronenwett as No. 294 in the Ohio Luth. *Hymnal*, 1880.

Other *trs.* are:—

(1) "O let Thy angels always dwell" (st. v.). As No. 325 in pt. i. of the *Moravian H. Bk.*, 1764. (2) "May Jesus' grace and blessing" (st. iii. ll. 1, 2; vii. ll. 4-8). By F. W. Foster, as No. 749 in the *Moravian H. Bk.*, 1769 (1886, No. 1167). (3) "O God, my heart is full of praise." By Dr. G. Walker, 1860, p. 69.

ii. *Gott Vater, Sohn, heiliger Geist, Durchs Sprechen gut Er wachsen heisst. Miner's Song.* 1st pub. as *Ein geistlich Bericht*, 1566, and thence in *Wackernagel*, iii. p. 1151, in 9 st. *Tr.* as "O, Father, Son, and Holy Ghost, Thou God, dost fix the miner's post." By Miss Winkworth, 1869, p. 144. [J. M.]

Matheson, Annie, eldest daughter of Rev. James Matheson, Congregational Minister, of Nottingham, was b. at Blackheath, March, 1853, and now (1888) resides at Notting Hill, London.

At an early age she shewed considerable literary ability, her first hymn, "Jesus, the children are calling," being composed when she was only 13 years old. This hymn, attracting the attention of Dr. George MacDonald, was introduced by him to the notice of the editor of *Good Words*, who inserted it in that magazine, as a "Hymn by a Child." In 1869 appeared "I am weak and weary, Lord," and from that time Miss Matheson has been a frequent contributor to *Good Words*, *Macmillan*, *The Spectator*, *St. Nicholas*, and other magazines, both English and American. Her illustrated book for children, *Margaret's Year Book*, containing twelve poems from her pen, was pub. in 1887.

The following are the best known of Miss Matheson's hymns:—

1. Dear Master, what can children do? *Children as Workers for Christ.*

2. How shall we worship Thee, O Lord? *Divine Worship.*

3. I am weak and weary, Lord. *Divine Strength desired.*

4. Jesus, the children are calling. *Children's Prayer to Christ.*

5. Lord, when we have not any light. *Evening.*

6. O little birds, that all day long. *God's Love to all Creatures.*

7. The little snowdrops rise. *Easter.*

8. Through life's dewy fields we go. *Comfort in God's Presence.*

Of these hymns, Nos. 5, 6, and 7 were written for W. R. Stevenson's *School Hymnal*, 1890; and Nos. 1 and 2 for a Harvest Festival about 1882.

Miss Matheson's hymns are characterised by a pleasing combination of simplicity and refinement, both of thought and expression.

[W. R. S.]

Matson, William Tidd, was b. at West Hackney, London, Oct. 17, 1833. He was educated first under the the Rev. J. M. Gould, and then at St. John's College, Cambridge. Subsequently he studied under Professor Nesbitt, at the Agricultural and Chemical College, Kennington. In 1853 he underwent a great spiritual change. Leaving the Church of England, he first joined the Methodist New Connexion body, and then the Congregationalists. After the usual theological training, he entered the ministry, and held several pastorates, including Havant, Hants; Gosport; Highbury; Portsmouth, and others. His poetical works include:—

(1) *A Summer Evening Reverie, and Other Poems*, 1867; (2) *Poems*, 1868; (3) *Pleasures of the Sanctuary*, 1865; (4) *The Inner Life*, 1866; (5) *Sacred Lyrics*, 1870; (6) *Three Supplemental Hymns, &c.*, 1872; (7) *The World Redeemed*, 1881, &c.

Several of Matson's hymns have been given in Allon's *Suppl. Hys.*; *Horner's Cong. Hymns*; *The Baptist Hymnal*; *Dale's English H. Bk.*; *Barrett's Cong. Church Hymnal*, 1887, and others. The best known are:—

1. Father of all, Whose wondrous power. *Prayer to the Holy Trinity.*

2. Glory, glory to God in the highest. *Christmas.*

3. God is in His temple. *Divine Worship.*

4. I'm but a little child. *A Child's Prayer.*

5. In whom shall I find comfort? *God, the Source of Comfort.*

6. Lord, I was blind, I could not see. *Christ, the Life of Men.*

7. O blessed Life, the heart at rest. *Christ the Life of Men.*

8. Teach me, O Lord, Thy holy way. *Divine Guidance desired.*

Mr Matson's hymns show a considerable mastery of the forms of hymnic expression, but are somewhat lacking in lyric energy. Those written for use with German chorales are excellent efforts, and rank with his best work. Taken as a whole his hymns are far above the average, and deserve wide acknowledgment. [W. G. H.]

Matthesius, Johannes. [Matheson, J.]

Matthews, Rose, a *nom de plume* of Mrs. Van Alstyne.

Maude, Mary Fawler, née Hooper, daughter of George Henry Hooper, of Stanmore, Middlesex, was married in 1841 to the late Joseph Maude, some time Vicar of Chirk, near Ruabon, and Hon. Canon of St. Asaph, who d. in Feb. 1887. Mrs. Maude's hymns were pub. in her *Twelve Letters on Confirmation*, 1848, and in *Memorials of Past Years*,

1852 (privately printed). Her best known hymn, is "Thine for ever, God of love" (*Confirmation*). Concerning it Mrs. Maude says:—

"It was written in 1847 for my class in the Girls' Sunday School of St. Thomas, Newport, Isle of Wight, and pub. in 1848 at the beginning of a little book called 'Twelve Letters on Confirmation,' by a Sunday School Teacher, and reprinted in the *Memorials*, 1852." [s. 288.]

The original is in 7 st. of 4 l. It is usually abbreviated, and st. ii., iii. transposed, as in the S. P. C. K. *Church Hymns*, 1871; the *Hy. Comp.*; *H. A. & M.*, 1875, *Thring's Coll.*, 1882, and most other hymn-books. As a hymn for Confirmation its use is extensive. The omitted stanzas are:—

"Thine for ever in that day
When the world shall pass away:
When the trumpet note shall sound,
And the nations underground
"Shall the awful summons hear,
Which proclaims the judgment near.
Thine for ever. 'Neath Thy wings
Hide and save us, King of Kings." [J. J.]

Maurice, Jane, sister of the Rev. P. Maurice (see below), contributed to her brother's *Choral Hymn Book*, 1861, 20 hymns together with one or two additions to others, and all under the signature of "J. M." The best known is "Glory to God, for the Day-spring is dawning" (*Advent*). Taken as a whole her hymns are limited to her brother's book. Miss Maurice was b. at Tyddyn Tudor, Denbighshire, Oct. 19, 1812. [J. J.]

Maurice, Peter, D.D., s. of Hugh Maurice, of Plas Gwyn, Llanrug, Carnarvonshire, and a descendant of one of the oldest families in Wales, was b. at Plas Gwyn, June 29, 1803, and educated at Jesus College, Oxford (B.A. 1826, D.D. 1840). He was Chaplain of New College, 1828-58, and of All Souls, 1837-1858, and Curate of Kennington, Berks, 1829-54. In 1858 he was preferred to the Vicarage of Yarnton. He d. March 30, 1878. He pub. several pamphlets against Popery (*Popery in Oxford*, 1832), and was author and editor of:—

(1) *Choral Harmony*, 1854; (2) *Tunes in Four Parts for Congregational Worship*, 1855; (3) *Supplement to Choral Harmony*, 1858; and (4) *The Choral Hymn Book, Psalms and Hymns for Public and Private Use, Compiled, Prepared, and Composed as a Companion to the Choral Harmony*. n.d. [1861.]

To this *Choral H. Bk.* Dr. Maurice contributed 23 hymns under the initials "p. m." Of these only two or three are found outside of his work, as: "Come, my soul, cast off all sorrow" (*Confidence in God*); and "I lift mine eyes to Zion's hill" (*Ps. cxxi.*). To the *Choral H. Bk.* A. T. Russell and Dr. S. P. Tregelles contributed a large number of original hymns in ms., which are practically unknown elsewhere. This book should be consulted by hymnal compilers. [J. J.]

Maxwell, James, was b. in Renfrewshire in 1720. In his youth he journeyed to England with a hardware pack, but eventually returning to Scotland, he followed the joint occupation of schoolmaster and poet. In 1783, during a famine in Scotland he was reduced to great destitution, and had to earn his bread by breaking stones on the highway. Most of his publications (from 30 to 40 in all)

were produced after that period. The two works in which we are interested are:—

(1) *Hymns and Spiritual Songs. In Three Books. 1759.* (2) *A New Version of the whole of the Book of Psalms in Metre; by James Maxwell, S. D. P.* [Student of Divine Poetry.] Glasgow, 1773.

From the former of these the following hymns are in C. U.:—

1. All glory to the eternal Three. *Holy Trinity.*
Didst Thou, dear Jesus [Saviour], suffer shame.
Resignation and Courage.

3. Go forth, ye heralds, in my Name. *Missions.*

The last of these is in somewhat extensive use in America, where it appeared as early as in the *Prayer Book Coll.*, 1789. Maxwell d. at Paisley (where he was known as the *Paisley Poet*, or as he put it on the title-page of some of his books, *Poet in Paisley*) in 1800.

[J. T. B.]

May not the sovereign Lord of all. [*Election.*] This cento is composed of st. iii., v., vii. of his "Behold the potter and the clay," which appeared in his *Hys. and Spiritual S.*, 1709, in 8 st. of 4 l., with the heading "Election sovereign and free." The use of this cento is confined mainly to America. [J. J.]

May the grace of Christ our [the] Saviour; And the Father's, &c. [*J. Newton.*] [*Close of Service.*] This paraphrase of 2 Cor. xiii. 14, appeared in the *Olney Hymns*, 1779, Bk. iii., No. 101, in 1 st. of 8 l. As a short hymn for the close of Divine Service it has become very popular, and is in use in all English-speaking countries, and sometimes as "May the grace of Christ the Saviour." It has also been tr. int. several languages. The Latin tr. "Gratia nostri Salvatoris," is in Bingham's *Hymno. Christ. Lat.*, 1871.

[J. J.]

Mayfart, Johann Matthäus. [*Mayfart, J. M.*]

Media vita in morte sumus. [*Burial of the Dead.*] In the Paris ed., 1531, of the *Breviarium ad usum insignis ecclesie Sarum* there is given "Ad Completorium," as the Antiphon to the *Nunc Dimittis*, for 15 days about the middle of Lent:—

Ant. Media vita in morte sumus: quem quaerimus adiutorem nisi te Domine, qui pro peccatis nostris iuste traseris. Sancte Deus: Sancte fortis: Sancte et misericors Salvator: amarae morti ne tradas nos. V. Ne proicias nos in tempore senectutis cum defecerit virtus nostra, ne derelinquas nos Domine. Sancte Deus: [Sancte, &c.] V. Noli claudere aures tuas ad preces nostras. Sancte fortis: [Sancte, &c.] V. Qui cognoscis occulta cordis parce peccatis nostris. Sancte et misericors Salvator amarae morti ne trade nos. (Cambridge Press Reprint, 1879, fasc. i. col. dcliii. and 1882, fasc. ii. col. 229.) It also occurs in the *York Breviary* of 1493 (Surtees Society's reprint, 1880, l. 328).

A rendering of this form is given in the Church of England *Order for the Burial of the Dead* as to be said or sung at the grave: beginning, "In the midst of life we are in death." Dr. H. Bonar, in his *Hys. of Faith and Hope*, 2nd Series, 1864, gives a tr. of the antiphon in metre as "In the midst of this our life." The antiphon is found in an 11th cent. ms. in the *British Museum* (Harl. 2961, f. 59) for use during Lent; and in a 12th cent. *Mozarabic Breviary* (Add. 30849, f. 63). It is also given from later mss. by *Mone*, No. 289, and *Morel*, p. 68. As parallels from the Fathers, *Mone* quotes the following:—

Usque ad finem mundi jacemus in morte Gregor. M. Mor. 14. 68. Unicuique mortalium sub quotidianis vitae huius casibus innumerabiles mortes quodammodo comminantur. Augustin. de civ. del. 1. 9. Mala mors putanda non est, quam bona vita praecesserit. Neque enim, facit malam mortem, nisi quod sequitur mortem. Non itaque multum curandum est eis, qui necessario morturi sunt, quid accedat, ut moriantur, sed moriendo quo ire cogantur. Augustin. *ibid.* He adds that it was probably suggested by the antiphon *Da pacem* (p. 375, ff.).

According to tradition the antiphon was written by Notker (d. 912) after watching the workmen building a bridge at the Martins-tobel, a gorge of the Goldach on its course from St Gall to the Lake of Constanz (the present wooden bridge, 96 feet high, was built in 1468). This tradition, however, has not been traced earlier than the *Chronicle* of J. Metzler, written in 1613 (*St. Gall MS.* No. 1408), and no evidence can be found for either the story or the ascription. Moreover the antiphon is only given in three of the St. Gall mss., and these comparatively recent, viz. No. 388 of the 14th cent., No. 418 of 1431, No. 546 of 1507, and none of these name Notker as the author. (See G. Schierrer's *Verzeichniss der Handchriften der Stiftsbibliothek von St. Gallen*. Halle, 1875, pp. 165-167.)

Rambach, in his *Anthologie*, l. p. 248, ill. pp. vii.-viii., says that by the middle of the xiii. cent. it had come into universal use as a hymn of Prayer and Supplication in times of trouble, was sung regularly at Compline on the eve of Laetare Sunday, and was used by the people as an incantation. Bäsler, in his *Altchristliche Lieder*, 1856, p. 90, adds that it was used as a war song by the priests accompanying the hosts before and during battle; and that at a synod held at Cologne in 1316 (1310), on account of the magical properties ascribed to it, its use was forbidden unless by permission of the Bishop. Gradually it fell into disuse, and has now disappeared from the services of the Roman Catholic Church. The refrain "Sancte Deus," &c. (founded on Isaiah vi. 3) is said to date from the 8th cent. It is based on the *Trisagion*, an invocation introduced into the Greek service books about A. D. 446. (See Greek Hymnody, § x. 7.)

In the 15th cent. *trs.* into German had come into use. One of these is given by *Wackernagel*, ii. p. 749, from a 15th cent. ms. at Munich, thus:—

"En mitten in des lebens seyt
sey wir mit tod umbfangen:
Wen such wir, der uns hilfje geit,
von dem wir huld erlangen,
Den dich, Herre, ai, ayne?
der du umb unser missestat
rechtlichen zurnen tuest.
Heyliger herre got,
beyliger starcker got,
beyliger parmberziger halter, ewiger got,
lass uns nit gewalden des pittern todes pot."

He also gives (p. 750) nearly the same text from the *Basel Plenarium* of 1514. This stanza Martin Luther took with alterations, added in two stanzas the Gospel delineation of Life through Christ to the Mediaeval picture of Death, and pub. it as a hymn of 3 st. of 14 lines, beginning *Mitten wir im Leben sind*, in the Erfurt *Enchiridion* of 1524. Thence in *Wackernagel*, iii. p. 10, in Schircks's ed. of Luther's *Geistliche Lieder*, 1854, p. 89, and in the *Univ. L. S.* 1851, No. 566. Justly called "A hymn of triumph over the Grave, Death and Hell," it took and still holds a foremost place among German hymns for the dying, and has comforted many in their last conflict. The translations from the German in C. U. are:—

1. *Most holy Lord and God!* The German text from which this is *tr.* is st. iii., ll. 8-13, altered by N. L. Zinzendorf, and included in the *Brüder*

G. B., 1778, as part of No. 585, the Litany on the Life, Sufferings and Death of Jesus Christ, and again, as part of No. 1464, the Church Litany thus:—

"Helliger Herr und Gott!
Helliger starker Gott!
Helliger barmherziger Helland,
Du ewiger Gott!
Lass uns nie entfallen
Unsern Trost aus deinsen Tod.
Kyrie eleison!"

This stanza was *tr.* as part of the Church Litany in the *Moravian H. Bk.* 1789, p. 223, in 7 lines, and included as No. 129 in 1801. In the 1808 *Supplement* to the *Morav. H. Bk.* a single stanza identical save in ll. 5, 6, was included as No. 1175. In the 1826 ed. these stanzas were united as No. 156 (ed. 1886, No. 137), and repeated unaltered as No. 405 in the *Irish Church Hymnal*, 1873. No. 561 in the 1872 *Appendix* to Mercer's *C. P. & H. Bk.* is an adaptation by Edward Jackson, ll. 5, 6 being given in 3 varied forms, making 3 sts.

2. *When we walk the paths of life.* A paraphrase in 14 st. of 6 lines, by Miss Fry, in her *Hy of the Reformation*, 1845, p. 147. Her st. v., i., x., ix., xiv. altered and beginning "God of mercy, unto Thee," were included in J. Whittemore's *Supp. to All H. Bks.*, 1860, and her st. v., ii., xiv. altered and beginning "God of holiness! to Thee," in Maurice's *Choral H. Bk.*, 1861.

3. *Lo! the mid-day beam of life.* A free *tr.* of st. i. iii., by A. T. Russell, as No. 255 in his *Ps. & Hys.* 1851, and repeated, slightly altered, in *Kennedy*, 1863.

4. *Though in midst of life we be.* Good and full, by R. Massie, in his *M. Luther's Spir. Songs*, 1854, p. 80. Thence, unaltered, save "Have mercy, Lord," for "Kyrie eleison," as No. 481 in the ed. 1857 of Mercer's *C. P. & H. Bk.* (Ox. ed., 1864, No. 468, omitting st. ii.).

5. *The pangs of death are near.* A free *tr.*, in 3 st. of 10 ll., as No. 1203 in the *Andover Sabbath H. Bk.*, 1858.

Other *trs.* are:—(1) "In the myddest of our lyvynge," by *Bp. Coverdale*, 1539 (*Remains* 1846, p. 554). (2) "Living, but in midst of death," by *J. Anderson*, 1846, p. 77 (ed. 1847, p. 90). (3) "What is our life? a fleeting breath," by *Dr. J. Hunt*, 1853, p. 151. (4) "In the midst of life, behold," by *Miss Winkworth*, 1855, p. 235. (5) "In the midst of life is death," by *Dr. H. Mills*, 1856, p. 75. (6) "In the midst of life we are," by *Dr. G. Macdonald*, in the *Sunday Magazine*, 1867, p. 840, and thence altered in his *Ecotica*, 1876, p. 107. (7) "In the midst of life, by death," in *S. Garratt's Hys. & Trans.* 1867, p. 23. [J. M.]

Mediae noctis tempore. [*Midnight.*] This hymn is found in slightly varied forms in a ms., c. 890, in the Bodleian (Junius 25 f. 122 b), where it is entitled "A Hymn at Nocturns on Sundays": in the 8th cent. *Bangor Antiphony* now at Milan (see *Hymnarium*); in a 9th cent. *Rheinau ms.*: in an 8th cent. *ms.* in the Vatican, &c. (See *Daniel*, i. No. 31, iv. p. 26, &c., where it reads "Mediae noctis tempus est.") In an 11th cent. *Mozarabic Hymnarium* in the British Museum (Add. 30,851, f. 168 b), it is given as the second part of a long hymn which begins "Jesu defensor omnium;" and with this text may be compared Neale's *Hymni Ecclesiae*, 1851, p. 6, where he professes to give the text of Arevalus's *Hymnodia Hispanica*, 1786.

[J. M.]

Translations in C. U. :—

1. 'Tis the solemn midnight hour. By E. Caswall. 1st pub. in his *Musque of Mary*, 1858, p. 374, and again in his *Hys. & Poems*, 1873, p. 235, in 13 st. of 4 l. This is repeated in the 2nd ed. 1863 of the *Appendix to the H. Noted*, No. 117. In Nicholson's *Appendix Hymnal*, 1866, it is divided into two parts, part ii. beginning "At the solemn midnight hour."

2. It is the midnight hour. By Elizabeth Charles, in her work *The Voice of Christian Life in Song*, 1858, p. 94, in 13 st. of 4 l. This, in a recast form by Canon W. Cooke, was given in the *Hymnary*, 1872, in 6 st. of 8 l., and opening with the same first line.

In W. J. Blow's *Church Hy. and Tune Bk.*, 1852-55, st. i., ii., xv., xvi., xviii. of the "Jesu defensor omnium" form of the text are tr. as "Jesu, our Captain and our King." This is repeated in Rice's *Sel.* therefrom, 1870. [J. J.]

Medley, Samuel, b. June 23, 1738, at Cheshunt, Herts, where his father kept a school. He received a good education; but not liking the business to which he was apprenticed, he entered the Royal Navy. Having been severely wounded in a battle with the French fleet off Port Lagos, in 1759, he was obliged to retire from active service. A sermon by Dr. Watts, read to him about this time, led to his conversion. He joined the Baptist Church in Eagle Street, London, then under the care of Dr. Gifford, and shortly afterwards opened a school, which for several years he conducted with great success. Having begun to preach, he received, in 1767, a call to become pastor of the Baptist church at Watford. Thence, in 1772, he removed to Byrom Street, Liverpool, where he gathered a large congregation, and for 27 years was remarkably popular and useful. After a long and painful illness he d. July 17, 1799. Most of Medley's hymns were first printed on leaflets or in magazines (the *Gospel Magazine* being one). They appeared in book form as:—

- (1) *Hymns*, &c. Bradford, 1785. This contains 42 hymns. (2) *Hymns on Select Portions of Scripture*, by the Rev. Mr. Medley. 2nd ed. Bristol. W. Pine, 1785. This contains 34 hymns, and differs much from the Bradford edition both in the text and in the order of the hymns. (3) An enlargement of the same in 1787. (4) A small collection of new *Hymns*. London, 1794. This contains 23 hymns. (5) *Hymns. The Public Worship and Private Devotion of True Christians Assisted in some thoughts in Verse; principally drawn from Select Passages of the Word of God.* By Samuel Medley. London. Printed for J. Johnson. 1800. A few of his hymns are also found in a *Coll.* for the use of *All Denominations*, pub. in London in 1782.

Medley's hymns have been very popular in his own denomination, particularly among the more Calvinistic churches. In Denham's *Sel.* there are 48, and in J. Stevens's *Sel.* 30. Their charm consists less in their poetry than in the warmth and occasional pathos with which they give expression to Christian experience. In most of them also there is a refrain in the last line of each verse which is often effective. Those in C. U. include:—

1. Come, join ye saluts, with heart and voice. (1800.) *Complete in Christ*.
 2. Death is no more among our foes. *Easter*.
 3. Eternal Sovereign Lord of all. (1789.) *Praise for Provisional Care*.
 4. Far, far beyond these lower skies. (1789.) *Jesus, the Forerunner*.

5. Father of mercies, God of love, whose kind, &c. (1789.) *New Year*.
 6. Great God, to-day Thy grace impart. *Before Sermon*.
 7. Hear, gracious God! a sinner's cry. (1789.) *Lent*.
 8. In heaven the rapturous song began. *Christmas*.
 9. Jesus, engrave it on my heart. (1789.) *Jesus, Needful to all*.
 10. Mortals, awake, with angels join. (1782.) *Christmas*.
 11. My soul, arise in joyful lays. (1789.) *Joy in God*.
 12. Now, in a song of grateful praise. *Praise to Jesus*. In the *Gospel Magazine*, June, 1776.
 13. O could I speak the matchless worth. (1789.) *Praise of Jesus*.
 14. O for a bright celestial ray. *Lent*.
 15. O God, Thy mercy, vast and free. (1800.) *Dedication of Self to God*.
 16. O let us tell the matchless love. *Praise to Jesus*.
 17. O what amazing words of grace. (1789.) *Fountain of Living Waters*.
 18. Saints die, and we should gently weep. (1800.) *Death and Burial*. From his "Dearest of Names, Our Lord and King."
 19. See a poor sinner, dearest Lord. *Lent*.
 20. Sing the dear Saviour's glorious fame. (1789.) *Jesus the Breaker of bonds*.

In 1800 a *Memoir* of Medley was pub. by his son, which is regarded by members of the family now living as authoritative. But in 1833 appeared another *Memoir* by Medley's daughter Sarah, to which are appended 52 hymns for use on Sacramental occasions. These she gives as her father's. But 8 of them are undoubtedly by Thos. Kelly, pub. by him in 1815, and reprinted in subsequent editions of his *Hymns*. The remainder are by Medley. Nearly all of these 52 hymns (both Medley's and Kelly's) have been altered in order to adapt them to Sacramental use. In Sarah Medley's volume, Kelly's hymns all follow one another, and three of them are in a metre which Medley apparently never used. What could have been Sarah Medley's motive in all this it is hard to divine. She is said to have been a clever, though unamiable woman, and was herself the author of a small volume of *Poems* pub. in 1807. In the *Memoir* she does not conceal her hatred of her brother. [W. B. S.]

Meet and right it is to sing, At every time and place. *C. Wesley*. [*Watchnight. Choral Festivals*.] Pub. in *Hys. and Sac. Poems*, 1749, vol. ii., No. 97, in 4 st. of 8 l. It is No. 14 of 19 "Hymns for the Watchnight"; and together with others from the same Watchnight hymns was frequently reprinted in a separate form (*P. Works*, 1868-72, vol. v. p. 279). It was included, with slight alterations, in the *Wes. H. Bk.*, 1780, No. 212, and has been repeated in several collections in G. Britain and America. Although originally written as a Watchnight hymn it can be easily adapted for Choral Festivals, and as such it would be a hymn of great merit. [J. J.]

Meet and right it is to sing; Glory to our God and King. *C. Wesley*. [*Holy Communion*.] This paraphrase of the words of "The Order for the Administration of the Lord's Supper," &c., in the *Book of Com. Prayer*, "It is very meet, right, and our bounden duty," &c. was pub. in *Hys. and Sac. Poems*, 1740, in 7 st. of 4 l. (*P. Works*, 1868-72, vol. i. p. 286). In 1753 G. Whitefield gave st. i.-iii. and vi. in an altered form

in his *Coll. of Hys.*, as No. 61. This form was repeated by M. Madan in his *Ps. & Hys.*, 1760, and again by several others, including Bickerteth, in his *Christian Psalmody*, 1835, (in 3 st.), and thus came into use in the Church of England. [J. J.]

Μεγα και παραδοχον θαυμα. St. Germanus. [*Christmas.*] Dr. Neale, in his *Hys. of the Eastern Church*, 1862, calls these stanzas "Stichera for Christmas-Tide," and ascribes them to St. Anatolius. In the Greek office for Christmas Day in the *Menza*, they are however ascribed to St. Germanus. In the 4th ed. of the *Hys. of the Eastern Church*, 1862, Mr. Hatherly explains the error thus:—

"The original Greek of this Hymn is in two stanzas, both of which in the *Menza*, are ascribed to St. Germanus. Adjoining stanzas in the same series of Aposticha from which the first is taken are ascribed to S. Anatolius, hence, probably, the mistake of Dr. Neale, in the previous editions, where this hymn occurs as the work of that saint. The two stanzas in the Aposticha are in inverse order to that here given" (p. 25).

Dr. Neale's *tr.* in his *Hys. of the Eastern Church*, 1862, begins, "A great and mighty wonder," and is in 6 st. of 4 l. In 1863 it was repeated in the *Parish H. Bk.*, in 1868 in the *Appendix to H. A. & M.*, and again in other collections in G. Britain and America. Mr. Hatherly gives in his note a prose *tr.* of the original, whilst Dr. Littledale has a blank verse *tr.* in his *Offices from the Service Books of the Holy Eastern Church*, 1863, p. 181, and the original also, at p. 64. [J. J.]

Μεγα το μυστηριον. [Λωμμεν παντες λαοι.]

Meifart, Johann Matthäus. [*Mey-fart, J. M.*]

Mein Erlöser kennet mich. [*Cross and Consolation.*] In Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 783, in 7 st. of 6 l. *Tr.* as "My Redeemer knoweth me," by F. W. Foster and J. Miller, in the *Moravian H. Bk.*, 1789, No. 459 (1886, No. 629). [J. M.]

Mein Gott bei dir ist alle Fülle. [*Cross and Consolation.*] Included as No. 1291 in the *Hirschberg G. B.*, 1741, in 11 st. of 6 l. In the *Liegnitz G. B.*, 1745, No. 620, it is marked as by "M. Joh. Siegm. Hoffmann."

[This is in all probability Johann Siegmund Hoffmann, b. Feb. 8, 1711, at Goldberg in Silesia, who, after studying and graduating M.A. at Wittenberg, was ordained diaconus at Goldberg, June 20, 1737; became pastor primarius in 1738; and d. there May 25, 1764.]

Bunsen, in his *Versuch*, 1833, No. 797, gives st. i.—iii., x., xi. *Tr.* as:—

My God, in Thee all fulness lies. A good *tr.* from Bunsen by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 191, and her *C. B. for England*, 1863, No. 133. [J. M.]

Mein Jesu, wie du willst. B. Schmolck. [*Trust in God.*] A fine hymn founded on St. Mark xiv. 36. 1st pub. in his *Heilige Flammen* (ed. 1709, No. 1, p. 3; probably in the 1st ed., 1704), in 11 st. of 8 l., entitled "As God will is my aim." In each st., ll. 1, 8 are "Mein Jesu, wie du willst." Included in many German collections, and recently in the *Berlin G. L. S.*, ed. 1863. *Tr.* as:—

My Jesus, as Thou wilt. A good *tr.*, omitting st. ii., vi., vii., ix., by Miss Borthwick, in

H. L. L. 1st Ser., 1854, p. 56 (1884, p. 57). This was the favourite hymn of the Rev. Professor Skinner of New York (d. 1871), and many American Christians. It has been included in various recent English and American hymnals, but generally abridged, as e.g. in Dale's *English H. Bk.*, 1874; *Songs for the Sanctuary*, N. Y., 1865; *Laudes Domini*, N. Y., 1884, and many others. In addition to these it has also appeared under the following first lines:—

1. My Saviour, as Thou wilt, in the Amer. Epis. *Hys. for CA. & Home*, 1860; *Scottish Presb. Hyl.*, 1876; *Canadian Presb. H. Bk.*, 1890, &c.
2. O Jesus, as Thou wilt, in the R. T. S. *Hys. for Christian Worship*, 1866.
3. Lord Jesus, as Thou wilt, in Bp. Ryle's *Coll.*, 1860, and the *Baptist Hyl.*, 1879. [J. M.]

Meinhold, Johann Wilhelm, D.D., s. of Georg Wilhelm Meinhold, pastor at Netzelkow on the island of Usedom, was b. at Netzelkow, Feb. 27, 1797, and entered the University of Greifswald in 1813. He became rector of the Town School at Usedom in 1820. In 1821 he was appointed pastor of Coserow in Usedom, and, in 1823, of Crummin in Usedom (D.D. from Erlangen in 1840). He finally became, at Easter, 1844, pastor at Rehwinkel, near Stargard. He was a staunch Conservative, and after passing through the revolutionary period of 1848, this feeling, coupled with his leaning to Roman Catholicism, made him resign his living in the autumn of 1850. He retired to Charlottenburg, a suburb of Berlin, and d. there, Nov. 30, 1851 (*Allg. Deutsche Biog.*, xxi. 235; ms. from Pastor Schmock of Netzelkow, &c.).

Meinhold is perhaps best known by his historical romance *Maria Schneider, die Bernsteinkeze* (1843), which professed to be taken from an old ms. and was universally accepted as genuine. His poems appeared in his *Gedichte*, Leipzig, 1823; *Vermehrte Gedichte*, Coserow, 1824; *Proben Geistlicher Lieder*, Stralsund, 1834; *Gedichte*, Leipzig, 1835, &c.; and also in Knapp's *Christoterpe* and *Ev. L. S.*

Meinhold's hymns are of considerable interest. Those *tr.* into English are:—

i. *Guter Hirt, du hast gestillt. Death of a Child.* This beautiful little hymn is in his *Gedichte*, Leipzig, 1835, vol. i., p. 38, in 3 st. of 6 l., and headed, "Sung in four parts beside the body of my little fifteen months' old son Joannes Ladislaus." (In reply to inquiries addressed to Crummin in January, 1888, Provinzial-Vikar Bahr has kindly informed me that this child was b. at Crummin April 16, 1832, d. there, of teething, on July 2, and was buried there, July 5, 1833.) It is included in Knapp's *Ev. L. S.*, 1837, No. 3411 (1865, No. 2983). *Tr.* as:—

Gentle Shepherd, Thou hast still'd. A full and very good *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 122. This has passed, unaltered, into many recent hymnals, as the *People's H.*, 1867, *Hymnary*, 1872, *Hy. Comp.*, 1876, &c.; and in America, into the *Presb. Hyl.*, 1874, *Evang. Hyl.*, N. Y., 1880, and others. In the *Appx. of 1868 to H. A. & M.*, it was included as No. 358, with *long* in st. i., l. 2, altered to *brief*, and beginning, "Tender Shepherd, Thou hast still'd." This form has been followed in the *S. P. C. K. Church Hys.*, 1871, *Bapt. Hyl.*, 1879, &c.; and in America, in the *Episc. Hymnal*, 1871, *Hys. & Songs of Praise*, N. Y., 1874, *Laudes Domini*, N. Y., 1884, and many others.

ii. *O Bethlehem! O Bethlehem! Was ist in dir geschehen. Christmas.* This fine hymn is in the 3 A 2

Appendix to Knapp's *Ev. L. S.*, 1837, p. 837, and in Knapp's *Christoterpe*, 1838, p. 152, in 7 st. of 7 l. *Tr.* as "O Bethlehem! O Bethlehem!" by *Dr. H. Mills*, 1845 (1856, p. 272). [J. M.]

Melanchthon, Philipp, s. of Georg Schwarzert, armourer to the Elector Philipp of the Palatinate, was b. at Bretten, near Carlsruhe, Feb. 16, 1497. From 1507 to 1509 he attended the Latin school at Pforzheim, and here he was already, by Johann Reuchlin, called Melanchtion (the Greek form of "Black Earth," his German surname). In October, 1509, he entered the University of Heidelberg (s.a. 1511), and on Sept. 17, 1512, matriculated at Tübingen, where he graduated M.A., Jun. 25, 1514, and where he remained till 1518 as private lecturer in the philosophical faculty. On Aug. 29, 1518, he was appointed professor of Greek at the University of Wittenberg, and in January, 1526, also Professor of theology. He d. at Wittenberg, April 19, 1560 (*Allg. Deutsche Biog.*, xxi. 268, &c.). Melancthon is best known as one of the leaders of the German Reformation; as a theologian (*Loci communes*, 1521, &c.); and as the framer of the famous Confession presented to the Diet of Augsburg in 1530, and still accepted as a standard by all the sections of Lutheranism in Germany, America, and elsewhere. His poems and hymns were written in Latin, and exercised no appreciable influence on the development of German hymnody. They were edited by Gruthusen in 1560, Vincent 1563, Major 1575, &c.: the most complete ed. being that by C. G. Bretschneider, at Halle, 1842 (*Corpus Reformatorum*, vol. x.). One of his hymns is noted at p. 293, i.; and a number of others are *tr.* by Miss Fry in her *Echoes of Eternity*, 1859. [J. M.]

Men of God, go take your stations. *T. Kelly*. [*Missions.*] Appeared in his *Hymns*, &c., 1809, No. 156, in 4 st. of 6 l., and headed "Cry aloud, spare not. Isaiah lviii. 1" (ed. 1853, No. 561). It also appeared in the August number of the *Evangelical Magazine* the same year, as a "Missionary Hymn," and signed "T. K." Its modern use is somewhat extensive, especially in America. [J. J.]

Menses, The. [*Greek Hymnody*, § xiv.]

Mencken, Lüder, LL.D., was b. at Oldenburg, Dec. 14, 1658, and became a student of law at the Universities of Leipzig and Jena; graduating at Leipzig M.A., 1680, LL.D., 1682. In 1682 he became tutor in the faculty of law at Leipzig, and was appointed ordinary professor of law in 1702. After a stroke of paralysis, on June 26, he d. at Leipzig, June 29, 1726. The only hymn ascribed to him is:—

Ach komm, du süßer Herzens-Gast. *Holy Communion.* Included in the *Geistreiches G. B.*, Darmstadt, 1698, p. 273, in 17 st., and repeated in the Berlin *G. L. S.*, ed. 1863, No. 467. The *trs.* are (1) "Ah come, thou my heart's sweetest Guest," as No. 684 in pt. I. of the *Moravian H. Bk.*, 1754. (2) "Ah! come, Thou most beloved guest," as No. 1186 in the *Suppl.* of 1808 to the *Moravian H. Bk.* 1801 (1886, No. 991). [J. M.]

Mensch, willst du leben seliglich. *M. Luther*. [*The Ten Commandments.*] Written as a concise version for Catechetical use; and 1st pub. in the *Geystliche gesangk Buchleyn*, Wittenberg, 1524. Thence in *Wackernagel*,

iii. p. 17, in 5 st. of 4 l., and Kyrieleis. In Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 50, and the *Unv. L. S.*, 1851, No. 364. *Bode*, p. 279, cites the *Allg. Litter. Zeitung*, Jena, 1803, No. 283, as saying that st. i. is found in a practically identical form in a Quedlinburg ms. of 1481. *Tr.* as:—

Wilt thou, O man, live happily. By R. Massie, in his *M. L.'s Spir. Songs*, 1854, p. 53, repeated in the *Ohio Luth. Hyl.*, 1880, and by *Dr. Bacon*, 1884, p. 43.

Other trs. are:—(1) "Man, wilt thou lyve veruoualy," by *Sp. Coverdale*, 1539 (*Remains*, 1846, p. 546); (2) "If thou a holy life wouldest see," by *Dr. J. Hunt*, 1853, p. 82; (3) "Man, seekest thou to live in bliss," by *Dr. G. Macdonald*, in the *Sunday Mag.*, 1867, p. 571. In his *Exotics*, 1876, p. 87, it begins, "Man, wouldest thou live all blissfully." [J. M.]

Mentzer, Johann, was b. July 27, 1658, at Jahnen, near Rothenburg, in Silesia, and became a student of theology at Wittenberg. In 1691 he was appointed pastor at Merzdorf; in 1693 at Hauswalde, near Bischofswerda; and in 1696 at Kemnitz, near Bernstadt, Saxony. He d. at Kemnitz, Feb. 24, 1734 (*G. F. Otto's Lexicon . . . Oberlausizischer Schriftsteller*, ii., 581; ms. from Pastor Richter of Kemnitz, &c.).

He was a great friend of J. C. Schwedler, of Henriette Catherine von Gersdorf, and of N. L. von Zinzendorf, all hymn-writers, and all his near neighbours. He was himself greatly tried in the furnace of affliction. He wrote a large number of hymns, over 30 of which appeared in the various hymn-books of his time. Many of them, especially those of Praise and Thanksgiving, and those of Cross and Consolation, are of high merit, though sometimes exaggerated and not very refined in their imagery, and are full of ardent love to Christ, Scriptural, poetical, and also popular in style.

The only one in English C. U. is:—

O dass ich tausend Zungen hätte. *Praise and Thanksgiving.* His best hymn. 1st pub. as No. 496, in Freylinghausen's *G. B.*, 1704, in 15 st. of 6 l., and repeated in many later colls., as the *Unv. L. S.*, 1851, No. 719.

Lauxmann, in *Rock* viii. 350, says this hymn was written in 1704 after his house was burned down. In reply to enquiries addressed to Kemnitz, pastor Richter informs me that the parsonage house there was built in the years 1696 and 1697, and has never been burned down. In 1697 a farmhouse near was destroyed by lightning, and possibly Mentzer may have been living there at the time; or at any rate this may have suggested the hymn and the story. Lauxmann speaks of the hymn as having been a great favourite of Caroline Perthes of Hamburg, and of J. C. Schilpallus of Dresden, and relates various incidents regarding its blessed and comforting effects.

The *trs.* in C. U. are:—

1. Oh that I had a thousand voices! *A mouth.* A full *tr.* by *Dr. H. Mills*, in his *Home Ger.*, 1845 (1856, p. 189); repeated, abridged, in the American Luth. Gen. Synod's *Coll.*, 1850-52, the *Ohio Luth. Hyl.*, 1880, &c.

2. Oh be unceasing praise ascending. A good *tr.* of st. i., vii., viii., by A. T. Russell, as No. 203, in his *Ps. & Hys.*, 1851.

3. Oh would I had a thousand tongues. A good *tr.*, omitting st. ix., x., xiii., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 170; and repeated, abridged, in the *Meth. N. Conn. H. Bk.*, 1863.

4. O would, my God, that I could praise Thee. A good *tr.*, in the original metre, by Miss Winkworth, in her *C. B. for England*, 1863, No. 5, being of st. i., iii.-v., xiv., xv. This was repeated in the *Evang. Hyl.*, N. Y., 1880. An

altered form, beginning with st. iii., "O all ye powers that God implanted," is in Dr. Knight's *Coll.*, Dundee, 1871 and 1874.

5. I praise Thee, O my God and Father. By Miss Winkworth, in her *C. B. for England*, 1863, No. 6. This is of st. vi.-viii., xi., xii., and follows the text of Bunsen's *Versuch*, 1833, No. 846, this st. beginning there, "Lob sei dir, treuer Gott und Vater." Her *tr.* is repeated in Dr. Thomas's *Augustine H. Bk.*, 1866.

Other *tra.* are:—

(1) "O that a thousand tongues were granted," by *N. L. Frothingham*, 1870, p. 155. (2) "O that a thousand tongues were mine, And each," by Dr. Alexander Mair in the *Family Treasury*, 1872, p. 462.

Other hymns by Mentzer, *tr.* into English but not in C. U., are:—

ii. Du gehst in den Garten beten. *Passiontide*. 1st pub. in the *Lösau G. B.*, 1725, as No. 370, in 12 st. of 4 l., marked as by Mentzer, and entitled "The true school of prayer of Jesus, praying on the Mount of Olives, Matt. xxvi. 36-46." In the *Berlin G. L. S.*, ed. 1863, No. 723, beginning "Du gehst zum Garten um zu beten," and wrongly ascribed to B. Schmolck, *Tr.* as "Into the garden shade to pray," by J. Kelly, in the *Family Treasury*, 1868, p. 691.

iii. Wer das Kleinod will erlangen. *Christian Warfare*. A call to spiritual energy, founded on 1 Cor. ix. 24, 25. Included as No. 763 in the *Neu-eröffnetes Geistreiches G. B.*, Berlin, 1711, in 6 st. of 4 l.; and previously in Schlechtiger's *G. B.*, Berlin, 1704. In the *Berlin G. L. S.*, ed. 1863, No. 679. *Tr.* as "Who would make the prize his own." By *Miss Winkworth*, 1868, p. 167. [J. M.]

Mercer, William, M.A., b. at Barnard Castle, Durham, 1811, and educated at Trinity College, Cambridge (B.A., 1835). In 1840 he was appointed Incumbent of St. George's, Sheffield. He d. at Leavy Greave, Sheffield, Aug. 21, 1873. His principal work was:—

The Church Psalter and Hymn Book, comprising The Psalter, or Psalms of David, together with the Canticles, Pointed for Chanting; Four Hundred Metrical Hymns and Six Responses to the Commandments; the whole united to appropriate Chants and Tunes, for the use of Congregations and Families, by the Rev. William Mercer, M.A. . . . Assisted by John Goss, Esq. . . . 1864; enlarged 1866; issued without music, 1867; quarto ed. 1860; rearranged ed. (Oxford edition) 1864; Appendix 1872.

For many years this collection was at the head of all the hymn-books in the Church of England, both in circulation and influence. Its large admixture of Wesleyan hymns, and of translations from the German gave it a distinct character of its own, and its grave and solemn music was at one time exceedingly popular. To it Mercer contributed several translations and paraphrases from the Latin and German, the latter mainly from the Moravian hymn-books; but his hymn-writing was far less successful than his editing, and has done nothing to increase his reputation. [See *England, Hymnody, Church of*, § IV.] [J. J.]

Mercy alone can meet my case. *J. Montgomery*. [Lent.] In *Holland's Memoirs of Montgomery* this hymn is referred to under the following circumstances. Speaking to Holland on April 3, 1825, of the Rev. Peter Haslem, Montgomery said:—

"On Sunday afternoon he preached in Carver Street Chapel [Sheffield]; there were few persons present besides myself and some servant girls. What were the divisions or the style of his sermon I do not recollect; but the text—'O save me for Thy mercies' sake' (Pa. vi. 4)—was so powerfully impressed upon my mind that it has never since ceased to influence me; hundreds and thousands of times have I repeated it in meditation and prayer, and I feel at this moment that if I am saved at

last, it must be through the free, unmerited mercy of God, exercised towards me for the Saviour's sake."—*Vol. iv.* p. 103.

To this Holland adds the note:—

"How deep an impression these words made upon the poet's heart may also be inferred from his hymn, of which they are the theme. It was composed under the colonnade at Leamington, October 30, 1819, in the midst of much desolation of soul, and is a just picture of the author's feelings at the time."—*Vol. iv.* p. 103.

The hymn was pub. in *Montgomery's Christian Psalmist*, 1825, No. 463, in 5 st. of 4 l., and headed with Mr. Haslem's text, "O save me for Thy mercies' sake"; and in his *Original Hymns*, 1853, No. 173. [J. J.]

Merlo, Jacques, sometimes Meilo, sometimes Horst, and sometimes Horstius, was b. of poor parents at Horst, in Germany, 1597, became a parish priest at Cologne, and d. there in 1644. He was the author of the *Paradisus Animæ Christianæ*, Cologne, 1630, which has been several times translated, and recently partly by Dr. Pusey in 1847, and in full by Canon F. Oakeley in 1850, as *The Paradise of the Christian Soul*, and in which several Latin hymns by older writers were embodied. So far as we are aware he was not the writer of hymns. [J. J.]

Merrick, James, M.A., was b. in 1720, and educated at Oxford, where he became a Fellow of Trinity College. He entered Holy Orders, but his health would not admit of parish work. He d. at Reading, 1769. His publications include:—

(1.) *Messiah, a Divine Essay. Humbly dedicated to the Reverend the Vice-Chancellor of the University of Oxford and the Visitors of the Free School in Reading.* By James Merrick, *Ætat.* 14, Senior Scholar of the School at their last Terminal Visitation, the 7th of October, 1734. Reading. (2.) *The Destruction of Troy. Translated from the Greek of Tryphiodorus into English Verse, with Notes, &c.* 1742. (3.) *Poems on Sacred Subjects.* Oxford. 1763. (4.) *The Psalms of David Translated or Paraphrased in English Verse.* By James Merrick, M.A., late Fellow of Trinity College, Oxford. Reading. J. Carnan and Co. 1766. 2nd ed. 1766. A few only of these paraphrases were divided into stanzas. In 1797 the Rev. W. D. Tattersall pub. the work "Divided into stanzas for Parochial Use, and paraphrased in such language as will be intelligible to every capacity . . . with a suitable Collect to each Psalm from the Works of Archbishop Parker."

Merrick's paraphrases, although weak and verbose, were in extensive use in the early part of the present century, both in the Church of England and with Nonconformists. They have, however, fallen very much into disuse. Those in modern hymn-books, mainly in the form of centos, include:—

1. Blest Instructor, from Thy ways. *Ps. xix.*
2. Descend, O Lord! from heaven descend. *Ps. cxlv.* (*In time of National Peril.*)
3. Far as creation's bounds extend. *Ps. cxlv.*
4. God of my strength, the wise, the just. *Ps. xxxi.*
5. He who with generous pity glows. *Ps. xli.*
6. How pleasant, Lord, Thy dwellings are. *Ps. lxxvii.*
7. Lift up thy voice and thankful sing. *Ps. cxxvii.*
8. Lo, my Shepherd's hand divine. *Ps. xxiii.*
9. Lord, my Strength, to Thee I pray. *Ps. xxxviii.*
10. My heart it noblest theme has found. *Ps. xlv.*
11. O let me, [gracious] heavenly Lord extend. *Ps. xxxix.*
12. O turn, gr. at Ruler of the skies. *Ps. li.*
13. Praise, O praise the Name divine. *Ps. cl.*
14. Sing, ye sons of [men] might, O sing. *Ps. xxxix.*
15. Teach me, O teach me, Lord, Thy way. *Ps. cxxix.*
16. The festal morn, my [O] God, is come. *Ps. cxxix.* (*Sunday Morning.*)
17. The morn and eve Thy praise resound. *Ps. lxx.* (*Harvest.*)
18. To Thy pastures, fair and large. *Ps. xxviii.*

From his *Poems on Sacred Subjects*, 1763, the following centos have also come into C. U.:

19. Author of good, to Thee we turn. *Resignation.*
20. Eternal God, we look to Thee. *Resignation.*
21. 'Tis enough, the hour is come. *Nunc Dimittis.*

[J. J.]

Messiah! at Thy glad approach. M. Bruce. [*Advent.*] This hymn, which we have ascribed to M. Bruce (q.v.) on evidence given in his memoir in this work, was written probably about 1764-65, for a singing class at Kinnesswood, Scotland, and was first pub. by John Logan in his *Poems*, 1781, p. 113, No. 7, in 6 st. of 4 l. Although a vigorous hymn, and possessing much poetic beauty, it has not come into extensive use. In the American *Church Praise Bk.*, N. Y., 1881, st. vi. and iv. are given as "Let Israel to the Prince of Peace." Orig. text as in Logan's *Poems* in Dr. Grosart's *Works of M. Bruce*, 1865, p. 144.

[J. J.]

Metcalf, Lucy E. [*Akerman, Lucy E.*]

Methinks I stand upon the rock. T. Kelly. [*Balaam. The Safety of God's people.*] 1st pub. in Kelly's *Coll. of Ps. & Hys.*, 1802, No. 271, and again in his *Hymns*, 1st ed. 1804, and later editions, in 9 st. of 6 l. (ed. 1853, No. 290). In Hall's *Mitre H. Bk.*, 1836, No. 121, appeared "Come, let us stand as Balaam stood," in 3 st. of 6 l. This has usually been attributed to E. Osler. It is a cento, st. i., ii. being st. i., ii. altered from this hymn by Kelly, and st. iii. an addition probably by Osler, who assisted Hall in preparing the *Mitre H. Bk.* In the Hall mss. there is no ascription of authorship.

[J. J.]

Methodist Hymnody.—Methodism has made liberal contributions to the hymnody of the Christian Church. Before the first Methodist Society was formed, its founders saw the importance of singing in religious worship, and provided, out of the best available material then at command, a collection of *Psalms and Hymns* for that purpose. John Wesley made some excellent translations of German hymns, and his brother, Charles Wesley, began to write spiritual songs immediately after his conversion. His father, the Rector of Epworth, and his elder brother, S. Wesley, jun., had each written a few good hymns at a still earlier date, which remain in use at the present time. Charles Wesley continued to write hymns for nearly fifty years, and he has left over six thousand five hundred hymns and sacred poems, some of which are amongst those most frequently found in collections used in public worship. Some of the followers of J. Wesley have also contributed hymns, both in the last and in this century, which have been included in many collections, and are of permanent interest.

Before dealing with the hymnody of the various Methodist bodies, it will be necessary to present some details concerning the rise and development of the principal sources from which all Methodist hymnody is derived. These sources are the *Poetical Works of John and Charles Wesley.*

i. *Poetical Works of John and Charles Wesley.*—Charles Wesley pub. about fifty different books and tracts of hymns, from nearly all of which hymns have been selected

for use in the churches. When he was a "Missioner in Georgia," John Wesley prepared and published *A Collection of Psalms and Hymns*, which he described, in an enlarged edition of Wood's *Athenæ Ozoniensis*, as of the year 1736, but the imprint on the title-page is "Charles-Town, printed by Lewis Timothy, 1737." This work was the first collection of hymns published for use in the Church of England. The volume "illustrates his care to provide for the spiritual wants of those to whom he ministered; his earnest and serious temper; and his prominent ecclesiasticism." On his return to England, he prepared a new edition of that collection, and issued it in 1738. It is a 12mo book of 84 pages. Of the American book, only one copy is known to exist; of the English reprint of 1738 three copies are known, one of which is in the Lambeth Palace library. [For details, see *England, Hymnody, Church of, §1.*]

The first Methodists at Oxford sang psalms in proportion to their earnestness in religion; when they declined and shrank from the reproach of serious godliness, the singing in their meetings was given up. After the conversion of the two Wesleys, in May, 1738, singing was resumed; and from that time to the present, frequent singing has been an essential part of Methodist worship. To encourage this form of service, J. Wesley, as early as 1742, provided tune-books for the use of his followers (some of which are in use at the present time); and that all might learn to sing, he printed the melody only. We will now enumerate the original poetical works of J. and C. Wesley in detail.

1. The first collection pub. by John and Charles Wesley with their names on the title-page was entitled *Hymns and Sacred Poems*, 1739, 12mo, pp. 223, and contained 139 hymns. This was reprinted the same year without the *Poems*, and a third ed., unabridged, is also dated 1739. In this book are given the first of Charles Wesley's compositions, and out of this volume 50 hymns were selected for the *Wes. H. Bk.*, 1780. A fourth ed. appeared in 1743, and another in 1747.

2. Early in 1740 appeared *Hymns and Sacred Poems*, an entirely new book of 269 pages, with 96 hymns, and amongst them some of the most popular now in use, including "O for a thousand tongues to sing," (p. 428, i.), and "Jesu, lover of my soul" (p. 590, i.). This volume supplied 54 hymns to the *Wes. H. Bk.*, 1780.

3. In 1741 the Wesleys issued *A Collection of Psalms and Hymns*, a volume of 126 pages, containing 165 compositions. This was not a reprint of the 1738 book, though containing a few of the pieces therein, but the *Psalms* were C. Wesley's version of various *Psalms*, and the *Hymns* were new. Only 3 of these found their way into the *Wes. H. Bk.* of 1780. After the death of John Wesley, Dr. Coke made additions thereto which doubled its size. It came into general use, so that the Conference of 1816 recommended it for "use in Methodist Congregations in the forenoon," from which it came to be called *The Morning Hymn Book*, and such it remained till 1831, when the *Suppl.* was added to the 1780 book.

4. In 1741 appeared *Hymns on God's Everlasting Love*, in 36 pages, containing 38 new hymns, of which 19 are in the *Wes. H. Bk.*, 1780. The 2nd ed. contains 84 pages; the 3rd is dated 1770.

5. In 1742 a new volume of *Hymns and Sacred Poems* appeared, with 304 pages and 166 new hymns, of which 102 were selected for the *Wes. H. Bk.* of 1780.

6. An enlarged ed. of the collection of *Psalms and Hymns* appeared in 1743, containing 138 hymns, 17 of which are in the 1780 book.

7. In 1744 three tracts of hymns were issued, with the titles of *Hymns for the Nativity*, 18 hymns; *Hymns for the Watchnight*, 11; and *Funeral Hymns*, 16. From these three 10 hymns are in the *Wes. H. Bk.*

8. Four tracts and one volume of hymns appeared in 1745. From two only of these have selections been made. *A Short View of the Differences between the*

Moravians and J. and C. Wesley contains 6 hymns, 3 of which are in the *Wes. H. Bk.* The second is a most important work: *Hymns on the Lord's Supper* by Charles Wesley, a volume of 141 pages and 166 hymns, "with a preface concerning the Christian Sacrament and Sacrifice, extracted from Dr. Brevint." From this work 20 hymns were selected for the *Wes. H. Bk.* of 1780. The *Hys. for the Lord's Supper* have been often reprinted, but generally without the preface, which was never intended, as Charles Wesley has only versified portions of Dr. Brevint's remarks, in some of the hymns. In the extracts from Dr. Brevint the doctrine of the True and Real Presence is taught, and Charles Wesley embodies the teaching of the preface in his verses. In the fourth section "Concerning the Sacrament as a Means of Grace," and in paragraph 5, are these words in reference to the efficacy of the Death of Christ: "This victim having been offered up in the fulness of time, and in the midst of the world, which is Christ's great Temple, and having been thence carried up to Heaven, which is His Sanctuary; from thence spreads Salvation all around, as the burnt-offering did its smoke. And thus His Body and Blood have everywhere, but especially at this Sacrament, a true and real presence." Catching the same inspiration, Charles Wesley expresses the same idea in at least seven of the hymns which follow:—

- Hy. 33. "Drink Thy blood for sinners shed
Taste Thee in the broken Bread."
Hy. 57. "Who shall say how bread and wine
God into man conveys:
How the bread His flesh imparts,
How the wine transmits His blood?"
Hy. 65. "Now on the sacred table laid
Thy flesh becomes our food."
Hy. 77. "Taste Thee in the broken Bread
Drink Thee in the mystic wine."
Hy. 81. "We come with confidence to find
Thy real presence here."
Hy. 116. "To every faithful soul appear
And shew Thy real presence here."
Hy. 124. "Yet may we celebrate below
And daily thus Thine offering shew
Exposed before Thy Father's eyes
In this tremendous mystery:
Present Thine bleeding on the tree
Our Everlasting sacrifice."

It is worthy of remark, that Charles Wesley, in his *Journals*, makes no mention of the publication of this volume of *Hymns* during the year 1746, but from February to July of that year, he makes special mention of about a dozen Sacramental Services, which are described as occasions of much blessing to himself and to others; and during the octave of Easter he communicated every day. The latter half of the year, the subject is scarcely mentioned. It seems probable, therefore, that the book was passing through the press during the months when he was so much under Sacramental influence and power. In justice to C. Wesley, it should be recorded, that the "real presence" is not alluded to in any of the six thousand hymns he wrote, apart from this 1746 book, nor did he ever allude to it in his pulpit discourses. In his *Journals*, he names many instances of his baptizing adult persons, but the subject of Holy Baptism does not seem to have inspired his muse, except in "God of eternal truth and love," in the *Hymns for the use of Families*, 1767, and one or two others. This is the more noticeable when it is considered how strict he was generally in observing the ordinances of the Church.

9. The year 1746 was a remarkable one for the variety of subjects which occupied Charles Wesley's poetic mind; no less than *nine* separate tracts of hymns were issued during that year, including *Hymns for Times of Trouble*; *Hymns and Prayers for Children*; *On the Trinity*; *On the Great Festivals*; *of Petition and Thanksgiving for the Promises of the Father*; *for Our Lord's Resurrection*; *for Ascension Day*; *Graces before and after Meat*; and for the *Public Thanksgiving* in October of that year. These introduced 154 new compositions, of which only 12 found their way into the *Wes. H. Bk.* of 1780. The *Festival Hymns* had Lampe's *Tunes* issued with them, which insured for them a long term of popularity.

10. Only one new work was issued in 1747: *Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ*, containing 72 pages and 52 new hymns, 25 of which were placed in the 1780 book.

11. In 1748, C. Wesley wrote a number of hymns on Marriage, the subject being then uppermost in his mind, but they were not then printed. He was married in the spring of 1749, and when the arrangements were made with his brother respecting his stipend, the question of house-furnishing was not considered. To

meet the emergency, C. Wesley gathered up all his unpublished compositions, and, without consulting his brother John, issued them in two volumes. The work was sold by subscription through the preachers, was a great success, and fully accomplished the object contemplated. Those volumes extend to 663 pages, with 455 new hymns, with the old title "*Hymns and Sacred Poems*." In that work will be found the largest number of the author's best hymns, and it has yielded 143 compositions to the 1780 book.

12. In 1750 only two hymn tracts appeared, *Hymns for New Year's Day*, and *Hymns Occasioned by the Earthquake, March 8th*. The first contained 7 new hymns, one of which has been in use in Methodist Services, once at least every year since it appeared: viz.—the hymn sung at the close of every watch-night Service, commencing "Come let us anew, our journey pursue." The 2 hymns selected from the *Earthquake Tract* ("Woe to the men on earth who dwell," and "By faith we find the place above") are said to be amongst the boldest of the poet's theological conceptions. In 1753 appeared *Hymns and Spiritual Songs intended for the use of Real Christians*. This was followed in 1756 by an enlarged edition of the *Earthquake Hymns*, with 22 hymns; and *Hymns for the Year 1756*, particularly for the *Fast Day, Feb. 6th*, with 17 new hymns, of which 5 are in the 1780 book.

13. In 1758 was issued *Hymns of Intercession for all Mankind*, but being without author's name, the popular judgment hymn given therein, "Lo! he comes with clouds descending" (p. 681, l.), was, for nearly a century, attributed to Martin Madan. This tract has 34 pages and 40 new hymns, of which 8 are in the 1780 book.

14. Three new works were issued in 1759, namely, *Funeral Hys.*, enlarged to 70 pages, with 43 new hymns; *Hymns for the Expected Invasion*, with 8 new hymns; and *Hymns to be used on the Thanksgiving Day, November 29*, and after it 24 pages, with 15 new hymns.

15. In 1761 appeared a volume of 144 pages and 134 hymns, with the title, *Hymns for those to whom Christ is All in All*. This was a selection intended for popular use; it reached a 3rd ed. During the same year, John Wesley issued a volume of *Select Hymns for the Use of Christians of all Denominations*, to which was added an admirable selection of *Tunes Ancient*. This useful volume was used at the Foundry; a 2nd ed., corrected, was issued in 1765, a 3rd in 1770, and a 4th in 1773. In 1761, to encourage and improve the vocal part of Divine Service, John Wesley issued *Sacred Melody*; or, a *Choice Collection of Psalm and Hymn Tunes*; another book of Tunes called *Sacred Harmony*, and an abridged ed. of the latter.

16. One of Charles Wesley's largest contributions to the service of song in the Church appeared in 1762, and was entitled *Short Hymns on Select Passages of Holy Scripture*, 2 vols., containing no fewer than 2030 new compositions, out of which 99 were selected for the 1780 book. This work was rigidly revised by the author; and was republished in a somewhat condensed form, in 2 vols., 1794-96, after the author's death. In that work are some popular hymns, and elegant renderings of Scripture phraseology.

17. *Hymns for Children* appeared in 1763, with 100 new compositions; and *Hymns for the Use of Families* in 1767, a volume of 176 pages and 128 hymns. In the same year came *Hymns on the Trinity*, with 132 pages and 182 hymns. From these three works 51 hymns are selected for the *Wes. H. Bk.*, 1780. Five or six other tracts of hymns followed, but out of these only one hymn found its way into the 1831 *Supplement to the Wes. H. Bk.* taken from *Hymns for the Nation and for the National Fast Day, February 8th, 1782*.

These are the original publications from which are derived all the Wesley hymns now in use in the Hymnals of all the churches. All these volumes and tracts (except the *Ps. & Hys.* printed at Charlestown in 1786-87), with *fac similes* of title pages, are reprinted in the *Poetical Works of John and Charles Wesley*, Lond. 1868-72 (13 volumes), and the same are tabulated with data, titles, page-s, sizes and number of hymns, in G. J. Stevenson's *Methodist H. Bk. Notes*, 1883, p. 635.

ii. *Wesleyan Methodists*.—1. With such a variety of works, most of which were occasionally used by the Methodist Societies, much confusion and difficulty naturally arose, so that John Wesley did wisely when, in 1779, (soon after he had opened his chapel in the

City Road, London), he prepared out of those numerous works a collection for general use in all his societies, which was issued in 1780. The necessity for such a work was felt all over the country. It extended to 504 pages, and 16 pages of contents and index, and included 525 hymns. The contents were divided into the five parts and twenty sections as still retained in the revised ed. of 1875. The 2nd ed., corrected, appeared in 1781, the 3rd in 1782, the 4th 1784. 5th 1786, 6th 1788, 7th 1791. Up to 1791 it remained unaltered, although, every edition having to be set up afresh, errors had crept in. These increased till 1797, when a few of the preachers presumed to prepare a new edition, which they issued with an ornamental title-page. In it about 36 hymns were changed, and some of the favourite hymns of the people, designedly excluded by J. Wesley, were included, and at the end 25 additional hymns were given, making the total 550. This edition gave so little satisfaction to the people that the Conference of 1799 appointed Dr. Coke, G. Storey, H. Moore, and Adam Clarke "to reduce the large Hymn Book to its primitive simplicity, as in the second edition, with liberty to add a note in places to explain difficult passages for the sake of the unlearned, and with discretionary power in respect to the additional hymns." They rigidly revised the book, omitted 6 of the additional hymns, extended the work to 560 hymns and published it in 1800. The added hymns introduced a new and important feature into the collection, which is a distinct landmark (so to speak) in the history of Methodism, by including 7 hymns by C. Wesley on *The Lord's Supper*. All the unsold copies of the 1797 book were destroyed, and the revised edition remained unaltered for thirty years.

2. The publication at Manchester in 1825 of a piratical edition of the Collection, together with copyright needs, and the desire for greater variety of hymns, led the Conference to appoint the Revs. Thomas Jackson and Richard Watson to make such a selection as would meet the wishes of the people, and in 1831 a *Supplement* was issued, extending the collection from 560 to 769 hymns. These were chosen from some of Charles Wesley's original mss.: from his *Festival Hymns* and from the collection of *Psalms and Hymns* then known as the *Morning Hymn Book*. Many from Dr. Watts were also added, and a few of a popular character which were favourites with the people. The Preface is dated November 9, 1830, and in this *Dictionary* the date of this *Supplement* is given as 1830, the date of the *Preface*. Of the entire collection, including this *Supplement*, 668 hymns are by the Wesleys (father and three sons), and 101 by 20 other authors. Dr. Watts is represented by 66: Only two hymns in the book are specially adapted for Holy Baptism, one by Dr. Doddridge, commencing "See Israel's gentle Shepherd stand;" the other by C. Wesley, "God of eternal truth and love."

3. The copyright of the entire collection had for some years depended on only a few hymns, and when the right in those had run out, a new collection became a necessity. A collection was issued by a London publisher inde-

pendently of the Conference, in 1873. It was an improvement on the 1831 book. It was compiled by a layman at Bristol, and included 1076 hymns, amongst them being many of the best modern compositions, and 71 chants and anthems. The Wesleyan Conference, however, could not recognise the work, and the Book Committee were obliged to prepare a new collection. A large committee took the matter in hand, and devoted much time and care thereto. The edition of 1800 up to hymn 539 was retained, but each hymn was compared with the original, and rigidly criticised; a few were omitted altogether; others had verses left out, or added; and in this way 49 hymns were changed in the standard part of the collection. The new *Supplement* includes 487 hymns. Its contents embrace what may be designated as a poetical body of divinity. In this respect it is more complete than the book prepared by John Wesley, in that it includes hymns for Holy Baptism, the Lord's Supper, and Prayers for children. It is divided into nine sections, in which the hymns are classified according to their subjects, or the season for which they are adapted, a special feature being the "Select Psalms." The authors and translators number 120. Of these 74 contribute each one hymn, and of the rest 41 have hymns therein, numbering from 2 to 9 each, the total ending with 11 by P. Doddridge, 13 by J. Montgomery, 58 by I. Watts, and 724 by C. Wesley. For the first time the authors' names are added in the index of first lines. *The Methodist Hymn Book, illustrated with Biography, History, Incident, and Anecdote*, by George John Stevenson, M.A., 1883, deals with this collection in an exhaustive manner.

4. Taken as a whole, whilst allowing for its distinct and definite advocacy of Methodist doctrine, and admitting the otherwise great preponderance of C. Wesley's hymns, we judge this book as ranking with the best in use amongst Protestant Christians. It is intensely Methodist, and it is more. It retains the Standard Hymn Book, not wrongly so-called, which John Wesley gave to his people in 1780; and it has added thereto much that is choice and valuable from most branches of the Church of Christ. The wisdom displayed by the Conference in retaining the *Standard* portion of the old collection is realized when we find that it has done more to conserve the essential doctrines of Methodism amongst the multitude than the combined prose writings of all her divines.

5. The provision for *Children and Young Persons*, which is an important feature in modern hymnody, is not new, either in Methodism, or elsewhere. For the Methodists C. Wesley pub. his *Hymns for Children*, in 1763. Many of these compositions are far beyond the comprehension of children, but their object was attained in drawing attention to the spiritual wants and education of the young. In 1814, Joseph Benson, a preacher and divine of high repute with the Methodists, published:—

Hymns for Children and Young Persons, on the Principal Truths and Duties of Religion and Morality. Selected from various Authors, and arranged in a natural and Systematic Order. London, 1806.

Joseph Benson also published eight years afterwards:—

Hymns for Children, selected chiefly from the publications of the Revs. John and Charles Wesley, and Dr. Watts, and arranged in proper Order. London, 1814.

From the Preface to the first of these collections (the second has no preface), we find that it was compiled and published "to meet the wishes of many persons in different parts of the United Kingdom," but there is no indication that it (or the second collection either) had the official sanction of the Conference, although "printed at the Conference Office." The Conference, however, took up the matter at a later date, and in 1835 Thomas Jackson and Richard Watson, "compiled by the direction of the Methodist Book Committee in London"—

A Collection of Hymns for the Use of Wesleyan-Methodist Sunday Schools. London, 1835.

At the request of the same "Book Committee of the Wesleyan Conference," Dr. W. H. Rule compiled, and the Conference published, in 1857:—

The Wesleyan-Methodist Sunday-School Hymn-Book. London, 1857.

This was followed in 1870 by a "Selection of hymns suitable for use in Day and Sunday Schools," . . . "made by a number of Ministers, at the request of the Wesleyan Methodist Book Committee," which was compiled chiefly by the Rev. Samuel Lees, and published as:—

The Methodist Scholars' Hymn-Book. London, 1870.

Finally, in 1879, there was issued, after some delay which is apologised for in the preface:—

The Methodist Sunday-School Hymn-Book. A Collection of Hymns and Spiritual Songs for Use in Schools and Families. Compiled by Direction of the Wesleyan Methodist Conference. London, 1879.

This collection of 589 hymns, by a very large number of authors, is not only the best hymn-book for children extant amongst the Methodist Societies, but it has no equal elsewhere except the Church of England *Children's Hymn-Book* by Mrs. Carey Brock. Both the official hymn-books issued by the Conference have suitable tunes pub. with some of the editions. [See *Children's Hymns*, § iv.]

iii. *Methodist New Connexion.*—1. This branch of the Methodist family originated in 1796; the cause being the exclusion of Alexander Kilham from the ministry by the Conference of that year. From the time of J. Wesley's death, those preachers whom he had ordained had occasionally administered the Sacrament of the Lord's Supper. One of the old preachers who had done so, was much blamed for his conduct. Mr. Kilham wrote a defence of his conduct in *An Address to the Members and Friends of the Newcastle Society*, in which he also discussed the question of the right of the people to have the Sacrament from their own preachers. That address, in pamphlet form, was much commended by many of the old preachers, including Dr. Coke, H. Moore, J. Pawson, T. Taylor, W. Bramwell, S. Bradburn, and others, some of whom freely distributed the Address in their circuits. They also, by letters, encouraged Kilham to continue his advocacy of the rights of the people to the privileges asked for by them. Kilham wrote and spoke freely on the subject for a few years, and for so doing he was, at the desire of Mr. Mather, censured by the Conference of 1798. Other

preachers, including Mr. Taylor and Mr. Bradburn, had also published their opinions in support of Kilham's views, but they were not censured. For this act of partiality, the Conference was blamed, and Kilham was encouraged by many preachers who desired to conciliate the Societies rather than the Conference. At the Conference of 1795, some steps were taken to reconcile the contending parties, under the name of the "Plan of Pacification," but it did not fully meet the case. Soon afterwards Kilham published a pamphlet entitled *The Progress of Liberty*, in which he pointed out the defects in the Plan of 1795, and sketched the *Outline of a Constitution*. This *Outline* included the following principles:—

1st. That the power to admit and expel members should be the act of the preachers with the consent of the people. 2. The members to have advice in choosing their leaders. 3. That local preachers be examined and admitted by preachers and lay officers conjointly. 4. That Quarterly Meetings should have a voice in recommending young men as preachers. 5. That the people have the right to representation in all the Church Courts, including the Annual Conference. 6. That religious worship be held in such hours as were most convenient for the people. 7. That the Societies receive the Sacraments of Baptism and the Lord's Supper from the hands of their own Ministers.

For publishing this pamphlet, and advocating the principles it contained, Kilham was tried and expelled from the ministry, in 1796. Those principles became the basis of the Methodist New Connexion, which took permanent form at a Conference held in August 1797, in Ebenezer Chapel, Leeds. Kilham's chief opponent was Alexander Mather, whom J. Wesley had ordained as a bishop to exercise authority in his Societies. The New Connexion was commenced with 9 circuits, 7 itinerant preachers (5 of whom had belonged to the parent Society), and over 5,000 members. It was in defence of the principles advocated by Kilham that the new Society was formed; and the preachers and lay-officers have exercised equal rights in the government of the Society throughout its history.

2. At the first the New Connexion adopted the use of the *Wes. H. Bk.*, but a few years later a *Supplement* was prepared by order of the Conference, and was designated *The Small Hymn Book*. It consisted of 276 hymns. This *Supplement* reached a 5th edition in 1810, and was used till the new hymn-book of 1835 was issued.

3. Soon after the Wesleyans issued their *Supplement* in 1831, the New Connexion Conference appointed a committee to prepare a revised and enlarged collection for use in their Societies. The Revs. Thomas Mills and William Shuttleworth were the acting members. The Preface says that they took from the *Wes. H. Bk.* and from its *Supplement* the best hymns "for poetic merit, happy Scriptural illustration, and those which most clearly expressed breathings after peace and holiness. With these were combined a number of other hymns from various authors, and a few by pious persons of poetic genius, composed for the work." Such hymns only were admitted as "gave prominence to those doctrinal and experimental truths which are the chief glory of Methodism." This work was

divided into seven parts, and forty-one sections. All the copyright hymns in the *Wes. H. Bk.* were omitted, and, as far as the Committee knew them, the names of authors were added to the hymns. This was the first official Methodist Collection with authors' names. The total number of hymns was 664, and of these nearly 50 were new, and by 27 authors not found in the *Wes. H. Bk.* This book was in use for over a quarter of a century, when it was superseded by the Collection published in 1863.

4. This *New Collection* was undertaken by a Committee, with the Rev. Henry Pigginn as chief acting member. It was first issued in May, 1863, and included 1024 hymns by 130 authors. A collection of suitable tunes for each hymn, prepared by the Rev. James Ogden, has since been published.

5. Whilst Mr. Pigginn and his coadjutors were preparing a new collection for congregational use, the Rev. John Stokoe, then a New Connexion minister, now a clergyman in the Irish Church, was preparing a smaller collection for use in their Sunday schools and homes, which was pub. in December, 1862, with the title *The Juvenile Hymn Book*. It contains 315 hymns, classified under seventeen sections, with authors' names added to each where known.

iv. *Primitive Methodists*.—1. This branch of the Methodist family originated in 1810 by the expulsion from the Methodist Society of Hugh Bourne (q.v.). Previous to this H. Bourne had compiled a small hymn-book, which he published in 1809. What was long known amongst the Primitives as *The Small Book* was issued in 1821, and consisted of 154 hymns, most of which were by Charles Wesley, and William Sanders, a few by Dr. Watts, and 16 by Bourne. This *Small Book* was widely known in all parts of the land by the first couplet in the book—

“Christ he sits on Zion's hill,
He receives poor sinners still,”

with the chorus:

“I a soldier sure shall be
Happy in Eternity.”

2. With the growth of the Society, a larger number of hymns was required, and in 1824–25 Bourne prepared and issued what he called the *Large Hymn Book*, which included 536 hymns. Of these 16 were by William Sanders, 146 were the joint production of William Sanders and Hugh Bourne; a few were by Dr. Watts, Cowper, and Dr. Doddridge; 225 by Charles Wesley; and 20 new hymns by Bourne. A lengthy preface describes the Service of Song as set forth in the Old and New Testaments, and deals with Private Prayer, Preaching, Prayer Meetings, Class Meetings, Love Feasts, Camp Meetings, and Musical Instruments. Bourne says of the new hymns that they are “of a superior cast, and they lead into the mystery of faith.”

3. As the Societies increased, a still greater variety of hymns was desired, and the Conference appointed the Rev. John Flesher to prepare an enlarged book. He acknowledges his own inability for performing the duty, but collected 852 hymns “from numerous popular authors, living and deceased, and enriched with original hymns and selected ones, altered

or re-made.” Mr. Flesher adds: “I had thought my lack of sufficient poetic genius and taste would save me from such an appointment, but when chosen, I was surprised, afraid, and humbled, and durst not disobey.” This unqualified editor proceeded to correct and mangle over 225 hymns. It need not be added, that few but himself have approved of his work. In his preface he remarks:—

“Knowing that Providence had not stereotyped the productions of any poet, I have freely altered or re-made hymns from authors of different grades of talent and reputation - an important item in strengthening the copyright.”

This book, issued in 1854, may be safely described as the worst edited and most severely mutilated collection of hymns ever published.

4. The Conference of 1882 appointed a Committee to prepare an entirely new collection. This was published, in 1887, as *The Primitive Methodist Hymnal, compiled by a Committee appointed by the Conference of 1882*. It contains 1052 hymns by over 300 known authors and translators (besides hymns by several that are unknown), ranging from the earliest ages of hymnody to the present, and from the Unitarians on the one hand, to the Latin and Greek Churches on the other. It is divided into twelve sections, which are again subdivided; but the arrangement of subjects is more after the manner of the Congregationalists than that usually adopted in Methodist collections, and is the arrangement of Flesher's book simplified. It is supplied with the usual Indices of first lines of “verses,” of “texts,” of “subjects,” &c., and a table of “authors and translators,” with the numbers of their hymns. This last is in addition to the names of the authors being added to the hymns throughout the book. It is purely and intensely Methodistic, whilst in the number of its authors, in the comprehensiveness of its subjects, in the richness of its poetry, in the care and accuracy displayed in its text, and in the designations of authorship, it has no equal in Methodist hymnody.

5. Provision for the children in the Sunday schools has been made by the publication of the *Primitive Methodist Sunday School Hymn Book*, in 1879. It was edited by G. Booth, M.D., and William Beckworth. It is an admirable collection, is well edited, and is set to suitable music. Its use is extensive.

v. *United Methodist Free Churches*.—1. These Churches were formed by the amalgamation, in 1857, of several separate Societies, the members of which had formerly belonged to the Wesleyan Methodist Society. The first of these was that known as the *Protestant Methodists*, who, in 1827–28, came out on the Organ Question at Leeds. Another section was formed in 1834–35, when Dr. Samuel Warren was expelled, the proceedings against him arising chiefly out of the formation at that time of a Theological Institution. Those two sections united to form the *Wesleyan-Methodist Association*. They used the *Wes. H. Bk.* with a small *Supplement* added. In 1849–50, owing to the expulsion of the Revs. James Everett, Samuel Dunn, and William Griffith from the Wesleyan Conference, another division resulted, and a Society designated the *Wesleyan Reformers* was established, which soon had

fifty thousand adherents. Mr. Everett was expelled on suspicion of having written *The Fly Sheets* and *Wesleyan Takings*, and published them anonymously; Mr. Duun for publishing *The Wesley Banner*, a monthly magazine, and for declining to discontinue the work as desired by the Conference; Mr. Griffith for reporting the proceedings of the Conference in *The Wesleyan Times*. The body then formed by those who adhered to those ministers, at their Annual Delegates Meeting held in Sheffield, in August, 1852, appointed the Rev. James Everett to prepare a new edition of the *Wes. H. Bk.*, with the addition of such new hymns as would replace the copyright hymns which could not be used. The preface to that book is dated July 1st, 1853. The *Supplement* contained 243 hymns in addition to the hymns in the *Wes. H. Bk.* In these were included the compositions of 15 authors not then in the *Supplement* to the *Wes. H. Bk.* At the end of this collection there is an index which gives the source whence every hymn in the book is derived, together with the author's name. The collection contains 804 hymns.

2. When the *Wesleyan Methodist Association* and the *Wesleyan Reformers*, who united in 1857 to form the *Methodist Free Churches*, held their annual assembly in Sheffield, in 1859, they resolved to have a new hymn-book, and appointed the Revs. James Everett and Matthew Baxter to prepare the same. They were to retain all the original *Wes. H. Bk.* of 1780, and add "A Supplement of 250 hymns, and also hymns suitable for a Sunday School." The preface is dated October, 1860. Changes were made in 53 hymns, but none of the new hymns were by authors other than those who had already contributed. From No. 778 to 821 the hymns were all new. Five doxologies and two graces closed the collection of 828 hymns. The *Supplement* was issued in 1861 as a separate book, with the sub-title *Miscellaneous Hymns*. Their *Sunday School Hymns*, 1860, is a fairly good collection.

3. The *Methodist Free Churches* are compiling a new *Coll. of Hymns*, which may appear in 1889. A committee of ministers have been employed for a long time in its preparation. The *Sunday S. H. Bk.* appeared in 1888.

vi. *Bible Christians*.—1. The founder of this Society was William O'Bryan, a Cornishman, born February 6th, 1778, at Gunwen, Luxillian. His father owned a farm and was a Cornish miner. Both his parents were Methodists, and had heard John Wesley preach. They had preaching services in their own dwelling-house. William had a fair education, and the curate of the parish offered to prepare him for college. He was converted under the Methodists in May, 1789, was apprenticed to the drapery business, became worldly, lost his religion, and again gave his heart to God, November 5th, 1795. He heard J. Wesley preach twice, and received his blessing. He began to preach in 1801, was married in 1803, and made a local preacher in 1809. For preaching in villages beyond his own parish, where there was no Methodist preaching, he was expelled from the Methodist Society. Being urged to continue his preaching, he found in North Devon fourteen villages without

any places of worship, and in November, 1814, he left his home to itinerate and preach in those places. In October, 1815, he preached in the house of Mr. Thorne at Shebbear, and, being urged to do so, he then formed those present into a religious Society. This Society was at first known by the name *Arminian Bible Christians*; afterwards the initial word was dropped, and they have since been known as *Bible Christians*, and sometimes, locally, *Brianites*. Their chief Societies are in Cornwall and Devonshire, but they have a few elsewhere. O'Bryan compiled their first hymn-book, about 1819, when their first Conference was held. In 1829 a separation took place. O'Bryan left the body in 1831, and went to America, where he died, January 8th, 1868. For his share in the copyright of the hymn-book, and for other claims, the Conference allowed him twenty pounds a year till he died. The hymn-book is divided into six parts and twenty-eight sections. The hymns are mostly those in use in the *Wes. H. Bk.*, but they are rearranged throughout, and several by 18 other authors were added. In July, 1862, a 4th ed. was issued, with 9 hymns changed, the names of authors added as far as known, the index of Scripture texts enlarged, and an index of verses. The 6th ed. is dated 1882. The Conference of 1885 appointed a committee to prepare a new and more comprehensive collection, to be published in due course.

2. In 1832, a Sunday School Union for the Bible Christians was formed at Shebbear, in Devonshire, and they published *The Child's Hymn Book* for use in their schools. In 1863 a new ed. was prepared and published, containing 272 hymns, more than 60 of which were new. That book has served the Connection nearly a quarter of a century, and is still in favour. The hymns are carefully classified, but no authors' names are given.

vii. *Conclusion*.—When the Methodist (Ecumenical) Conference was held in City Road Chapel, in September, 1881, a suggestion was made to have one comprehensive hymn-book for all the branches of Methodism throughout the world. This course, however, has not been adopted.

Translations of English hymns into various European and other languages have been made for use by the various branches of the Methodist Societies on the Continent of Europe and on Mission Stations. In several instances these translations have been supplemented by original hymns in the vernacular, and composed chiefly by the resident missionaries. [See *Missions, Foreign*.]

The Methodist hymn-writers are very limited in number. The provision made by John and Charles Wesley for every aspect of Methodism, the stereotyped character of each book when issued, the great number of years it had to run before any omissions or additions could be made, and the intense affection of Methodists for their old hymns, have had much to do in producing this result. When at rare intervals outlets for pent-up poetic life were made in new editions of old books, and in collections for children and the young, W. M. Bunting, W. M. Punshon, B. Gough, J. Lyth, G. S. Rowe, J. Briggs,

E. E. Jenkins, M. G. Pearse, and a few others, have produced lyrics of merit and usefulness; but no great singer has appeared in Methodism since Charles Wesley was gathered to his fathers. [See *American Hymnody*, p. 58, ti., and *Various*.] [G. J. S.]

Methodist New Connexion Hymnody. [Methodist Hymnody, § iii.]

Methodist, Primitive, Hymnody. [Methodist Hymnody, § iv.]

Methodist United Free Church Hymnody. [Methodist Hymnody, § v.]

Methodist, Wesleyan, Hymnody. [Methodist Hymnody, § ii.]

Methodius I. [See *Greek Hymnody*, § x. 2.]

Methodius II., one of the Greek hymn-writers, d. 836. A native of Syracuse, he embraced the monastic life at Constantinople. He was imprisoned for nine years by Michael the Stammerer for his defence of the *Icons*. He was also scourged for the same cause by Theophilus, but escaped from his prison. At the triumph of the defenders of the *Icons*, he was made patriarch of Constantinople (842). His pieces are few. [See *Ei kai tà παρόντα*.] This is the same person as *Methodius I.* in Neale's *Hys. of the Eastern Church*. [H. L. B.]

Μήτραν ἀφλέκτως. [Ἔσωση λαβν.]

Metrophanes of Smyrna, was bishop of Smyrna towards the close of the ninth century. He was a partizan of Rome in her contest with Photius, and an adherent of his rival, Ignatius. He d. circa 910. His chief hymnological works are his Canons in honour of the Blessed Trinity, one of which has been published in *Anth. Græc. Carm. Christ.*, 1871, p. 254. They are eight in all, one for each Tone, and are sung at Matins on Sundays, the Canon changing with the Tone on each succeeding Sunday. A cento only, and that from the Canon for the Sunday of the Second Tone, from the *Octoechus*, has been rendered into English. This is Dr. Neale's "O Unity of Threefold Light" (*Holy Trinity*), a tr. of a cento:—*Τριφυγγής Μονάς Θεαρχική*, pub. in his *Hymns of the E. C.*, 1862, in 3 st. of 8 l. In 1867 it was given with a doxology of 4 l. and a slight alteration in the *People's Hymnal*; and again in the S. P. C. K. *Pe. & Hys.*, the *Hymnary*, and other collections. [J. J.]

Meusel, Wolfgang, s. of Anton Meusel (*Meuselin, Müslein, Mosel, Möscl, Musculus*, &c.), cooper at Dieuze in Lorraine, was b. at Dieuze, Sept. 8, 1497. He studied for short periods in the schools at Rappoltswiler, Colmar, and Schlettstadt, between times wandering over the country and earning his way by his singing. In 1512 he happened to come to the Benedictine monastery at Lixheim near Saarburg, just as Vespers were being sung. His beautiful voice, as he joined in, led the monks to receive him, and here he studied music, and became organist to the cloister. In his 20th year he devoted himself to the study of theology, and soon after began to preach in the church at Lixheim, and in the neighbouring village churches. In 1518 he became acquainted with Luther's writings and em-

braced his views, but did not leave Lixheim till 1527, after he had declined to be elected as prior. On Dec. 26, 1527, he was formally married at Strassburg to a niece of the former prior at Lixheim. As they were without means she had to take a place as domestic servant, and he, after trying in vain to earn his living as a linen-weaver, was about to attempt to get work as a day-labourer on the fortifications, when he was appointed pastor at the village of Dorlitzheim, near Strassburg. In 1529 he became diaconus of the cathedral church at Strassburg, and then, in the beginning of 1531, was sent to Augsburg, where he for some time officiated in the Holy Cross Church, and, after the Reformation had gained the upper hand, became, in 1537, chief pastor of the Cathedral. When the Interim [see *Agricola*, p. 81, l.] was forced on the magistracy in June, 1548, Meusel left Augsburg. Thereafter he had to flee from place to place, residing for longer or shorter periods at Basel, Coustanz, St. Gall, and Zürich. He finally was invited to Bern as professor of theology, and went there in April, 1549. In gratitude for this timely help he refused various lucrative appointments offered to him from time to time. On Sunday, Aug. 22, 1563, he felt an attack of fever while preaching at Bern, and d. on the following Sunday, Aug. 29, 1563. (*Koch*, ii. 83; *Allg. Deutsche Biog.*, xxiii. 95, &c.) Meusel's best-known work is his *Commentary on the Psalms*, pub. in 1550. Eight hymns are ascribed to him, six of which are printed by *Wackernagel*, iii, Nos. 946-951. A seventh, a tr. of the "Christe, qui lux es et dies," is noted at p. 227, ii. The eighth is:—

Der Herr ist mein treuer Hirt. Erhält mich in seiner Hute. Ps. xxiii. This appeared in the *Augsburg G. B.*, 1531, and thence in *Wackernagel*, iii, p. 122, in 5 st. of 7 l. *Wackernagel*, seeing that Meusel wrote another version of this Psalm (beginning "Mein Hirt ist Gott, der Herr mein"), and that the version above was not given with his name (ill in the *Nürnberg G. B.* of 1601, gives it as anonymous. It was included in Babst's *G. B.*, 1548, in most subsequent collections up to 1760, and in the *Berlin G. L. S.*, ed. 1863, No. 411. In the *Strassburg G. B.*, 1560, and many later books, it begins "Der Herr ist mein getreuer Hirt." Tr. as:—

(1) "The Lord God is my Pastor guide," in the *Gude and Godlie Ballades*, ed. 1568, f. 47 (1668, p. 79).
 (2) "The Lord my faithful Shepherd is," in the *Moravian H. Bk.*, 1784, pt. ii., p. 374. In the 1789 and later eds. (1886, No. 430) it begins "The Lord my Shepherd is and Guide." (3) "The Lord He is my Shepherd kind," by *Miss Manington*, 1863, p. 20. [J. M.]

Meyfart, Johann Matthæus, was b. Nov. 9, 1590 at Jena, during a visit which his mother (wife of Pastor Meyfart of Wahlwinkel, near Waltershausen, Gotha) was paying to her father. He studied at the Universities of Jena (m.A. 1611; n.D. 1624) and Wittenberg, and was thereafter for some time adjunct of the philosophical faculty at Jena. In 1616, he was appointed professor in the Gymnasium at Coburg and in 1623 director: and during his residence at Coburg was a great moral power. When his colleagues in the Gymnasium made a complaint to the government regarding a dissertation (*De disciplina ecclesiastica*), which he pub. in 1633, he accepted the offer of the professorship of theology in the revived University of Erfurt. He entered on his work at Erfurt, July, 1633, was rector of the University in 1634, and in 1636 became also pastor of the *Prediger Kirche*. He d.

at Erfurt, Jan. 26, 1642 (*Koch* iii. 117; *Allg. Deutsche Biog.* xxi. 646, &c.).

Meyfart's devotional works (*Tuba penitentiae prophetica*, 1625; *Tuba Novissima*, 1626; *Höllisches Sodoma*, 1629; *Himmliches Jerusalem*, 1630; *Jüngste Gericht*, 1633) passed through various editions, and produced a great impression by their vivid picturing and their earnest calls to repentance and amendment of life. His well-meant efforts, by books and otherwise, towards raising the tone of student life in Germany, and his exposition of the excesses and defects in both academical and churchly life at that period, brought him much ill will and opposition, and did not produce useful fruit till much later. His hymns were few in number, and appeared mostly in his devotional books.

Only one of Meyfart's hymns has passed into English, viz. —

Jerusalem, du hochgebaute Stadt. *The New Jerusalem.* This splendid hymn appeared in his *Tuba Novissima*, Coburg, 1626 [Ducal Library, Gotha], a volume containing four sermons preached at Coburg on the Four Last Things, viz. Death, Last Judgment, Eternal Life, and Eternal Punishment. It forms the conclusion of the third sermon (on St. Matt. xvii. 1-9) which is entitled "On the joy and glory which all the Elect are to expect in the Life everlasting." This conclusion is reprinted verbatim et literatim (i.e. with the introductory and closing sentences, and the connecting sentences between st. i., ii., iii. and iv.) in the *Blätter für Hymnologie*, 1883, pp. 120-124. The text of the hymn, in 8 st. of 8 l., is given unaltered, according to the marginal directions of the original (save st. vii. l. 6, where the original is "Man spielt"), as No. 1537 in the *Berlin G. L. S.*, ed. 1863. Of it Lauxmann, in *Koch* viii. 669, says:—

"The hymn is a precious gem in our Treasury of Song, in which one clearly sees that from it the whole heart of the poet shines out on us. Meyfart had his face turned wholly to the Future, to the Last Things; and with a richly fanciful mysticism full of deep and strong faith, he united a flaming zeal for the House of the Lord, and against the abuses of his times."

He adds that the hymn was a great favourite with Charles Gützlaff, the apostle of China (d. at Hong-Kong, Aug. 9, 1851), whose last words were "Would God I were in thee" (st. i. l. 3); and of Julius Schnorr of Carlsfeld, the well-known painter, whose last work was the illustrating of this hymn, and at whose funeral in 1872 it was sung. The popularity of the hymn was greatly aided by the magnificent melody, generally ascribed to Melchior Franck [b. at Zittau, 1580; c. 1604, capellmeister at Coburg; d. at Coburg, June 1, 1639], but not yet traced earlier than to the Erfurt *G. B.*, 1663.

Translations in C. U. :—

1. *Jerusalem, thou city built on high.* A good tr. of st. i.-iv., vii., as No. 112 in the *Dalston Hospital H. Bk.*, 1848.

2. *Jerusalem, thou city built on high.* A good tr. of st. i., iv., vi., vii., by A. T. Russell, as No. 261 in his *Ps. & Hys.*, 1851. St. i., ll. 1, 2, 4 are from the 1848 tr. The form in Dr. Pagenstecher's *Coll.*, 1864, No. 288, is i. ll. 1-4, ii. as 1848; i. ll. 5-8, vii. as 1851.

3. *Jerusalem, thou city fair and high.* A good and full tr. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 220; repeated in her *C. B. for England*, 1863, No. 193, set to the melody of 1663. Included in full in the *Ohio Luth. Hymnal*, 1880, and, abridged, in the *Pennsylvania Luth. Ch. Bk.*, 1868, and the *Uppingham and Sherborne School H. Bk.*, 1874.

4. *Jerusalem! high tow'r thy glorious walls.*

A good and full tr., by Bp. W. R. Whittingham, in the *Amer. Epis. Hys. for Church and Home*, 1860, No. 414; and the *Amer. Epis. Hymnal*, 1871. St. i., iv., viii. are in M. W. Stryker's *Christian Chorals*, 1885.

Translations not in C. U. :—

(1) "Jerusalem, thou city of the skies." In the *P. Juvenile Miss. Mag.*, Dec. 1867. (2) "Jerusalem! thou glorious city-height." By Mrs. Bevan, 1868, p. 19, repeated in L. Rehfuess's *Church at Sea*, 1868. (3) "Jerusalem, thou high-built, fair abode." In the *Christian Examiner* (Boston, U. S.), Sept. 1860, p. 254. (4) "Jerusalem, thou city reard' on high." By Miss Manington, 1863, p. 94. (5) "Jerusalem! thou city towering high." By Miss Cox, in her *Hys. from the Ger.*, 1864, p. 101, and in *Lyra Mystica*, 1865, p. 365. (6) "Jerusalem! thou city builded high." By Miss Burlington, in the *British Herald*, April, 1866, p. 249, and *Beld's Praise Bk.*, 1872. (7) "Jerusalem! high tow'r thy glorious walls." A full and spirited tr. by J. H. Hopkins, in his *Carols, Hys. and Songs*, 1882, p. 182, dated 1862. St. i., ll. 1-2, are taken from Bp. Whittingham's version. [J. M.]

Middleton, Thomas Fanshaw, D.D. s. of Thomas Middleton, Rector of Redleston, in Derbyshire, was b. there on Jan. 26, 1769. He was educated first by his father, then at Christ's Hospital, and finally at Pembroke Hall, Cambridge (B.A. in honours 1792). He was successively Curate of Gainsborough; Rector of Tunsor, Northamptonshire, 1795; Vicar of St. Pancras, 1810; Archdeacon of Huntingdon, 1812; and the first bishop of Calcutta, 1814. He d. in Calcutta, July 8, 1822. Bishop Middleton's publications were mainly confined to various Sermons and Charges, and a work on the Greek Article. In 1824 his *Sermons and Charges* were collected and pub. with a short *Memoir*, by Dr. H. R. Bonney. At p. xciv. the only hymn ascribed to him is given with the explanation that it was composed by the Bishop "and always sung on new year's day, by his desire." It is: "As o'er the past my mem'ry strays" (*New Year*), in 4 st. of 4 l. It was printed in the August number of Carus Wilson's *Family Visitor*, 1826; again in Hall's *Mitre Hymnal*, 1836, and later in several collections. Orig. text in *Bk. of Praise*, 1862, p. 238. [J. J.]

Midlane, Albert, was b. at Newport, Isle of Wight, Jan. 23, 1825, and has been engaged in business in that town for many years. To his Sunday school teacher he ascribes the honour of prompting him to poetic efforts; and the same teacher did much to shape his early life. His first printed hymn, "Hark! in the presence of our God," was written in September, 1842, at Carisbrooke Castle, and printed in the *Youth's Magazine* in November of the same year. Since then he has written over 300, and of these a large proportion are in C. U. They appeared in magazines and small mission hymn-books, including:—

(1) *The Youth's Magazine*; (2) *The British Messenger*; (3) *The London Messenger*; (4) *Trotter's Evangelical Hymn Book*, 1860; (5) *The Ambassador's Hymn Book*, 1861; (6) Second ed. of the same, 1868; (7) *Hymn Book for Youth*; (8) *Good News for the Little Ones*, 1860; (9) *William Carter's Gospel Hymn Book*, 1862; and several other works of a similar kind.

In addition to several small works in prose, Mr. Midlane has gathered his verse together from time to time and published it as:—

(1) *Poetry addressed to Sabbath School Teachers*, 1844; (2) *Vesta Garland*, 1850; (3) *Leaves from Olivet*, 1864; (4) *Gospel Echoes*, 1865; (5) *Above the Bright Blue Sky*, 1867; (6) *Early Lisplings*, 1880.

Of the hymns contained in these works nearly 200 have been in C. U. from 1861 to 1887, the most popular being "There's a Friend for little children." The hymn-books, however, in which many of them are found are usually very small, are used in what are commonly known as Gospel Missions, and have gradually given way to other and more important collections. We therefore append only those hymns which are at the present time in use in official or quasi-official hymn-books, or such collections as have a wide circulation. Those hymns which are omitted from the following list may be found in the works given above, and especially in the *Gospel Echoes*. The bracketed dates below are those of the composition of the hymns.

i. Given in Trotter's *Evangelical Hymn Book*, 1860.

1. How sweet the cheering words. (Aug. 1860.) *The Gospel*.

2. Lord Jesus, save! (July, 1860.) *Lent*.

ii. Given in *The Ambassador's Hymn Book*, 1861.

3. Angels rejoice o'er sinners saved. (Aug., 1860.) *Joy in Heaven over Repenting Sinners*.

4. Come to the royal feast. (Aug., 1860.) *The Gospel Feast*.

5. Father, bless the heavenly message. (Aug., 1860.) *Divine blessing implored*.

6. How vast, how full, how free. (Aug., 1860.) *Divine Mercy*.

7. I am not told to labour. (June 25, 1860.) *Salvation by Faith*.

8. Jesus died upon the tree. (Aug. 13, 1860.) *Good Friday*.

9. Lord, prepare the hearts of sinners. (Aug. 23, 1861.) *Preparation of the heart*.

10. Not all the gold of all the world. *Peace through Jesus*.

11. Now we'll render to the Saviour. (Sept. 1, 1861.) *Praise for Salvation*.

12. O what a gift the Father gave. (Aug. 22, 1860.) *The Gift of The Son*.

13. O what a Saviour is Jesus the Lord. (Aug. 29, 1861.) *Jesus the Saviour*.

14. Passing onward, quickly passing. (Sept. 10, 1861.) *Prepared?*

15. Salvation, Lord, is Thine. (Aug., 1860.) *Salvation through Jesus*.

16. Sinner, where is room for doubting? (Sept., 1861.) *Expostulation*.

17. Soft the voice of mercy sounded. *Grace*.

18. The perfect righteousness of God. (Sept. 21, 1861.) *God our Righteousness*.

19. There is a throne of grace. (Sept. 14, 1860.) *The Throne of Grace*.

20. We speak of the mercy of God. (Sept. 19, 1861.) *Divine Mercy*.

iii. Given in W. Carter's *Gospel Hymn Book*, 1863.

21. Can any say, I do believe? (Aug., 1860.) *Assurance in Christ*.

22. If Jesus came to seek and save. (Oct., 1861.) *Salvation in Jesus*.

iv. Given in *Leaves from Olivet*, 1864.

23. See the blessed Saviour dying. (Oct. 5, 1860.) *Good Friday*.

24. Sweet the theme of Jesus' love. (April 22, 1862.) *The Love of Jesus*.

v. Given in *Gospel Echoes*, 1865.

25. Come and welcome to the Saviour. (June 8, 1862.) *Invitation*.

26. God be gracious to a sinner. (May 21, 1861.) *Lent*.

27. God speaks from heaven; in love He speaks (July, 1860.) *Love and Mercy of God*.

28. Hark! the cry, Behold He cometh. (June 8, 1862.) *Advent*.

29. He saves because He will. (April 20, 1862.) *The "I Will" of Jesus*.

30. How solemn are the words. (Aug. 1, 1865.) *The New Birth*.

31. Himself He could not save. (Sept., 1861.) *Good Friday*.

32. I once was bound in Satan's chains. *Pardon*.

33. Jesus lived. He lived for sinners. (Jan. 4, 1862.) *Easter*.

34. Jesus never answered "Nay." (May 13, 1862.) *Jesus always the same*.

35. Jesus the blessed centre is. (June 8, 1862.) *Father glorified in the Son*.

36. Jesus, the risen Saviour. (July 31, 1862.) *Easter*.

37. Jesus, the soul that trusts in Thee. (May 7, 1864.) *Salvation through Jesus*.

38. Look, poor sinner, look to Calvary. *Good Friday*.

39. Lord, when I think upon the love. (Oct. 1, 1860.) *The Love of Jesus*.

40. Peace with God! How great a treasure (Oct. 18, 1861.) *Peace*.

41. Salvation! What a precious word. (Nov. 22, 1861.) *Salvation*.

42. Scripture says Where sin abounded. (March 3, 1862.) *Abounding Grace*.

43. Shall Jesus' love be spoken? (May 4, 1862.) *Love of Jesus*.

44. The Lamb was slain, the blood was brought. (Aug. 24, 1862.) *The Passover*.

45. The silver trumpets sounding. (May 7, 1862.) *The Year of Jubilee*.

46. There is a rest for weary souls. (Dec. 4, 1863.) *Rest. Peace in Jesus*.

47. 'Tis the voice of mercy calls thee. (Nov. 5, 1861.) *Mercy*.

48. When the Saviour said "Tis finished." (Oct., 1861.) *Good Friday*.

49. When God begins His gracious work. (Dec. 27, 1860.) *God Unchangeable*.

50. Who can praise the blessed God? (Oct., 1861.) *Praise for Salvation*.

51. Why those fears, poor trembling sinner. *Safety in Jesus*.

vi. Given in the *Ambassador's Hymn Book*, 2nd ed., 1868.

52. Life from the dead, eternal life. (Oct. 11, 1867.) *Work of the Holy Spirit*.

53. Stern justice cries for blood. (March 2, 1867.) *The Atonement*.

vii. *Various*.

54. Apart from every worldly care. (June, 1866.) *Prayer Meetings*. Written for Spurgeon's *O. O. H. Bk.* 1866.

55. Be not weary, toiling Christian. (Feb., 1867.) *Encouragement*. In the *British Messenger*, Sept., 1867.

56. Eighteen hundred years ago. (Aug., 1859.) *Purity of Pines*. In the *London Messenger*, April, 1861.

57. Father, for Thy promised blessing. (Feb. 20, 1860.) *Outpouring of the Spirit desired*. In the *Revival*, July, 1860.

58. God bless our Sunday School. *S. School Anniversary*. First printed in the *Baptist Children's Magazine*, July, 1844. It has passed into numerous collections for children, but usually st. ii. is omitted, thus reducing it to 3 st.

59. He comes! He comes! the Bridegroom comes. (Sept. 9, 1850.) *Advent*. In *The Present Testimony*, 1851.

60. Kept by the power of God. (May 6, 1868.) *Security in God*. In the *London Messenger*, Sept., 1860.

61. Let the waves of blessing roll. (Jan. 6, 1868.) *Missions*. In the *Enlarged London H. Bk.*, 1873.

62. Lord, our waiting spirits bow. (June, 1866.) *Prayer Meetings*. Written for Spurgeon's *O. O. H. Bk.*, 1866.

63. Love us freely, blessed Jesus. (July 2, 1858.) *Lent*. In the *Churchman's Penny Magazine* Oct., 1858.

64. Never perish! words of mercy. *Mercy in Christ*. Printed in the monthly *Girdle*, June, 1857, and in the *British Messenger*, Aug. 1857, in 4 double st. In the collections it is reduced to the first two stanzas.

65. No separation, O my soul. (May 6, 1863.) *Perseverance*. In the *British Herald*, Aug., 1863.

66. Nought but the voice of God can speak. (Jan. 29, 1863.) *All things are of God*. In the 1873 *Appeal to Sney's S. of G. & Glory*.

67. Now, O joy, my sins are pardoned. *Pardon and Peace*. (Nov. 9, 1860.) Printed in the *London Messenger*, March, 1861, then in the *Gospel Echoes*, 1865; and then in several hymn-books. The original began, "Once I sang, but not in earnest." Usually st. ii., iii., of 8 l., are given as "Now, O joy, &c."

68. O art thou an heir of glory? (June 4, 1861.) *Cautions*. In *H. Bk. for Youth*, 1862.

69. O what a glorious truth is this. (Aug. 3, 1860.) *Jesus Died*. In the *London Messenger*, Sept., 1860.

70. Once it was mine, the cup of wrath. (Aug. 8, 1860.) *Wrath and Pardon*. In the *London Messenger*, Oct., 1861.
71. Onward, upward, heavenward. (Feb. 7, 1860.) *Pressing Onward*. In the *London Messenger*, March, 1861.
72. Perennial spring of pure delight. (March 17, 1864.) *Jesus All in All*. In the *London Messenger*, Jan., 1865.
73. Sheltered by the [Thy] sprinkled blood. (Sept. 23, 1863.) *Safety in Jesus*. In the *London Messenger*, Feb. 1864.
74. Showers of blessing, gracious promise. (April 19, 1862.) *Missions*. In the *London Messenger*, Aug., 1862, and *Leaves from Olivet*, 1864.
75. The Church of God, amazing, precious thought. (July 6, 1857.) *The Church*. In *The Present Testimony*, 1858, and *Leaves from Olivet*, 1864.
76. The whispers of Thy love divine. (May 3, 1868.) *Love of God*. In the *Island Greeting*, Oct., 1872.
77. Though billows round me roll. (April 2, 1853.) *Trust*. In *Food for Christ's Mock*, 1853.
78. 'Tis finished, cried the dying Lamb. (Feb. 21, 1850.) *Good Friday*. In the *Baptist Children's Magazine*, 1850.
79. 'Tis heaven where Jesus is. (Oct. 23, 1862.) *Joy and Peace in Jesus*. In the *Enlarged London H. Bk.*, 1873.
80. Together all things work for good. (Aug. 14, 1860.) *All work for Good*. In the *Enlarged London H. Bk.*, 1873.
81. Waiting for Jesus, and loving while waiting. (Jan. 9, 1872.) *Second Advent desired*. In the 1873 *Appa. to Snapp's S. of G. & Glory*.
82. Without a cloud between. (Mar. 18, 1862.) *Jesus, Pace to Pace*. In the *London Messenger*, June, 1862.
83. Yet awhile; how sweet the thought. (Dec., 1864.) *Second Advent desired*. In the *London Messenger*, 1865.

The collections in which these hymns are mainly found are Spurgeon's *O. O. H. Bk.*, 1866; Snapp's *Songs of G. & G.*, 1872-3; Hurditch's *Enlarged London H. Bk.*, 1873, and smaller books for Evangelical mission work. Of Mr. Midlane's hymns as a whole, Miller's estimate that "His hymns are full of spiritual thought, careful in their wording, and often very pleasing without reaching the highest form of poetical excellence" (*Singers and Songs*, p. 572), is just. A marked feature of these hymns is the constant and happy use of Scripture phraseology. [J. J.]

Midst scenes of confusion and creature complaints. *D. Denham*. [*Heaven Anticipated*.] This hymn appeared in the 1826 *Appendix* to J. Rees's *Coll.*, No. 168, in 5 st., and again in Denham's *Saint's Melody*, &c., 1837, No. 740, in 6 st. of 4 l. It is given in a few collections in G. Britain and America. [J. J.]

Mighty Father! Blessed Son! *J. S. B. Monseil*. [*Holy Trinity*.] Appeared in his *Spiritual Songs*, 1857, in 9 st. of 9 l., as the hymn for Trinity Sunday. In the *Hymnal Comp.*, 1876, and the *Prim. Meth. Hymnal*, 1867, st. i., iv., and ix. of this text are given as No. 197. In Dr. Monseil's *Hys. of Love and Praise*, 1863, the same hymn is rearranged and partly rewritten (but still retaining the opening lines) in 9 st. of 3 l. Snapp, in printing this form of the hymn in his *Songs of G. & G.*, 1872, has divided it into three parts, and added this note thereto:—

"Note the Symbolic Form—three lines harmonizing in each verse; three verses in each division; three divisions making one hymn."

This form of the text, but usually without these divisions, is also in Thring's *Coll.*, 1882, and others. [J. J.]

Miles, Elisabeth, née Appleton, was b. at Boston, U.S.A., March 28, 1807, and

married in 1833 to Solomon P. Miles, Head Master of the Boston High School, and afterwards the Principal of a private school for young ladies in the same city. He d. in 1842. On leaving Boston, Mrs. Miles went to reside with her son at Brattleborough, Vermont. Her principal hymns are:—

1. The earth all light and loveliness. Part i. *Summer*.
2. When on devotion's seraph wing. Part ii., st. v., vii. *Foretaste of Heaven*. These two parts appeared as one hymn in *The Christian Examiner*, 1828.
3. Thou who didst stoop below. *Looking into Jesus*. Appeared in *The Christian Examiner*, 1827. Sometimes it begins with st. ii., "It was no path of flowers," as in the Boston Unitarian *Bk. of Hymns*, 1846.
4. Father, direct my ways. *Divine Guidance desired in Affliction*. In the Boston *Book of Hys.*, 1846; the Boston *Hys. of the Spirit*, 1864; and some other collections, it begins with st. ii., "Thou, infinite in love."

Three additional hymns were pub. for the first time in Putnam's *Singers and Songs of the Liberal Faith*, 1875. [F. M. B.]

Millard, James Elwin, D.D., was b. May 18, 1823, and educated first at Magdalen College School, and then at Magdalen College, Oxford (B.A. in honours, 1845). Taking Holy Orders, he became Curate of Bradfield, Berks, 1846; Head Master of Magdalen College School, 1846; Fellow of his College, 1853; and Vicar of Basingstoke, 1864. Dr. Millard has pub. :—

- (1) *The Island Choir, or the Children of the Child Jesus*, 1847; (2) *Historical Notices of the Office of Choristers*; and (3) *A Short Account of Basingstoke, Basing and the Neighbourhood*, 1874. He also contributed a few hymns to the Rev. T. F. Smith's *Devout Chorister*, 1848.

From the *Devout Chorister* the following hymns have come into C. U. :—

1. God eternal, mighty King. *Te Deum*.
2. In deep humiliation. *Ascension*.
3. Last night I lay a-sleeping. *Carol*.

The first of these passed, with alterations, into *Hys. & Introits* (Masters), 1852, with further alterations into *H. A. & M.*, 1861. The text was corrected in Biggs's *Annotated H. A. & M.*, 1867. The hymn is widely known. [J. J.]

Miller, Emily, née Huntingdon. [Various.]

Miller, Josiah, M.A., was b. at Putney, April 8, 1832, and educated for the Congregational ministry at Highbury College, also graduating M.A. at the University of London, 1855. After holding pastorates at Dorchester, Long Sutton, and Newark, he became Secretary of the "British Society for the Propagation of the Gospel among the Jews," and subsequently of the "London City Mission." He d. in London, December, 1880. He pub. :—

- (1) *Our Hymns: their Authors and Origin*, 1866. The groundwork of this volume was the leading hymn-books of the Congregational body. (2) *Our Dispensation*, 1868. (3) *Singers and Songs of the Church: being Biographical Sketches of the Hymn-writers in all the Principal Collections. With Notes on their Psalms and Hymns*, Lond., Longmans, 1869. This was an extension of *Our Hymns* to twenty-five representative English hymn-books of various denominations. (4) *Christianum Organum*, 1873.

Mr. Miller rendered great service to hymnology by the production of *Our Hymns* and

Singers and Songs. These works, and especially the latter, furnished the fullest illustrations of hymnody, which up to the time of their publication had appeared in English, and embodied a great mass of information which had been gathered by the author and other workers in the same field, notably D. Sedgwick, C. D. Hardcastle, G. J. Stevenson, and Dr. C. Rogers. Considering the wide ground which it covered, it was an accurate and painstaking work. Where it fails is usually in omissions, and not in positive errors. His statements are generally correct so far as they go, but recent researches in hymnody have shown that in numerous instances they did not go far enough. The Greek, Latin, German, and American portions of his work are especially weak. His main strength is in his Biographies. [W. G. H.]

Millions within Thy courts have met. *J. Montgomery.* [*Sunday Evening.*] Pub. in his *Poetical Works*, 1841, vol. iv. p. 293, in 10 st. of 6 l. and again in his *Original Hys.*, 1833, No. 120, where it is headed "Evening Song for the Sabbath-Day." Its use, especially in America, is extensive, but it is usually abbreviated. In *Kennedy*, 1863, and one or two others it begins "Thousands within Thy courts have met." Also given as, "Within Thy courts have millions met." [J. J.]

Mills, Elizabeth, née King, dau. of Philip King, was b. at Stoke Newington in 1805; married to Thomas Mills, m.p., and d. at Finsbury Place, London, April 21, 1829. Her popular hymn:—

We speak of the realms of the blest [*Heaven*] is thus annotated in Miller's *Singers and Songs*, &c., 1869, p. 483: "We are much indebted to John Remington Mills, Esq., m.p., for information about this hymn, written by his accomplished relative. The original has 6 st. and was composed after reading 'Bridges on the 119th Psalm' (on ver. 44, p. 116). 'We speak of heaven, but oh! to be there.' . . . Already deservedly a favourite, new interest will be added to this hymn when we know that the authoress was early called to 'the realms of the blest,' of which she sang so sweetly, and that she wrote this hymn a few weeks before her death." The text of this hymn is usually given in an imperfect form. The corrections are supplied by W. F. Stevenson in his *Hys. for Church and Home*, 1873, "Children's Hymns," No. 151, and the note thereon. Few children's hymns have been received with more favour. It is found in almost every hymn-book published for Children in Great Britain and America during the last fifty years. In some collections it begins, "We sing of the land of the blest"; and in others, "We talk of the land of the blest." [J. J.]

Mills, Henry, D.D., s. of John Mills, was b. at Morriston, New Jersey, March 12, 1786, and educated at the New Jersey College, Princeton, where he graduated in 1802. After being engaged in teaching for some time at Morristown and elsewhere, he was ordained Pastor of the Presbyterian Church of Woodbridge, New Jersey, in 1816. On the opening of the Auburn Theological Seminary in 1821, he was appointed Professor of Biblical Criticism and Oriental Languages, from which he retired in 1854. He d. at Auburn, June 10, 1867. In 1845 he pub. *Horae Germanicæ; A Version of German Hymns.* This was enlarged in 1856. The *trs.* are not well done, and very few are now in C. U., although 18 and 9 doxologies were given in the Lutheran General Synod's *Coll.*, 1850. Many are noted in the articles on German hymn-writers and hymns throughout this Dictionary. [F. M. B.]

Milman, Henry Hart, D.D., the youngest s. of Sir Francis Milman (who received his Baronetage as an eminent Court physician), was b. Feb. 10th, 1791, and educated at Dr. Burney's at Greenwich, and subsequently at Eton. His career at B. N. C., Oxford, was brilliant. He took a first class in classics, and carried off the Newdigate, Latin Verse, Latin Essay, and English Essay. His Newdigate on the *Apollo Belvedere*, 1812, is styled by Dean Stanley "the most perfect of Oxford prize poems." His literary career for several years promised to be poetical. His tragedy *Fazio* was played at Covent Garden, Miss O'Neill acting Bianca. *Samor* was written in the year of his appointment to St. Mary's, Reading (1817); *The Fall of Jerusalem* (1820); *Belshazzar* and *The Martyr of Antioch* (1822), and *Anne Boleyn*, gained a brilliant reception from the reviewers and the public. He was appointed Poetry Professor at Oxford in 1821, and was succeeded ten years after by Keble. It must have been before 1823, the date of Heber's consecration to Calcutta, that the 13 hymns he contributed to Heber's *Hymns* were composed. But his poetry was only the prelude to his larger work. The *Bampton Lectures* (1827) mark his transition to theological study, and the future direction of it was permanently fixed by his *History of the Jews* (1829). This book raised a storm of obloquy. It was denounced from the University pulpit, and in the *British Critic*. "It was the first decisive inroad of German theology into England, the first palpable indication that the Bible could be studied like another book, that the characters and events of the sacred history could be treated at once critically and reverently" (*Dean Stanley*). In 1835 he was presented by Sir Robert Peel to a Canonry at Westminster and the Rectory of St. Margaret's. In 1839 appeared his valuable edition of Gibbon's *Decline and Fall*; and in 1840 his *History of Christianity to the Abolition of Paganism in the Roman Empire*. Among his minor works in a different field were his *Life of Keats* and his edition and *Life of Horace*. It was not till 1854 that his greatest work—for "vast and varied learning, indefatigable industry, calm impartiality, and subtle and acute criticism, among the most memorable in our language" (*Quart. Rev.*)—*Latin Christianity*—appeared. He had been appointed Dean of St. Paul's in 1849. The great services under the dome originated in his tenure of the Deanery. His latest work, published after his death, Sept. 24, 1868, was *The Annals of St. Paul's*. Though one of the most illustrious in the school of English liberal theology, he had no sympathy with the extreme speculations of Germany. The "criticism" of Tübingen "will rarely bear criticism." He "should like an Ewald to criticise Ewald." "Christianity will survive the criticism of Dr. Strauss," and the "bright flashing artillery" of Rénan. His historical style has been compared to Gibbon in its use of epigram and antithesis. His narrative is full of rapidity of movement. His long complex paragraphs have often a splendour of imagination as well as wealth of thought. All the varied powers of his mind found vent in his

conversation; he was called, after his death, "the last of the great conversers." The catalogue of his friends from the days of Heber, "his early friend," to those of Hallam, Macaulay, and Dean Stanley, was long and distinguished.

Milman's 13 hymns were published in Heber's posthumous *Hymns* in 1827, and subsequently in his own *Sel. of Ps. & Hys.*, 1837. The fine hymn for 'The Burial of the Dead, in Thring's *Coll.*, "Brother, thou art gone before us," is from *The Martyr of Antioch* (1822). Like Heber's, they aim at higher literary expression and lyric grace. He makes free use of refrains. The structure is often excellent. His style is less florid and fuller of burning, sometimes lurid force than Heber's. His hymn for the 16th Sunday after Trinity, "When our heads are bowed with woe," has no peer in its presentation of Christ's human sympathy; the hymn for the 2nd Sunday in Lent, "Oh! help us, Lord! each hour of need," is a piece of pure deep devotion. "Ride on, ride on in majesty," the hymn for Palm Sunday, is one of our best hymns. And the stanzas for Good Friday, "Bound upon the accursed tree," form one of the finest meditations on the Passion. All his hymns are still in C. U. [H. I. B.]

Milton, John, was b. in London, Dec. 9, 1608, and d. there Nov. 8, 1674. His poetical excellences and his literary fame are matters apart from hymnology, and are fully dealt with in numerous memoirs. His influence on English hymn-writing has been very slight, his 19 versions of various Psalms having lain for the most part unused by hymnal compilers. The dates of his paraphrases are:—

Ps. cxxii. and cxxxvi., 1623, when he was 15 years of age. These were given in his *Poems in English and Latin*, 1645.

Ps. lxxx.—Lazzviii., written in 1648, and pub. as *Nine Psalms done into Metre*, 1645.

Ps. i., 1653; *ii.*, "Done August 8, 1653;" *iii.*, Aug. 9, 1653; *iv.*, Aug. 10, 1653; *v.*, Aug. 12, 1653; *vi.*, Aug. 13, 1653; *vii.*, Aug. 14, 1653; *viii.*, Aug. 14, 1653.

These 19 versions were all included in the 2nd ed. of his *Poems in English and Latin*, 1673. From these, mainly in the form of centos, the following have come into C. U.:—

1. Cause us to see Thy goodness, Lord. *Ps. lxxxv.*
 2. Defend the poor and desolate. *Ps. lxxxii.*
 3. God in the great assembly stands. *Ps. lxxxvii.*
 4. How lovely are Thy dwellings fair. *Ps. lxxxiv.*
- From this, "They pass refreshed the thirsty vale," is taken.

5. Let us with a gladome [joyful] mind. *Ps. cxxxvi.*
6. O let us with a joyful mind. *Ps. cxxxvi.*
7. The Lord will come and not be slow. *Ps. lxxxv.*

Of these centos Nos. 4 and 5 are in extensive use. The rest are mostly in Unitarian collections. There are also centos from his hymn on the Nativity, "This is the month, and this the happy morn" (q.v.). [See *Psalters*, English, § xi.] [J. J.]

Minimus. One of A. M. Toplady's signatures in the *Gospel Magazine*.

Mir nach, spricht Christus, unser Held. *J. Scheffler.* [Following Christ.] This hymn, founded on St. Matt. xvi. 24, has been justly characterised as "a masterpiece of Scriptural didactic poetry." It is No. 171 in Bk. v., 1668, of Scheffler's *Heilige Seelenlust* (*Werke*, 162, i. p. 289), in 6 st. of 6 l., en-

titled "She [the Soul] encourages to the following of Christ." In the *Geistreiches G. B.*, Halle, 1697, p. 423, a new stanza was added as st. iv., and this form passed through Freylinghausen's *G. B.*, 1704, and is No. 640 in the Berlin *G. L. S.*, ed. 1863. Tr. as:—

1. Come, follow me, our Lord doth call. A good tr. of st. i., iii., v., vii., by A. T. Russell, as No. 100 in the Dalston Hospital *H. Bk.*, 1848, repeated, altered, as No. 183 in his own *Ps. & Hys.*, 1851.

2. Rise, follow Me! our Master saith. A tr. of st. i., v., vi., vii., by Miss Winkworth, as No. 78 in her *C. B. for England*, 1863.

3. Says Christ, our Champion, follow me. A tr. of st. i., ii., vii., included as No. 449 in the *Church Praise Bk.*, N. Y., 1882, marked as abridged from a tr. by F. M. Finch, 1880.

Other trs. are:—(1) "My yoke, saith Christ, Upon you take," by F. W. Foster, as No. 310 in the *Moravian H. Bk.*, 1789 (1886, No. 497). (2) "After me! Christ our Champion spake," in the *British Magazine*, April, 1838, p. 401. (3) "Christians, attend! Our Champion cries," in the *Family Treasury*, 1877, p. 111. [J. M.]

Mirabilis Deus in sanctis. [Martyrs.]

In the Bodleian ms. 775, f. 160 b (written in the reign of Ethelred between 994 and 1017), this is the sequence for many martyrs. It is given in the Common of many Martyrs in the *Sarum* (Bodleian ms. Barlow 5, circa 1370, page 430); *Paris* (Brit. Mus. Add. 16905, f. 235, early 14th cent.); *Sens* (Brit. Mus. Add. 30058, f. 136 b of the 14th cent.); *St. Andrews* (reprint, 1864, p. 416), and other *Missals*. It is also in an 11th cent. Winchester service book now in the Library of Corpus Christi College, Cambridge, No. 473. It was tr. by C. B. Pearson as, "God is to be admired in all His saints," in the *Sarum Missal in English*, 1868; and as "God is much to be admired," in his *Sequences from the Sarum Missal*, 1871. It was also tr. as, "Praise to Thee, O Lord, most holy," for the *Hymnary*, 1872, by "H. M. C." (i.e. Harriet Mary Chester). [J. M.]

Miramur, O Deus, Tuas. C. Coffin.

[Wednesday.] Appeared in the *Paris Breviary*, 1736, for Wednesdays, at Matins; and again in his *Hymni Sacri*, 1736, p. 18. It is also in several modern French Breviaries; in J. Chandler's *Hys. of the Prim. Church*, 1837, p. 151; Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865; and in Biggs's Annotated *H. A. & M.*, 1867. [W. A. S.]

Translations in C. U.:—

1. The wonders of the Almighty hand. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 20, in 6 st. of 4 l.; and again in his *Hys. of the Church mostly Primitive, &c.*, 1841, No. 13. It is found in a few modern collections.

2. O God supreme! in rapt amaze. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 20, in 6 st. of 4 l. It was repeated in the *Salisbury H. Bk.*, 1857; Martineau's *Hymns*, 1873 (in 5 st.), and in others.

3. New wonders of Thy mighty hand. By the compilers of *H. A. & M.*, based on J. Chandler, as above, and pub. in *H. A. & M.*, 1861, abbreviated; in *Kennedy*, 1863, &c.

Translations not in C. U.:—

1. O God, we behold how Thy wondrous might. I. Williams. *British Magazine*, July, 1834, and his *Hys. tr. from the Parisian Brev.*, 1839.

2. O God, Thy wonder-working hand. In J. A. Johnston's *English Hymnal*, 1852. [J. J.]

Miris probat sese modis. *Jean Baptiste de Santeuil*. [*St. Stephen*.] Appeared in the *Cluniac Breviary*, 1686, p. 182, in Santeuil's *Hymni Sacri et Neri*, 1689, p. 57, and the *Paris Breviary*, 1736. It is also in several modern French Breviaries, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. **Holy love towards her foes.** Pub. in I. Williams's *Hys. tr. from the Parisian Breviary*, 1839, p. 61, 7 st. of 4 l., with a doxology. In his preface Williams says that this *tr.* was made by a "a friend." In Johnston's *English Hymnal*, 1852, this *tr.* was altered to "Christian Love in wondrous ways"; and in the editions of 1856 and 1861 to "Holy love in wondrous ways."

2. **Holy Love herself displays.** This *tr.* in R. Campbell's *Hys. & Anthems*, &c., 1850, is based upon the above by I. Williams's "friend."

Another *tr.* is:—

What kindness 'e'en to mortal foes. J. D. Chambers, 1857. [J. J.]

Missals. The Missal [*Missale*] is the Service-book of the Latin Church, which contains all that is said or sung in the service of the Holy Eucharist or "the Mass" [*Missa*]. It comprises within itself many and various elements which anciently were distributed in different volumes. Such were the *Sacramentarium* containing the Priest's part of the service in the unvarying Canon, with the varying Prefaces, Collects, Secrets, and Postcommons; the *Epistolarium* or *Lectionarium*, containing the Epistles; the *Evangeliarium*, containing the Gospels; the *Graduale*, containing all the choral portions of the service, viz., the Introits, Kyries, Gloria in Excelsis, Graduals, Tracts, Sequences, Creeds, Offertories, and Communions. Of these the Sequences frequently formed a separate volume called the *Sequentiale*. Still more ancient and long obsolete books were the *Benedictionale*, containing the varying triple episcopal benedictions; and the *Troparium*, containing verses or farces, varying with each festival, dovetailed into or in some way attached to almost every choral part of the service. These verses, known as *Tropes*, went generally out of use in the 13th century.

The Missal most widely in circulation in the present day, and gradually superseding all other Latin Uses, is the *Roman Missal*. It was carefully revised by Pius V. (1570) in accordance with the directions of the Council of Trent, and so revised its use was enjoined in all places and on all communities which could not plead a prescription of two hundred years in favour of a local or peculiar use. It subsequently underwent two slighter but careful revisions under Clement VIII. (in 1604) and Urban VIII. (in 1634), and has received, and will continue to receive from time to time, additional services necessitated by the institution of new Festivals.

Besides the *Missale Romanum* there were, and to a lesser extent than formerly still are, various *Missals*, belonging to different Provinces, Dioceses, and Religious and Military Orders. Such were the *Sarum*, *York*, and *Hereford Missals* of the unreformed Church

of England, the *Paris*, *Lyons*, and many French *Missals*, the *Augustinian*, *Benedictine*, *Præmonstratentian Missals*, &c. These may all be regarded as variations and offshoots of the *Missale Romanum*.

In addition to monastic or diocesan variations of the *Roman Missal*, there are two living Latin Liturgies which deserve special notice, because they are, the first probably, the second certainly, of a distinct *genus* or family, viz.: that known as the *Ephesine* or *Hispano-Gallican*. These are the *Ambrosian Missal* in use in the Church of Milan, and the *Mozarabic Missal* in limited use in the Church of Spain.

Most of these *Missals* form a quarry from which an immense amount of hymnological material can be drawn in the shape of *Sequences* or *Proses*, for an account of which see *Sequences*.

But besides *Sequences*, there are other parts of the Liturgy, which sometimes, though rarely, assume a metrical or rhyming form. These are the *Gradual* with its Verses, the *Tract*, the *Offertory*, the *Communion*, and possibly the more ancient *Trope*. Details concerning these are given under their respective titles (q.v.). [F. E. W.]

Missions, Foreign. The hymnody of Foreign Missions is, as a whole, practically unknown. Most persons have some idea of the great work accomplished by Christian missionaries in the translation of the Holy Scriptures into almost all known languages; but few have ever thought how much has been done by them in the translation and composition of hymns, the preparation of hymn-books, and in general, in the introduction of Christian Hymnody among the various nations to whom they have preached the Gospel. It is the object of this article to set forth this as fully and accurately as the limits of our space will allow. Although Protestant Christians of several denominations in Great Britain and America have missions in various parts of Europe, we shall not include any of these in our notice, with the single exception of the missions in European Turkey. We propose to speak of Missionary Hymnody—

I. In various parts of America; North, Central, and South;

II. In the Islands of the Pacific, in New Guinea and Borneo;

III. In Asia, from Japan westward to Turkey;

IV. In Africa, East, South and West.

The following abbreviations will be used:—

M. M. = Moravian Missions.

C. M. S. = Church Missionary Society.

S. P. G. = Society for the Propagation of the Gospel in Foreign Parts.

B. M. S. = Baptist Missionary Society.

W. M. S. = Wesleyan Missionary Society.

L. M. S. = London Missionary Society.

K. S. M. = Church of Scotland Foreign Missions.

F. C. S. = Free Church of Scotland Foreign Missions.

A. B. M. = American Baptist Missionary Union.

A. B. C. = American Board of Commissioners for Foreign Missions.

A. M. E. = Missionary Society of the Methodist Episcopal Church of America.

A. P. M. = Board of Foreign Missions of the American Presbyterian Church.

The names of other Missionary Societies, less frequently mentioned, will be given in full.

I. *America.*i. *North America.*

This extends over a vast extent of country from Greenland to Mexico.

1. *Greenland.*—The *M. M.* on the western coast of Greenland commenced in 1721. In 1738 Kajarnak, the first convert, was won by "the Story of the Cross;" now the whole of the country is Christianized. Since 1772 the Greenlanders have had their own printed hymn-book. An enlarged ed., pub. in 1819, was received by them with great joy, and recent accounts show that they retain their fondness for hymns. Not only do they sing well in their churches and homes, but the long coasting voyages in the "umiaks," or women's boats, are enlivened by the sweet voices of the female rowers uniting in sacred song.

2. *Labrador.*—Crossing Davis Strait to the bleak coast of Labrador we find the self-denying agents of the same society [*M. M.*] at work. In 1770 Jans Haven, from Greenland, sang to the Eskimoes of Labrador, a hymn in Greenlandic, a language which they understood, and in the midst of a barbaric dance they were charmed by it into silence. These Eskimoes now themselves sing Christian hymns at their morning and evening prayers, even when away from their homes on their hunting, fishing, or sealing expeditions. For a long time they have had a neat 12mo hymnal, the last revision being by the Rev. Theodore Bourquin, who translated most of the modern hymns. The book contains about 900 hymns, and was printed in 1879, at Stolpen, in Germany. The last eight pages contain the notes of 10 melodies with the words below. The following are the first lines of a few of the hymns:—

"Pasejkekaungtotit" = "O Lamb of God, unspotted."

"Karallit kakkanginit" = "From Greenland's icy mountains."

"Atte, tupalerite okperut" = "Christians awake."

"Ilakka, maksualauka" = "Hold the fort."

The number of syllables and accents is the same as in the English hymns, so that they may be sung to the same tunes, but the lines do not rhyme.

3. *Cree Indians.*—Crossing the northern part of North America, and passing westward through British territory, more than 3000 miles, we traverse a region at present sparsely inhabited by Indians and European settlers. Here, however, are many stations of the *C. M. S.*, *S. P. G.*, and *W. M. S.*, the last named being now sustained by the Wesleyans of Canada. We can here speak of only one specimen of the hymnal work of this region. Bishop Horden, of the diocese of Moosonee, has recently completed an enlarged hymn-book in the language of the *Cree* Indians, containing 150 hymns, all, except three or four, being his own translations.

4. *British Columbia.*—We pass to British Columbia, on the North Pacific coast. Here at Metlakahla, and other places in the north of that territory, are stations of the *C. M. S.* among the *Tsimshean Indians*, and other tribes. For the use of the Taimaheans a collection of 19 hymns has been made by Bishop W. Ridley, translated by himself, Mrs. Ridley, and Mrs. Morrison, and printed at Metlakahla. Such hymns as "How sweet the name of Jesus

sounds"; "Just as I am"; "Jesu, Lover of my soul," &c. are included. In the report of the *C. M. S.* for 1887, we read how on one occasion the last hours of a dying Indian were soothed by the singing of the last named hymn.

In the *Niaka* dialect, akin to the *Tsimshean*, a collection of hymns has been prepared by the Rev. W. H. Collison, to which Mr. J. B. McCullagh, the present missionary on the upper Naas, has recently made additions, including a metrical paraphrase of Ps. xxiii., which is a great favourite with the people.

5. *Queen Charlotte's Islands.*—Among the *Haidas* of Queen Charlotte's Islands, just off the coast of B. Columbia, another mission of the *C. M. S.* has been established by the Rev. W. H. Collison. In their language, which differs greatly from the *Tsimshean*, Mr. Collison has composed some hymns, and translated others, which, although not yet pub. in book form, are known and sung far and wide. The present missionary, Rev. C. Harrison, is adding to the number of these hymns.

6. *Vancouver's Island.*—The Rev. A. J. Hall, of the *C. M. S.*, who is labouring among the *Kwa Gulth* tribe, in the north of Vancouver's Island, has prepared a number of hymns in the language of that people, and has taught them to sing them.

7. *Various in the U.S.A.*—Passing southward through the territories of the United States, where the Red Men still survive, we find them chiefly to the west of the Mississippi, occupying "Reservations." A recent Government return gives their number as 277,656, of whom only about 30,000 know English enough for ordinary intercourse. Ten American Missionary Societies are at work among them, and the following Hymnals have been prepared for their use by agents of the *A. B. C.*:—*Cherokee*, 52 pp.; *Creek*, 35 pp.; *Seneca* (two books); *Ojibwa*, 40 pp.; *Choctaw*, 84 pp.; *Dakota* or *Sioux* Indians, 97 pp., by Dr. S. R. Biggs, and another, by the Rev. J. P. Williamson, 184 pp.

8. *Mexico.*—From the United States territories we naturally pass to Mexico, where the American Baptists of the Southern Convention, the *A. B. C.* and *A. M. E.* have vigorous Protestant missions, conducted for the most part in the Spanish language. But no replies have been received to our inquiries as to their Hymnody.

ii. *Central America.*

In connection with the *M. M.* in Central America various hymns have been rendered into the language of the *Moskito Indians*. But these have not been printed, as the English hymn-book is mainly used in that mission-field.

In like manner in British Honduras, in Jamaica, the Bahamas, the Bermudas, and other places in the West Indies, where hundreds of congregations of Negroes and Creoles have been gathered into the Church of Christ, the hymn-books used are chiefly those of their respective Denominations in Great Britain.

iii. *South America.*

1. *British Guiana.*—Here are missions of the *S. P. G.* and *L. M. S.* The population consists of a great variety of nationalities: the Aborigines, British settlers, and Coolies from China and different parts of India. The

Missionaries teach the Aborigines to sing in English. For the Chinese they obtain hymn-books from Hong Kong; for the Indian coolies books from India in Tamil, Bengali, Hindi, and Urdu. [See on India, p. 746.]

2. *Dutch Guiana, or Surinam* has stations of the *M. M.* Being a Dutch possession the hymnal used for the services at Paramaribo is in that language, prepared in connection with the *M. M.* in South Africa. But a curious Creole dialect, called *Negro-English*, is the mother tongue of the negroes in many parts of Surinam; and a hymn-book in this dialect was issued from the mission press in 1820. A new ed. appeared in 1841. Yet another ed., revised and enlarged, has been recently pub. It contains 600 hymns, is attractively bound, and has met with a large sale.

3. *Various*.—More than a century ago the borderland of British and Dutch Guiana was the scene of a Moravian mission to the Arack Indians, and there is still extant in ms. a collection of hymns in that language. With regard to the hymnody of the far greater part of South America, viz. Venezuela, Columbia, Peru, Brazil, Bolivia, the Argentine Republic, and Uruguay, we are able to give but little information. The English South American Missionary Society uses the *S. P. C. K. Church Hymns* for most of its English services, and the hymn-book of the *B. & F. Sailors' Society* in services for seamen. The *A. M. E.* has missions in Uruguay, the Argentine Republic, and at several places on the Western Coast. The Southern Baptist Convention of the U. States has missions in Brazil; and the *A. P. M.* in Columbia, Brazil, and Chili, but no answer to letters of enquiry has been received except from Chili. From Valparaiso the Rev. D. Turnbull, D.D., writes to say that two or three hymn-books have been pub. there, the hymns being in Spanish, mostly translations, probably made in Spain, and are not very satisfactory. Hymns are sung at Oshooia, in Tierra-del-Fuego, and we believe that some of these, probably composed by Capt. Allen Gardiner, are in the language of the Yaligan Indians, but have not been able to ascertain particulars.

II. Islands of the Pacific, &c.

Modern geographers have arranged the islands of the great Pacific Ocean under three divisions, Micronesia, Polynesia and Melanesia. (i.) *Micronesia*, so called from the smallness of most of its islands, comprises all those lying north of the equator, from the Hawaiian group in the east to Malaysia in the west. (ii.) *Polynesia*, a name once used in a wider sense, is now restricted to the islands situated to the south of the equator, and between 180° of longitude and S. America. It includes the Marquesan, Tahitian, Samoan, and other groups. (iii.) *Melanesia*, so called from the dark colour of its inhabitants, includes the islands south of the equator, from long. 180° westward to New Guinea, such as the Fiji group, the New Hebrides, and others. Micronesia and Polynesia are inhabited by the Malay-Polynesian race, probably of Asiatic origin. The people are, for the most part, tall and well-formed, their skin of a light yellow colour, their hair a smooth glossy black, and their language soft and mellifluous. The

Melanesians, on the other hand, belong to the Papuan race, and are probably of African origin. Their skin is dark, their hair crisp, and features plain. Their language is quite distinct from the Malay-Polynesian, and is endlessly diversified. Not only on every group of islands but on every island, a different dialect is spoken, and so widely different are they as to be almost, sometimes altogether, unintelligible to the inhabitants of an adjoining island. It may be conceived how much toil in the learning of languages and the preparation of distinct books, such as hymnals, this fact imposes on missionaries.

i. Micronesia.

1. *Hawaiian Islands*.—In our notice of hymnody in the Pacific we begin with the Hawaiian Islands, at the eastern extremity of Micronesia. These islands, mountainous and volcanic, and yet so lovely in scenery as to be likened to a terrestrial paradise, were once notorious for the barbarism and cruelty of their inhabitants. But now, chiefly through the labours of the missionaries of the *A. B. C.* they are Christianized and civilized. As early as 1823 a small hymn-book of 60 pp. was prepared by the Revs. H. Bingham and W. Ellis; in 1834 appeared a Hymn and Tune Book of 360 pp. edited by the Rev. H. Bingham, and a few years later a Child's hymn-book (72 pp.) by the same editor. In 1842 another Children's book with tunes was pub., and in 1855 appeared the *Hawaiian Lyre*. In 1867 the Rev. L. Lyons edited a hymnal for general use, containing 400 hymns, translated by himself, H. Bingham, W. Ellis, A. O. Forbes, R. Armstrong, and A. Bishop. This has been enlarged, and the last ed. (1885) contains 612 hymns. Mr. Lyons has also translated and pub. the *Sacred Songs and Solos* of Sankey, and other collections of popular Christian songs with music.

In connection with the Anglican mission in these islands, commenced in 1861, services are conducted in the Hawaiian language and hymns are sung, but we have failed to obtain information as to details.

2. *Marshall Islands*.—Sailing west by south from Hawaii, for about 1800 miles, we come to the Marshall Islands, in two groups, comprising about 30 coral islets, with a population of 12,000. For their use the Rev. E. T. Doane, of the *A. B. C.*, prepared, in 1860, a Primer and Hymn-book of 44 pp. In 1863 appeared *Hymns*, by Mr. Doane (24 pp.), and in 1866 a similar book edited by the Rev. B. G. Snow, of the same Society.

3. *Caroline Islands*.—Still more to the west are the Caroline Islands, claimed by the Spaniards, the chief of which are Ponape, or Ascension Island, 60 miles in circumference, and Kusaie, or Strong's Island, about 30 miles in circuit. In 1858 a hymn-book of 19 pp. was prepared in the *Ponape* dialect by Dr. L. H. Gulick, and enlarged in 1864-5 by the Rev. A. A. Sturges. Another collection of 32 pp. was prepared in 1865, by the Rev. B. G. Snow, in the *Kusaie* dialect. All this was in connection with the missionary work of the *A. B. C.*

4. *The Gilbert Islands*.—Passing from the Caroline Islands in a south-easterly direction we come upon the Gilbert Islands, right on

the equator; forming 16 groups of a fair size, with many islets, and a population of 30,000. Here the *A. B. C.* has a mission. In 1860 the Rev. H. Bingham, jun., and his wife, pub. a hymn-book of 12 pp. Three years later it was enlarged to 27 pp., and in 1874 and 1877 additional hymns were printed.

Before leaving Micronesia we may quote the Invocation of the Lord's Prayer in some of its different languages. This will show that, though allied in grammatical structure, they are yet so diverse as to require a distinct hymn literature for each one.

"Our Father, which art in heaven."

Hawaiian. "E ko makou Makua Hoko o ka lani."

Marshall Islands. "Jememuj i lon."

Gilbert Islands. "Tamara are i karawa."

Kassian. "Papa tumus su in koso."

ii. Polynesia.

We are not able to give information concerning the hymnody of more than two groups of islands in this part of the Pacific. In the Society Islands, including Tahiti, the Hervey Islands, the Tonga Islands, and others, agents of the *L. M. S.* and *W. M. S.* have long laboured, and the people have possessed hymn-books, but we are without details. The Marquesas Islands, six in number, are about 2000 miles east by south from the Hawaiian group, and the language is similar but not identical. In 1870 the Rev. James Bicknell, son of an English Missionary to the Society Islands, prepared in Marquesan a hymn-book of 30 pp., since reprinted. In the important Samoan group, a hymnal is used, begun in 1840, enlarged in successive editions, and now containing 372 hymns and 39 chants. Most of the hymns are translations of well-known English hymns, such as "Jesus, Lover of my soul," and "When I survey the wondrous cross" ("Jesus, faapaolo mai," and "A ou manatu ipo nei"); or passages of Holy Scripture paraphrased. The words of the chants are taken from Holy Scripture. The translators were missionaries of the *L. M. S.*, Messrs. Buzacott, Heath, Hardie, Murray, Pratt, Nisbet, G. Turner, LL.D., Parell and Whitmee—Mrs. Turner and Mrs. Nisbett, and Peni, a Samoan pastor.

iii. Melanesia.

(1) The *Fijian* group comprises 80 inhabited islands, and has been Christianized mainly through the labours of the *W. M. S.* From the commencement of Christian worship the Lord's Prayer, the Jubilate, the Te Deum, &c., as translated by the early missionaries, have been sung to native chants; but these are monotonous and melancholy. The hymns first used were mainly translations by the Revs. J. Hunt, R. B. Lyth, and J. Walsford. A few of these are still in use and throb with life, "expressing," says the Rev. J. Nettleton, "in mellifluous and Italian-like *Fijian* all the cadences of Christian faith and hope and love." There have been several editions of the *Fijian* hymn-book, the one now in use containing 178 hymns, chiefly composed or translated by the Revs. J. Nettleton, — Lorimer, — Fison, M.A., and A. J. Webb. The best hymns are original; the translated ones are stiff. English metres are used and the lines rhyme. The people delight in singing, and

those who have been taught new tunes go round and teach them to others in the villages.

(2) The *New Hebrides*.—About 400 miles west of Fiji and 1000 miles nearly due north of New Zealand, is the group of the *New Hebrides*, so named by Capt. Cook, because he believed them to be the most westward islands of the Pacific. There are about 30 in the group; nearly 20 are inhabited and some are of considerable size. Almost every inhabited island has its own dialect, often so different from the rest as to be practically a distinct language. But all these dialects belong to the *Papuan* stock. The *L. M. S.* was the first to begin missionary labour in the *New Hebrides*, but many years ago the work was amicably transferred to the Reformed Presbyterian Church of Scotland, which in 1876 united with the Free Church of Scotland. The Rev. John Inglis, D.D., who was a missionary in Aneityum, the most southerly island of the group, from 1852 until recently, has furnished us with the following particulars as to the hymnody:—

(a) "The hymnal used in *Aneityum* contains 51 hymns—*Nohralital Itap*—partly translations or imitations of English hymns, and partly original. They were translated or composed chiefly by the Rev. Drs. Geddie and Inglis,—a few by the Revs. J. Copeland and T. Powell. Also, since the printing of the hymn-book in 1880, some additional hymns have been prepared by the Revs. J. Annand and I. Laurie.

(b) "On the island of *Tanna* two languages are spoken, and there are two missionaries, the Rev. Messrs. Watt and Gray. Mr. Watt has from 20 to 30 hymns, chiefly prepared, and all printed by himself. Mr. Gray has a few, prepared by himself, and printed by Mr. Watt.

(c) "On *Eromanga*, notorious for the murder of John Williams and of the missionary brothers G. N. and J. D. Gordon, they now sing about 30 hymns, prepared by Messrs. J. D. Gordon and Robertson.

(d) "Similarly, small collections of hymns have been prepared for the use of the natives of *Futuna*, *Sfate*, *Aniwa*, *Nyuna*, *Tongoa*, *Epi* and *Ambria*, the composers or translators being the missionaries respectively located on those islands. In the northern islands of the group a commencement of missionary labour has only just been made."

All the hymns in the above-named collections are composed to English metres and sung to English tunes, but the lines do not rhyme. The native poetry is a kind of elevated prose, cut up into divisions like verses, followed by choruses which are chiefly single syllables with no meaning, such as *lil la, lil la*. And the native music is a kind of chanting, with "a loud noise." Dr. Inglis is of opinion that the singing of Christian hymns would be more popular if they were composed more after the native style of song.

(3) *Banks Islands*, *Santa Cruz Islands*, *Solomon Islands*, *Norfolk Island*. All these islands, except *Norfolk Island*, are situated to the north and north-west of the *New Hebrides*, and were brought into notice as a scene of missionary labour through the self-denying devotion of the lamented Bishop Patteson. His plan was to make *Norfolk Island*, to the south, a base of evangelistic operations, and to visit the other islands periodically, the language of *Mota*, one of the *Banks Islands*, being used as a *lingua franca*. In his letters (see *Life of Bp. J. C. Patteson*, by C. M. Yonge) are very interesting references to Psalms and Hymns translated or composed by him, and sung in various religious services. Thus, in 1867, the bishop writes from *Norfolk Island*, "we sing the *Venite*, *Magnificat*, *Nunc dimittis*, &c., in

parts, to single and double chants." Again, "and now they are practising hymns in Mota for our 11 a.m. service." And the following year he writes, "Every week we read in chapel about 40 psalms and sing 12 hymns. These are pretty well known by heart." A number of hymns seem to have been in use for years, before being collected into a book. The Rev. Dr. Codrington, who was for some time Bishop Patteson's colleague in the Anglican Melanesian Mission, has favoured us with the following account of the Mota hymn-book:—

"This book, as lately reprinted, contains 67 hymns, and there are three more since in use that I know of. Of these, 26 are by Bishop Patteson. 21 are original compositions, most of them excellent. The rest are adaptations rather than translations. 20 are by myself, of which 8 are original; 12 are by the Rev. C. Bice; 8 by the Rev. J. Palmer, and 2 by Bishop Selwyn. The hymns by the three last named are translations or adaptations. Among the hymns translated are, 'Thou whose Almighty word,' 'Eternal Father, strong to save,' 'The Church's one foundation,' 'Gracious Spirit, Holy Ghost,' 'How beautiful are the feet,' &c., &c. The most interesting hymns in the book are three by native composers, particularly one by a teacher named Clement Marau, a Banks Islander."

Several hymns were composed by the Rev. C. H. Brooke in the language of Florida, one of the Solomon Islands; others, by Bishop Selwyn and the Rev. C. Bice, in the languages spoken in Yasabel (Solomon Islands), Aurora Island, Pentecost Island, and Leper's Island, in the New Hebrides.

(4) *Loyalty Islands*.—Between the New Hebrides and the French possession of New Caledonia is a small group, called the *Loyalty Islands*, the chief of which are Lifu, Maré and Uvea. In these islands the *L. M. S.* has for many years had a mission. In 1864 what is known as the *Lifu Hymn Book* was prepared and printed at Maré by the Rev. S. McFarlane, LL.D. It contains 231 hymns. Most are translations of the best English hymns, but many are original. The metres and tunes are English, and the natives are said to sing very well.

(5) *New Guinea*.—A few years ago the *L. M. S.* began a mission in the eastern part of *New Guinea*, and the labours of the Rev. Dr. McFarlane were transferred thither from the *Loyalty Islands*. Already three small hymn-books have been prepared, each containing 36 hymns, in 3 distinct dialects. These are bound up in one volume with the Gospel of St. Mark and a small catechism. Though belonging to the same Papuan or Melanesian group of languages, these dialects are distinct from the Lifuan both in words and in grammatical structure.

iv. *Borneo and Singapore.*

(1) *Borneo*, one of the largest islands in the world, is inhabited for the most part by a people called Dyaks, akin to the Malays, and divided into numerous petty tribes, with exceedingly barbarous usages. Near the coasts are many Malays proper, and in the north-western portion of the island probably a quarter of a million of Chinese. For 40 years past the *S. P. G.* has had missions in Borneo, which now form part of the diocese of Singapore, Labuan and Sarawak. The Ven. Archdeacon Mesney has supplied us with the following particulars in regard to Christian hymnody.

"Collections of hymns have been made in three languages—*Malay, Land Dyak, and Sea Dyak*. These have been gradually formed, the 1st now containing about 100 hymns; the 2nd, about 80, and the 3rd, between 30 and 40. The hymns prepared in the early days of the mission were in simple Malay, and the first hymn was a metrical version of the Creed. Most of the hymns in all three collections are translations or adaptations of English hymns, such as "We love the place, O God;" "Abide with me;" "Rock of ages;" "O come, all ye faithful;" "Glory be to Jesus," &c. The translators were Bishop Chambers; the present Bishop, G. F. Hose, D.D.; the Revs. W. H. Gomes, F. W. Abe, J. L. Zehnder, J. Perham, C. W. Fowler, and other missionaries. A few of the hymns are original, e.g. a harvest hymn in *Sea Dyak*, and others in Malay, by Bishop Chambers, and some in *Sea Dyak* by the Rev. J. Perham. English metres and tunes are used, and in most of the hymns the lines rhyme as in English. The books are printed at the mission press, at Kuching, Sarawak."

(2) *Singapore* has a very mixed population of Malays, Tamils, and Chinese, all of whom the *S. P. G.* seeks to benefit. The *Malay* hymn book there used was arranged by the Rev. W. H. Gomes (named above), and was printed at Singapore.

III. *Asia.*

i. *Japan.*

In this remarkable country the development of Christian hymnody has been as rapid as that of other ideas and usages so recently introduced from Europe and America. At the close of 1873, when the Rev. C. F. Warreu, of the *C. M. S.* (to whom we are indebted for much of the information contained in this section), arrived in Japan, converts were very few, and though attempts had been made to produce metrical hymns for Christian worship, some were of opinion that the use of hymns could never become general. The character of Japanese poetry presented one great difficulty. "It has neither rhyme, assonance, nor quantity. It is not marked by a regular succession of accented syllables, as in English, and is only distinguished from prose by metre." As a rule Japanese metre consists of lines of 5 and 7 syllables. What is called *Short Poetry*—the most common—consists of 31 syllables, divided into lines as follows:—5, 7, 5, 7, 7. There is a variation from this with lines thus:—5, 7, 7, 5, 7, 7, and another, though this is not classical, of 17 syllables, 5, 7, 5. The *Long Poetry* consists of any number of lines of 5 and 7 syllables, regularly alternating and closing with a final line of 7 syllables, thus:—5, 7 . . . 5, 7, 7. Another difficulty was to find suitable tunes to these peculiar metres. A few English tunes, like "Home, sweet home," could be easily adapted, and one or two Japanese tunes were available. These, however, were but few, and the effect was by no means pleasing. But, notwithstanding these initial difficulties, we have at this moment before us five Japanese Christian hymn-books, and have received information concerning yet others. Altogether there are now at least 350 hymns in the Japanese language. Most of these are translations or adaptations of English and American hymns. They are composed to English metres, though without rhyme, and are sung to English tunes. Among hymnals at present in use may be mentioned the following:—

(1) A hymn-book containing 76 hymns in Roman characters and 43 tunes in *Sol-Fa* notation was pub. at

Yokohama, in 1876, and prepared by the Rev. Nathan Brown, D.D. [A. B. M.]

(2) The same distinguished missionary, who had previously laboured in Assam and Burma, and written hymns in the language of each country [see Burma], put forth, in 1876, another hymn-book, in Japanese, containing 138 hymns. This was enlarged in successive eds. until, in 1886, it comprised 337 hymns. It is the recognised hymnal of the A. B. M. in Japan, and the last ed. was pub. shortly after Dr. Brown's death. The hymns are chiefly translations, although a good number of original compositions, mostly by native Christians, are included. Three translations and two original hymns are by Miss Clara A. Sands, of the A. B. M. From hymn-book No. 1 we may quote, as a specimen of Japanese, the first verse of "All hail the power of Jesus' name":—

" Yesuno nawo toutomi
Tentci hirefuse,
Cumo sokúwo iwai
Tenguto tonaye."

(3) The hymn-book of the *Episcopal Church Missions*, American and English, pub. at Osaka, 1883. It was prepared by the Rev. T. S. Tyng, of the *Amer. Epis. Mis.*, and contains 145 hymns. Among them are hymns (some original) by the Revs. P. K. Fyson and C. F. Warren, of the C. M. S., and H. J. Foss, M.A., of the S. P. G. The editor, in his preface, also thanks the Rev. H. Evington [C. M. S.] and several native scholars for important assistance.

(4) Hymn-book of the *Presbyterians*, called *The United Church of Christ in Japan*, pub. in Tokio, 1881. The translator was Mr. Hara, a Japanese, and it contains 163 hymns, the names of the tunes being attached in English.

(5) Hymn-book of the A. B. C. mission, prepared by the Rev. W. Curtis and a committee of natives; pub. at Osaka, 1882. This book contains 130 hymns with tunes, and 14 Psalms set to Chants, and is at present used by the Congregational Churches. But the Rev. Dwight W. Learned [A. B. C.] informs us that it is soon to be superseded by one now in course of preparation by a joint committee of missionaries and Japanese representing the A. B. C., the Presbyterian and the Reformed Missions.

(6) The hymn-book of the A. M. E., containing 244 hymns and a few chants edited about 3 years ago, by the Rev. J. C. Davison, of Nagasaki. It contains several tunes composed for it in the Japanese metre 5,7,5,7,7, and is said by Mr. Learned to be the "most elaborate book yet produced in Japan."

Congregational singing is an innovation in Japan. In the Buddhist services the priests alone chant. But thousands of Japanese Christians now sing hymns heartily and even enthusiastically; the use of cabinet organs and harmoniums is common in the churches, and in the girls' schools the pupils learn to play on them.

ii. China.

The first hymn-book in China was pub. by Dr. Morrison in 1818, and contained 30 hymns. The number of books prepared and published during the last 50 years has been very large, partly because increased acquaintance with the language has made translators of hymns dissatisfied with their earlier efforts, and prompted them to put forth new ones, and partly because of the number of distinct spoken dialects in China. A peculiarity of the Chinese language is that the written or printed characters represent ideas rather than sounds, and these characters in the *Wen Li*, or "Classic style," are understood by the educated throughout the empire. But the ordinary colloquial varies according to the district. Thus, what is called the *Mandarin Colloquial*, used by the mandarins and in court circles at Peking, is the principal spoken language in North China, the region north of the great Yangtse Kiang. But besides this, are the *Shanghai* and *Foochow* colloquials spoken by about 8 millions each, the colloquial of *Ningpo*, spoken by about 5 millions,

the dialects of *Canton*, *Swatow*, *Amoy*, and other districts. Some of these dialects differ so much that interpreters are needed between them. Some missionaries hold that hymn-books should be in the *Wen Li*, or classical form of the language, and that the people should be educated to the use of it. But the majority have maintained that the present needs of the multitude should be considered, and for this reason have published hymn-books in the various colloquials.

In the present article we shall mention, as samples, books pub. in *North*, *Middle*, and *South China*.

(1) *North China*. (1) Through the kindness of the Rev. Jon. Lees, of the L. M. S., we have now before us a copy of the hymn-book pub. by himself and the Rev. J. Edkins, D.D., at Tientsin in 1872. It contains 266 hymns, and from the English index of first lines it appears that almost all are translations (often very free) of the best English hymns. Previous to this the Rev. W. C. Burns had pub. a small collection; and 43 of his translations, in many cases recast, are included in the 1872 book. In the preparation of this book Mr. Lees had as assistants two very able Chinese scholars, the Rev. Chang-tau-leu and his son, Mr. Chang-chiu-seng. It is used not only in the North China missions of the L. M. S., but also by Presbyterians and New Connexion Methodists.

(2) Another equally important work is the hymnal pub. at Peking in 1872 by the Revs. D. Blodgett, D.D. and Chauncey Goodrich. It is in the *Mandarin Colloquial*, and has been pronounced by one authority to be "the best hymn-book used in China." Nearly all the hymns are translations. Indeed the number of original Chinese Christian hymns in existence is very small.

(3) In the B. M. in North China, a book is used compiled from others, but including a few translations by the Rev. F. H. James [B. M. S.]

(4) The Rev. J. Lees has pub. a small book containing 47 hymns, chiefly translations by himself from I. Sankey's *Sac. Songs & Salos*, but including one original hymn by Mr. Chang-chiu-seng, and said to be a fine hymn.

(ii.) *Mid-China*. (1) A hymn-book in the *Ningpo* dialect was pub. about 1858, prepared by the Revs. Archdeacon Cobbold of the C. M. S.; Dr. Martin and H. V. Rankin, of the A. P. M.; J. Hudson Taylor, and others. This was revised and enlarged several times, until in 1875 it included 275 hymns, eleven being translations or compositions by the Ven. Archdeacon Moule [C. M. S.]. This hymn-book, printed at the Presbyterian Mission Press, Shanghai, has been used hitherto by Churchmen and Non-conformists in Ningpo, and in other parts of the province of Chehkiang.

(2) In 1871 Bishop Moule prepared a book in the *Hangchow* dialect for the use of the churches of the C. M. S. in that city and neighbourhood. It contains 82 hymns, and is printed in both Roman and Chinese characters.

(3) Archdeacon Moule [C. M. S.] has now (1887) in the press at Shanghai a collection which he hopes will be widely intelligible in China. It contains 221 hymns, some being

translations by himself, others by his brother, Bishop Moule, and one hymn is original.

(4) The collection compiled by the Rev. Griffith John, of Hankow [*L. M. S.*], contains 200 hymns, all translations. Of these 8 or 10 are from the Welsh, made either by Mr. John or the Rev. Evan Bryant [*L. M. S.*]. In the later editions many expressions of the *Mandarin Colloquial* have been exchanged for others belonging to the literary style. This book is used by many missionaries of the China Inland Mission, and also at I Chang, a station of the *K. S. M.*

(5) At the *W. M. S.* at Hankow a book is used, compiled by the Rev. W. Scarborough, and pub. in 1875. It was preceded by a hymnal prepared by the Rev. Josiah Cox. The 180 hymns in the present book are chiefly translations, many of them from Sankey's *Sac. Songs & Solos*. "We wait," says Mr. Scarborough, "for a Christian poet in China." The dialect is the *Mandarin Colloquial*.

(iii.) *South China.* (1) The most flourishing missions in China up to the present have been those of the English Presbyterian Church at Amoy, Swatow, in Formosa and in the Hakka country. Two hymn-books have been prepared, one in the *Amoy* dialect, containing 70 hymns, the other, in that of *Swatow*, containing over 150. Some of these are translations of Psalms, others translations or adaptations of English hymns, and a few are original. The Rev. W. S. Swanson, of the *E. Presb. Mission*, informs us that the Rev. Wm. Young, of the *L. M. S.*, was the first successful composer of hymns in the *Amoy* dialect, and 13 of his hymns are still in use. To him succeeded the Rev. W. C. Burns, already mentioned. The Revs. Carstairs Douglas, LL.D., J. V. N. Talmage, D.D., and Alex. Stronach have also helped in the work. In connection with the Presbyterian Missions in this part of China many interesting facts might be related illustrative of the value of hymnody as an evangelistic agency, but for these we have no room.

(2) The great city of Foochow is the central station of three missions—those of the *C. M. S.*, *A. B. C.* & *A. M. E.* In 1860 the Rev. W. C. Burns, named above, was here temporarily, and prepared in the *Foochow Colloquial* a translation of hymns written by Mr. Young and himself, which had previously appeared in the *Amoy* dialect. He added others, making up a book of more than 30 hymns. These were deemed so excellent that they were adopted by all three missions, and superseded others previously used which were in the *Wen-Li*, or book language. In course of time more hymns were desired, and each of the missions, taking Mr. Burns's book as a foundation, pub. a Hymnal of its own. (a) The hymn-book of the *C. M. S.* contains 198 hymns, and was prepared by the Revs. J. R. Wolfe, R. W. Stewart, M.A., and L. Lloyd, Mr. Wolfe being the principal contributor. (b) The hymn-book of the *A. B. C.* contains 165 hymns. Through the kindness of the Rev. C. Hartwell, one of the principal contributors to this book, a copy is now before us printed at Foochow, on native paper. It contains several original hymns by native converts. (c) The hymn-

book of the *A. M. E.* has 180 hymns, and was prepared by the Revs. R. S. Maclay, D.D., S. L. Baldwii, D.D., and F. Ohlinger. A large number of the hymns are common to all three books.

(3) We are indebted to the Rev. John Chalmers, LL.D., of Hongkong, one of the oldest and most learned missionaries now in China, for the following information concerning Hongkong and Canton. When he came to China in 1852 he found a book in use, pub. two years previously by Rev. Dr. Legge, entitled

(1) *Hymns for the worship of the Lord.* The number of hymns was 41, with 7 doxologies. No hymn was a translation, and everything was done in regard to language and metre to command the respect of the literary class, and in so far it was a success. In 1860 Mr. Chalmers pub. an ed. of this book with tunes in the usual English notation, and for nearly 30 years this was the only book in use in the London Mission at Canton and in Hongkong. In 1878 Dr. Chalmers pub. *New Songs for the worship of the Lord*, as a *Supplement* to the previous book. This contained 18 translations of popular English and American hymns; and being liked by the people, received, in 1884, considerable additions. The volume thus finally produced is the one now in use.

(2) *Hymns for Singing Praise.* *W. M. S.*, Canton, 1863. "This," says Dr. Chalmers, "was one of the most successful early attempts to translate English hymns." The translator was the Rev. George Piercy. The number of hymns is 34. The translation is by no means literal, and the rhyming is somewhat adapted to Chinese ideas.

(3) *Hymns for praising the Lord.* *A. B. M.*, Canton, 1875. It contains about 20 of the *L. M. S.* hymns, nearly all the 34 of the *W. M. S.* in both cases much altered, and many other translations of English and American hymns, making up 288.

(4) *Hymns for praising the Lord.* *W. M. S.*, Canton, 1877. A book much like the preceding, and containing 230 hymns. It was compiled by the Rev. G. Piercy, before named.

(5) *Hymn-book of the Basel Mission.* Hongkong, 1884. "This book," says Dr. Chalmers, "is exceptionally good." The number of hymns is 284. Many are translations from German hymns, and those taken from the Baptist and Wesleyan books are usually improved in style. Beginning, about 1860, with a book of 55 hymns compiled by the Rev. R. Lechler, it has attained its present size and arrangement through the combined labours of Messrs. Piton, Genähr, Lechler, Bender and others.

(6) *Hymn-book of the C. M. S., Hongkong.* Altered from books in the *Americo-Chinese College*, Peking, 1886. This book has been introduced by Bishop Burdon. It contains 315 hymns and 10 doxologies.

It remains to add a few words in regard to the music sung to these hymns and the metres employed. Chinese native music is quite unsuited to sacred song. English, American and German tunes are therefore used and are commonly liked by the people.

In most of the books named above our metres are used and the lines rhyme as in English. But in the Canton book of the *L. M. S.* and one or two others, the rules of Chinese poetry are observed, some of which are as follows. "Sevens" is decidedly the "Common Metre," our *c.m.* and *s.m.* being regarded as irregular innovations. Next comes "Fives," and then "Eights," which is really "Fours," every four syllables making a clause. The same rhyme is kept up from the beginning to the end of a hymn, an arrangement made easy by the nature of the language. Let the following represent a hymn of eight lines, and the two kinds of marks, *x* and *o*, indicate the alternations of "tones" required in a finished poem. The proper places for the rhyme syllable and changes of tone may be expressed thus:—

1.	x	x	o	o	x	x	rhyme-syllable
2.	o	o	x	x	o	o	rhyme
3.	o	o	x	x	o	o	x
4.	x	x	o	o	x	x	rhyme
5.	x	x	o	o	x	x	x
6.	o	o	x	x	o	o	rhyme
7.	o	o	x	x	o	o	x
8.	x	x	x	x	x	x	rhyme.

There should also be antithesis of meaning between the third and fourth, and between the fifth and sixth lines.

Referring to the difficulty of compliance with these strange and exacting rules, a missionary correspondent wittily observes that the descendants of the writer of the 119th Psalm would be the likeliest persons to succeed in the attempt to create a good Christian Chinese hymn.

iii. Siam.

The name *Siam* both stands for Siam proper (chief city, Bangkok) and, in a wider sense, embraces certain dependent States of Shans and Laos, with a part of the Karen country. The population consists of about 6,000,000 in Siam proper, 3,000,000 Shans and Laos, and upwards of 1,500,000 Chinese. The religion of nearly the whole country is Buddhism, mingled with a kind of nature worship in the ruder tribes of the north. The Siamese language is monosyllabic, many words having a variety of different meanings, according to the tone with which they are pronounced. The *A. B. M.* has missions to the numerous Chinese of Bangkok, and to the Karens and Shans, for a notice of which see *Burma*. The *A. B. C.* commenced a mission to the Siamese in 1840, which since 1871 has been carried on by the American Presbyterians. It has stations at Bangkok and Petchaburi (about 85 miles to the south from Bangkok), and also among the Laos, 500 miles to the north. The Laos speak a language akin to Siamese.

The first hymn-book in Siamese was prepared by missionaries of the *A. B. C.*, with the title *Sacred Songs*. The 3rd ed. bears date 1859, and comprises, with a *Supplement*, 198 hymns. Another book, with a similar title, was pub. by the *A. B. M.* in 1860, containing 123 hymns, the compiler being the Rev. S. J. Smith, a Baptist missionary. A few years later a small collection was pub. for use in schools and prayer-meetings. These have all been superseded by the *Siamese Hymnal*, prepared by Dr. S. G. McFarland, and printed at Petchaburi in 1876. It contains 213 hymns, and has passed through several editions, the last in 1886. For this book the best of the old hymns in the two *Sacred Songs* were selected, and many new ones translated or composed. A smaller and cheaper book is also about to be issued.

About 400 hymns now exist in Siamese, most of them being translations from the English by various missionaries. Of the original compositions some are by missionaries; 10 good ones are by a converted Buddhist priest named Chan; and quite a number by Kru Phoon, a native who, strange to say, is still a Buddhist, though having been in the employ of the mission as scribe and translator for 18 years, he has a good knowledge of both the doctrines and spirit of Christianity. Miss Mary L. Cort, of the *A. P. M.* (to whom we are indebted for much of the preceding information), has sent us a list of the principal translated hymns, which includes most of those best known in England and America. Our metres and tunes are used, and the lines rhyme as with us. Native airs have not yet been utilized in Christian song. "Siamese music is very weird and monotonous, and is never used in the temple services, only at funerals and weddings, in processions, and in connection with boat-races and theatres."

Every native song is composed in lines of 11 syllables, but the Siamese learn western tunes readily, and seem to like them, especially tunes in 11's metre, and everything in a minor key.

iv. Burma.

Under the head of *Burma* we have to speak (1) of *Burma proper*, and (2) of certain tribes inhabiting the more mountainous districts, and known as Karens and Shans.

(i.) *Burma Proper*. In *Burma* the *A. B. M.*, *S. P. G.* and *W. M. S.* have missions, but that of the last named has been commenced only recently. The *A. B. Mission* was begun in 1814, by the celebrated Rev. Dr. Judson [p. 609, i.], and in the early years of the mission there was no singing. Dr. Judson himself could not sing, and according to Burman ideas, singing in connection with worship was improper. In the native mind it was almost exclusively associated with theatrical and other similar performances. After a time, however, Dr. Judson composed the first Burman hymn—

"Shway pyee koug-gn,"
"Golden country of heaven."

and his fellow missionary, Dr. Wade, became responsible for the music. But it was not until long after, on the arrival of missionaries named Cutter and Hancock, who were good singers, that "the service of song" became popular as a part of worship.

The Baptists in *Burma* have now a hymn-book containing 294 hymns, 125 being translations and 169 originals. Through the kindness of the Rev. H. S. Burrage, D.D., of Portland, Maine, we are enabled to give the following particulars, supplied by the Rev. Dr. Cushing, the missionary in *Burma* :—

Three of the hymns, and these among the best, are by Dr. Judson. They are almost the only ones in which a foreigner has endeavoured to embody Burman ideas of poetry, which are very different from ours. In Burman songs the lines are usually short, and 'rhyme runs riot,' it being quite common for every word in a line to rhyme with the corresponding word in the second verse of the couplet. This arrangement is comparatively easy, owing to the monosyllabic character of the language. Fifteen hymns were written by Mrs. Sarah B. Judson [p. 609, i.], the Doctor's second wife (d. in 1845), and one by his third wife Emily C. Judson (d. in 1854). Eighty-nine hymns, chiefly *trs.* or adaptations from the English, are by the Rev. E. A. Stevens, D.D.; his son, the Rev. E. O. Stevens, b. in *Burma* in 1838, contributed 27. Mrs. C. Simons (d. in 1843) composed 22 hymns, said to be very excellent. The Rev. J. R. Haswell (d. 1877) contributed 19 hymns. *Burma* was a mother tongue to him, and his hymns have much of the sonorous, stately movement which characterises the religious language of the people. 14 hymns were composed by the Rev. L. Ingalls (d. 1856); 13 by the Rev. J. M. Haswell, D.D. (d. 1856), and 10 by the Rev. Lyman Stilson (d. 1866). The Rev. N. Brown, D.D., who d. at Yokohama in 1885 (see *Japan*), was the writer of 9 hymns in the Burman hymn-book, one of which, a translation of 'There is a happy land,' has always been exceedingly popular. The Rev. J. W. Wade, D.D., colleague of Dr. Judson, was the author of 7 hymns. Others were written by Miss Kate F. Evans, the Revs. A. R. R. Crawley, T. Allen, and Cephas Bennett, Mr. B. Le Geols, Mrs. Crawley, Mrs. R. A. Bailey, Mrs. H. C. Stevens, and Mrs. A. W. Lonsdale. Several native Burmans have also composed hymns, some of which are written in lines of seven syllables, in accordance with the Burmese style. One of these Burmans, Mung Shway Bwin, was a man of some literary reputation, and assisted Rev. L. Stilson in preparing the 2nd edition of the hymn-book.

Besides the book just described, another has been pub. in connection with the *A. B. M.*, containing more than 200 of I. Sankey's *Sac. Songs and Solos*. A few of the translations are by missionaries already named, but most are by Ah Sow and Ah Syoo, two brothers of

Chinese extraction on their father's side, employed as teachers in a mission school at Maulmain.

In connection with the *S. P. G.* mission a hymn-book was pub. in 1879, edited by the Rev. J. Fairclough, but prepared chiefly by the Rev. James A. Colbeck. It contains, including the two *Appendices*, about 120 hymns. One appendix was prepared by the Rev. T. Rickard. A few hymns are taken from the book of the *A. B. M.*, but most are translations by the Rev. Messrs. Colbeck and Rickard. English metres and tunes are used, and the lines rhyme as with us.

(ii.) *Other parts of Burma.* In the hill country of Burma dwell the

(i.) *Karens*, a semi-aboriginal people, of Mongolian origin, divided into three tribes, speaking distinct dialects of a monosyllabic language, *Sgau*, *Bghai*, and *Pgho* or *Pwo*. The missions of the *A. B. M.* have been remarkably successful among them, many thousands having embraced the Christian faith.

(1) For their use a hymn-book has been prepared in the *Sgau Karen* dialect containing 442 hymns, 216 of which are translations or adaptations of English hymns by Mrs. Callista Vinton (d. 1865), wife of the missionary, the Rev. Justus H. Vinton. This lady has been spoken of as the "Watts" of Karen hymnody. Her son, the Rev. J. B. Vinton, D.D., b. in Burma, contributed 60 hymns (chiefly translations) to the same book. 54 were written by the Rev. B. C. Thomas (d. 1868); 45 by the Rev. D. A. W. Smith, D.D., now President of the Rangoon Theological Seminary, and 9 by the Rev. E. B. Cross, D.D. The Rev. Francis Mason, D.D., translator of the *Karen Bible*, was the author of many hymns, only 9 of which have been preserved in the *Sgau Karen* hymn-book. He also prepared a volume of hymns in the *Bghai Karen* dialect, which was used until recently in the *Bghai* churches. Dr. Mason's hymns are written in the style of native *Karen* poetry. Each line consists of seven syllables, and the thought is expressed in couplets resembling the parallelism of Hebrew poetry. They can be fitly used only with the "plaintive, weird, strangely sweet" native *Karen* music, and hence at the revision of the hymn-book many of them were replaced by others which could be sung to Western tunes. The remaining hymns were contributed by other missionaries or their wives, or by native hymn-writers.

(2) *Church Hymns.* A book with this title was brought out in 1881 by the Rev. Wordsworth Jones, missionary of the *S. P. G.*, among the *Sgau Karens*. It originally comprised 98 hymns. In 1885 an *Appendix* was added containing 56 hymns. These are chiefly translations, 79 being by the Rev. W. Jones, 9 by the Rev. T. W. Windley, and 2 by J. Hackney; others are from the book of the *A. B. M.* Thirteen are original, 4 being composed by the Rev. W. Jones, and others by native clergymen. A large number of the translations are from *H. A. & M.* English metres and tunes are used, and are appreciated by the natives.

(ii.) *Pgho Karen.* The Rev. D. L. Brayton, of the *A. B. M.*, is the principal translator and composer of hymns in this dialect. He translated the Bible into *Pgho* or *Pwo Karen*, and is the author of most of its Christian literature.

(iii.) *Shan.* The Shans are a numerous people, occupying most of the region between Burma and China, the Siamese being one branch. They are Buddhists, and in their various branches speak the same language with little variation. Many are found in Burma, in the basin of the *Irawadi* and elsewhere; and for their use a hymn-book, containing 87 hymns, has been prepared by missionaries of the *A. B. M.* Seventy-nine of these are translations and four originals, by the Rev. J. N. Cushing, D.D. Three were composed by Shway Wa, an able man, who in the recent occupation of Upper Burma by the English, acted as chief *Shan* interpreter.

(iv.) *Khyan, or Chin.* There is also a people

related to the Karens inhabiting the hills separating Upper Burma from the *Siau* and Chinese territories, and speaking a language called *Khyan*. A small hymn-book has been prepared for them, but we are unable to supply particulars.

It may be added that in Burma are many *Telugu*, *Tamil*, and even Chinese immigrants, whose religious needs are not overlooked by Christian missionaries. For their use hymn-books are brought from mission stations in India and China.

v. India.

In the collection of countries to which we give the general name of India more than 250,000,000 of people dwell, the various nations and tribes differing in colour, stature and other physical characteristics, having different local customs and, what chiefly concerns us now, speaking many different languages. In our account of hymnody in India it will be most convenient to treat the subject in sections according to the languages.

(1) The *Northern and Central* parts are inhabited chiefly by nations of the *Aryan* stock, the principal languages of this group being *Bengali*, *Urdû*, *Hindî*, *Hindustani* or *Urdu*, *Marathi*, *Gujarati*, *Punjabi* and *Sindhi*. *Sanskrit*, to which all in this group are related, is not a spoken language; it is the language of the learned and has no Christian hymns. [See *Various*, under *Missions*, F.]

(2) In the *South of India* are nations and tribes of what is called the *Dravidian* group. Their languages belong to the agglutinative phase of human speech, as opposed to the inflexional stage, represented by the later *Aryan* migrations into India. The principal members of this group are *Tamil*, *Telugu*, *Malayalam*, *Canarese*, and *Tulu*.

(3) Tribes of common origin, though now often widely separated, and whose languages belong to what philologists call the *Kolarian* group, occupy certain mountainous, wooded regions, usually remote from the coast. These are the *Santals*, *Kohls*, *Juangs*, and others. Descended probably from the most ancient inhabitants of India, they are often spoken of as *Aborigines*.

(4) Lastly, there are tribes occupying *Assam*, *Sikkim*, and the passes leading towards *Thibet* and *China*, whose languages form part of the *Thibeto-Burman* group. These are the *Kacharis*, *Deori-Chutias*, *Bhutias*, *Lepchas*, and others.

i. The Northern and Central Groups.

In these groups we have:—

1. *Bengali*, the vernacular of nearly 50 millions of people.

Baptists.—The first to compose Christian hymns in this language was the celebrated Baptist missionary, Dr. Carey. In Dr. Rippon's *Annual Register* is a hymn in Bengali, written by Dr. Carey about 1798, and translated into English by J. Fountain [Fountain, J., p. 384, i.]. The subject is "the Penitent's Prayer and Resolve," and the metre, the English 8.7.4, to be sung to the tune "Helmsey." Some time afterwards a hymn-book was prepared by the Serampore Missionaries, and in 1810 the missionary, J. Chamberlain, pub. a volume consisting chiefly of translations of English hymns.

The book at present in use at the Baptist mission stations appeared about fifty years ago, and was edited by the Rev. Geo. Pearce (d. 1887). It contains 475 hymns, chiefly in native metres. Among the authors named are W. Carey, J. Chamberlain, G. Pearce and A. Sutton. The names of 18 Bengalis also appear among the contributors, and Krishna Pal's well-known hymn is included.

Church of England.—(1) The hymn-book used in the Anglican missions (*C. M. S.* and *S. P. G.*) entitled 'Hymns Old and New,' was prepared by a committee of the two Societies and has been often revised and enlarged,—on the last occasion, in 1884. It contains 546 hymns, 254 being in English metres, and almost all translations. The remaining 292 are in Bengali metres, and are nearly all original. The chief and best translator was the late Rev. R. P. Groves; others were Revs. J. Vaughan, A. Stern, C. Bonwetsch, J. J. Weitbrecht, J. J. Linke, C. D. Lippe, and Mr. J. K. Biswas, all of the *C. M. S.* A few hymns are taken from the Baptist collection. The original hymns in Bengali metres were nearly all written by native Christians. An Appendix to this book containing about 400 hymns is in preparation and will be pub. by the Bishop's College.

(2) The '*Sabbath School Hymn Book*,' was prepared by the Teachers of the Trinity Church Sunday School, and contains 254 hymns. 2nd edit. in 1885.

(3) The *C. M. S.* '*Mission Hymn Book*' appeared in 1887. It contains 55 hymns.

Special mention ought to be made of the part taken in this great work of the Church by the Rev. Jacob K. Biswas, tutor in the Divinity School of the *C. M. S.* He has composed and translated no fewer than 1000 hymns in English and Bengali metres. Many of these have appeared in the books already named and in the Hymnals described below.

Wesleyan.—In connection with the *W. M. S.* a book has been prepared entitled *A Methodist Hymnal for Bengal* (2nd ed., 1886), the compiler being the Rev. J. A. Macdonald. It contains 322 hymns, and 51 lyrics of a kind very popular in all parts of India (see §§ *Marathi, Tamil, &c.*), usually sung in processions at festivals, to the accompaniment of a drum and cymbals. Many of the translations are by the editor. Others are by the missionaries of the *B. M. S.* and *C. M. S.*, named above, with the addition of the Revs. H. Harrison and C. Krausa, of the *C. M. S.*, and N. C. Biswas of the *W. M. S.*

The *Calcutta Vernacular Education Society* has pub. a hymn-book called *Gīthar*, containing 138 selected hymns. It is being revised, and promises to become very popular.

A. M. E.—The Rev. J. P. Meik, of the *A. M. E.*, has brought out a similar small collection, consisting of original and translated hymns.

K. S. M.—In 1884 the missionaries of the *K. S. M.* adopted the Anglican Bengali hymn-book. Before that time they had used two small hymnals prepared by Babu Bipro Charan Chakrabutty. This gentleman has recently pub. a collection of 29 lyrics of the kind mentioned above.

Indeed, small collections of hymns by

educated Christian natives are very common in Bengal. Such are the *Gitamrito* ("Immortal Songs"), by Amrito Lal Nath, said to be very good; the *Khulnea Hymns*, by Gogou Chunder Dutt; *Gitankur* ("Song Germs"), *Gitmala* ("Garland of Songs"), and *Gitotro* ("Jewels of Songs"), by a Christian Evangelist, Modhu Sudon Sircar. The last-named collection contains many hymns very appropriate for Bazar preaching.

In connection with Bengali hymns and hymn-writing the following remarks by the Rev. G. H. Rouse, M.A., of Calcutta (*B. M. S.*) are worthy of notice:—

"Native Bengali hymnody is abundant, but meagre. New hymns are being constantly made, but the range is limited; very little about the Holy Ghost, or Christian experience, except of the mournful order. 'O my soul, how wicked thou art,' is a sentiment we are always meeting; but 'How happy they that know the Lord!' does not meet with much response. Joyous Christian experience is very deficient in the native church of Bengal, but things are improving."

Perhaps these statements may be partly explained by the fact that in this part of India the native idea of music is wholly melancholy.

2. *Uriya.* Travelling from Calcutta in a south-westerly direction for about 70 miles we leave Bengal proper and enter the province of Orissa, containing a population of 5,250,000. The language is called *Ur.īyā* and belongs to the Sanscrit group. At Puri in Orissa is the world-famous shrine of Juggernaut, visited by 300,000 pilgrims annually. For many years the General Baptists have had a mission in Orissa, their principal station being Cuttack. Since 1836 the Free Baptists of New England, whose doctrinal sentiments are similar to those of the General Baptists, have occupied Balasore and other stations in the northern part of the province.

The first Uriya hymn-book was pub. for the Baptists by Rev. Amos Sutton, D.D., in 1844. [See Sutton, A.] It contained 310 hymns, 179 of which bear the initial of the compiler. Gunga Dhor, the first Uriya convert, a Brahmin by birth and education, composed 65, and Rev. C. Lacey 34. But this hymn-book has long been disused. As the Christian community increased, hymn-writers and hymns increased rapidly, and from these latter selections were made from time to time, and printed in tract form. The hymn-book now in use amongst the Baptists consists of eight of these selections bound together in one volume. The total number of hymns is 302, from 23 contributors, of whom 13 are now living. Forty hymns from the old book are retained, including some of Dr. Sutton's and 23 of Gunga Dhor's. It is believed that several of these latter, from their superior quality, as regards both sentiment and poetry, will continue in use for a long time to come. Makunda Das, who has been called the "Dr. Watts of Orissa," composed 145 of the hymns in the present book. Shem Sahu is the author of 57. Other native contributors are Kartick Samal, Bamalab, and Daniel Mahanty. In the first book a number of the hymns were in English metres. These have disappeared, and the present collection consists entirely of hymns in native metres adapted to the ballad tunes of the country. Makunda Das has also prepared, in conjunction with Shem Sahu and Rev. P. E. Heberlet, a selection of hymns for the *Young*, mostly translations from the English. A number of these are in English metres, and are sung to English tunes in the schools.

3. *Hindī, and Urdū.* Ascending the stream of the Ganges in a north-westerly direction we enter, as we pass the city of Rajmahal, a vast and populous region in which two languages are spoken, *Hindī* and *Urdū*, called also *Hindustānī*. This region includes the North-West Provinces, Oudh, and the northern part of the Central Provinces of India,

with a total population of 80,000,000. Some prefer to speak of these two languages as but different forms of one language, though they are almost as diverse as English and German. *Hindī*, which is allied to the Sanscrit, may be regarded as the original vernacular; *Urdu*, literally, "Camp" language, came in with the Muhammadan conquerors of the country, and has *Hindī* for its basis, with a large admixture both of Persian, the court language of the Moguls, and of Arabic, the sacred language of Islam. *Hindī* uses the Sanscrit characters, upright, square and block-like; *Urdu* employs the Persian script characters, which are distinguished by flowing curves and are written from right to left. *Urdu* is most common in large cities, and is used by Muhammadans; *Hindī* is preferred by the villagers, and wherever Hindu influences prevail. The two languages, says Dr. Hooper, of the *C. M. S.* "act upon one another, and neither is spoken pure, except as a form of pedantry." The educated classes commonly understand both.

(a) The mingling of the two languages is seen in the first hymn-book we notice, the *Sat Sangrah*, or *Gīt Sangrah*, issued in connection with the *B. M. S.*, and used at their stations in Monghyr, Allahabad, Agra, Benares, Delhi, Patna and Dinapore. This book, which has reached a 5th edition, contains 267 hymns, of which 193 are in (a) *Hindī*, language and metre; 41 in (b) *Urdu*, language and metre; and 33 (c) *Hindī* language and English metre.

Most of the 1st class (a) were written by the Revs. J. Chamberlain (d. 1828), J. Parsons, of Monghyr (d. 1869), and Mr. J. Christian, an Indigo planter, a member of the Baptist Church at Monghyr (d. 1843). A few are by native converts. The whole of the 2nd class (b) are by Hindu composers. The 3rd (c), which are free versions of English and German hymns, are by various missionaries. Two eds. of this book with music have been pub. by Dr. Lazarus.

The hymns of Mr. John Christian, composed to Hindu airs and in Hindu metres, deserve special notice. Anglican, Baptist and Congregational missionaries all speak of them as being peculiarly excellent, and as likely to retain a high place in the affection of the Christian Churches of this part of India for a long time to come.

Before us is a collection of 100 hymns, called *Satyd-Shatal*, all by Mr. Christian, including, however, some in the hymn-book already described. This is not a book intended for use in the churches, but rather to be circulated as a tract. Indeed, tracts of hymns are much employed as a missionary agency, the people of India being extremely fond of anything in the form of poetry; and Mr. Christian's hymns may often be heard sung in the streets, as snatches of songs are with us.

(b) Another collection similar to the one just named has been sent us by Col. Millett, of Dharnasala, India (to whom we are indebted for much of the information contained in this section). It is entitled *Diffusion of Praise*, a Book of *Bhajans*, pub. by the North India Book and Tract Society.

And here it may be stated that the word *Bhajan* is the name usually given in this part of India to a hymn composed to a native Hindu tune, and it implies the tune as well as the words. Col. Millett says "there is no equivalent for this word in the English language. It may be termed a song in a savage state." But speaking

generally, *Bhajan* is the Hindu name, and *Ghazal* the Muhammadan name, for a Christian hymn in native style.

(c) An *Urdu* hymnal was compiled and printed eight years ago by the Rev. R. F. Guyton, for the use of the Baptist Mission in Delhi. It is entitled *Kharzānā i Khurrami*, and contains the 193 *Hindī* hymns of the *Sat Sangrah* (named above) transliterated; the 41 in *Urdu*, with about 70 additional, extracted or contributed.

(d) The *A. P. M.* pub. in 1872, *Zabūr aur Gā* ("Psalms and Hymns"). It contains 485 hymns in English metres, nearly all in *Urdu*, the few exceptions being in *Hindī*; also, 31 *Bhajans*, chiefly *Hindī*, with a few *Ghazals* in *Urdu*. An appendix of 72 tunes is added.

The editor of this book was the Rev. J. F. Ullmann, who also translated, from the English or German, the far greater number of the hymns. Some are by the Revs. Messrs. Brodhead, Däuble, Droege and Janvier, and a few by Shujāt Ali, a native poet of some eminence, recently deceased. This book is printed in Roman characters, and is used in other missions besides the *A. P. M.*

(e) The *Masht Gā ki Kitāb* ("Christian Hymn-book"), printed in 1876 at the Secundra Orphanage Press, near Agra, was prepared at the suggestion of the Rev. J. Erhardt by a committee of missionaries of the *S. P. G.* & *C. M. S.*, and is arranged according to the order of the Christian Year. It contains 387 hymns in English metres and 13 *Bhajans*. The translations are chiefly by the Revs. Messrs. Banli, Ullmann, Däuble, and Erhardt. Bishop French and others contributed single hymns. Many are identical with the hymns in the book of *A. P. M.* It is printed in both Roman and Persian *Urdu* characters.

(f) *Gā ki Kitāb* ("Book of Hymns") is the *Urdu* Hymnal of the *A. M. E.*, and is printed in both Roman and *Urdu* characters. It contains 210 hymns in English metres, 75 *Ghazals* and *Bhajans*, and 16 hymns for Sunday-schools. The list of translators and composers of hymns contains the names of Ullmann, Fieldbrave, Baume, Waugh, Däuble, Brodhead, Parker, Chamberlain, Mansell, Gill, Janvier, Christian, Shujāt Ali and others.

(g) The preceding are the principal books; others less important include:—

Gītāvalī, "Hymns and Songs for Children," by J. F. Ullmann; *Int. aur Rore* ("Bricks and Brickbats") Hymns for Children, with music, by the Rev. E. Droege; *Sikandra ki Choti Gītāvalī* ("The Little Sikandra Hymnbook"), by the Rev. C. G. Däuble, a collection of 53 hymns and Anthems; *Choti Gīt ki Kitāb*, "Sunday School aur Ibadat ke Liye," containing 152 hymns, pub. at Lucknow, in 1884, at the Church Mission Congregational Press; *Suti Pratikāsh*, a book of *Hindī* hymns by the Rev. W. F. Johnson, of the *A. P. M.*

It may be added that the American United Presbyterian Church, which does not use hymns, has brought out, in connection with the Siālkot Mission, metrical versions of many Psalms, by Licentiate T. D. Shah Bāz, and quite recently (1887), a collection of 100 Psalms in metre printed at the Secundra Orphanage Press, Agra.

(h) In the broad tableland of Chota Nagpore, about 200 miles from Calcutta, are very successful missions of the German Evangelical Lutherans and of the *S. P. G.* The inhabitants are chiefly aboriginal tribes belonging to two distinct races, the *Mundāris* or *Kolhs*, of the *Kolsian* group, and the *Uraṁs*, of the

Dravidian group of South India. Of the former we shall speak again in the section devoted to the aborigines of India. Both are to some extent acquainted with Hindi, as well as with their own languages. Hence the following books have been prepared in *Hindi*.

(a) The Hymnal of the German E. L. Mission, reprinted and enlarged several times between 1850 and 1860, and now containing 123 hymns, chiefly translated from the German, by the Revs. E. Schatz, H. Batsch, and others.

(b) The Anglican *Church Hymnal*, including many hymns from the German book, with 22 from *H. A. & M.*, translated by the Rev. J. C. Whitley, together with Miss Havergal's "Tell it out among the heathen," and "Lord, speak to me," by the same author. The metres and tunes used are English and German, usually the same as in the originals.

(c) A book of *Hymns for Children*, by the missionaries of the German *E. L. M.*, is now (1888) ready for publication.

(d) The Rev. H. D. Williamson, of the *C. M. S.* of Mundla, in the Central Provinces, has lately compiled a small hymn-book in *Hindi*, containing some hymns of his own composition, but we are without information as to particulars.

(e) The United Presbyterians of Scotland have important missions in Rajpootana, and in the Annual Report for 1887 are some interesting allusions to hymns and sacred song. For instance:—

At Ajmere the school children "commit hymns to memory and make vigorous, if not always successful, efforts to sing." At Oodeypore "the children can repeat and sing several of the hymns dear to the heart of childhood all the world over." And at Ulwar "every Tuesday evening a service of praise is held in the church. Christian hymns and bhajans are sung to the accompaniment of the organ, and a brief address is given." The principal hymn-book used is one of which the 2nd (enlarged) edition appeared in 1883. It comprises about 300 hymns and bhajans, printed in Hindi characters, though many are in the Urdu language. It is chiefly a compilation from the hymnals named above, in paragraphs a, d, e and f, with additions, original and translated, by Munshi Hasan Ali, the Rev. J. Gray (editor) and others.

(f) Leaving this part of India and recrossing a portion of the immense district already traversed, on the slope of the gigantic Himalayas, we arrive at the *K. S. M.* at Darjeeling, and the Scottish Universities Mission in British and Independent Sikkim. The languages spoken in these districts are Hindi, Nepali, Bengali, Urdu, Lepcha and Bhutia; but Nepali is a dialect of Hindi, and Hindi is the *lingua franca* used by the Mission. Up to 1884 a hymn-book had been used consisting of the *Urdu* hymnal of the *L. M. S.* at Mirzapore bound up with some Hindi hymns collected by the late Rev. W. Macfarlane of the *K. S. M.* But in that year the Rev. A. Turnbull, B.D. pub. a book entitled *Prayer and Hymn Collection*.

It contains 256 hymns. Twenty-two are originals or translations by Mr. Turnbull; one is by Rev. J. F. Campbell, of Mhow; the rest are taken from other Hindi or Urdu hymn-books, such as the *Gil Sangrah (E. M. S.)* referred to above, the *Gilpustak* (Allahabad, 1883), and the collection previously used.

The hymns are mainly translations of well-known English hymns or paraphrases of Scripture. English metres and tunes are used, and the lines are made to rhyme as in English. Mr. Turnbull, however, informs us that frequently hymns to native tunes are prepared by native Christians, and lithographed for use. Many of these, as adapted

to the tastes of the people, will be incorporated in the next edition of the *Hymnal*.

4. **Panjabí.**—In the Panjab, or region of the five rivers, eight missionary societies have been labouring with considerable success during the last forty years. The chief of these have been American and Scottish Presbyterian Societies and the *C. M. S.* Urdu is extensively spoken in the Panjab, and its use as the language of literature is extending, but *Panjabí*, a language closely akin to western *Hindi*, is still the vernacular. Dr. H. U. Weitbrecht, of the *C. M. S.*, says it is "essentially a peasant's language and is in danger of relegation to the position of a mere patois." It is written mainly in two characters, Gurmukhi and Persian. *Gurmukhi* signifies that which has to do with the mouth of the Gurú, or religious teacher, and it is the sacred character of the Sikh religion. From Dr. Weitbrecht we learn that the following hymn-books have appeared in *Panjabí*:—

(1) *Gūān di Pothí*. A collection of Urdu and Hindi hymns and bhajans, compiled from various sources and printed in the Gurmukhi character. By the Rev. E. P. Newton, of the Ludhiana *A. P. M.*, 64 pp. 1881.

(2) *Masihí Gīt ki Kitāb*. The hymn-book of the Methodist Episcopal Church, pub. at Lucknow in Urdu-Gurmukhi character. 140 pp. 1884. Edited by the Rev. J. Newton, of the Lahore *A. P. M.*

(3) *Masihí Gīt ki Kitāb*, Panjabí, in Urdu characters. 140 pp., 8vo. 1884. By Miss Wauton of the *C. E. Z. S.*

5. **Sindhi.**—*Sindhi* is spoken in the valley which lies along the lower course of the river Indus or Sindhu. The population of Sindh is about 2,400,000, and the prevailing religion is Muhammadanism. "*Sindhi*," says Dr. Weitbrecht, "is mainly a rustic tongue, with little literature." It is generally written in the Arabic character. The *C. M. S.* has stations in Sindh, and its missionaries have been the authors of nearly all its Christian literature. A collection of 26 hymns and 10 Bhajans has been recently prepared by Rev. J. Redman, and through the kindness of Col. Millett is now before us. It is printed at the Ludhiana Mission Press, and bears date 1887. It includes translations of "Rock of Ages," "Just as I am," "Art thou weary," and other well-known hymns. The Rev. A. W. Cotton, of Sukkur, Sindh, sent some *Bhajans* to press in Dec., 1887.

6. **Gujarati.**—*Gujarati*, another of the languages of northern India allied to the Sanscrit, is the vernacular of the province of Gujarat and Kathiawar, in the Bombay Presidency, and is spoken by nearly 10,000,000 of people. The boundaries of the district are, on the north, the Gulf of Cutch and a line drawn from it eastward for about 150 miles; on the south, a small river near the Portuguese territory of Damān; on the east, a line about 120 miles inland, nearly parallel to the sea coast; and on the west, the Arabian Sea from near Damān to Cutch. The *L. M. S.* was the first to labour here, but in 1846 and 1859 their missions at Surat and other stations were, by a friendly arrangement, transferred to the *Irish Presbyterians*, who have since then been the sole Christian workers in this district.

(1) The first hymn-book in Gujarati, so far as is now known, was prepared by the brothers William and Alexander Fyvie, of the *L. M. S.*, and consisted of translations from the *Hindi*. The 2nd ed. (1839) contained 112 hymns in English metres. The Rev. W. Clarkson, of the same mission, also prepared a

small collection with the title *Dharma Gita*, i.e., "Religious Songs," lithographed at Ahmedabad in 1851. This was reprinted two or three times.

(2) In 1856 a metrical version of the Psalms was pub. by the Rev. James Glasgow, D.D., of the Irish Presbyterian Mission, English rhyming metres being used throughout. But *Gujarati*, like other languages of the same stock, is unsuited to English metres. The accent must always be on the root; and the number of syllables in a line of poetry is determined, not merely by the number of vowels, but by the number of consonants and vowels, which together make up the line. Another version of the Psalms, therefore, in native metres, and fitted to be sung to native tunes, was prepared by a Gujarati Christian named Walji Bechan, and pub. at Surat in 1876.

(3) But the hymn-book now in general use is the *Kāryārpana*, or "Poetic Offering," first pub. in 1863. The 7th ed. was pub. at Surat in 1877, and contains in all 287 psalms and hymns. About 210 of the hymns are original, the greater part being composed by the Rev. Joseph van Someren Taylor (d. in 1881); others are by the Revs. Dr. Glasgow and W. Clarkson, and several by native Christian poets. Forty are translations of Psalms of David, and others are versions of well-known English hymns. Both English and Gujarati metres and tunes are used.

7. **Marathi.**—*Marathi* (pronounced Marah-i) is a language belonging to the Sanscrit group, and is spoken in the region comprised in a triangle having Nagpore for its apex and the west coast of India from Goa to above Bombay for its base. The population is about 17,000,000, among whom six Societies are at work. (1) A hymn-book called *Sacred Songs* is used in the missions of the *A. B. C.*, *K. S. M.*, *F. C. S.*, and probably others, the history of which is as follows:—

The first book of hymns in Marathi was pub. by missionaries of the *A. B. C.* in 1819, and contained 16 small pages. The hymns were in native metres. Another book, called *Psalms & Hymns*, written in English metres, appeared in 1835.

These books, enlarged and improved from time to time, were used until 1845, when Rev. H. Ballantyne, a man of fine poetic taste and culture, prepared a new collection of translations of the best English hymns in English metres. It contained more than 100 hymns, and was called *Hymns for Divine Worship*. Being received with great favour, Mr. Ballantyne was prompted to enlarge it considerably. The 4th ed. was pub. in 1865 by the Bombay Tract Society, whose Committee say in the preface "336 of the choicest hymns in the English language are here rendered into flowing Marathi, with a success that leaves nothing to be desired." This hymn-book entirely superseded all previous ones. Mr. Ballantyne prepared, in addition, 64 hymns for children. Failing health, however, compelled him to leave India, and he d. at sea, Nov. 9, 1865.

In the meantime, in the years from 1862 to 1867, there was a gradual re-introduction of hymns in native metres. A true native Christian poet appeared, Mr. Krishnaraw Ramaji Sangale, a catechist of the *A. B. C.* A collection of his compositions, with the title *Gayanamrit*, was pub. in 1867, and soon became very popular.

When it became necessary therefore, in 1874, to pub. a 5th ed. of Mr. Ballantyne's *Hymns for Divine Worship*, it was resolved to combine the English and native metres in the same work. Other compositions by native poets, and other translations by Mrs. Bissell and Dr. Fairbank, were added; the name was changed to *Sacred Songs*, and it now, in its 7th ed., contains 607 hymns. (Bombay Book and Tract Society.)

(2) The *Bulbul* is a collection of 161 hymns for children, including those by Mr. Ballantyne, with additions by Mrs. Bissell, Mrs. Bruce, Dr. Fairbank, Krishnaraw, and others.

(3) The *Gananiidhi*, or "Song-Treasury," pub. at Bombay in 1886, is a collection of 215 hymns, with appropriate tunes, including more than 50 popular native airs, all in European old notation, edited by the Rev. C. Harding, of the *A. B. C.* Some of the hymns are new. The tunes, other than the native airs, are culled from other collections.

(4) The Rev. J. Taylor, of the *S. P. G.*, pub. at Poona, in 1884, *Hymns Ancient and*

Modern translated and compiled for use in the Church in Western India. Besides the hymns translated from the well-known English book, there are a few taken from the *Sacred Songs* noticed above, and from other sources. Translated hymns usually follow the English metre; the original hymns are for the most part in native metres.

Since it was in the Marathi-speaking country that Christian *Kirttans* were first performed, which have since become popular throughout India, we may here introduce a brief account of them.

The *Kirttan* is a musical performance in which the praises of some god are celebrated with singing and instrumental music. In the year 1862 it occurred to Mr. Krishnaraw and others, that a *Christian Kirttan* might be made a useful evangelistic agency. The first was performed in Ahmednagar and the neighbouring villages, and everywhere met with an enthusiastic reception. The leader stood on a platform, and behind him four or five trained Christian singers, who joined in the choruses. There were Hindoo musical instruments, including a kind of guitar,—a pair of cymbals,—a sarangi, played like a violoncello, and a small drum, beaten with the ends of the fingers. First, a brief prayer was offered; then, the leader announced the subject of the *kirttan*, and a chorus followed. The words of the chorus became the text for a brief exhortation, delivered in a musical tone, and leading the way to another chorus, the whole performance occupying about two hours.

The native Christian Marathi hymns, in which choruses are frequent, afford abundant matter for these *Kirttans*, as do lyrics among the Bengalis and Tamils, and Bhajans among the Hindus, and others.

ii. South Indian, or Dravidian Group.

1. **Canarese.**—Moving southward from the Marathi country we come to a people, 9,000,000 in number, speaking *Canarese*, a language of the Dravidian or South Indian group. These are found not only in Canara, on the Western coast, but also through the Mysore, Coorg, and northward as far as Beder, in the Nizam's territory. Seven Societies have missions in this district, those in strongest force being the Basel Evangelical Society, the *W. M. S.*, and the *L. M. S.*

(1) The hymn-book used by the *W. M. S.* and *L. M. S.* is entitled *Canarese Hymns*, original and selected, by the Rev. B. Rice (7th edit. revised and enlarged, Bangalore, 1881.) It contains 250 hymns, sixteen of which are for children. Among these latter are "There is a happy land," "There's a Friend for little children," &c. Seven are chants, such as the *Te Deum*. Most are sung to tunes selected from *H. A. & M.*, the *Bristol and Wesleyan Tune Books*, &c.

The Rev. B. Rice was a missionary of the *L. M. S.*, who d. in 1887, after 50 years of service. Other authors and translators were Messrs. C. Campbell, J. Paul, Coles, W. Arthur, and Riddett. 62 hymns were taken from the book of the Basel mission described below. J. Paul is a native minister of the *L. M. S.*

(2) Bound up with this hymnal, in a volume before us, is a collection of *Christian Lyrics* (Bangalore, 2nd edit. 1879) by the Rev. Abijah Samuel, a native Wesleyan minister, and very superior man, who d. a few years ago. [For further particulars concerning *Lyrics* in the Dravidian languages, as distinguished from *Hymns*, see *Malayalam* and *Tamil* below.]

(3) The Basel missionaries, whose printing press is at Mangalore, pub. a Canarese hymn-book in 1845, which was revised and enlarged in 1855 and 1867. At the latter date it contained 168 hymns, composed or translated by Messrs. H. Mögling, G. Weigle, J. Leyer, F. Metz and others. The 7th revised edition (1886) contains 105 new hymns, or 270 in all. The translations are chiefly from the best German hymns, and are made to be sung to German tunes. Among the translators of the later hymns were Messrs. Ziegler, Graeter and A. A. Männer. The Basel missionaries have also pub. a collection of 46 *Lyrics*, composed by a native poet, and a

book of 130 hymns for children, nearly all translations from the German by Messrs. Kittel and Mack.

2. **Tulu.**—*Tulu* is the prevailing language of South Canara, which is in consequence frequently called the Tulu country. Like the Canarese, it belongs to the Dravidian group of Indian languages, but has no existing literature, except the books prepared by the missionaries of the Basel Society, and printed in Canarese characters at Mangalore. Through the illiteracy of the people, Christian instruction hitherto has been of necessity chiefly oral, and the singing of hymns has been largely used as an evangelistic agency.

(1) The 4th edition of the *Tulu Hymn-book* (Mangalore, 1886) contains 186 hymns, principally prepared by the Rev. A. Männer,—some, however, being composed by the missionaries Ammann, Cammerer and Würtle. Most are translations of the best German hymns, such as "Ein feste Burg ist unser Gott," 20 only being originals. They are in German metres, and are sung to German tunes.

(2) The Rev. A. Männer has also prepared in Tulu a collection of 115 hymns for children, and a translation of 32 of Sankey's *Songs and Solos*.

3. **Malayalam.**—To the south of the Tulu country are the provinces of Cochin and Travancore, on the Malabar coast, where the principal language spoken is Malayalam, another of the Dravidian group. (1) In the northern part of this region the Basel missionaries have several stations. They have pub. a large collection of hymns, chiefly translations from the German by the Rev. Mr. Fritz, of Cannanore, and others. (2) The middle portion of the region is occupied by the C. M. S., their principal station being Cottayam. The hymn-book used here was prepared in 1842 by the Rev. H. Baker, one of the founders of the mission. It has 125 hymns, and in its first form consisted exclusively of translations of English hymns, composed in English metres, and intended to be sung to English tunes. In the later editions additions have been made from the book of the Basel missionaries mentioned above, and also from a similar book, prepared by the Rev. S. Mateer, of the L. M. S., whose head-quarters are at Trevandrum, towards the southern extremity of the Malayalam-speaking district. Besides the hymn-book just referred to, the Rev. S. Mateer pub. in 1872 (3) A collection of *Christian Songs* in native metres, sung to native tunes, called for distinction's sake *Githas* or lyrics. In these the rhyme is sometimes at the *beginning* of lines, sometimes at the *end*, and sometimes the lines rhyme throughout, and nearly all have a refrain or chorus. As an example may be mentioned a very popular lyric composed by the Rev. Justus Joseph, a Brahman convert. It is a paraphrase of the description of the risen Christ, in the 1st chap. of the Apocalypse. The refrain to each stanza runs thus:—

"Praise! Praise! O Jesu, our Lord!
Alleluia, having sung, praise, praise, O Lord."

The 5th edit. of this book, pub. in 1887, contains 250 lyrics, on such subjects as "Adoration of Jesus," "Agony in Gethsemane," "Call to Conversion," &c. The principal authors are the Rev. Justus Joseph and his brother Philippos, all of whose lyrics are original, and Messrs. M. J. Hochanya and M. Walsalam, most of whose compositions are translations, chiefly from the Tamil.

The tunes to the lyrics are somewhat wild and irregular, and cannot usually be expressed in English notation, because the intervals in Hindu music differ from ours, several being less than a semitone. [See Tamil.]

It may be added that in Cottayam and the neighbourhood are found the so-called *Syrian Christians*, for a notice of whom see *Syriac Hymnody*.

4. **Tamil.**—The most important of the Dravidian or non-Brahmanical languages of India is the *Tamil* or *Tamul*, spoken by more than 13,000,000 of people in south India, as well as by probably 5,000,000 in the northern part of Ceylon, in Burma, and in the Straits Settlements. In India proper the Tamil country extends from about 20 miles north of Madras to Cape Comorin in the south, and from the sea coast, on the east, to the range of mountains called the Ghats, on the west. The first Protestant missionaries to India, sent in 1706 by the king of Denmark to Tranquebar, began their labours among the Tamils. Their names were Ziegenbalg and Plutchau. At the present time 14 English, German, Danish and American Societies have missions in this part of India.

(1) The first hymn-book printed in Tamil was a collection of 48 hymns translated by Ziegenbalg, and pub. in 1713. This was repeatedly enlarged, by the missionaries Schultze, Pressier, and Walther, until it contained 300 hymns. Fabricius, an eminent Lutheran missionary, who came to India in 1742, still further enlarged it. The 13th ed., with the title *Hymnologia Germano-Tamulica* (called also *Fabricius's Hymn-book*, 7th ed.), was printed in 1881 at Tranquebar, by the Evangelical Lutheran Mission Press. It contains 375 hymns, nearly all translations from Luther, Gerhardt, Freylinghausen, Heermann, and other German writers. The next volume now before us contains also 171 German tunes to the hymns (Tranquebar, 1878). This hymn-book is used at the stations of the Danish and Leipzig Lutheran Missions in Tanjore and elsewhere.

(2) In 1831 the Madras Religious Tract Society pub. a *Coll.* of 42 hymns in English metres, edited by the Rev. C. T. Rhenius, a German employed by the C. M. S. This was from time to time enlarged. Its present representative, pub. by the same Society (Madras, 5th edit., 1888), is entitled *Tamil Hymn-book, compiled by the Hymn-book revision committee*. It contains 310 hymns and doxologies, mostly adaptations or free renderings of English and German originals, and was edited by the Rev. Elias J. Gloria, a Tamulian, connected with the W. M. S. This book is in general use throughout the Tamil country, except in the Lutheran and some Anglican missions.

(3) In 1887 appeared the *Tamil Church Hymn-book*, containing 233 hymns, arranged according to the order of the festivals of the Church of England. It was compiled by Bishops Caldwell, of the S. P. G.; and Sargent, of the C. M. S. In this collection several English hymns appear in Tamil for the first time, such as, "Holy, holy, holy, Lord God Almighty;" "The Church's one foundation;" "Jesus Christ is risen to-day."

(4) Several other Tamil hymn-books have been pub., as the *Nagercoil Coll.*, and one edited, in 1865, by the Rev. F. Baylis, but have been superseded by one or other of those last mentioned.

(5) The *Christian Vernacular Education Society* has also pub. *Hymns for Children* in Tamil. The 2nd edit. (Madras, 1883) contains 166 hymns, selected from Fabricius, and the Nagercoil Collection, or translated by Messrs. Spalding, Webb, Percival, Kilner, S. Niles and other of D. P. Niles (*Tamulians*), and others.

All compositions called *Hymns* in South India are in European metres, and made to be sung to European tunes; but perfectly distinct from these are Christian songs known as *Lyrics*, answering to the *Bhajans* of Northern and Central India. These compositions are different in style from anything heard in Europe. The rhyme is at the beginning of

the verse instead of the end. The substance of the *Lyric* is frequently given in a verse (*renbā*) at the beginning and is not sung. Then follows a chorus (*paḷlari*) which is sung after each verse, and sometimes a sort of second chorus (*anupallaṅgi*), which is sung only once. *Lyrics* are written in a great variety of metres, and some of the tunes sung to them are such as have been used for ages past in the Hindu temples. The principal writer of *Tamil Lyrics* was a native Christian poet, named Vethanayagam, who lived at the beginning of this century. Many of the *Tamil Christians* have since written, but few of their productions have equalled his. Some have been composed by Mr. R. C. Caldwell, son of the Bishop, and by the Rev. E. Webb, of the *A. B. C.*, at Madura.

There are several collections of *Tamil Lyrics*, pub. in Madras and Tranquebar, but the one most widely used was compiled by the Rev. E. Webb, just named. It was pub. in 1853, and contained 226 pieces. Recent editions have been revised by the Rev. G. T. Washburn, of the *A. B. C.* mission at Madura. The 9th edit., pub. in 1886 by the Madras R. Tract Society, contains 300 *Lyrics*. Two Selections from this book have also been pub. for use in village congregations.

The use of *Lyrics* in public worship was at first opposed by many missionaries, principally because the associations with the tunes were objectionable; but they are so much preferred by the people and suit so well the genius of the language, that the opposition has almost ceased, and in many village congregations they are used exclusively.

[For information concerning Tamil hymnody in India we would express our great obligations to the Revs. J. L. Wyatt (*S. P. G.*); G. U. Newport (*L. M. S.*); and G. M. Rae (*F. C. S.*). Concerning Tamil in Ceylon see section on Ceylon.]

5. *Telugu*.—*Telingana*, or the *Telugu* country, begins a few miles to the north of Madras and extends northward as far as the neighbourhood of Ganjam, in Orissa. It contains about 17,000,000 of people, most of whom speak *Telugu*, a language of the Dravidian group. In this region are missions, some very flourishing, of the *S. P. G.*; *C. M. S.*; *L. M. S.*; *A. B. M.*; *F. C. S.*; the *Canadian Baptists*; the *Lutherans* of America; the *Hermannsburg Lutheran Society* of Hanover, and the *Brethren*.

(1) A hymn-book extensively used throughout the *Telugu* country is the one compiled by the Rev. W. Dawson of the *L. M. S.* of Vizagapatam. The latest ed. was pub. in 1883, at the *C. K. S.* press in Madras. It contains 258 hymns, all in *Telugu* metres except the last six. In the preparation of the first 152 hymns Mr. Dawson was assisted by Purushōttam Chowdry, a native minister now connected with the General Baptist Mission in Orissa. The 15 hymns from 153 to 187 inclusive were composed by the Rev. P. Jagannadham of the *L. M. S.* of Vizagapatam; the rest by various authors. At a recent conference of missionaries and others the opinion was expressed that this hymn-book needs revision and enlargement.

(2) The *Brethren* (represented in England by G. Müller, of Bristol) whose mission stations are in the Delta district of the river *Godavary*, have pub. a collection of 110 hymns, known as the *Delta Hymn-book*, of which 100 are in native metres and are sung to native tunes; the rest are in English metres.

(3) The collection pub. by the *A. B. M.* was first issued in 1869, and contained 60 hymns, the editors being Mrs. Lyman Jewett and Mrs. J. E. Clough. Three eds. have since appeared, but this book is now superseded by one pub. in 1887, the work of a committee appointed at the jubilee of the *A. B. M.* of *Telugu* Mission held in Nellore, February 1886. The new hymnal contains 183 pieces, many being taken from the book of Mrs. Jewett and Mrs. Clough, others from the *Delta-Mission* collection, others from the Dawson hymn-book,

the remainder being new and original compositions. A special feature of this book is a glossary at the foot of each page. Thirty-eight of the choicest hymns are by Purushōttam Chowdry (named above), others by members of the native churches. The preface is signed on behalf of the Committee, by Mrs. Anna H. Downie, wife of the Rev. D. Downie, D.D., of the *A. B. M.*

(4) The Amer. Evangelical Lutheran Mission uses a hymn-book containing Dawson's hymns and 57 new ones, composed mainly by the Rev. B. John, of the same mission.

(5) The Rev. John Hay, D.D., of the *L. M. S.* pub. many years ago a collection of 35 hymns in English metres, composed by himself and the Rev. J. S. Wardlaw, M.A. This is now out of print, but some of the hymns appear in No. 7.

(6) Also, many years ago Mr. Newell, of the Madras Civil Service, prepared a book of about 50 hymns. This was thoroughly revised, and the number of hymns increased to 128, by the Rev. J. E. Sharkey, an able and devoted missionary of the *C. M. S.*, who died in 1867. Several editions of the enlarged book appeared, but it is now out of print.

(7) Dr. Chamberlain's *Hymn-book*. This contains 86 *Telugu* hymns in English metres, edited by the Rev. J. Chamberlain, D.D., of the American (Old Dutch) Reformed Church, and printed at the *C. K. S.* press, Madras, in 1884 (2nd edit. 1885).

(8) Besides the above, 10 new hymns in *Telugu* metres were composed and printed, in 1887, by the Rev. P. Jagannadham, of Vizagapatam. One of these is a translation of Miss Haverall's hymn, "Take my life and let it be." Others, by the Rev. Dr. Chamberlain, have been printed, with music, as leaflets.

In regard to India generally it is to be noted that with the progress of years the use of English metres and tunes has been increasingly superseded by that of metres and tunes belonging to the country, which have come down to our time unwritten, but have been long used in festivals, at weddings and the like.

6. *Ceylon*.—In Ceylon, the name of which is so familiar to us from its occurrence in Heber's missionary hymn, three languages are spoken, besides English, viz., Tamil, Singhalese, and a patois of Portuguese. The *S. P. G.*, *C. M. S.*, *W. M. S.*, *B. M. S.*, and *A. B. C.*, all have missions. For the use of the Tamil-speaking congregations the hymn-books are available which are prepared in connection with the various missions of South India. Besides these, however, may be mentioned:—

(1) A translation pub. in 1861 of the entire *Wesleyan Hymn-book*, as it is now used in England, the *Supplementary* hymns being included. The volume is beautiful in type and general appearance. The principal translators were the Revs. J. Kilner, E. Hoole, D.D., J. M. Osborn, P. Percival, W. M. Walton, J. V. Benjamin, J. Benjamin, E. S. Adams, D. P. Niles (a Tamulian), D. Valupillai, E. Bigg, &c. The metres are the same as in English, only that 8, 7's is substituted for 7's.

(2) For the use of the Eurasian population, speaking the patois mentioned above, a hymn-book in *Portuguese* was prepared some time ago, and quite recently another, in which most of the hymns are translations by Advocate J. H. Eaton, of Colombo.

(3) The *Singhalese hymn-book* used by the Wesleyans contains 259 hymns, the last ed. being pub. in 1880, under the editorship of the Rev. John Scott. Nearly all the hymns are original compositions by native ministers.

(4) Two small *S. School* hymn-books, containing respectively 74 and 56 hymns, have been brought out by the same editor, under the auspices of the Ceylon Religious Tract Society. They consist almost entirely of translations of popular English hymns for children.

(5) Mr. Corea was a Baptist minister and author of *Temperance* and other moral poetry popular among the Singhalese. More than 40 years ago he pub. a book of hymns, some being set to native airs, others to English tunes. This book has passed out of use, its place being supplied by the Rev. C. Carter, of the *B. M. S.*, assisted by the Rev. J. S. Perera, a Singhalese minister, and pub. in 1876. It contains 126 hymns original and translated, among the latter being such hymns as "Rock of Ages," "Let us with a gladsome mind."

(6) A Union hymn-book has just been pub. (1888) by

the Oeylon R. T. S., embodying a large number of the hymns in Mr. Carter's book with considerable additions.

iii. *The Aboriginal and other scattered races of India.*

1. *Santalia* or *Santalistan*, may be described as a strip of the great province of Bengal, about 100 miles in breadth, extending southwards from Bhagalpur on the Ganges for about 250 miles, until it touches Orissa. Its inhabitants dwell for the most part in villages among the hills. They belong to one of the aboriginal races of India, are free from the bondage of caste, and speak a language entirely different from Bengali or Hindi.

(1) The *C. M. S.* has a very successful mission among them, whose headquarters are at Talghari, in the north of the Santal country. For their use a *Hymnal* was pub. in 1876, the Rev. F. T. Cole being the editor. The 3rd ed. (1884), entitled *Dhorom Seren*, contains 174 hymns and two litanies, and was printed at Bhowanipore. Most are translations of familiar English hymns, the principal translators being the Revs. F. T. Cole, H. Davis, W. T. Storra, A. Stark, J. Blaich, and J. Brown, with several native helpers. The hymns are supposed to rhyme and most of them are sung to English tunes. Twenty-eight are set to native melodies.

(2) Another remarkably interesting mission in Santalia has at its head a Norwegian and a Dane, Messrs. Skrefsrud and Boerresen. For the use of their converts a new hymn-book has just been issued, composed chiefly of hymns set to native tunes.

(3) The *F. C. S.*, whose principal station is at Pachamba, for a time used the hymnal of the *C. M. S.*, but have now one of their own, containing, however, many of the *C. M. S.* translations.

(4) Among the Rajmahal hills, in the north of the Santal country, are a people speaking a language called *Malto*, belonging to the Dravidian group. For their use the Rev. E. Droese, a German missionary connected with the *C. M. S.*, prepared a small collection of 27 hymns. A new collection is now (1887), in the press prepared by Miss Stark, which includes some of Mr. Droese's hymns and a large number of new ones.

(5) In the Midnapore district of northern Orissa are many Santals, among whom the *Free Baptists of America* have a mission. They have pub. a hymn-book containing 77 hymns, mostly translations, but also a good number of originals, some composed by Santal Christians. The book is printed at the mission press at Midnapore.

(6) The *Bethel Santal* mission, in the district of Talia and Acoia, under the direction of Mr. A. Haeger, has also a hymn-book, partly original, partly a compilation.

2. *Kohls* or *Mundaris*.—In the § *Hindi*, reference was made to the *Kohls* or *Mundaris*, one of the aboriginal races of India, inhabiting part of the province of Chota Nagpore. As was then stated, the *S. P. G.* and the German Evangelical Lutherans, have successful missions among these people, and three books for their use have been prepared in *Hindi*. But mention has still to be made of a hymn-book in the *Mundari* or *Kohl* language, prepared by the *G. E. L.* missionaries, containing 100 hymns. These are chiefly original, and were composed for the most part by Dr. A. Nottrott and the native pastors Nathanael Tuagu and Mansidah Tassu. About one-fourth are set to German and three-fourths to native tunes. This book is used by many congregations of the Angloian mission.

The Rev. J. C. Whitley states that at the central station of the *S. P. G.* singing is regularly taught in the schools, and English tunes are sung with great accuracy; but in outlying parts of the district native tunes are much more readily learned by the people.

3. *Khasai*.—In the south-west of Assam is a district known as the *Khasia* and *Jaintia Hills*, inhabited by a primitive people, whose language is of the Mongolian stock and of the

Indo-Chinese branch—monosyllabic and agglutinative—having no close affinity with any other. Among these people the *Welsh Calvinistic Methodists* have had a successful mission since 1840. By their missionaries the language has been reduced to writing and a Christian literature has been created.

(1) The first hymn-book, printed in 1845, contained 26 hymns, translated by the Rev. T. Jones, of Berriew. In 1850 and 1865 additions were made to it by the Revs. Wm. Lewis, Robert Farry, and T. Jones, of Glyn.

(2) The book now in use was edited, in 1877, by the Rev. Hugh Roberts, and printed at Newport, Monmouthshire. It contains 242 hymns; two original, by the Rev. H. Roberts; the rest, translations of the Psalms, or of well-known English, Welsh, and American hymns, 18 being from I. Sankey's *Sac. Songs & Solos*. Among the translators, in addition to the missionaries above named, were the Revs. John Roberts and T. Jerman Jones.

The hymns are composed in English and Welsh metres, to which the language lends itself easily, and they are sung to English and Welsh tunes. The natives have no musical system of their own.

4. *Assam* (proper), with a population in 1881 of 2,225,271, is about 500 miles in length, but narrow, and is divided into two portions by the Brahmapootra river. The religion of the people of the valley is Hinduism; wild and savage tribes inhabit the mountains north and south, among whom are found forms of spirit worship. The *A. B. M.* has stations among the Garos, Nagas, and other tribes, as well as among the Kohls from Central India, who are employed as labourers in the tea gardens. The *S. P. G.* has also had a station at Tezapore since 1850.

In the early days of the *A. B. M.* the Rev. Nathan Brown, D.D., a man of most versatile genius (see § Japan and Burma), prepared a hymn-book, which was afterwards revised and greatly enlarged by the Rev. Dr. W. Ward. It now contains 362 hymns, with a supplement of 32 hymns for S. S. use. 80 hymns by Dr. Brown are included, 32 original and 48 translated. Many were composed by Drs. Ward and M. Branson. Nidhi Levi, the first Assamese Christian convert, wrote 110, chiefly original; Batram Das, a former preacher, wrote 28. The rest were by other missionaries and native converts. The hymn-book is now old, and the Rev. P. H. Moore, "a musical missionary," is at the present time (1888) engaged on the work of revision.

iv. *Tibet.*

On the further side of the vast chain of the Himalayas is Tibet, the stronghold of northern Buddhism, at present closed to the gospel. But the Tibetan language is spoken by some thousands of people in British territory, as well as by tribes inhabiting the provinces adjoining Tibet proper. For their spiritual benefit the *M. M.* have a station at Kyelang, in the Himalayas, and there a hymnal was prepared and printed by the late Rev. Heinrich A. Jäschke, one of the greatest of modern Tibetan scholars. It contains 136 hymns translated from the German.

v. *Persia.*

Fifty years ago a mission was commenced by the *A. B. C.* among the Nestorian Christians near lake Oroomiah in Eastern Persia, and in 1860 a hymn-book was printed, in the *Modern Syriac* language spoken by these people. This book has passed through several editions, but we have been unable to obtain further particulars. The language, however, differs from Ancient Syriac less than Italian from Latin. In 1869 a small

collection of *Revival Hymns* was printed at Oroomiah. In 1871 the mission among the Nestorians was transferred to the A. P. M., which has also stations at Tabriz, Salmas, Teheran, and Hamadan; whilst the Rev. Dr. Bruce and his colleagues of the C. M. S. have been labouring at Julfa, Baghdad, and Bushire. Dr. Bruce informs us that in Baghdad (in Turkey, but on the borders of Persia) they use the *Arabic* hymn-book printed at the American press at Beyrout (see *Syria*). In Julfa (*Ispahan*) only *Armenian* hymns are used (see *Turkey in Asia*). There is a small *Persian* hymn-book which has been made by the American Missionaries in Teheran, but it is very imperfect. "A good *Persian* hymn-book," says Dr. Bruce, "is much to be desired. It is a most poetic language and it would be comparatively easy for one who had the gift to compose hymns in it." [See *Various*.]

vi. Constantinople, Asia Minor, and Armenia.

We class these places together, because the missionary work in all of them is done chiefly by one society, the A. B. C., the head-quarters of whose Turkey mission are at Constantinople. This work is a very noble one, especially in the departments of Christian literature and education, but, owing to the religious jealousy of the Muhammadan rulers, it is confined in these regions chiefly to the Armenians and Greeks.

In 1861 a hymn-book in the Turkish language, printed in *Arabic* characters, was pub. by the missionaries. But in the year 1884, after the sale of 1200 copies, the remainder of the impression was destroyed by order of the Government. This was in pursuance of its determination to prevent, as far as possible, the publication of Christian literature in a form accessible to Muslims. The *Arabic* characters made the book accessible to them. The following hymnals have also been pub. by the agents of the A. B. C. :

- (1) *An Armenian H. Bk.*, with 432 hymns.
- (2) *An Armeno-Turkish H. Bk.*, with 247 hymns.
- (3) *A Græco-Turkish H. Bk.*, with 247 hymns.

In explanation of these names it should be stated that the languages used in this region are Turkish, Armenian, and Greek, the latter being confined mainly to the parts along the s.e.-coast. In the interior of Asia Minor, and in Cilicia and Syria as far as Aleppo, the Armenians have largely lost their own language and use the Turkish, *written with the Armenian alphabet*. It is Turkish written or printed thus, which is called *Armeno-Turkish*. In like manner the Greeks of the interior have lost their language, and use Turkish, *written in Greek letters*. This latter is called *Græco-Turkish*, or sometimes *Karamanian*. The words in Turkish, Armeno-Turkish, and Græco-Turkish are the same; only the characters are different.

The hymn-books mentioned above are pub. both with and without tunes, and the last ed. of each appeared in 1886. They have been the growth of nearly 40 years, the earliest Armenian Hymnal having been issued in 1849. Most of the hymns are translations of well-known English and American hymns, the few originals having been usually prepared for special occasions.

The chief translators into *Armenian* have been the Revs. Elias Riggs, D.D., LL.D., H. J. Van Lennep, D.D., H. O. Dwight, D.D., J. F. Pettibone, D.D., C. C. Tracy, M. Shemavonian, and Mrs. M. Shemavonian. The translators into *Turkish* were the Revs. Dr. Pratt, E. M. Dodd, and P. O. Powers, all now deceased, and the Revs. Dr. Dwight and Avedis Constantian.

The tunes used are English and American, especially those "wedded" to the hymns in their original form. The *Armenian* hymn-books mentioned above are used by the A. P. M. in Persia; also, to some extent by the Lutheran Armenians in the Caucasus, and the Baptist and Campbellite missionaries in Asia Minor.

vii. Bulgaria.

In the *Orthodox Bulgarian Church* ancient hymns are used in the services, but are not sung by the congregation, only by the clergy and choristers: and it is rather chanting and intoning than singing. The *Te Deum* and various *Doxologies* are the most common, and there are also hymns for the following festivals:—

The Nativity of B. V. M.; Presentation B. V. M.; Circumcision; Epiphany; Candlemas; Annunciation B. V. M.; Palm Sunday; Passion Week; Easter; Ascension; Pentecost; Transfiguration; Assumption of B. V. M.; the Mass; Marriage, Baptismal and Burial Services; and Saints' Days, as St. Dimitry, John of Rilo, Nicolai, Vasilai, St. John Baptist, Cyril and Methodius, George, Elias, St. Peter and St. Paul, &c.

Two American Missionary Societies—the A. B. C. and the A. M. E.—are at work in Bulgaria, the former to the south, the latter to the north of the Balkan range of mountains. The same Hymnal is used by both, as well as by the agents of a native mission, known as the *Bulgarian Evangelical Society*. This book, called *Svyashtennee Pésnee* ("Sacred Songs") was first pub. in 1872, and with music attached, in 1878. Several eds. have since appeared, each one an enlargement on its predecessor.

The present book contains 260 hymns, about four-fifths of which are translations of the best English and American hymns for both adults and children. The principal translators have been the Rev. Dr. Riggs of the A. B. C.—who did most of the work of preparation—the Rev. Dr. Long of the A. M. E., and a native pastor, the Rev. Mr. Tonjoroff. The same three persons have composed most of the original hymns forming the remainder of the volume. With few exceptions translated hymns have been so rendered as to appear in the same metre in Bulgarian as in English. The lines rhyme as in English, and the tunes used are English or American, none are native. Since the last ed. of the hymn-book appeared 59 additional hymns have been pub. in a Bulgarian periodical called the *Youth's Paper and Samokov Leaflet*, most of which will in due time be incorporated in the hymnal.

viii. Syria.

In this land, from whose ancient capital, Antioch, the first missionaries were sent forth for the conversion of the heathen, a number of societies, both British and American, as well as Christian ladies from Great Britain and Germany, are at work with a view to its enlightenment and spiritual elevation. But the hymn-book everywhere used by Protestants is the *Arabic Hymnal*, with Tunes, pub. by the A. P. M. at Beyrout. From the beginning of the mission 50 years ago hymns were from time to time translated or composed, but remained in ms. or leaflet form, until about 15 years ago, when the Rev. E. B. Lewis, M.D., Professor in the Syrian Protestant College at Beyrout, collected them into a volume and pub. them as the first *Arabic Hymnal*.

The present book, though based on Mr. Lewis's, is much enlarged and greatly improved. It was edited by the Revs. Samuel Jenson and George A. Ford, both of the *A. P. M.*, and was issued Dec. 25th, 1885. It is a handsome volume of 234 pp.—the tunes being printed in good musical type (European notation, but with notes running from right to left) and occupying the upper portion of each page, whilst the hymns, in clearly printed Arabic characters, appear on the lower portion.

The hymns are 328 in number, more than 80 of which are original. All except 5 have been translated or composed by native Syrians of the Arab race, viz., Sheikb Nasif Ul Yaqis (now dead), a learned grammarian of the Greek Catholic Church, employed as proof reader whilst the Bible was translated into Arabic; Ibrahim Sarkis, also deceased, a Maronite who became a Protestant; Asaad Shehaday; Sellim Kesab; Asaad Abdallah; Ibrahim Nasif, and others. The translations are chiefly of well-known English and American hymns, or Bible Psalms versified. The tunes are for the most part English and American, a few only being original.

ix. Palestine.

In Palestine *Arabic* is now the common language, and the hymnal used in Jerusalem, Jaffa, and other places is the one described above [Syria]. The report of the *C. M. S.* for 1887 states that the hymns in this book have proved a great attraction to the people. Travellers speak enthusiastically of the singing of Arabic hymns in Miss Walker-Arnott's Tabitha Mission School at Jaffa.

IV. Africa.

i. Egypt.

In passing from Asia to Africa it is natural to begin with Egypt. In this country the American United Presbyterians have a flourishing mission, with several stations; but they do not use hymns (commonly so called) in their public worship, but confine themselves to a metrical version of the Psalms. For others who wish for hymns the *Arabic Hymnal* of the *A. P. M.* pub. at Beyrout, and already spoken of [Syria], is available.

ii. Eastern Equatorial Africa.

The region included under this name extends, on the east coast, from about the Equator southward almost to Mozambique. In the interior it reaches to the great lakes Victoria Nyanza, Tanganyika, and Nyassa. The principal language spoken is *Ki-swahili* or *Ki-swahili* (lit. coast language). Other languages are the *Galla*, *Nyika*, *Gogo*, and *Luganda*. In the northern and central parts of the region the *C. M. S.* and *United Methodist Free Churches* have stations, one of which, near L. Victoria Nyanza, was recently the scene of the martyrdom of Bishop Hannington. The *L. M. S.* has stations by Lake Tanganyika, and the *F. C. S.* and the *K. S. M.* in the south, near L. Nyassa. In this region also, encompassed by difficulties and perils, the *English Universities' Mission* is at work.

(1) Two hymnals have been prepared in *Ki-swahili*: one by missionaries of the *C. M. S.*, containing 135 hymns (pub. 1881), nearly all translations of English hymns. This was doubtless the book used at Frere Town, near Mombasa, when visited by Bishop Hannington, who remarked on the "delightfully heavy" character of the singing, the voices being of better quality than those of tribes further south. The other was prepared for the converts of the U. M. Free Churches, containing 200 hymns, chiefly translations, the translators and composers being the Revs. T. Wakefield (editor), C. New and W. Hugh During.

(2) Two books in *Ki-Nyika* have been prepared, one by the Rev. T. Wakefield, the other by members of the *C. M. S.*, the former containing about 30 hymns.

(3) The Rev. T. Wakefield has also prepared a collection of about 20 hymns in the *Galla* language.

(4) The Report of the *C. M. S.* for 1887 states that 17 hymns in the *Luganda* language have been prepared for use in the Uganda mission.

(5) The missionaries of the *L. M. S.* by Lake Tanganyika use the hymnal in *Ki-swahili* of the *C. M. S.*

(6) Translations of English hymns have been made by the missionaries of the *K. S. M.* at Blantyre, near Lake Nyassa, and also by Dr. Elmslie, of the *F. C. S.* at Livingstonia in the same region. Among the hymns translated by Dr. Elmslie are—"Just as I am;" "One there is above all others;" "Holy, holy, holy, Lord God Almighty."

iii. Madagascar.

It is well known that, during the last 60 years, Christianity and civilisation have made great progress in Madagascar, chiefly through the agency of the *L. M. S.*; and it is stated that "from the beginning of the mission Christian Hymnody has aided largely in the promotion of Christian life and knowledge among the people." The native Malagasy songs are without rhyme, and consist of passages resembling Hebrew poetry in their rhythmic flow and frequent parallelisms, followed by a refrain or chorus, often sung to a musical accompaniment.

The first Christian hymns probably appeared as leaflets, but in 1828 a small vol. was published. Another, containing 168 hymns, appeared in 1835, and was several times reprinted. These were chiefly translations of English hymns, and were sung to the English tunes of the period. The lines did not rhyme,—the fewness of firm ultimate syllables in the Malagasy language making rhyme difficult; and no regard was paid to accent. The only thing aimed at was to have the right number of syllables for Long, Common, Short, and Sevens metres. But harsh and rugged though these hymns were, they endeared themselves to the hearts of the Christian converts; and affecting stories are told of their sustaining influence on the martyrs in the dark days of persecution which presently followed.

After the recommencement of the mission in 1862 singing was for some time in an unsatisfactory state. New congregations were formed so rapidly that the missionaries had not time to train them properly in psalmody. The Rev. R. G. Hartley, in 1867, wrote the first rhythmical and rhymed Malagasy hymn, which was set to the tune—"Hail to the brightness of Zion's glad morning." This, and 11 other excellent hymns of his composition, were included in a new edition of the Hymn-book edited by him in 1870. Other missionaries also began to write, and the more popular of their productions were printed as leaflets and sold by thousands. A number of these were in course of time incorporated in the hymn-book; disused hymns were dropped, and the net result was the present book, containing 247 hymns: 30 of these were by the Rev. J. Richardson, to whom the Malagasy owe much for his efforts to improve their hymnody, and also for the thorough teaching of the *Sol-fa* system and the preparation of Tune Books and School Song Books. Other hymn-writers have been the Revs. W. E. Cousins, R. Toy, J. A. Houlder, G. Cousins, R. Baron, and C. T. Price; and among the natives, J. Andrianafvoravolona.

It is remarkable that in the promotion of Christian hymnody the Madagascar press of the *Society of Friends* has scarcely been behind that of the *L. M. S.* Mr. Joseph S. Sewell, a leading member of their mission at Antananarivo, translated "Abide with me," and the popular children's hymn, "Whither, are you going, pilgrims?"

In connection with the *S. P. G.* the Rev. A. M. Hewlett, M.A., has striven to promote Psalmody according to the Anglican forms of worship. The *Psalter* is arranged for chanting, many of the Psalms are sung, and the *Te Deum* and *Veni Creator Spiritus* have been translated,—the latter by the Rev. W. E. Cousins, of the *L. M. S.* But in the country districts, more especially, the Malagasy at present prefer the style of hymn and tune popular in English village congregations 50 years ago, with many repeats, fugues, and responsive parts.

iv. Mauritius.

550 miles to the east of Madagascar, like a gem in the ocean, lies the fertile and remarkably picturesque island of Mauritius. Though only 36 miles long and 23 broad, it contains a polyglot population of 365,000. Two-thirds are natives of India, coolies working in the sugar plantations, under indentures, and so constantly coming and returning to their homes in India. The other third comprises a motley population of French, English, Negroes, Creoles, Malagasy, Parsees, Chinese, Singhalese and Malays. Both the *S. P. G.* and *C. M. S.* have interesting missions under the superintendence of Bishop Royston, D.D.

The Indian coolies belonging to at least five different nationalities, hymnals have been introduced, prepared by missionaries in India, in the Tamil, Malayalam, Telugu, Bengali and Hindi languages. In an account of these books supplied to us by the Rev. R. J. French, of the *S. P. G.*, we recognize hymnals described by us in the sections of this article devoted to those languages. Doubtless a similar thing has been done in the mission of the *C. M. S.* to the Chinese immigrants. Nor are the spiritual wants of the French-speaking inhabitants of Mauritius overlooked. In services instituted for their use the French hymn-book of the *S. P. C. K.* and *Cantiques Populaires* of the McAll Mission are both employed. Finally, in religious services established for the benefit of English residents, *Hymns A. & M.* and other well-known hymnals of our own country are used.

v. Matabeleland.

Twenty degrees south of the Equator, and about 400 miles from the eastern coast of Africa, is *Matabeleland*, where are stations of the *L. M. S.* The language, called Amantebele, greatly resembles the Zulu. The first hymn-book prepared was very small and imperfect, and is now out of use. The second, prepared by the Rev. W. Sykes, and printed at Cape Town in 1883, contains about 50 hymns, about half original compositions, and the remainder translations of such hymns as "All people that on earth do dwell," "Come to the Saviour, make no delay." English metres and tunes are used, and as a rule the lines do not rhyme.

vi. Bechuanaland.

The language of the Bechuanaland bears the name of *Sechuana*. Six societies are labouring in this field, the *L. M. S.*, *S. P. G.*, *W. M. S.*, the *Berlin*, the *Hanooverian Lutheran*, and the *Dutch Reformed*. The *S. P. G.* has a hymn-book prepared by the Revs. Canon Crisp, of Bloemfontein, and W. H. R. Bevan, M.A., of Phokoane. A copy now before us, bearing date 1873, contains the translations of the *Te Deum*, the *Magnificat*, and various Psalms arranged for chanting, and 40 hymns, including, "Draw nigh, draw nigh, Emmanuel," "Abide with me," "The King of Love my Shepherd is," &c. Others have doubtless been added in later editions. The *Wesleyans* have a book edited by the late Rev. Mr. Ludorf, containing about 150 hymns. The *Hanooverian* missionaries have also a *Sechuana* hymn-book of their own. The *Dutch Reformed*, which is working in the Transvaal, and the *Berlin* missionaries use the hymn-book of the *L. M. S.*, of which the Rev. Roger Price, of Kuruman, gives the following account.

"It now contains 327 hymns, having been reprinted and enlarged several times. The present edit. is dated 1883. In many instances the hymns are free translations from the English; in others, the sentiment of the English hymn is followed without any attempt at a verbal translation; a few, especially some by the late Rev. Dr. Moffat, are original compositions. English metres and tunes are used exclusively. Rhyme is attempted, but this is often very difficult, owing to the great paucity of monosyllabic words, which are not mere particles, and to the fact that, with but one exception, *Sechuana* words end in an open syllable and take the main accent on the penultimate."

Upwards of 250 hymns in this collection were translated or composed by Dr. Moffat. The remainder were contributed by the following missionaries:—the Revs. J. Hughes, Dr. Livingstone, J. Mackenzie, J. S. Moffat, R. Price, J. D. Hepburn, J. Good, A. J. Wooley, and Morolong, a native teacher.

Besides this collection a considerable number of hymns have been recently translated and printed at the Kuruman press, and will be included in the next edition of the hymn-book. These are chiefly translations of I. Sankey's *Sac. Songs and Solos*.

vii. Basutoland.

Basutoland is situated between Cape Colony to the south and south-east, Natal to the north-east, and the Orange Free State to the west and north-west. The language spoken, called *Seuto*, is one of the Bantu group, and was first reduced to writing by missionaries of the *Paris Evangelical Society*, who for the last 50 years have laboured there with zeal and diligence, and latterly with great success. The *S. P. G.* has also a small mission in this country.

The Paris missionaries began to prepare hymns in 1840. The present collection is a goodly volume of 384 pp. 8vo, containing hymns and also tunes in *Tonic Sol-fa*, the title being *Lifela tea Sione le Lipina tea Tsona*, or "Sacred Hymns sung in the Churches of Basutoland, followed by some of the Songs and Solos of I. D. Sankey and P. Phillips" (London, 1881). It is a 5th ed. of the words, 2nd ed. of the music.

The first part of the book contains 283 hymns, mostly original. The translations are of well-known French and English hymns, and the following are the names of the authors and translators:—Eugene Casalis, Thomas Arbouset, Theophile Jousse, Samuel and Emile Roland, F. P. Lautré, François Collard, Louis Davoisin.

Fritz Ellenberger, François Daumas and Adolphe Mabile.

The second part of the work, containing 132 pieces, consists entirely of translations by the Rev. F. Collard from the books of L. D. Sankey and P. Phillips. English metres are chiefly used, as suiting the language better than French. Sometimes the lines rhyme, though not always. The Rev. A. Mabile, to whom we are indebted for these particulars, is now preparing a new edition which will contain a few more hymns.

Among the Basutos some of the men have splendid bass voices and all sing heartily. Their favourite hymn is No. 108 in the book just described, set to the tune "French," and commencing "If you ask me what is my hope, I shall say, it is Jesus." This hymnal is in use not only in the French missions, but also in churches belonging to the *S. P. G.*, *L. M. S.*, *W. M. S.*, the *Dutch Reformed*, the *Swiss*, the *Berlin*, and the *English Primitive Methodist Societies*.

viii. Zululand and Natal.

Returning from Bechuanaland towards the eastern coast, and crossing the Orange Free State, we come to Zululand and Natal, where are 500,000 people, speaking the dialect of the Bantu language, which is known as *Zulu*. In this region are missions of the *S. P. G.*, *A. B. C. F. C. S.*, *W. M. S.*, and *Evangelical Lutherans* of Berlin, Hermannsburg and Norway.

(1) In 1863, the Rev. C. W. Posselt, of the Berlin mission, pub. a small collection of 74 hymns, printed at the Eskudimlmi Mission Press.

(2) Many years ago Bishop Colenso pub. a number of hymns, and was followed in this good work by Bishops Callaway and Wilkinson. The hymn-book of the last-named appeared in 1874, and contains 217 hymns translated from *H. A. & M.*

(3) In 1883 appeared a small volume prepared by the Revs. Canon Greenstock, of Springvale, and H. T. A. Thompson, of Isandhlwana. It has 117 hymns, including 35 of Dr. Colenso's (some of them altered), 18 of Bp. Callaway's, a few from Bp. Wilkinson's volume, and other sources. Eight or ten are by native Christian deacons. The last is a temperance hymn, by J. W. Cross. The title of this book is *Incwadi Yamagama Okuhabelela*.

(4) In 1884 the present Bishop of Zululand, the Right Rev. Douglas McKenzie, pub. a small collection of 53 hymns, intended to be sung to tunes in *H. A. & M.* It includes four from Bp. Callaway's book, one translated by Mrs. Johnson ("Now the day is over"), and one (Ps. c.) by J. Blair.

(5) The missionaries of the *A. B. C.* have prepared a book, containing in its 7th ed., which has just been published (1887), 263 hymns. The title is *Amagama Okuhabelela*. The new ed. is in 3 forms, (a) words only; (b) with tunes in *Tonic Sol-fa* notation; (c) with tunes in *Staff* notation. Among the names of composers and translators are the following:—the Revs. J. C. Bryant, S. B. Stone, D. Rood, J. L. Döhne, and Mrs. C. B. Grout. Nineteen hymns are from Bp. Callaway's book, five from Canon Greenstock's, some from a collection prepared by the Norwegian missionaries, and a good number from the *Istoxa* or *Kafir* hymn-book.

As in the case of the Sechuana language already noticed, as well as in the *Kafir*, the prevalence of the penultimate accent in Zulu has made the fitting of Zulu hymns to English tunes a work of difficulty. Iambic metres are almost inadmissible, but the language is well suited to chanting.

ix. Kafirland, or Kaffraria.

Kafirland extends from near Port Elizabeth in the south to Natal in the north, and from the ocean westward as far as Basutoland. It comprises missions of the *Moravians*, *U. P. Church of Scotland*, *S. P. G.*, *F. C. S.*, *L. M. S.*, *W. M. S.*, and *Lutherans* of Germany. The language is allied to the Zulu.

Untsikana, one of the earliest converts to Christianity, composed in pure *Kafir* rhythm the remarkable hymn, "Ulo-Tixo nkulu ngo-zezulwini" ("Thou art the great God, He Who is in heaven"), which together with his music (traditional) is unique, all subsequent efforts in *Kafir* hymnody being subject to the trammels of European metres.

(1) Several editions of a hymn-book used at the *Wesleyan* stations throughout Kaffraria, and even in Natal, have been issued from the mission press at Mt. Coke, near King-William's Town.

(2) The Rev. Tlyo Soga, a gifted *Kafir* missionary educated by the United Presbyterian Church, and early removed by death, compiled a book of hymns, which was printed in Scotland.

(3) The principal hymn-book in the *Kafir* language was prepared by a committee of Presbyterian and other missionaries, and pub. in 1873. It was printed at the mission press in Lovedale, and contains 219 hymns, and 30 psalms and passages of Holy Scripture arranged as chants. The hymns are in English metres, and, in most cases, rhymes are attempted.

(4) The first collection of hymns used at the stations of the *M. M.* was that of the Berlin Society, which contained some hymns translated by the Moravian Brethren. In 1869 a small supplement containing 186 hymns was pub. by the Rev. Th. Reichelt. But an entirely new hymnal, compiled by Revs. R. Baur and H. Weitz, was printed at Herrnhut in 1886. With litanies, liturgical services, 416 hymns and indices, it forms a volume of 428 pages. Most of the hymns are translations from the German; the remainder being chiefly selected from the hymn-books of the Wesleyans and Presbyterians.

(5) The book used in the Anglican Missions, with the title *Incwadi Yamaculo*, was prepared by missionaries of the *S. P. G.* in the diocese of Graham's Town. An early ed. contained 102 hymns. That now in use has 130 hymns, and bears date 1881. The principal translators were Revs. A. J. Newton, W. M. Cameron, and C. F. Patten. The following also assisted:—B. S. Key, H. R. Woodrooffe, D. W. Dodd, J. Ntsiko, W. Ngenwasa, T. Liefeldt.

x. Cape Colony.

In the *Cape Colony* the English-speaking part of the community naturally use the hymn-books of their respective denominations in England. But since the hymnody of the coloured races, and other residents speaking the Dutch language, is due to missionary enterprise, a brief notice of it will not be inappropriate here. Colonial Dutch hymnals may be divided into two groups, according as German or English elements have chiefly predominated in their composition.

1. The books in which the hymns are for the most part translated from the German and sung to German tunes are found, are:—

(a) The earliest missions in South Africa were those of the *Moravians*, commenced in 1738 and renewed in 1792. Of their hymnody previous to 1836 we have no knowledge; but in that year a hymn-book was pub. for the use of the coloured races, of which a new edition appeared 20 years later with an *Appendix* containing new hymns. These new hymns were mostly translations by the Brethren Sahl, Kühn and Hartmann. The latest edition, revised and greatly improved, was pub. in 1880.

(b) The Rhenish Missionary Society, whose headquarters in Europe are at Barmen, commenced its African mission in 1829. A hymn-book was issued in 1844, revised in 1872, and is now in its 4th edition. It contains 290 hymns, taken chiefly from the *Moravian* and *Dutch reformed* hymnals, with 64 original compositions, or translations from the *Barnen Gesangbuch*.

(c) The Berlin Missionary Society, founded in 1827, issued its first S. African hymnal in 1853. This was compiled by Rev. P. Schultze, and the hymns were arranged in the order of the Church's seasons. A 2nd ed. prepared by the missionaries Schmidt and Howe, was pub. at Amsterdam in 1876, and contains 333 hymns, of which only 28 are original.

2. The books in which, though the German element largely enters, the English element is considerable, are:—

(a) The first Dutch hymnal in which translations of English hymns appeared was that of the *L. M. S.*, in use as early as 1829, but reprinted in 1847. It contained 40 translations of the English hymns of Watts, Doddridge, Steele and Newton. Some of these were by the well-known Dr. Vander-camp, but the majority by the Rev. G. Barker, missionary at the Paarl. It was revised and enlarged in 1848, and after passing through 4 editions came, in 1862, under the editorship of the Rev. F. W. Kolbe (*L. M. S.*), through whose skill as a hymn-writer and translator it has in successive editions been enlarged to 412 hymns, and enriched by admirable translations of many of the best known in *Hymns A. & M.*

(b) Wesleyan missions in S. Africa were commenced in 1815, and in 1824 a cheap edition of the Dutch Reformed hymnal was pub., with a *Supplement* suited to the native congregations. This contained some translations of Wesley's hymns by the Rev. Barnabas Shaw. The entire book was superseded in 1840 by a collection of 392 hymns, including 160 translations from Wesley by the Rev. R. Haddy. These translations, however, being deemed unsatisfactory, a new hymnal was prepared in 1855. The compilers were the Revs. R. Ridgill and B. Ridsdale, the former of whom, together with the Rev. H. Tindall, has made some valuable contributions to the store of Dutch translations from the English. The 6th ed. (1882) contains 268 hymns, of which at least one fourth are versions of well-known English hymns.

(c) The Anglican Dutch hymnal was compiled by the Rev. J. A. Hewitt, now Rector of Worcester, Cape Colony, and printed by the *S. P. C. K.* in 1877. It contains 201 hymns, arranged in the order of *H. A. & M.*, and includes 26 translations from the Latin, and a very large number from the English, many of the latter being taken, by permission, from the *L. M. S.* and Dutch hymnals. This is the hymnal authorized for use by the mission congregations of the English Church in the province of S. Africa.

Further information on this subject is contained in a series of articles by the Rev. J. A. Hewitt, D.C.L., Rector of Worcester (Cape Colony), in the *S. African Church Chronicle*, vol. vii., 1886, to which, and also to Dr. Hewitt personally, we are largely indebted for this outline of the Cape Colony hymnody.

xi. Great Namaqualand.

If from the Cape Colony we proceed northward, keeping to the western side of the African continent, one of the first regions we enter is Great Namaqualand, a missionary field of the Rhenish Society of Barmen. Hymns in the *Nama* (Hottentot) language were first prepared, about 1845, by Rev. J. G. Krönlein, who, in 1878, edited a hymn-book containing 60 hymns, translated from the German, and adapted to German tunes, the lines rhyming. Most of the translations were by Mr. Krönlein: the rest by the late Rev. H. C. Knudsen and the late Mrs. Kleinschmidt. Further north is a country, variously denominated—

xii. Damaraland or Hereroland.

The first *Herero* hymns were prepared by the Revs. J. Rath and F. W. Kolbe (see § Cape Colony), and printed at Cape Town in 1849. The hymn-book now used was edited by the Rev. H. Brincker, and reached a 3rd ed. in 1879. It contains 123 hymns, some original, but chiefly translations from the German, and adapted to German tunes. The contributors were the Revs. J. Rath, F. W. Kolbe, C. H. Hahn, H. Brincker, G. Viebe, Mrs. Baumann, and other members of the Rhenish Mission.

xiii. Ovamboland.

As an interesting illustration of the fact that all the Protestant nations of Christendom are now engaged in missionary work among the heathen, reference may be made to the

stations of the Finland Missionary Society in *Ovamboland*, a region of Western South Africa, to the north of the 20th degree south latitude. A small hymnal has been prepared in the language of this region, containing about 60 hymns, but we are unable to give particulars.

A few degrees further to the north is the country of *Benguela*, where the *A. B. C.* has recently planted stations. The language spoken is called *Umbundu*, but missionary work is at present in too elementary a stage for hymnody.

xiv. Congoland.

Few hymns as yet have been pub. in *Kishi-Kongo*, "the language of the Congo people." All are in *Fiole*, the particular language spoken in the region of which San Salvador is the centre. First, in 1884, in connection with the *B. M. S.*, ten hymns were printed at Stanley Pool; then a collection of 21 was made by the missionaries of the Livingstone Inland Mission and printed in England; lastly, a collection of 20 hymns (including most of the first 10) was printed in 1887, at the *B. M. S.* Edwin Wade Press, Underhill Station.

With few exceptions the Congo hymns are all translations. The originals are by the Revs. T. J. Comber and W. H. Bentley. The translations include "When His salvation bringeth," and other children's hymns; also, "Stand up, stand up for Jesus," and "Father, in high heaven dwelling." Besides the missionaries named, the Revs. J. H. Weeks, and H. Dixon, and two native converts, Kalendenda and Mantu, have translated hymns.

The Livingstone Inland Mission has been transferred to the *A. B. M.* In their collection are included several hymns from the book just described, and others translated by the Revs. C. H. Harvey, H. Craven, and H. Richards. Among these are "Abide with me," "Jesus sinners will receive," "A few more years shall roll." English metres and tunes are used. Besides the hymns in these collections, others are in use, printed on slips, which, when tested and improved, will be included in future editions.

xv. Old Calabar.

To the north of the island of Fernando Po, and about 100 miles to the east of the Niger, the Old Calabar river empties itself into the Gulf of Guinea. In this part of Africa the U. P. Church of Scotland has for the last 42 years had a mission, Creek Town and Duke Town being its principal stations. The language spoken is called *Efik*. Soon after the establishment of the mission a small hymn-book was prepared, which has been repeatedly enlarged, and now in its 7th edit. contains 309 hymns and 7 doxologies. The Rev. H. Goldie has been the editor and principal contributor, but the following have also assisted in the work: the Revs. Dr. Robb, and Messrs. Anderson, Campbell, Edgerley, Thomson and Waddell. Some of the hymns are original, others translations or paraphrases of portions of Holy Scripture. A collection of 39 children's hymns has also been prepared, under the same auspices as the larger book, and printed at Creek Town in 1885 by a native printer. It includes "Little travellers Zionward" (*Nkpri mendisim enyön*); "Jesus loves me" (*Jisus ama mi*), and other well-known English hymns, and a few originals by the Rev. S. H. Edgerley.

The metres are English and the lines rhyme as with us. The larger book above named is also used in connection with an Undenominational mission in Old Calabar, supported by the friends of the Rev. H. Grattan Guinness.

xvi. *Yoruba, Coast of Guinea.*

The *Yoruba* country is to the east of Dahomey, Lagos being the principal coast town, and Abeokuta, Ibadan, and Oyo large towns in the interior. The *C. M. S.*, *W. M. S.*, and *American Baptists of the Southern Convention*, have missions there. (1) In the early years of the Church of England mission English hymn-books were used; but when, in 1850, Christian work began among the heathen, the need was felt of hymns in the language of the country. The Rev. D. Hinderer, a German missionary in the service of the *C. M. S.*, translated a few and composed others, using them in *ms.* and increasing the number from time to time to 106, when in the year 1865 they were printed in London. About the same time as Mr. Hinderer, the Rev. H. Townsend in another part of the field commenced a similar work, and in 1854 printed a small collection of 20 hymns. This was presently increased to 120, and printed at Ake Abeokuta, and several times reprinted in England. In 1867 the Rev. J. A. Maser, of the *C. M. S.* and others, began to translate and compose additional hymns; and in 1877 a collection of more than 200 was printed, which has been in use for the last 10 years. A new collection of 355 hymns is now passing through the press,—a selection from previous books, made by a committee of native clergymen and teachers, and revised by the Rev. D. Hinderer. Mention may also be made of a collection of 99 hymns, chiefly for use in schools, prepared by the Rev. J. B. Wood, of the *C. M. S.* (2) The *Wesleyans* have a hymn-book of their own, containing about 150 hymns, and including many of the hymns in the above collection. The 2nd edit. was pub. in 1876. (3) It is believed that the *American Baptists* have also a hymn-book of their own, but we have no particulars.

In some of the *Yoruba* hymns *rhyme* has been attempted, but there is some difficulty arising from the fact that all words must end in vowels. Lively English tunes are preferred by the people to grave German ones; their own native songs abound in choruses.

xvii. *Sierra Leone.*

In *Sierra Leone* and the neighbouring districts of Western Africa several missionary societies are at work, but their religious services are conducted for the most part in English, and English hymn-books are used. But at *Port Lokkoh* is a small mission of the *C. M. S.*, among a people called *Temnes*, and a small collection of 17 hymns in the *Temne* language has been prepared by the Rev. C. F. Schenke. These are partly original and partly translated. English metres and tunes are used, but the lines do not rhyme.

V. *Conclusion.*

With this brief notice of missionary Hymnody on the West Coast of the "Dark Continent" we close our paper. Beginning with Greenland, and proceeding westwards,

we have made the tour of the world, and the reader will surely feel with us that the work we have looked upon—nearly all accomplished within the last 90 years—is great and marvellous, a work of most noble Christian devotion and industry. An examination of our pages will show that the languages and dialects in which Christian hymns in connection with Foreign Missions have been written, or into which they have been translated, are nearly one hundred and fifty, and that in many of them, several hymn-books of considerable size have been prepared. The list includes languages spoken by all the great divisions of the human race, Aryan, Semitic, Turanian; languages in all stages of formation, monosyllabic, as the Burman, agglutinative, as the Tamil and Turkish, inflexional, as the Sanscrit group of Northern India; languages of extreme antiquity, as the Chinese, and of comparatively recent formation, as the Urdu; languages harsh and guttural, as the speech of some African tribes, and soft and mellifluous, as that of the Polynesian islanders. All these by the energy and diligence of Christian missionaries have been mastered, their words have been arranged in tuneful measures, and in them God's praises are now sung, and His "wonderful works" declared. It will have been observed that in regard to some parts of the world our story is incomplete. This is in part due to the fact that a number of letters asking for information have not been answered, probably in some cases because they failed to reach their destination, and in others, because the good men to whom they were addressed were prevented from writing by more pressing engagements. We have, however, to thank very many friends,—mission-secretaries, missionaries, and others, both ladies and gentlemen of various professions,—for the extreme kindness with which they have sent us, from nearly all parts of the world, letters of information and specimens of hymnals. Want of space prevents the writer from appending a full list of their names, but he begs to assure them, should their eye fall on these pages, that for all their help he is most grateful. It was his original intention to include in each section a list of the principal translated hymns in each language, but he soon found that this would entail constant repetition. The fact is, that the best hymns of Watts, Doddridge, Cowper, Newton, Wesley, Heber, Lyte, Keble, Bonar, Miss Steele, Miss Havergal, and other English authors,—the best German hymns,—the best hymns of American composition,—are now sung in China and South Africa, in Japan and Syria, among the peoples of India, and in the isles of the Pacific Ocean,—indeed, in almost every place where Protestant missionaries have uplifted the Gospel banner and gathered Christian Churches. [W. R. S.]

Missions, Home. [Various.]

Missum Redemptorem polo. C. Coffin. [*Christmas.*] Appeared in the *Paris Breviary*, 1786; in several modern French Breviaries; in J. Chandler's *Hys. of the Prim. Church*, 1837, p. 168; and in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. In *Coffin's Hymni Sacri*, 1736, p. 99, it is given amongst

those hymns which are based upon older hymns. It is founded on the "A solis ortus cardine" of Sedulius (p. 4, i). *Tr.* as:—

1. Behold from heaven a Saviour sent. By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-5, in 7 st. of 4 l., and in Rice's *Sel.* from the same, 1870.

Other *trs.* are:—

1. The Prince of Peace to sinners given. *J. Chandler*, 1837.

2. Let all the earth her King adore. *I. Williams*, 1839. [J. J.]

Mistaken souls that dream of heaven. *I. Watts.* [*Living and dead Faith.*] Appeared in his *Hys. & Spiritual S.*, 1709, Bk. i., No. 140, in 7 st. of 4 l., and headed "A living and dead Faith, collected from several Scriptures." In its original form it is in limited use. The most popular form of the text is "Deluded souls that dream of heaven," which was given in the 8th ed. of Cotterill's *Sel.*, 1819, No. 94, in 4 stanzas, being Watts's st. i.-iii. and vi. altered. These two forms of the hymn are in use in G. Britain and America. [J. J.]

Mit Fried und Freud ich fahr dahin. *M. Luther.* [*Nunc Dimittis.*] This free rendering of the Song of Simeon (St. Luke ii. 29-32) was 1st pub. in the *Geystliche gesangk Buchleyn*, Wittenberg, 1524, and was included by Luther in 1542 as one of the six funeral hymns in *Christliche Geseng. . zum Begrebniss.* In *Wackernagel*, iii. p. 17, in 4 st. of 6 l.; in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 88; and in the Berlin *G. L. S.*, ed. 1863.

This noble swan-song, as Bunsen calls it, has comforted many, princes and pious Christians, in their last hours. Lauxmann, in *Koch*, viii. 580, gives various instances of its consoling effects, stating, e.g., that Prince Charles of Anhalt, during his last illness in 1661, comforted himself with it, and if with trembling voice, yet with joyful heart, sung the whole hymn a quarter of an hour before his death.

The *tr.* in C. U. is:—

In peace and joy I now depart, According to. A full and good *tr.* by Miss Winkworth, in her *C. B. for England*, 1863, No. 81, and her *Christian Singers*, 1869, p. 114. Considerably altered by *Dr. Bacon*, 1884, p. 41.

Other *trs.* are:—(1) "With peace and with joyful gladness," by *Ep. Coverdale*, 1539 (*Remains*, 1848, p. 546). (2) "Lord, let Thy servant now depart," in the *Gude and Godly Ballades*, ed. 1567-68, folio 30 (1866, p. 51). (3) "According to Thy will I part," in the *British Mag.*, March 1838, p. 269. (4) "With peace and joy from earth I go," by *Miss Fry*, 1845, p. 152. (5) "God's will be done! with joy of heart," by *J. Anderson*, 1846, p. 86. In his ed. 1847, p. 92, altered to "Thy will be done. With joyful heart." (6) "Gladly from earth and time I cease," by *Dr. J. Hunt*, 1853, p. 153. (7) "In peace and joy I now depart, it is," by *R. Massie*, 1864, p. 83. (8) "In peace and joy away I go," by *Dr. G. Macdonald*, in the *Sunday Mag.*, 1867, p. 840. In his *Ecotics*, 1876, p. 109, beginning "In peace and joy I now depart, As." (9) "In joy and peace I onward fare," by *N. L. Frothingham*, 1870, p. 234. [J. M.]

Mittit ad Virginem. [*Annunciation of the B. V. M.*] This sequence has generally been ascribed to Peter Abelard, but is not found in the collection of hymns and sequences which he made for the convent of the Paraclete. Cousin, in his ed. of Abelard's *Opera*, Paris, 1849, vol. i. p. 328, gives the text from Clichoveus, &c., and says his authorship is uncertain; though the hymn is not unworthy of him. *Mone*, No. 343, prints from a 13th cent. ms. at St. Paul, in Carinthia, and other sources: and

Daniel, ii. p. 59, from a 13th cent. Munich ms., &c. It is also in the *Sarum* ms. in the Bodleian, c. 1370, Barlow, 5, page 450; *Hereford* (ms. in the Bodleian, c. 1370); *York* (ms. in the Bodleian, c. 1390); *Magdeburg* of 1480; *Paris* of 1481, and other *Mssals*. The text is also in *Wackernagel* i., No. 182; *Kehrein*, No. 199, &c. *Tr.* as:—

1. To the Virgin He sends no inferior angel. By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854, and the *Altar Hymnal*, 1884.

2. He sends to the Virgin no lowlier angel. By R. F. Littledale, in the *People's H.*, 1867, under the signature of P. C. E., i.e. "Priest of the Church of England."

Another *tr.* is:—

"No one lower in grade To the Virgin," &c. *C. B. Pearson*, 1868. [J. M.]

Μῦθος Χριστῆ. *Synesius, Bp. of Ptolemais.* [*Lent.*] This is the last of ten hymns written by Synesius at various periods of his life (375-430). [See *Greek Hymnody*, § v.] The full texts of the ten hymns are given in the *Anthologia Græca Carminum Christianorum* (Leipzig), 1871; and from that work they were translated by the Rev. A. W. Chatfield, and pub. in his *Songs & Hys. of Earliest Greek Christian Poets*, &c., 1876. The *tr.* of this hymn begins "Lord Jesu, think on me." It was given in *H. A. & M.*, 1875, in 5 st. Subsequently 3 st. were added (i., iv., vi., viii.), and it was included in his *Songs & Hys.*, &c., 1876, in 9 st. of 4 l. From this No. 338, in *Thring's Coll.*, 1882, is taken. To his *tr.* Mr. Chatfield has added this note at p. 86:—

"In translating this Ode I have given my spirit more liberty. It may be considered as a paraphrase or amplification, rather than an exact translation of the original. A brief form of it appears in *Hymns Ancient and Modern*."

Another *tr.* was pub. by I. Williams in his *Thoughts in Past Years*, 1838. It begins:—

"Christ the Son
Of God most high,"

is in 15 lines, but is not in C. U. [J. J.]

Möckhel, Johann Friedrich, was b. Jan. 16, 1661, at Culmbach in Franconia, and matriculated at the University of Jena in 1681. He was for some time private chaplain to Herr von Redwitz at Teisenort, and from 1685 to 1691 to Herr von Künzberg at Hayn near Bayreuth. In 1691 he became pastor at Neuhaus, and in 1698 at Steppach and Limpach, near Neustadt on the Aisch. He d. April 19, 1729 (*Koch*, v. 523, &c.). Of his 11 hymns one has been *tr.* into English. Viz:—

Nun sich die Nacht geendet hat, Die Finsterniss zertheilt. *Morning. Wetzel*, iv., 357-359, quotes at length from a letter in which Möckhel says this hymn was composed by himself in 1691 while at Hayn; and was written at the request of the widowed Frau von Künzberg (Kindsberg) in order that she might have a hymn for morning prayer as a companion to her favourite hymn for evening prayer, which was "Nun sich der Tag geendet hat" (p. 616, i.). A copy, he adds, was sent to a sister in Bayreuth, and so inserted in the *Printzen G. B.*, Bayreuth, 1691. Included in *Wagner's G. B.*, Leipzig, 1697, vol. iv. p. 1435, in 16 st. of 4 l. and in the Berlin *G. L. S.*, ed. 1863, No. 1123. *Tr.* as:—

(1) "Thanks, dearest Jesus, for Thy love." A *tr.* of st. ix. as st. iii. of No. 886 in the *Moravian H. Bk.*, 1801 (1886, No. 1174). (2) "Lo! Night's deep shades are scattered wide." By *H. J. Bucknoll*, 1842, p. 39.

[J. M.]

Mohr, Joseph, was born at Salzburg, Austria, on Dec. 11, 1792. After being

ordained priest on Aug. 21, 1815, by the Roman Catholic Bishop of Salzburg, he was successively assistant at Ramsau and at Laufen; then coadjutor at Kuchl, at Golling, at Vigaun, at Adnet, and at Authering; then Vicar-Substitute at Hof and at Hintersee—all in the diocese of Salzburg. In 1828 he was appointed Vicar at Hintersee, and in 1837 at Wagrein, near St. Johann. He d. at Wagrein, Dec. 4, 1848 (ms. from Archivar Augustin Hilber, Salzburg, &c.). The only hymn by him tr. into English is:—

Stille Nacht! heilige Nacht! Christmas. This pretty little carol was written for Christmas, 1818, while Mohr was assistant clergyman at Laufen, on the Salza, near Salzburg, and was set to music (as in the *Garden of Songs*) by Franz Gruber, then schoolmaster at the neighbouring village of Arnsdorf (b. Nov. 25, 1787, at Hochburg near Linz, d. June 7, 1863, as organist at Hallein, near Salzburg). What is apparently the original form is given by O. Kraus, 1879, p. 608, in 3 st. of 3 l., and in Dr. Wichern's *Unsere Lieder*, Hamburg, 1844, No. 111. Another form, also in 3 st. of 6 l., is in T. Fliedner's *Lieder-Buch für Kleinkinder - Schulen*, Kaiserswerth, 1842, No. 115, and the *Evang. Kinder G. B.*, Basel, 1867. The trs. are from the text of 1844.

1. Holy night! peaceful night! All is dark. By Miss J. M. Campbell in C. S. Bere's *Garden of Songs*, 1863, and thence in *Hys. & Carols*, Lond., 1871.

2. Silent night! hallowed night. Land and deep. This is No. 131 in the *Christian H. Bk.*, Cincinnati, 1865. It is suggested by, rather than a tr. of, the German.

3. Holy night! peaceful night! Through the darkness. This is No. 8 in J. Barnby's *Original Tunes to Popular Hymns*, Novello, N. D., 1869; repeated in *Laudes Domini*, N.Y., 1884, No. 340.

4. Silent night! holy night! All is calm. This is in C. L. Hutchins's *Sunday School Hyl.*, 1871 (1878, p. 198), and the *S. S. H. Bk.* of the Gen. Council of the Evang. Luth. Church in America, 1873, No. 65.

5. Peaceful night, all things sleep. This is No. 17, in *Carols for St. Stephen's Church*, Kirkstall, Leeds, 1872.

6. Silent night, holiest night. All asleep. By Dr. A. Ederheim, in the *Sunday at Home*, Dec. 18, 1875, repeated in the *Church S. S. H. Bk.*, 1879, No. 35.

7. Silent night! holy night! Slumber reigns. By W. T. Matson, as No. 132, in Dr. Allon's *Children's Worship*, 1878.

8. Still the night, holy the night! Sleeps the world. By Stopford A. Brooke, in his *Christian Hys.*, 1881, No. 55.

Translations not in C. U.:—

(1) "Stilly night, Holy night, Silent stars," by Miss E. K. S. Elliott, privately printed for the choir of St. Mark's, Brighton, about 1858, but first pub. in the *Church Miss. Juv. Instructor*, 1871, p. 198. Also in her *Tune Book for Under the Pillow*, 1880. (2) "Holy night! calmly bright," by Mary D. Moutrie in *Hys. & Lyrics* by Gerard Moutrie, 1867, p. 42. (3) "Silent night, holiest night! Moonbeams," by C. T. Brooks, in his *Poems*, Boston, U. S., 1886, p. 218. [J. M.]

Moibanus, Ambrosius, was b. at Breslau, April 4, 1494. After studying at Krakau (Cracow), and graduating M.A. at Vienna, he became, in 1518, rector of the Cathedral School at Breslau, and in 1520 rector of the

St. Mary Magdalene School. Incurring the displeasure of the clergy, he left Breslau in 1521, and, after studying Hebrew at Ingolstadt, under Johann Reuchlin, went to Wittenberg. After his return to Breslau he was, in April, 1525, appointed pastor of the St. Elisabeth Church, and in the same year became D.D. at Wittenberg. He d. at Breslau, Jan. 16, 1554 (*Allg. Deutsche Biog.*, xxii. 81, &c.). The only hymn known by him is:—

Ach Vater unser der du bist. (*Lord's Prayer*.) 1st pub. in *Syn gesang Buchleyn*, Zwickau, 1525, in 3 st. of 14 l., and thence in *Wackernagel*, iii. p. 544. In some later books it begins "Vater unser, der du bist." Tr. as "O Father, ours celestial," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 648). [J. M.]

Moir, David Macbeth, was b. at Musselburgh, Jan. 5, 1798. After attending the medical classes in the University of Edinburgh, he settled down as a doctor in his native place. In June, 1851, he went to Dumfries to recruit, but d. there, July 6, and was buried at Inveresk, Musselburgh, July 10, 1851. His poems, selected and edited, with a memoir, by Thomas Aird, were pub. in 1852, in 2 vols., as *The Poetical Works of David Macbeth Moir*. He marked his graver contributions to *Blackwood's Magazine* with the signature "Delta" or Δ, and in the number for August, 1832, there appeared "Devotional Melodies by Delta." These were 3 in number:—

1. Return, once more return, O wanderer.
2. O who is like the Mighty One.
3. How pleasant is the opening year.

and seem to have been the only hymns suited for public worship that he ever wrote. [J. M.]

Molanus, Gerhard Walther (Wolter), D.D., s. of Wiloke Ludwig van der Muelen or Molanus, syndic and advocate at Hameln on the Weser, was b. at Hameln, Nov. 1, 1633 (Oct. 22, o. s.), and studied at the University of Helmstädt. In 1659 he was appointed Professor of Mathematics at the University of Rinteln, but in 1664 extraordinary, and in 1665 ordinary Professor of Theology and D.D. In 1674 he was appointed Director of the Consistory at Hannover and General Superintendent of the Electorate of Brunswick-Lüneburg, and in 1677 (titular) Abbot of Loccum. He d. at Hannover, Sept. 7, 1722 (*Allg. Deutsche Biog.*, xxii. 86, &c.). He was a man of extensive learning, and in his official position wielded a very great influence over the whole Electorate. He edited the *Hannover G. B.* of 1698. Of his five hymns one has passed into English:—

Ich trete frisch zu Gottes Tisch. *Holy Communion*. In the *Rinteln G. B.*, 1673, No. 124, in 11 st. of 5 l. Repeated in the *Hannover G. B.*, 1740, and in Burg's *G. B.*, Breslau, 1746, No. 1673. Tr. as:—

Thy Table I approach. This is No. 270, in the *Ohio Luth. Hyl.*, 1880, and omits st. iii., iv., viii., ix. [J. M.]

Moller, Martin, son of Dionysius Moller, mason at Liessnitz (now Kropstädt), near Wittenberg, was b. at Liessnitz, Nov. 11, 1547. He attended the town school at Wittenberg and the gymnasium at Görlitz, but was too poor to go to any university. In 1568 he was appointed cantor at Löwenberg in Silesia, but in April, 1572, was ordained as

pastor of Kesselsdorf, near Löwenberg. In the autumn of 1572 he was appointed diaconus at Löwenberg, in 1575 pastor at Sprottau, and in July, 1600, became chief pastor at Görlitz. He preached his last sermon, Oct. 30, 1605, and d. at Görlitz, March 2, 1606 (*Koch*, ii. 211, iv. 552, &c.).

Möller's hymns appeared in his two very popular devotional books. (1) *Meditationes sanctorum patrum*, Görlitz, 1584; pt. II., Görlitz, 1591, and various later eds. This was mostly made up of meditations from St. Augustine, St. Bernard, and Tauler, selected and tr. into German by Möller. (2) *Manuale de preparatione ad mortem*. Görlitz, 1593 [Library of the Prediger-Seminar at Hannover]. *Wackernagel*, v., Nos. 71-75, gives only 5 hymns under Möller's name. Of these No. 72 ("Helliger Geist, du Tröster m-in") is from "Veni Sancte Spiritus, et emitte" (q.v.), and No. 73, ("Nimm von uns Herr") from "Aufer Immensam" (see p. 92, ii.). Two versions of the "Jesu dulcis memoria" have also often been ascribed to Möller, viz. "Ach Gott, wie manches Herzeleid" (see p. 10, i.), and, with less reason, "O Jesu stas, wer dein gedenkt" (see p. 599, ii.). See also "Hilff, Herr, mein Gott," noted under *Selnecker*, N. [J. M.]

Molther, Philipp Heinrich, was b. in Alsace, Dec. 28, 1714. At Jena, where he studied theology, he joined the [Moravian] Brethren in 1737, and went to London 1739. He was minister of the Brethren's congregation at Neuwied from 1750 to 1761, and spent the rest of his life, 1762-1780, in Dublin and in Bedford. He d. at Bedford, Sep. 9, 1780, five years after his consecration as a Bishop of the Brethren's Unity. See "At God's right hand," &c., p. 89, i. [G. A. C.]

Mone, Franz Joseph, was b. May 12, 1796, at Mingolsheim, near Bruchsal, Baden. He entered the University of Heidelberg in 1814, where in 1817 he became University lecturer, was in 1819 appointed extraordinary and in 1822 ordinary Professor of History, and in 1825 also director of the University library. In 1827 he became Professor of History and Statistics at the University of Louvain, but during the Belgian Revolution of 1831 resigned and retired to Heidelberg. In 1835 Duke Leopold of Baden appointed him Privy Recorder and Director of the General-State-Archives at Karlsruhe, and this post he held till his retirement on a pension in 1868. He d. at Karlsruhe, March 12, 1871 (*Allg. Deutsche Biog.*, xxii. 165, &c.).

He interested himself specially in Celtic studies, in the history of the Upper Rhine, and in Liturgiology (*Lateinische und Griechische Messen*, 1850, &c.). He claims notice here specially on account of his *Lateinische Hymnen des Mittelalters*, pub. at Freiburg in Baden, in three vols., viz.:—(i.) *Lateinische Hymnen des Mittelalters, aus Handschriften herausgegeben und erklärt von F. J. Mone, Director des Archives zu Karlsruhe*, 1853, with Hymns on God and the Angels (Nos. 1-320); (ii.) *Hymni Latini Medii Aevi, e Codd. MSS editi et Adnotationibus illustrati*, 1854, on the B. V. M. (Nos. 321-620); (iii.) Same title as vol. II. 1855, on the Saints (Nos. 621-1215). The interest of this work, now unfortunately out of print, consists in its texts rather than in its notes, and in the comparative ease with which, to one acquainted with German, it can be used. The information given is all printed together at the end of the individual hymns, and the abbreviations used are clear and intelligible, not symbols such as those employed by *Daniel*. The work throughout is arranged on a consistent plan, i.e., in order of subjects and not according to authors. Mone published no hymns except those found in manuscripts, of which he says he consulted "some hundreds from more than fifty libraries;" among the most valuable being those which formerly belonged to the Benedictine Abbey of Reichenau (not Reichenau), near Constance, and are now at Karlsruhe. A large proportion of the hymns were here first printed; many of those in the second and

third volumes being however not of much value. In *Daniel's* fourth and fifth volumes a large amount of space is filled by texts and notes which he transferred from this work of Mone (see p. 379, i.). [J. M.]

Monsell, John Samuel Bewley, LL.D., s. of Thomas Bewley Monsell, Archdeacon of Londonderry, was b. at St. Columb's, Londonderry, March 2, 1811, and educated at Trinity College, Dublin (B.A. 1832, LL.D. 1856). Taking Holy Orders in 1834, he was successively Chaplain to Bp. Mant, Chancellor of the diocese of Connor, Rector of Ramoan, Vicar of Egham, diocese Worcester, and Rector of St. Nicholas's, Guildford. He d. in consequence of a fall from the roof of his church, which was in the course of rebuilding, April 9, 1875. His prose works include *Our New Vicar*, 1867; *The Winton Church Catechist*, &c. His poetical works are:—

(1) *Hymns and Miscellaneous Poems*, Dublin, W. Curry, Jun., & Co., 1837; (2) *Parish Musings, or Devotional Poems*, 1850; (3) *Spiritual Songs for the Sundays and Holy Days throughout the Year*, 1857 (People's Ed., 1875); (4) *His Presence, not His Memory*, 1855, 1858; (5) *Hymns of Love and Praise for the Church's Year*, 1863 (2nd ed. 1866); (6) *The Passing Bell; Ode to The Nightingales, and Other Poems*, 1867; (7) *Litany Hymns*, 1869; (8) *The Parish Hymnal after the Order of The Book of Common Prayer*, 1873; (9) *Watches by the Cross*, 1874; (10) *Simon the Cyrenian; and Other Poems*; (11) *Nursery Carols*.

In these works several hymns which appeared in the earlier books are repeated in the later, and thus at first sight his compositions seem to be more in number than they really are. The total amounts to nearly 300, and of these about one-fourth are in C. U. The most popular of these are, "God is love; that anthem olden"; "God of that glorious gift of grace"; "Holy offerings, rich and rare"; "Lord of the living harvest"; "Mighty Father, Blessed Son"; and "Sing to the Lord a joyful song." In addition to those which are annotated under their respective first lines, the following are in C. U.:—

i. Appeared in his *Hymns and Miscellaneous Poems*, Dublin, 1837.

1. Birds have their quiet nests. *Humility of Christ.*
2. Dark and dim the day-light rose. *Good Friday.*
3. Friend of the friendless and the lone. *Jesus, the Friend.*
4. My God, what wondrous love was Thine. *Whitsuntide.*
5. O for a heart more fervent. *Holiness desired.*
6. O for the time when on the world. *Missions.*
7. The springtide hour brings leaf and flower. *Spring.*

8. This day the Lord is risen. *Easter.*
9. When cold our hearts and far from Thee. *Teach us to Pray.*
10. Why restless, why so weary? *Providence.*
11. Yes, I do feel, my God, that I am Thine. *Assurance.*

- ii. Appeared in his *Parish Musings*, 1850.
 12. In Thee, my [O] God, will we rejoice. *Trust in God.*
 13. Lord, dependent on Thy promise. *Holy Baptism.*
 14. Members of Christ, Children of God. *Confirmation.*
 15. So teach me, Lord, to number. *The O. and N. Year.*
 16. Soon [soon] and for ever. *Death anticipated.*
 17. The broken, contrite heart oppress'd. *Promises of God.*
 18. Thou art near, yes, Lord, I feel it. *Divine Support.*
 19. Would'st thou learn the depths of sin? *Passiontide.*

- iii. Appeared in his *Spiritual Songs*, 1857.
 20. A few bright leaders of her host. *All Saints.*
 21. A happy, happy [merry, merry] Christmas. *New Year's Day.*
 22. Blessed hope, that we the fallen [sinful]. *Hope.*

23. Heart in heart, and hand in hand. *SS. Simon & Jude.*
24. Jesus, my loving Lord! I know. *Resignation.*
25. Last Sunday of the work-day year. *S. after Christmas Day.*
26. Loved by God the Father. *Holy Baptism.*
27. Mercy, mercy, God the Father. *Lent.*
28. My head is low, my heart is sad. *Confirmation. (Penitential.)*
29. Oft doth the Christian's heart inquire. *Christian Duty.*
30. O God, most mighty, listen now. *Charities.* From "When languid frame or throbbing pulse."
31. O holy Sabbath day. *Sunday.*
32. O Lord, what records of Thy love. *St. Barnabas.* Sometimes, "Lord God, what records of Thy love."
33. O love, divine and golden. *Holy Matrimony.* From this, "Love divine and tender" is taken.
34. One lesson more the Church must learn. *Waiting on God.* From this, "One lesson Christ His own would teach" is taken.
35. Proudly in his [the] hall of judgment. *Tuesday before Easter.*
36. Sinful, sighing to be blest. *Lent.*
37. The Church of God, with equal care. *St. James.*
38. The journey done; The rest begun. *Burial.*
39. The simple trust that can confide. *Trust.*
40. Weary and sad, a wanderer from Thee. *Lent.*
- iv. Appeared in his *Hymns of Love and Praise*, 1863, and 2nd ed., 1866.
41. Bounteous blesser of the seedtime. *Sezagertha. Seed Time.*
42. Brightly hopeful for the future. *God's mercy through life.*
43. Christ is risen! Alleluia! *Easter.*
44. Come and deck the grave with flowers. *Easter Eve.*
45. Fight the good fight with all thy might. *Fight of Faith.*
46. Holy Spirit, long expected. *Whituntide.*
47. Hours and days and months and years. *The Circumcision.*
48. I have no comfort but Thy love. *The Comfort of Love.*
49. I knew Thee in the land of drought. *A Song of Love.*
50. I think of Thee, my God by night. *Evening.*
51. Jesu, gentle Sufferer, say. *Good Friday.*
52. Labouring and heavy-laden. *Lent.*
53. Light of the world, we hail Thee. *Missions.*
54. Lord, to whom except to Thee? *Holy Communion.*
55. My sins, my sins, my Saviour. *Ash Wednesday.*
56. O'er the distant mountains breaking. *Second Advent.*
57. Other Name than our dear Lord's. *Jesus All and in All.*
58. Pity on us, heavenly Father. *Litany Hymn for Lent.*
59. Praise the Lord, rejoice, ye Gentiles. *Advent, or Missions.*
60. Rest of the weary, joy of the sad. *Jesus, the Saviour and Friend.*
61. Shadow of a mighty Rock. *Jesus, the Rock of Ages.*
62. Sing, O heaven; O earth rejoice. *Ascension.*
63. Sweet is the gentle voice of spring. *Seed Time.*
64. Sweet is Thy mercy, Lord. *Divine Mercy.*
65. Teach me to do the thing that pleaseth Thee. *Devout Seeking.*
66. The good old times, how glorious. *Advent.*
67. The world may in its wealth delight. *Rejoicing in the Lord.* An altered form of "Let others in their wealth delight."
68. Though Thou slay me, I will trust. *Faith.*
69. To Christ the Lord! The Incarnate Word. *Christmas.*
70. When I had wandered from His fold. *The Love of God.*
- v. Appeared in his *Litany Hymns*, 1869.
71. Lay the precious body, in the quiet grave. *Burial.*
72. My sins have taken such a hold on me. *Litany of Repentance.*
- vi. Appeared in his *Parish Hymnal*, 1873.
73. I hunger and I thirst. *Septuagesima.*

Dr. Monsell's hymns are as a whole bright, joyous, and musical; but they lack massiveness, concentration of thought, and strong emotion. A few only are of enduring excellence. [J. J.]

Montes, superbum verticem. *Jean Baptiste de Santeuil.* [*Visitation of the B. V. M.*] Pub. in his *Hymni Sacri et Novi*, 1689, p. 34, and again in the *Paris Breviary*, 1736, and several modern French Breviaries. It is also in Carl. Newman's *Hymni Ecclesiae*, 1888 and 1865. *Tr.* as:—

Ye mountains, bend ye low. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, in 6 st. of 4 l., and thence into the *Hymnal for the Use of St. John the Ev.*, Aberdeen, 1870. [J. J.]

Montgomery, Ignatius, younger brother of James Montgomery, was b. Sept. 4, 1776, at Gracehill, near Ballymena, county of Antrim, a settlement of the [Moravian] Brethren, to which his father, the Rev. John Montgomery, had removed in that year from Irvine, in Ayrshire. Ignatius Montgomery served as minister in four of the Brethren's congregations in England and Ireland. He d. at Oakbrook, near Derby, April 28, 1841. See "At God's right hand, &c.," p. 90, l. [G. A. C.]

Montgomery, James, s. of John Montgomery, a Moravian minister, was b. at Irvine, Ayrshire, Nov. 4, 1771. In 1776 he removed with his parents to the Moravian Settlement at Gracehill, near Ballymena, county of Antrim. Two years after he was sent to the Fulneck Seminary, Yorkshire. He left Fulneck in 1787, and entered a retail shop at Mirfield, near Wakefield. Soon tiring of that he entered upon a similar situation at Wath, near Rotherham, only to find it quite as unsuitable to his taste as the former. A journey to London, with the hope of finding a publisher for his youthful poems ended in failure; and in 1792 he was glad to leave Wath for Sheffield to join Mr. Gales, an auctioneer, bookseller, and printer of the *Sheffield Register* newspaper, as his assistant. In 1794 Mr. Gales left England to avoid a political prosecution. Montgomery took the *Sheffield Register* in hand, changed its name to *The Sheffield Iris*, and continued to edit it for thirty-one years. During the next two years he was imprisoned twice, first for reprinting therein a song in commemoration of "The Fall of the Bastille," and the second for giving an account of a riot in Sheffield. The editing of his paper, the composition and publication of his poems and hymns, the delivery of lectures on poetry in Sheffield and at the Royal Institution, London, and the earnest advocacy of Foreign Missions and the Bible Society in many parts of the country, gave great variety but very little of stirring incident to his life. In 1833 he received a Royal pension of £200 a year. He d. in his sleep, at the Mount, Sheffield, April 30, 1854, and was honoured with a public funeral. A statue was erected to his memory in the Sheffield General Cemetery, and a stained glass window in the Parish Church. A Wesleyan chapel and a public hall are also named in his honour. Montgomery's principal poetical works, including those which he edited, were:—

- (1) *Prison Amusements*, 1797; (2) *The Wanderer of Switzerland*, 1806; (3) *The West Indies*, 1807; (4) *The World before the Flood*, 1813; (5) *Greenland and Other Poems*, 1819; (6) *Songs of Zion*, 1822; (7) *The Christian Psalmist*, 1825; (8) *The Christian Poet*,

1825; (9) *The Pelican Island*, 1828; (10) *The Poet's Portfolio*, 1835; (11) *Original Hymns for Public, Private, and Social Devotion*, 1853. He also published minor pieces at various times, and four editions of his *Poetical Works*, the first in 1828, the second in 1836, the third in 1841, and the fourth in 1854. Most of these works contained original hymns. He also contributed largely to Collyer's *Coll.*, 1812, and other hymn-books published during the next 40 years, amongst which the most noticeable was Cotterill's *Sel.* of 1819, in which more than 50 of his compositions appeared. In his *Christian Psalmist*, 1825, there are 100 of his hymns, and in his *Original Hymns*, 1853, 356 and 5 doxologies. His *Songs of Zion*, 1822, number 56. Deducing those which are repeated in the *Original Hymns*, there remain about 400 original compositions.

Of Montgomery's 400 hymns (including his versions of the Psalms) more than 100 are still in C. U. With the aid of Montgomery's mss. we have given a detailed account of a large number. The rest are as follows:—

i. Appeared in Collyer's *Collection*, 1812.

1. Jesus, our best beloved Friend. *Personal Devotion to Christ.*
2. When on Sinai's top I see. *Sinai, Tabur, and Calvary.*
- ii. Appeared in Cotterill's *Selection*, 1819.
3. Come to Calvary's holy mountain. *The Open Mountain.*
4. God in the high and holy place. *God in Nature.* The cento in *Com. Praise*, 1879, and others, "If God hath made this world so fair," is from this hymn.
5. Hear me, O Lord, in my distress. *Ps. cxliiii.*
6. Heaven is a place of rest from sin. *Preparation for Heaven.*
7. I cried unto the Lord most just. *Ps. cxliii.*
8. Lord, let my prayer like incense rise. *Ps. cxxxix.*
9. O bless the Lord, my soul! His grace to thee proclaim. *Ps. ciii.*
10. Out of the depths of woe. *Ps. cxxx.* Sometimes "When from the depths of woe."
11. The world in condemnation lay. *Redemption.*
12. Where are the dead? In heaven or hell? *The Living and the Dead.*

iii. Appeared in his *Songs of Zion*, 1822.

13. Give glory to God in the highest. *Ps. xix.*
14. Glad was my heart to bear. *Ps. cxviii.*
15. God be merciful to me. *Ps. lxxix.*
16. God is my strong salvation. *Ps. xxvii.*
17. Hasten, Lord, to my release. *Ps. lxx.*
18. Have mercy on me, O my God. *Ps. li.*
19. Hearken, Lord, to my complaints. *Ps. xliii.*
20. Heralds of creation cry. *Ps. cxlviii.*
21. How beautiful the sight. *Ps. cxxxviii.*
22. How precious are Thy thoughts of peace. *Ps. cxxxix.*
23. I love the Lord, He lent an ear. *Ps. cxvii.*
24. In time of tribulation. *Ps. lxxvii.*
25. Jehovah is great, and great be His praise. *Ps. xlviii.* Sometimes, "O great is Jehovah, and great is His Name."
26. Judge me, O Lord, in righteousness. *Ps. xliiii.*
27. Lift up your heads, ye gates, and wide. *Ps. xxvii.*
28. Lord, let me know mine [my] end. *Ps. xxxi.*
29. Of old, O God, Thine own right hand. *Ps. lxxx.*
30. O God, Thou art [my] the God alone. *Ps. lxxiii.*
31. O Lord, our King, how excellent. *Ps. viii.* Sometimes, "O Lord, how excellent is Thy name."
32. O my soul, with all thy powers. *Ps. cxii.*
33. One thing with all my soul's desire. *Ps. xviii.* From this, "Grant me within Thy courts a place."
34. Searcher of hearts, to Thee are known. *Ps. cxxxix.*
35. Thank and praise Jehovah's name. *Ps. cvii.*
36. Thee will I praise, O Lord in light. *Ps. cxxxviii.*
37. The Lord is King; upon His throne. *Ps. xlviii.*
38. The Lord is my Shepherd, no want shall I know. *Ps. xxviii.*
39. The tempter to my soul hath said. *Ps. iiii.*
40. Thrice happy he who abhors the way. *Ps. i.*
41. Thy glory, Lord, the heavens declare. *Ps. xix.*
42. Thy law is perfect, Lord of light. *Ps. xix.*
43. Who make the Lord of hosts their tower. *Ps. cxxv.*

iv. Appeared in his *Christian Psalmist*, 1825.

45. Fall down, ye nations, and adore. *Universal adoration of God desired.*

46. Food, raiment, dwelling, health, and friends. *The Family Allar.*

47. Go where a foot hath never trod. *Moses in the desert.* Previously in the Leeds Congregational Collection, 1822.

48. Green pastures and clear streams. *The Good Shepherd and His Flock.*

49. Less than the least of all. *Mercies acknowledged.*

50. Not to the mount that burned with fire [flame]. *Communion of Saints.*

51. On the first Christian Sabbath eve. *Easter Sunday Evening.*

52. One prayer I have: all prayers in one. *Resignation.*

53. Our heavenly Father hear. *The Lord's Prayer.*

54. Return, my soul, unto thy rest. *Rest in God.*

55. Spirit of power and might, behold. *The Spirit's renewing desired.*

56. The Christian warrior, see him stand. *The Christian Soldier.* Sometimes, "Behold the Christian warrior stand."

57. The days and years of time are fed. *Day of Judgment.*

58. The glorious universe around. *Unity.*

59. The pure and peaceful mind. *A Children's Prayer.*

60. This is the day the Lord hath made (q. v.). *Sunday.*

61. Thy word, Almighty Lord. *Close of Service.*

62. What secret hand at morning light? *Morning.*

63. While through this changing world we roam. *Heaven.*

64. Within these walls be peace. *For Sunday Schools.*

v. Appeared in his *Original Hymns*, 1853.

65. Behold yon bright array. *Opening a Place of Worship.*

66. Behold the book whose leaves display. *Holy Scriptures.*

67. Come ye that fear the Lord. *Confirmation.*

68. Home, kindred, friends, and country, these. *Farewell to a Missionary.*

69. Let me go, the day is breaking. *Jacob wrestling.*

70. Not in Jerusalem alone. *Consecration of a Church.*

71. Praise the high and holy One. *God the Creator.*

In common with most poets and hymn-writers, Montgomery strongly objected to any correction or rearrangement of his compositions. At the same time he did not hesitate to alter, rearrange, and amend the productions of others. The altered texts which appeared in Cotterill's *Sel.*, 1819, and which in numerous instances are still retained in some of the best hymn-books, as the "Rock of Ages," in its well-known form of three stanzas, and others of equal importance, were made principally by him for Cotterill's use. We have this confession under his own hand.

As a poet, Montgomery stands well to the front; and as a writer of hymns he ranks in popularity with Wesley, Watts, Doddridge, Newton, and Cowper. His best hymns were written in his earlier years. In his old age he wrote much that was unworthy of his reputation. His finest lyrics are "Angels from the realms of glory," "Go to dark Gethsemane," "Hail to the Lord's Anointed," and "Songs of praise the angels sang." His "Prayer is the soul's sincere desire," is an expanded definition of prayer of great beauty; and his "For ever with the Lord" is full of lyric fire and deep feeling. The secrets of his power as a writer of hymns were manifold. His poetic genius was of a high order, higher than most who stand with him in the front rank of Christian poets. His ear for rhythm was exceedingly accurate and refined. His knowledge of Holy Scripture was most extensive. His religious views were broad and charitable. His devotional spirit was of the holiest type. With the faith of a strong man he united the beauty and simplicity of a child. Richly poetic without exuberance, dogmatic

without uncharitableness, tender without sentimentality, elaborate without diffusiveness, richly musical without apparent effort, he has bequeathed to the Church of Christ wealth which could only have come from a true genius and a sanctified heart. [J. J.]

Moore, Thomas, s. of John Moore, a small tradesman at Dublin, was b. in that city, May 28, 1779, educated at a private school and Trinity College, Dublin; read at the Middle Temple for the Bar; held a post under the Government in Bermuda for a short time, and d. Feb. 26, 1852. His *Memoirs, Journal, and Correspondence* were pub. by Lord John Russell in 1855. In that work every detail concerning himself and his numerous publications, most of them of high poetical merit, will be found. His connection with hymnody is confined to his *Sacred Songs*, which were pub. in 1816, and again in his *Collected Works*, 1866. These *Songs* were 32 in all, and were written to popular airs of various nations. Of these *Songs* the following have passed into a few hymn-books, mainly in America:—

1. As down in the sunless retreats of the ocean. *Private Prayer.*
2. But who shall see the glorious day. *The Final Bliss of Man.*
3. Come, ye disconsolate, where'er you languish. *Relief in Prayer.* In American hymn-books the text is sometimes as in T. Hastings and Lowell Mason's *Spiritual Songs*, 1831. This may be distinguished from the original by the third stanza, which reads, "Here see the Bread of life; see waters flowing," &c.
4. Fallen is thy throne, O Israel. *Israel in Exile.*
5. Like morning when her early breeze. *Power of Divine Grace.*
6. O Thou Who driest the mourner's tear. *Lent.*
7. Since first Thy word [grace] awaked my heart. *God All and in All.*
8. Sound the loud timbral o'er Egypt's dark sea. *Deliverance of Israel.*
9. The bird [dove] let loose in eastern skies. *Prayer for Constancy.*
10. The turf shall be my fragrant shrine. *The Temple of Nature.* From this "There's nothing bright above, below" is taken.
11. Thou art, O God, the Life and Light. *God, the Light and Life of Men.*
12. Were not the sinful Mary's tears? *Lent.*

Of these hymns No. 11 has attained the greatest popularity. [J. J.]

Morant, Adolph, PH.D., s. of J. D. M. Morant, merchant in Hamburg, was b. at Hamburg, Nov. 28, 1805. From 1825 to 1828 he was a student of theology at the Universities of Halle, Göttingen, and Berlin, graduating PH.D. at Göttingen in 1828. He was then resident for nine years as a candidate of Theology (licensed preacher) at Hamburg, teaching in private schools, and devoting his spare time to the work of Home Missions. At Easter, 1838, he was appointed second pastor at Möllen, in Lauenburg, and in 1846 chief pastor. He d. at Möllen, Dec. 6, 1884 (*Koch* vii. 296; ms. from his daughter, &c.).

His hymns appeared principally in his (1) *Harfenklänge* (90), Lüneburg, 1840; 2nd ed. (107), Hamburg, 1865. (2) *Zweite Sammlung der Harfenklänge* (73), Hamburg, 1840. Some of them first appeared in various papers and collections. The best are his hymns of Love to Christ, which are sweet in tone and the fruits of ripe Christian experience. Those which have passed into English are:—

1. Ich bleib bei dir! wo könnt ichs besser haben. *Rest in the Lord.* 1840, as above, p. 111, in 5 st.; and in O. Kraus, 1879, p. 360, omitting st. v. Tr. as "I rest with Thee, Lord! whither should I go," by Miss

Borthwick in H. L. L. 1855, p. 62 (1884, p. 120), and in Miss Warner's *Hym. of the Church Militant*, 1858, p. 69. H. Je kleiner ich, je grösser du. *Humility.* Founded on St. John iii. 30. 1840, as above (1865, p. 121), in 7 st., and in O. Kraus, 1879, p. 361. Tr. as "The less I am, the more Thou art," by J. Kelly, 1868, p. 31.

iii. Wo ist dein Bethel, wo die Himmelspforte. *Secret Prayer.* 1840, as above, p. 101, in 4 st., and in F. Seinecke's *Evang. Liederbogen*, 1862, No. 192. Tr. as (1) "Where is thy Bethel, where the world's control," by C. T. Atley, 1860, p. 22. (2) "Where is thy Bethel? where the gate of heaven," by J. Kelly, 1886, p. 11. [J. M.]

Moravian Hymnody. By the name of the *Moravian Church* is signified the Church of the ancient Bohemian Brethren renewed in 1722 at Herrnhut in Saxony [see *Bohemian Hymnody*, § 1.-iv. 3.] The ancient Brethren lived in Moravia and Poland as well as in Bohemia, but because their main settlements were situated in Bohemia (until 1547), and the Bohemian language the one they employed in their writings, they received the general name *Bohemian Brethren*. They called themselves in Bohemian *jednota bratrská*, and in Latin *Unitas Fratrum*. In like manner the Brethren of the Renewed Church are commonly called *Moravians*, because the first founders of Herrnhut immigrated from Moravia. They assumed this name in England and America, but in the Act of Parliament under the 12th May, 1749, they are acknowledged as the *Protestant Episcopal Church known by the name of Unitas Fratrum or the United Brethren*, and therefore their official name is: *Unitas Fratrum* (Brethren's Unity), or the *United Brethren*.

i. History of the Moravians.

The history of the Moravians is required in an article on the Moravian Hymnody only so far as it may help to further the better understanding of their hymns and hymn-books, their special character being modified by that Church from whose midst they originated, and for whose use they were written and compiled. The most prolific Moravian hymn-writer is Count N. L. von Zinzendorf, and nearly all the other Moravian hymn-writers were influenced by him. After his death there arose but few Moravian hymn-writers, as Gregor, Gurve, Albertini; and the hymn-book now in use among the Moravians is for the most part the same, which was edited towards the close of the last century. Therefore it may suffice to give a brief account of Moravian history up to Zinzendorf's death in 1760.

Introduction. From the commencement of the Bohemian Brethren's Unity, some of its members existed in Moravia, deputies from this land having already been sent as representatives to the constitutive Synod held at Lhotka (1467). About 1480 several hundred Waldenses emigrated to Moravia from the Mark Brandenburg and joined the Unity. These, settled in Fulnek and Landakron, formed the only German-speaking part of the Unity, for whom Wessle edited the first German hymn-book. Nevertheless the Moravian branch of the Unity was fully incorporated with the whole body, stood under the same direction, and had the same doctrine, institutions, &c. After the persecutions in Bohemia in the fatal year 1647, the fugitive Brethren chiefly found a refuge in Moravia, but in consequence of the battle of the White Mountain, near Prague, Nov. 8, 1620, the Unity in Moravia was destroyed, as it was in Bohemia, by a cruel and bloody Anti-reformation.

The ancient Brethren's Church was already dissolved in 1627, and three different sections of it can afterwards be distinguished, each of which has its particular fate. (1) *The Polish Brethren's Church.* It developed itself independently and joined with the Reformed Church in their contest with the Lutherans, so much so that at first

the brethren had the upper hand, and their constitution was accepted by the Reformed Church in Poland. Later, however, matters were reversed, and the Brethren had to give up more and more of their peculiarities. With the Union of the Evangelical Churches in 1817, the Brethren's Unity in Poland ceased altogether. (2) A second branch, in existence since 1627, is the Bohemian-Moravian Brethren's Church. This migrated formally into Poland, Hungary, Silesia, and Prussia. Altogether there are said to have been, till 1656, about 100 congregations of the Brethren in these countries. After the destruction of Liess (in Poland) in 1656, this second branch, the *Exile Church*, which has no importance for the Renewed Brethren's Church, disappears. (3) Of great importance is the third branch, composed of those members of the Brethren's Church who remained in Bohemia and Moravia, whom Comenius calls the "hidden seed." Amos Comenius, born at Comna, in Moravia, March 28, 1592, was the last bishop of the Bohemian and Moravian branches, and he consecrated "in spem contra spem" his son-in-law, Peter Figulus, or Jablonaky, bishop of the Unity. To his death he maintained the hope that the expelled Brethren would be allowed to return to their fatherland, and that the Unity would be re-established. Therefore when Cromwell, after having crushed Ireland, intended to settle the homeless Bohemians and Moravians there as a Protestant colony, Comenius could not agree to it: "Ego quidem a nostris dispersis unduldu in hoc puncto responsum habeo ac, quid sit, facile intelligo, nempe spes recollectionis in patria, quam plerique pertinaciter fovent, et in his (ut verum fatear) ego quoque" (see Vaughan's *The Protectorate of Cromwell*, ii. 447). Soon afterwards the Restoration of the Stuarts put an end to all such plans. Some of the Brethren, however, settled in England and Ireland, and their Bohemian names attest their descent to this day, as John Cennick (properly Cennik), well known in hymnody and in Moravian history. In addition to his celebrated activity as teacher, Comenius was untiring in strengthening the courage and faith of the emigrant Brethren, and even that of the remnant in their fatherland, by means of letters and writings. For example, he wrote a German catechism for the Moravians in those villages from which 60 years later the founders of Herrnhut emigrated. They used it secretly in their homes the whole time, through it preserving their inward Evangelical views although externally Roman Catholics. (One of the only two extant copies was brought by them to Herrnhut.)

2. A revival of the Brethren's tradition among the German-speaking part of that "hidden seed" seems to have been called forth by the change in Church affairs in the neighbouring country of Silesia. Charles XII. by the Altranstädter Convention, 1707, had compelled the Emperor to restore 121 churches which had been taken from the Protestants. In connection with this Convention, six other churches ("Gnaden-Kirchen") were granted to them in 1709. The ministers who were appointed to these churches were mostly excellent persons. Their sermons had great effect, and as some of these Churches were not far from the boundaries of Moravia, some of the "hidden" Protestants (the "hidden seed") made use of the opportunity and often attended the services, especially in Teschen.

In Moravia the Brethren's traditions were kept alive particularly in the so-called "Kuhländchen." One circle was in the villages of *Selken* and *Setzdorf*. *George Jäschke* in *Selken* was the bearer of these traditions. His forefathers had fled in the 16th century from Bohemia to Moravia. He was a true descendant of the ancient Brethren, and is described as a real patriarch in appearance. In constant intercourse with this circle (formed by the families *Jäschke*, *Neisser*, &c.) was another in the neighbourhood of *Fulnek*, in the villages of *Zauchenthal* and *Kunewalde*, where Samuel Schneider played the same part as G. Jäschke. To the secret assemblies held by Schneider belonged the families *Kunz*, *Beyer*, *Stach*, *Zelsberger*, *Tannenberger* in *Zauchenthal*, and *Nitschmann* in *Kunewalde*.

In these circles *Christian David* appeared twice in succession. This remarkable man was a carpenter from Bohemia, who, not content with his Roman Catholic faith, had after long wanderings through Germany in search for true children of God, become a Lutheran, at Berlin. With the year 1717 he began to take journeys to Moravia and Bohemia, on which he sought out the hidden Protestants on his own account. During this time he made the acquaintance of the Count of Zinzendorf, who was already widely famed for his willingness to receive all oppressed people. With Zinzendorf's permission David guided the first three emigrants with wife and child from *Selken* in Moravia, to Zinzendorf's estate, *Berthelsdorf* in Saxony, which they reached on June 8th, 1722. Zinzendorf was in Dresden, but his steward Heis-

received the poor people. He would not allow them, however, as they had contemplated, to build a house in the village, but directed them to a place at some distance, in the wood between *Löban* and *Zittau*. Here *Christian David* felled the first tree for building a house, on the 17th June, 1722. Heiz called this place the "Herrnhut," meaning that these homeless families stood under the direct "protection of the Lord" (German *Hut des Herrn*).

3. The Count of Zinzendorf, who had afforded a refuge to these poor persecuted people, was born on the 26th May, 1700, in Dresden, and descended from one of the most ancient noble families of the Archduchy of Austria. His father, Saxon Minister of State, died six weeks after the birth of his son. The latter, after the second marriage of his mother in 1704 to the Prussian Field-Marshal von Nazmer, was brought up by his grandmother *Henriette Catharine von Gersdorf* (p. 419, 4), on her estate of *Herrnhut*. His education was exclusively Pietistic. [W. designate by the name of Pietism a religious movement which took place in Germany about the end of the 17th century. A Puritanism appeared in strong contrast to the High Church party in England, so Pietism consisted in a cessation or retrogression of the Reformation in Germany by the awakening of "true piety." *Sperner*, a main representative of this tendency, was Zinzendorf's godfather.] He would have liked to study theology, but his family wished him to prepare himself for State service. After having finished his study of law in 1719, he travelled in Holland and France, where, giving his attention to the condition of the Church and religious life. He sought the company of Catholic and Reformed, of Pietists, Mystics, and Socinians, and everywhere made the observation that to all these different denominations one thing was common, namely, that true Christianity consisted in personal religion, or, as he expressed it, in *Christianity of the heart*. He felt himself at home wherever he found personal faith, even with the most extreme sects. In contrast to the confessional views, he named this "pure religion." Returned from his travels, Zinzendorf undertook the sole management of his paternal property. Once again he attempted to enter the ministry, but in consideration for his family was again obliged to relinquish his wish, and took a situation as Councillor in the Saxon Government in Dresden. At any rate he had the firm resolution to employ his religious ideas and opinions for the benefit of his fellow-men even in this situation, heedless of the offence which he might give thereby. This he proved, not only by the meetings which he held in his own house in Dresden, but also by editing his first four collections of hymns, 1725-31 (see II., 1. 1-4). They have no connection with Herrnhut and the Moravians, for he writes in the preface to the first Moravian hymn-book of 1735 (see II., 2. 1): "Until now four editions of hymns have been published. The first ones (II., 1. 1, 1st and 2nd editions) were intended for use in the Church at *Berthelsdorf* (his own estate), the other for that of the children [II., 1. 2]. In 1731 Mr. *Marche* published a collection of ancient and modern hymns, which were to be useful to the children of God scattered hither and thither." It can be ascertained to a certainty that the congregation at Herrnhut availed itself of no part of these collections.

4. In 1722 Zinzendorf, as already stated, permitted the carpenter, *Chr. David*, to bring some emigrants from Moravia to his estate at *Berthelsdorf*. From this year the emigration went on uninterruptedly till 1733. But besides these Moravian emigrants there came other people from all parts of Germany, attracted by the report of religious freedom on the Zinzendorf estates. This led to sharp doctrinal and confessional disputes among the inhabitants of Herrnhut, so that Zinzendorf found himself, in 1727, compelled to give up his post in Dresden and to reside in *Berthelsdorf*. Zinzendorf wished that the Brethren should attach themselves to the Lutheran Church, but they wished to re-establish their old constitution as it was described by Comenius in his "Ratio disciplinæ." And they gave him plainly to understand that "they would rather take up their staff and wander further, and doubted not that they would find places where this freedom would be granted them, on which they laid so much stress." Zinzendorf could not for conscience sake let them go, and formed "on the ground of the "Ratio disciplinæ," "Congregation Regulations" which on May 12, 1727, were accepted and signed by all the inhabitants of Herrnhut. The renewal of the Brethren's Church was completed by the Ancient Brethren's Episcopal Consecration being conferred on *David Nitschmann* by *Jablonaky*. This *Daniel Ernst Jablonaky*, the son of the above-mentioned *Petrus Figulus* or *Jablonaky*, then Court Chaplain in Berlin, had, in 1699, received from his father the Episcopal Consecration for the Bohemian and Moravian Branch. With the consent of the Polish Brethren's Bishop,

Sitkovina, he consecrated David Nitschmann a Bishop on March 13, 1735.

5. Prior to this event, in 1732, when the colony at Herrnhut numbered but six hundred souls, the first two missionaries to foreign lands had been sent forth. On the 21st of Aug. of that year, David Nitschmann, afterwards the first Bishop of the Renewed Church, and Leonhard Dober, set out for the Island of St. Thomas, each with six dollars in his pocket, determined to sell themselves as slaves if there were no other way of preaching the Gospel to the negroes. The missionary work grew out of this humble beginning, and has always remained the chief undertaking of the Moravian Church. We enumerate the Moravian Missions as they exist at the present time, because the Brethren translated their hymn-books into the languages of most of those nations to whom they were preaching the Gospel. (The first year in the following List indicates the time of commencement, the second date the baptism of the first convert.)

1. *Greenland*, 1733 (March 29, 1739), 6 Stations.
2. *Labrador*, 1752, 1764, 1770 (Feb. 19, 1776), 6 Stations.
3. *North America among the Indians*, 1740 (Feb. 11, 1742), 4 Stations.
4. *S. Thomas and S. John*, 1732 (Sept. 30, 1736), 5 Stations.
5. *S. Croix*, 1733 (July 12, 1744), 3 Stations.
6. *Jamaica*, 1754 (April 27, 1755), 17 Stations.
7. *Antigua*, 1756 (1756), 8 Stations.
8. *S. Kitts*, 1777 (Nov. 14, 1778), 4 Stations.
9. *Barbados*, 1767 (1768), 4 Stations.
10. *Tbago*, 1787, renewed 1827 (1799), 3 Stations.
11. *Mequitta*, 1849 (Oct. 28, 1849), 8 Stations.
12. *Demerara*, 1876, 2 Stations.
13. *Sermons among the Arrawak Indians*, 1738, abandoned 1808; among the *Negroes* (slaves), 1776 (1776), and among the (free) *Bush-negroes*, 1765 (1771), 16 Stations.
14. *South African Western District* (among the *Hottentots*), 1735 (1741), renewed 1792, 10 Stations.
15. *South African Eastern District* (among the *Caffres*), 1818 (Jan. 6, 1830), 6 Stations.
16. *Australia*, 1849, renewed 1858 (Jan. 18, 1860), 2 Stations.
17. *West Himalaya*, 1853 (1865), 3 Stations.

6. Partly through their travels to the heathen, partly through their fame which spread unconsciously to them, the Moravians became known in other European lands. In 1728, the Countess of Schaumburg-Lippe then in London, asked for nearer accounts of the Moravian settlement in Herrnhut. She was a German lady attached to the retinue of the Queen of the British monarch George II., and had previously corresponded with Zinzendorf. The reply of the Moravian Church was taken by three exiles, who were kindly received by the Countess of Lippe, but they did not obtain an audience of the Queen. In January, 1735, 10 Brethren came to London, and, in August, 20 others followed. They were all destined for the English colony of Georgia, partly to colonize, but mainly with the object of bringing the Gospel to the Creek and Cherokee Indians. Br. Spangenberg had been previously sent to London to make the needful arrangements with the Georgia Trustees. His stay at London was of much importance for the future, as Spangenberg, who had been introduced to Mr. Vernon (the Secretary of the fifty Georgia Trustees), also to General Oglethorpe (the Governor of the colony), and to the Bishop of London, was greatly respected. Some of the Bishops not only expressed a wish to see the Brethren settled in the English colonies, but of their own accord offered to confer Anglican Episcopal Orders, should it be desired. The other company which had left Herrnhut in August of the same year for Georgia, sailed in the very ship which conveyed General Oglethorpe, the Revs. John and Charles Wesley, B. Ingham, as well as the colonial officials. It was therefore on this voyage the Brethren and the Methodists became acquainted. Their acquaintance which in its results proved to be of the utmost importance, both as concerned Christendom and heathen lands. In the following years the Moravians hired Lindsey House, Chelsea, and began to hold meetings in London and also in Yorkshire. On the 12th May, 1738, certain statutes were drawn up conjointly by P. Bohler (Moravian minister) and J. Wesley for the guidance and edification of the small Religious Society meeting in the house of J. Huston in Little Wyld Street. A part of this Society constituted itself as a distinct congregation in union with the Brethren's Church on Nov. 19, 1742. Until this date two English Moravian hymn-books had been published. The first was put to press Oct. 24, 1741, and was ready for use Nov. 24. It consisted almost exclusively of translations from the German. The second left the press Aug. 4, 1742. It had some

English hymns in addition to the contents of the first edition. All the editions till 1754 must be regarded as the undertaking of private individuals, having no sanction from the Church as such. On the 12th May, 1749, the Moravians were acknowledged by a Bill of the English Parliament as a "Protestant Episcopal Church known by the name of *Unitas Fratrum* or *The United Brethren*."

7. In the meantime the Moravians founded new settlements in Germany, of which Herrnhag in Wetteravia (founded 1718) was the most important. In the year 1738, the Count of Zinzendorf had been exiled from Saxony, by which means his adversaries had aimed at the destruction of the settlement at Herrnhut. But although Herrnhut during the next years suffered from the Count's exile, yet this misfortune laid the foundation-stone of several new settlements in Germany. The Count, accompanied by his family and some of his most able fellow-labourers, left Saxony, and this "pilgrims' congregation" sought refuge with a friend of Zinzendorf's, the Count of Büttingen, in Wetteravia. Here they bought land, and founded Herrnhag, which became the centre of the Brethren's Unity for the next 12 years. Here the pilgrim's congregation was stationed, visitors from all parts of Germany came and went continually, news from the Missions arrived every week from all parts of the world, while missionaries themselves, accompanied by converted negroes, or Esquimaux, or Indians, &c., gave accounts of their work. Every inhabitant of this little colony, homeless on this earth, was every day prepared to be sent to any part of the world. No wonder that this remarkable congregation felt itself standing above all national, ecclesiastical or other distinctions, that it lost sight of the real relations of this life, and that in its midst a fantastic and sentimental form of religious thought grew up. This is proved by the hymn-books, which were published in the years 1741-49, and which were later suppressed by the Moravians themselves. In 1750, a new Count of Büttingen, who was jealous of Zinzendorf, commanded the inhabitants of Herrnhag to renounce Zinzendorf by signing an edict; but they all, without exception, refused, preferring to leave Herrnhag, and settled, partly in Niesky (Silesia), founded 1742, partly in Pennsylvania. Herrnhag thus deserted, fell to ruins, which stand to this day. In 1747, Zinzendorf was allowed to return to Saxony, and spent the last years of his life (1756-60) at Herrnhut, where he died May 9, 1760. With his death the original period of the Moravian history regarding their hymn-books ends, the next 40 years (1760-1800) being devoted to the constitutional and financial affairs of the Brethren's Church.

ii. Moravian Hymn-books.

(1) Zinzendorf's Collections of Hymns.

The following books are sometimes but falsely taken for the first Moravian books. They have no further connection with Herrnhut than that Zinzendorf edited them, and that most of the hymns in the *Moravian H. Bk.*, 1735, are taken from them. (See i. § 3.)

1. *Sammlung geistlicher und lieblicher Lieder* (a collection of hymns and spiritual songs), Leipzig, dedicated to his grandmother, Henrietta Catharine von Gersdorf. The dedication is dated: Dresden, May 26, 1725. It contains 889 hymns (28 by Zinzendorf), 2nd ed. unaltered, besides an "Anhang" (No. 890-1078), and a "Zugabe" (addition), No. 1079-1149 (17 hymns by Zinzendorf).

2. *Einfüllige aber theure Wahrheiten . . . aus verschiedenen geistlichen und lieblichen Liedern denen Einfülligen und Kindern vorgelegt durch Graf Ludwig von Zinzendorf* (i.e. Simple but precious truths . . . collected from various hymns and spiritual songs proposed for simple folk and children by Count L. von Z.), 1727, dedicated to B. W. Marperger. 2 parts, 379 and 363 short hymns in alphabetical order, an extract from the preceding for the children, 2nd ed. 1728. Later hymn-books for the Moravian children, 1754, 1757 (London); 1789 (Barby).

3. *Christ-enthliches Singe und Bet-Büchlein nebst einem Anhang* (a small Christian Catholic Song and Prayer Book with an Appendix), 1727. Contains 79 hymns from the *Heilige Schrift*, of J. Scheffler (q.v.). The "Anhang" contains 147 hymns, an extract from No. 1 for the Roman Catholics.

4. *Sammlung geist- und lieblicher Lieder* (a collection of hymns and spiritual songs) pub. by M. Marsche at Görtz. The dedication to the Princess of Denmark Charlotte Amalie is dated Aug. 27, 1731. Contains 1402 hymns, and an "Anhang", No. 1403-1416. 1809

hymns are taken from the *H. Bk.* No. 1 (with all the 45 by Zinzendorf), 407 new hymns (among these 81 by Zinzendorf), therefore in all 126 hymns written by Zinzendorf.

5. *Graf Ludwig von Zinzendorf, Teutsche Gedichte* (German poems by Count Ludwig von Zinzendorf), Herrnhut, 1735, 128 hymns (from the years 1713-35); 2nd ed., Barby, 1766, 130 hymns.

(2) The German Moravian Hymn-books.

1. *Das Gesang-Buch der Gemeinde in Herrnhut*, 1735 (the hymn-book of the congregation at Herrnhut), 972 hymns and an "Anhang," Nos. 973-999. The numeration of the hymns is very defective: the Nos. 814, 859, 894, 968, 977, 978, 982, are all to be found repeated twice; and between Nos. 942 and 943 is one unnumbered hymn. Therefore the book contains 999 hymns, although the last hymn is numbered 991. 841 hymns are taken from *Marche's H. Bk.* (1, 4), in which 121 are by Zinzendorf (5 are omitted). 158 hymns are new; 87 by Zinzendorf (in all 208); 8 by Rothe; 4 by Erdmuth von Zinzendorf; 2 by M. Dober; 2 by Gütbler; 2 from the *Bohemian Brethren's H. Bk.*; 7 by non-Moravians; 46 by anonymous authors.

2. The same, 2nd ed., 1737, unaltered with exception of corrected numeration of the hymns. 5 new "Anhänge" (appendices) are added (3 b.). In the following years appeared: 7th "Anhang" hymns, No. 1197-1254, printed most likely 1738. 8th "Anhang" hymns, No. 1255-1370, with a preface by Zinzendorf; "Written on board of the ship Aletta, off Ushant, Apr. 16, 1739." A reprint of No. 2 appeared, 1741, without place of publication as:—*Das Gesangbuch der Herrnhut: und anderer Brüder-Gemeinen mit denen Cöthnischen Liedern vermehrt.*

3. a. *Christliches Gesangbuch der Evangelischen Brüder-Gemeinen von 1735 zum drittenmal aufgelegt und durchaus revidiert* 1741 (i.e. A Christian hymn-book of the Evangelical Brethren's congregations of 1735, edited for the third time and newly revised throughout). The hymns 164-170 are omitted; No. 171 follows on No. 163. In the preface stands: "The whole rubric on the 'anointing' is intentionally omitted, because some hymns in that rubric did not exactly express the meaning of the Holy Scripture, others contained some doctrines which we could never defend." All other deviations from 2. No. 1 consist only in single words and expressions.

b. *Anhang als ein zweyter Theil zu dem Gesang-Buche der Evangelischen Brüder-Gemeinen* (i.e. Appendix as a second part to the Hymn-book of the Evangelical Brethren's congregations). It contains: Anhang 1-8, 9th (hymns No. 1371-1627); 10th (hymns No. 1628-1681). In the following years appeared:—

c. "Anhang" 11th, hymns No. 1682-1791, with a preface by Zinzendorf, dated "From the tent before Wayomick in the great plain Shekantungino, in Canada, Oct. 15, 1742." Printed 1743. "Zugabe" (suppl.) to the 11th appendix hymns No. 1792-1862. Printed 1744.

d. "Anhang" 12th, hymns No. 1863-2156, printed 1745. 1st suppl. to the 12th appendix hymns No. 2157-2201. 2nd suppl. hymns No. 2202-2276. 3rd suppl. hymns No. 2277-2313, with a preface dated July 11, 1747. 4th suppl. hymns No. 2314-2357. All the four suppl. were printed in the years 1746-48.

4. The following extracts from the preceding were published:—

a. *Ein kleines Gesang-Büchlein zum Gebrauch der Pilger* (i.e. A small hymn-book for the use of pilgrims), Frankfurt, 1736.

b. *Hirtensieder von Bethlehem* (i.e. Pastoral songs from Bethlehem), Germantown (North America), 1742.

5. *Etwas von Liede Mosis des Knechts Gottes und dem Liede des Lammes, das ist: Alt- und neuer Brüder-Gesang von dem Tagen Henochs bis her, für alle Kinder und Seelen Gottes . . . gesammelt . . .* London, 1763 (i.e. Part of the song of Moses the servant of God and of the song of the Lamb (Revel. 15, 3), i.e. ancient and modern Brethren's song from the days of Enoch till now, collected for all Children and Souls of God . . .). The preface is dated "Westminster Abbey, 1752" (Zinzendorf lived at that time in Hutton's former house opposite Westminster.) The book was printed in Zinzendorf's private press at Lindsey House, Chelsea, which he bought 1750, and entered into 1753. This book is the first chronologically arranged collection of German hymns of all ages. Vol. I. contains

2168 Hymns, divided as follows:—(1) Anthems out of the Bible. (2) Scripture hymns. (3) Hys. of the primitive church. (4) Hys. of the ancient Brethren. (5) Hys. after the Reformation. (a) Hys. of the xvi. century; (b) of the xvii. century; (c) those written by the "viri desideriorum" (the so-called Pietists, 1676-1735), and (6) An enchrifidon of the hymns of the Brethren's congregation in the xviii. century. Vol. II., London, 1754. It contains 1096 hymns "of the Evangelical Brethren's Church in the xviii. century." The preface is dated "Lindsey House, Jan. 13, 1756."

6. *Anhang der übrigen Brüder-Lieder seit 1749* (i.e. Appendix of the Brethren's hymns written since 1749). The preface is dated "Emmaus, 1755." Part I. contains 53 hymns written by Christian Renatus von Zinzendorf (1752). Part II. 310 hymns. Second enlarged ed. 1760. Part I. Nos. 1-73; part II. Nos. 74-243; and a supplement ("Zugabe"), with 55 hymns.

7. *Extract from (2) Nos. 5 and 6. Kleine Brüder-Gesang-Buch.* Part I. *Hertzeleider von Bethlehem* (2nd ed. of 2. No. 4, b.) 368 hymns. Part II. *Der Gesang des Reigens zu Saron* (i.e. The song of the dance at Saron), London, 1754 (parts i. and ii., 2nd edition, Barby, 1761, 2397 hymns; 3rd edition, Barby, 1763; 4th ed., Barby, 1767; 5th ed., Barby, 1772 (3rd-5th edition unaltered). Part III., Barby, 1767, 512 hymns.

8. *Gesangbuch zum Gebrauch der evangelischen Brüdergemeinen*, Barby, 1778 (i.e. Hymn-book for the use of the Evangelical Brethren's congregations). It contains 1750 hymns taken from all the earlier Brethren's hymn-books, and several new. 1227 hymns are written by Moravians (96 hymn-writers), and 127 are mixed, i.e. composed of single verses of Moravian and non-Moravian hymns. 1778-1870, this hymn-book was several times reprinted unaltered. An appendix was edited 1806, containing 218 new hymns.

9. *Kleines Gesangbuch der evangelischen Brüdergemeine* (Small hymn-book of the Evangelical Brethren's Church), Gnadau, 1870. It contains 1213 hymns. 1124 of them are taken from 2. No. 8. 88 are new (12 from the appendix of 1806), of which 15 are written by Moravians. 384 Moravian and 39 mixed hymns are omitted. Therefore this hymn-book contains 858 Moravian and 88 mixed hymns.

(3) The English Moravian Hymn-books.

1. *A Collection of Hymns with several translations from the hymn-book of the Moravian Brethren*, London, 1742, 187 hymns. 2nd ed., London, 1743, with an appendix hymns No. 188-239; 3rd ed., London, 1748.

2. The same, part II., London, 1748, hymns No. 240-403. At pp. 764-818 a collection of unnumbered hymns and single verses.

3. Part III., London, 1748, 126 hymns and several "single verses out of several German hymns." The same 2nd ed., London, 1749, 126 hymns and additions, No. 127-161.

4. *Some other hymns and poems, consisting chiefly of translations from the German*, London, 1752.

5. *A collection of hymns of the Children of God in all Ages, from the Beginning till now. In two parts*, London, 1754. Part I., 695 hymns; part II., "containing hymns of the present Congregation of the Brethren," 460 hymns and several "single verses."

6. *A collection of hymns chiefly extracted from the larger hymn-book of the Brethren's congregations*, London, 1769, 257 hymns.

7. *A collection of hymns for the use of the Protestant Church of the United Brethren*, London, 1769, 897 hymns. This became the normal hymn-book.

The editions are:—

8. The same, revised and enlarged; Manchester, 1801, with 1000 hymns.

9. Supplement to the edition of 1801; Manchester, 1808, with hymns 1001-1200.

10. New edition with supplement incorporated and revised; Ashton-under-Lyne, 1826, 1900 hymns. In the reprints of this edition it was entitled *Liturgy and Hymns for the use of the Protestant Church of the United Brethren.*

11. New and revised issue of the 1826, edited by James Montgomery and others; London, 1849, 1260 (1261) hymns. Many of the Brethren's hymns were in this edition replaced by standard English non-Moravian hymns.

12. Appendix to the hymn-book; London, 1876, with 82 mostly modern English non-Moravian hymns.

13. A new and revised edition of No. 11, London, 1886 (Preface, Christmas, 1885), with 1322 hymns. This edition is greatly improved, contains many recent English non-Moravian hymns, and for the first time affixes authors' names. The larger edition also gives the first lines of the originals of the translated hymns.

(4) *Moravian Hymn-books in other European Languages.*

1. *Bohemian.* Five books, dating from 1756 to 1877, and consisting of *trs.* of German hymns.
2. *Danish.* Five books from before 1748 (when the second was pub.) to 1829, all the hymns being *trs.* from the German.
3. *Dutch.* Two books, in several editions from 1738 to 1856, being *trs.* from the German.
4. *Estonian.* Three books, dating from *circa* 1741 to 1791. From the German.
5. *French.* Two books, in various editions from 1747 to 1880. From the German.
6. *Lettonian.* Five books from 1742 to 1874. From the German.
7. *Swedish.* One book, 1819.
8. *Wendish* (in *Lusatia*). One book *tr.* from hymns in the German *Moravian H. Bk.*, 1741.

(5) *Moravian Hymn-books for Missions amongst the Heathen.*

1. *Cafres.* Three books dating from 1856 to 1885. *Tr.* from the German.
2. *Greenland.* Two books, in various editions from 1747 to 1860. *Tr.* from the German.
3. *Indians in North America.* One book in two editions, 1803 and 1847, being *trs.* from the German and English *Moravian H. Bks.*
4. *Lahrador.* One book in two editions, 1841 and 1879. *Tr.* from the German *Moravian H. Bk.*
5. *Negroes in St. Thomas, St. John, and St. Croix.* Two books from 1765 to 1784. *Tr.* from the German.
6. *Negroes in Surinam.* Three books from 1820 to 1867.

iii. *Moravian Hymn-writers.*

The most important of the Moravian hymn-writers are noticed in this Dictionary under their respective names. They include J. B. von Albertini, Anna Dober, C. B. Garve, C. Gregor, Esther Grünbeck, Henriette Louise von Hayn, M. G. Hehl, S. Lintrup, P. H. Molther, G. Neumann, Anna Nitschmann, J. Nitschmann, J. Pratorius, L. E. Schlicht, A. G. Spangenberg, Count N. L. von Zinzendorf, and Count C. R. von Zinzendorf.

The hymn-writers of less importance, and whose hymns are mainly confined to the Moravian hymn-books, include —

1. *Böhler, Petrus*, b. Dec. 31, 1712, at Frankfurt am Main. Moravian minister in England and America. After 1764 member of the Unity's Direction. d. April 27, 1775, in London.
2. *Böhmeke, Friedrich*, b. April 16, 1710, at Kunewalde, Moravia. 1734 missionary in Greenland. d. July 29, 1763, at Neu Herrnhut, in Greenland.
3. *Brau, Christian Ludwig*, b. 1746, in Wetteravia, d. 1777.
4. *Bruningk, Adam von*, b. 1739, at Riga, d. 1772 at Herrnhut.
5. *Bruningk, Heinrich von*, b. Aug. 26, 1738, at Riga. Moravian minister at Zeist (Holland) and Gnadenfrei (Silesia). d. Oct. 22, 1785, at Herrnhut.
6. *Büttner, Gottlob*, 1740 missionary among the North American Indians. d. 1745.
7. *Cammerhof, Johann Friedrich*, b. July 28, 1721, near Magdeburg. 1747 Bishop of the Unity. d. April 28, 1751, in Pennsylvania.
8. *Clemens, Gottfried*, b. Sept. 1, 1706, at Berlin. Moravian minister at Berlin, Gnadenfrei, and Herrnhut. d. at Herrnhut, March 23, 1776.
9. *David, Christian*, b. Dec. 31, 1690, at Senftenleben, near Fulnek, Moravia. 1722 built the first house in Herrnhut. d. Feb. 3, 1761, at Herrnhut.
10. *Dober, Leonhard*, b. March 7, 1706, at Mönchsroth, near Dinkelsbühl, Bavaria. 1732 the first missionary among the negro slaves in St. Thomas, W. I. 1747 bishop. d. April 1, 1766, at Herrnhut.
11. *Dober, Martin*, b. Nov. 23, 1704, at Mönchsroth, d. Dec. 9, 1748, at Herrnhag, near Bldingen.
12. *Gardner, Abraham von*, b. April 7, 1704, at Stegersdorf, near Bunzlau, Silesia. 1769 member of the Unity's Direction. d. Jan. 2, 1784, at Barby, near Magdeburg.
13. *Gratz, Johann Michael*, b. Sept. 28, 1714, at Hayna, near Römheld, Sachse-Meinigen. Moravian minister in Pennsylvania and North Carolina. d. Aug. 29, 1782, at Salem.
14. *Grassmann, Andreas*, b. Feb. 23, 1704, at Senft-

leben, Moravia. Bishop 1756. d. March 25, 1783, at Berlin.

15. *Jäschke, Nikolaus Andreas*, b. Dec. 6, 1718, in Moravia. Moravian minister at Berlin. 1760 director of the Moravian mission in India. d. Jan. 1, 1762, at Tranquebar.
16. *Leuterbach, Johann Michael*, b. March 19, 1716, at Buttstedt, near Weimar. Moravian minister at Berlin. d. Nov. 29, 1787.
17. *Leux, Christian Friedrich*, b. May 14, 1731, at Berthelsdorf, near Herrnhut. d. April 12, 1784, at Barby.
18. *Lewatsch, Anna Maria, née Demuth*, b. Nov. 17, 1712, at Karlsdorf, Moravia. d. 1759, in America.
19. *Layritz, Paul Eugenius*, b. Nov. 13, 1707, at Wunsiedel, Bavaria. Member of the Unity's Direction. 1764. d. July 31, 1788, at Herrnhut.
20. *Meyer, Simon*, from Langensaisa. About 1740 Moravian minister in America.
21. *Müller, Gottfried Polykarp*, b. June 13, 1685, at Stollberg, near Chemnitz. 1740 bishop. d. June 17, 1747, at Ureschau in Silesia.
22. *Neisser, Friedrich Wenzel*, b. Nov. 16, 1716, at Sehlen, Moravia. Member of the Unity's Direction, 1764. d. Oct. 12, 1777, at Barby.
23. *Neisser, Georg*, b. April 11, 1715, at Sehlen, Moravia. 1735 Moravian minister in America.
24. *Nitschmann, David*, b. Dec. 27, 1696, at Zauchtenthal, Moravia. 1732 with L. Dober missionary in St. Thomas. First bishop of the renewed Brethren's Church. Consecrated March 13, 1736, by D. E. Jablonsky, at Berlin. d. Oct. 1772, at Bethlehem, Pennsylvania.
25. *Nitschmann, Johann, the elder*, b. Oct. 3, 1703, at Kunewalde, Moravia. 1741 bishop. d. May 26, 1772, at Zeist near Utrecht.
26. *Oldendorp, Georg Andreas*, b. March 8, 1721, at Hildesheim. d. March 9, 1787, at Moravian minister at Ebersdorf.
27. *Feistal, Karl Heinrich von*, b. March 25, 1704, at Nedlitz near Weissenfels. d. March 24, 1782, at Herrnhut.
28. *Fromnitz, Balthasar Friedrich, Count von*, b. 1711, d. Feb. 2, 1744, at Erbach, Franconia.
29. *Reichel, Johann Friedrich*, b. May 16, 1731, at Windisch-Leube near Altenburg. 1769 member of the Unity's Direction. d. at Herrnhut, Nov. 17, 1809.
30. *Reichel, Renata Eleonore*, b. 1763, d. April 5, 1816, at Nie-ky in Silesia.
31. *Reinecke, Abraham*, b. April 17, 1712, at Stockholm, Sweden. 1744 Moravian minister in America. d. April 7, 1760, at Bethlehem, Pennsylvania.
32. *Schiök, Hermann Reinhard*, b. Dec. 1, 1704, at Eckenheim, near Hanau. d. Sept. 28, 1771, at Herrnhut.
33. *Schmidt, Joachim*, from Swedisch Pomerania. c. 1740 assisted in the schools at Herrnhut.
34. *Sohrautenbach, Ludwig Karl, Baron von*, b. 1726, d. 1783, on his estate of Lindheim in Wetteravia.
35. *Seebass, Friedrich Wilhelm*, d. 1758, at Ebersdorf.
36. *Spangenberg, Eva Maria (Immig)*, b. March 8, 1696, d. March 21, 1761, at Herrnhut.
37. *Stach, Matthäus*, b. March 4, 1711, at Mankendorf, Moravia. 1733 Moravian missionary in Greenland. 1771 Moravian minister in Pennsylvania. d. Dec. 21, 1787.
38. *Till, Jakob*, b. March 12, 1713, in Moravia. Moravian minister in Pennsylvania. d. 1783.
39. *Tütschig, Johann*, b. at Zauchtenthal, Moravia. Moravian minister in England and Ireland. d. 1764, at Dublin.
40. *Watteville, Benigna Justina von*, daughter of Count N. L. von Zinzendorf, b. Dec. 28, 1726, at Berthelsdorf near Herrnhut. Married Johannes von Watteville, May 2, 1746. d. May 11, 1789, at Herrnhut.
41. *Watteville, Friedrich von*, b. Feb. 7, 1700, at Bern. d. April 24, 1777, at Herrnhut.
42. *Watteville, Johannes von*, originally Johann Michael Langauth, but adopted by F. von Watteville, b. Oct. 18, 1718, at Walschleben near Erfurt. Member of the Unity's Direction, 1764. d. Oct. 11, 1788, at Gnadenfrei, Silesia.
43. *Wobeser, Ernst Wilhelm von*, b. Nov. 29, 1727, at Luckenwalde, Brandenburg. Co-editor of the *Brüder G. B.*, 1778. He wrote a German metrical version of the Psalter. d. Dec. 16, 1795, at Herrnhut.
44. *Zander, Johann Wilhelm*, b. 1716. 1742-1761 Moravian missionary in Surinam. d. 1782, in Holland.
45. *Zinzendorf, Erdmuth Dorothea, Countess von, née Countess of Reuss-Ebersdorf*, b. Nov. 7, 1700, at Ebersdorf, married Count N. L. von Zinzendorf, Sep. 7, 1722, and d. June 19, 1766, at Herrnhut. [J. T. M.]

More, Henry, D.D., was b. at Grantham in 1614, and educated at Eton and Christ's
3 D

College, Cambridge, where he graduated in 1635, and became a Fellow of his College in 1639. He declined various offers of high preferment. He spent his time mainly in the study of philosophy and as a private tutor. He d. in 1687. In 1640 he pub. his *Psychozia, or the First Part of the Song of the Soul, containing a Christiano-Platonic display of Life*. In 1647 this was republished with additions as *Philosophical Poems*. His poems, collected and edited by Dr. Grosart, are included in the *Chertsey Worthies Library*. His "Philosopher's Devotion," beginning "Sing aloud! His praise rehearse," is given in Macdonald's *England's Antiphon*. His *Memoirs* were pub. in 1710. His *Divine Dialogues with Divine Hymns* added thereto were pub. in 1668. From a hymn in this work, beginning "When Christ His body up had borne," J. Wesley took 10 st. and moulded them into two hymns, which he included in the *Wes. H. Bk.*, 1780, as "Father, if justly still we claim" (*The Holy Spirit desired*), No. 444; and "On all the earth Thy Spirit shower." No. 445. These hymns are in C. U. in G. Britain and America. [W. T. B.]

Morell, Thomas, was b. in 1781, and educated at Homerton College for the Congregational ministry. About 1800 he became Pastor of a Congregational church at St. Neots, Huntingdonshire, where he remained till 1821, when he was appointed divinity tutor at Wymondley Academy (subsequently removed to London, and known in later years as the Coward Academy). He retained this appointment till his death in 1840. His *Studies of History* were pub. in a series of volumes; and his *Christian Pastor* (a poem in three books) in 1809. His hymns are not widely known. The best are:—

1. Father of mercies, condescend. *Departure of a Missionary*.
2. Go, and the Saviour's grace proclaim. *Departure of a Missionary*.

These hymns were given in the *Evangelical Magazine*, Dec., 1818, p. 544, as "Hymns composed for a Missionary Ordination Service. Sung at the Rev. Mr. Morell's Chapel, St. Neots, Oct. 28, 1818, at the ordination of Mr. C. Mault, Missionary to India." Both hymns are signed "M." They were included in Conder's *Cong. H. Bk.*, 1836, and from thence have passed into other collections. [J. J.]

Morison, John, D.D., was b. in Aberdeenshire in 1749. He studied at the University of Aberdeen (King's College), where he graduated M.A. in 1771. In 1780 he became parish minister of Canisbay, Caithness. He received the degree of D.D. from the University of Edinburgh in 1792. He d. at Canisbay, June 12, 1798. He was one of the members added on May 26, 1781, to the Committee appointed by the General Assembly of 1775 to revise the *Translations and Paraphrases of 1745*. To him are ascribed Nos. 19, 21, 29, 30 and 35, in the 1781 collection, and he is said to have been joint author with John Logan of Nos. 27 and 28. [See *Scottish Translations and Paraphrases*.] [J. M.]

Morn hath brightened slowly. T. Davis. [*Sunday. Autumn.*] The author has published this hymn in two forms: The first

form is a hymn for *Sunday*, and was given in his *Hys. Old and New*, 1864, No. 6, in 6 st. of 6 l., and the second, for *Autumn*, in his *Annus Sanctus*, 1877, p. 221. The only difference in these two forms of the hymn is in st. i., l. 4:—
For *Sunday*. "Calm, and sweet, and holy,
Be our Sabbath Day."
For *Autumn*. "Calm and sweet and holy,
Be our Autumn day."

The first form only is in C. U. [J. J.]

Morning breaks upon the tomb. W. B. Collyer. [*Easter.*] 1st pub. in his *Hys. partly Collected and partly Original*, 1812, No. 960, in 4 st. of 4 l., entitled "Jesus rising—An Easter Hymn," and signed "W. B. C." Its modern use is mainly confined to America. [J. J.]

Morris, Alfred John, was b. at Hampstead, London, March 6, 1814. Educated privately at Cheltenham. Ministered to Congregational Churches at Warrington (1833 to 1839), Manchester (1839 to 1842), Holloway (1842 to 1862), and Bowdon, Cheshire (1862). He d. Nov. 15, 1868. His principal works were *Glimpses of Great Men, Religion and Business, Words for the Heart and Life, The Shepherd and his Lambs*, and a posthumous volume of sermons, *The Open Secret*. He was an extensive contributor to the Congregational periodicals. He wrote a large number of hymns for friends which appeared in various magazines. The one hymn by which he will be remembered is "Blest Saviour, let me be a child" (*A Child's Prayer*), which was appended to one of the discourses in *The Shepherd and His Lambs*, 1868. This is a hymn of great distinctiveness both of thought and expression, and has been included in many hymnals, especially those for children. [W. G. H.]

Morris, Eliza Fanny, née Goffe, was b. in London in 1821, and married in 1849 to Josiah Morris. She gained the prize for a poem on *Kindness to Animals* offered by the Band of Hope. Her pub. works are *The Voice and the Reply*, Worcester, 1858, and *Life Lyrics*. She also edited a *Bible Class Hymn Book*, and contributed the words to *School Harmonies*, pub. by her husband. Her hymns in C. U. include:—

1. Come unto Me and rest. *Christ's Invitation*. From *The Voice and the Reply*, 1858, into the 1874 *Suppl. to the New Cong.* in an altered form.
2. God of pity, God of grace. *Lent*. This hymn in Litaney form appeared in Pt. II. of *The Voice and the Reply*, 1858, entitled "The Prayer in the Temple." From Miller's *Singers and Songs of the Church*, 1869, we gather that this hymn was written on the 4th of Sept., 1867. It is in extensive use.
3. O Thou, blest Lamb of God. *Love for and Trust in Jesus desired*. From *The Voice and the Reply*, 1858, into the *Anglican H. Bk.*, 2nd ed., 1871. [W. G. H.]

Morris, George Perkins, was b. in Philadelphia, Oct. 10, 1802. In early life he removed to New York, where, in 1822, he became the editor of the New York *Mirror* magazine. On that magazine, together with *The Home Journal*, he was associated with N. P. Willis. His works include *The Deserted Bride, and Other Poems*, 1843; *Poems*, 1853; *American Melodies*; and some prose pieces. He is best known as a writer of songs, one of which, "Woodman, spare that tree," is very popular. His hymns, "Man dieth and wasteth

away" (*Victory over Death*); and "Searcher of hearts! from mine erase" (*Lent*), are in a few American collections, as the *Songs for the Sanctuary*, 1865, and the *Methodist Hymnal*, 1878. Mr. Morris d. in New York July 6, 1864. [F. M. B.]

Motte, Edward, was b. in Upper Thames Street, London, Jan. 21, 1797. Through the preaching of the Rev. J. Hyatt, of Tottenham Court Road Chapel, he underwent a great spiritual change; and ultimately he became a Baptist minister. For the last 26 years of his life he was pastor at Horsham, Sussex, where he d. Nov. 13, 1874. Mr. Motte published several small pamphlets; and also:—

Hymns of Praise. A New Selection of Gospel Hymns, combining all the Excellencies of our spiritual Poets, with many Originals. By E. Motte. London. J. Nichols, 1836. The Originals number nearly 100.

Concerning the authorship of one of these original hymns much uncertainty has existed. The hymn is:—

1. *Nor earth, nor hell my soul can move.* [*Jesus All in All.*] In 6 st. of 4 l., with a refrain. Mr. Motte's explanation, communicated to the *Gospel Herald*, is:—"One morning it came into my mind as I went to labour, to write an hymn on the 'Gracious Experience of a Christian.' As I went up Holborn I had the chorus, 'On Christ the solid Rock I stand,' All other ground is sinking sand."

In the day I had four first verses complete, and wrote them off. On the Sabbath following I met brother King as I came out of Lisle Street Meeting . . . who informed me that his wife was very ill, and asked me to call and see her. I had an early tea, and called afterwards. He said that it was his usual custom to sing a hymn, read a portion, and engage in prayer, before he went to meeting. He looked for his hymn-book but could find it nowhere. I said, "I have some verses in my pocket; if he liked, we would sing them." We did; and his wife enjoyed them so much, that after service he asked me, as a favour, to leave a copy of them for his wife. I went home, and by the fire-side composed the last two verses, wrote the whole off, and took them to sister King. . . . As these verses so met the dying woman's case, my attention to them was the more arrested, and I had a thousand printed for distribution. I sent one to the *Spiritual Magazine*, without my initials, which appeared some time after this. Brother Rees, of Gown Street, Soho, brought out an edition of hymns [1836], and this hymn was in it. David Denton introduced it [1837] with Rees's name, and others after. . . . Your inserting this brief outline may in future shield me from the charge of stealth, and be a vindication of truthfulness in my connection with the Church of God."

The form in which the hymn is usually found is:—

2. *My hope is built on nothing less* (st. II.), sometimes in 4 st., and at others in 5 st., and usually without the refrain. The original in the author's *Hymns of Praise*, 1836, is No. 466, and entitled, "The immutable Basis of a Sinner's hope." Bishop Bickersteth calls it a "grand hymn of faith" (*H. Comp. Notes*). It dates circa 1834, and is in extensive use. [W. R. S.]

Motte, de la. [Fouqué, F. H. C.]

Moule, Henry, M.A., b. Jan. 27, 1801, and educated at St. John's College, Cambridge, B.A. 1821, M.A. 1828. Taking Holy Orders in 1824, he was successively Curate of Melkham, and of Gillingham, Dorset; and Vicar of Fordington, Dorset. He d. at Fordington, Feb. 3, 1880. His publications included a large number of pamphlets, some small prose works, and the following in verse:—*Scraps of Sacred Verse*, 1846, and *Supplemental Hymns*, 1868. Of his hymns in C. U. we have, "Lord God, in Thee confiding" (1863), *Faith and Hope*; and "For those in Christ who calmly sleep" (1863), *Burial*. In addition to these there are 29 hymns by Mr. Moule in the *Appendix to the*

Fordington H. Bk., Dorchester, H. Ling, 1878, all of which are signed *Rev. Henry Moule*. [J. J.]

Moule, Handley Carr Glyn, M.A., s. of the Rev. H. Moule, was b. at Fordington, Dec. 23, 1841, and educated at home and at Trinity College, Cambridge, B.A. in 1st class Classical and Theological honours, 1864–65. He was Carus Prizeman, 1862; Browne's Medallist, 1863; and gained the Seatonian Prize, 1869–73 and 1876. Taking Holy Orders in 1867, he was curate of Fordington, Dorset, 1867–73, and 1877–80; Dean, Trinity College, Cambridge, 1874–77; and Principal of Ridley Hall, Cambridge, 1880. He was Fellow of his College, 1865; Select Preacher at Cambridge, 1880–81, 87; and Chaplain to the Bishop of Liverpool, 1880. His works include:—

(1) *The Seatonian Prize Poems* as above; (2) *Poems on the Acts of the Apostles*, 1869; (3) *Sermons on the Litaney*, 1870; *Dorchester Poems*, 1878; (4) *Commentaries on the Epistles to the Romans, Ephesians, and Philippians*, in the *Cambridge Bible for Schools*, 1880–89; (5) *Christianus and Other Poems*, 1883; (6) *Thoughts on Christian Sanctity*, 1885 (with hymns appended); (7) *On Union with Christ*, 1888 (with hymns appended); *On Spiritual Life*, 1897 (with hymns appended); and others. Mr. Moule was also a contributor to Smith's *Dict. of Christian Biography*.

Of Mr. Moule's hymns the following appeared in the *Appendix to the Fordington H. Bk.*, 1878:—

1. Chief Shepherd of Thy people. *Missions.*
2. Jesus, such His love and power. *A present Saviour.*
3. Lift heart and voice above. *Christmas.*

In the same *Appendix* there is a paraphrase of the *Benedicite* in metre, "Bless the Lord of glory," by H. M. Moule, M.A., of Queen's College, Cambridge, brother of the above, b. 1832, d. 1873. [J. J.]

Moultrie, Gerard, M.A., s. of the Rev. John Moultrie, was b. at Rugby Rectory, Sept. 16, 1829, and educated at Rugby and Exeter College, Oxford (B.A. 1851, M.A. 1856). Taking Holy Orders, he became Third Master and Chaplain in Shrewsbury School; Chaplain to the Dowager Marchioness of Londonderry, 1855–59; curate of Brightwaltham, 1859; and of Brinfield, Berks, 1860; Chaplain of the Donative of Barrow Gurney, Bristol, 1864; Vicar of Southleigh, 1869, and Warden of St. James's College, Southleigh, 1873. He d. April 25, 1885. His publications include:—

(1) *The Primer set forth at large for the use of the Faithful. In Family and Private Prayer. Edited from the Post Reformation editions*, 1864. (2) *Hymns and Lyrics for the Seasons and Saints' Days of the Church*, 1867. The hymns of his sister, Mary Dunlop Moultrie (q.v.), were included in this volume. (3) *The Espousals of S. Dorothea and Other Verses*, 1870. (4) *The Devout Communicant*, 1867. (5) *Six Years' work in Southleigh*, 1875. (6) *Cantica Sanctorum, or Hymns for the Black Letter Saints Days in the English and Scottish Calendars, to which are added a few Hymns for Special Occasions*, 1880.

Mr. Moultrie's hymns include *trs.* from the Greek, Latin, and German, in addition to original compositions. A large number appeared in the *Church Times*, and other papers; and many were written for special Saints' Days, and Other Festivals, for the *People's Hymnal*, 1867, in which some were signed "D. P." (i.e. *Desiderius Pastor*). In addition to those annotated elsewhere in this work (see *Index*) the following are in C. U.:—

i. In *The Primer*, 1864.

1. Father of all, to Thee we pray. *Lord's Prayer*.
2. In the Name of God the Father. *Laying Foundation Stone*. (2nd st.: "And as on the morning stillness.") 1st appeared in the *Church Times*, Oct. 1, 1864, and again (as rewritten for the laying of the foundation stone of St. Margaret's, East Grinstead), July 29, 1865.

ii. In *Hymns and Lyrics*, 1867.

3. Bishop of the souls of men. *St. Matthias*.
4. Come, faithful people, come away. *Palm Sunday*.
5. Easter-day is here, and we. *Easter*.
6. Heavenly Father, God alone. *Harvest*.
7. Mother, from whose bosom's veil. *St. Anne*. July 26.
8. O Jesu, O Redeemer. *St. Luke*.
9. Mary, maiden undecied. *Visitation of the B. V. M.*
10. Silence reigns at eventide. *Whitsuntide*. In the *Altar Hymnal*, 1884, it begins with st. iii., "Hark, a rushing mighty sound."
11. The Marriage feast is ready. *All Saints*. Usually given in an abbreviated form.
12. Virgin-born 'the King of heaven. *Christmas Midnight Hymn*. ("To be sung at the Midnight Celebration.") In the *Church Times*, Nov. 26, 1864, and revised for *Hys. & Lyrics*.
13. We march, we march to victory. *Processional*. In the *Church Times*, Aug. 19, 1865, and headed "Processional hymn before service (written expressly for use during present troubles)."
14. Who is this that shines so bright? *St. Lawrence*. In the *People's H.*, 1867.
15. Who keeps his birthday feast to-night? *Beheading of St. John Baptist*. In the *People's H.*, 1867.

iii. In *The People's Hymnal*, 1867.

16. Heart to heart, and side by side. *Holy Matrimony*.
17. I know that my Redeemer liveth. *Burial*. A paraphrase of the Responsoy in the Roman Office for the Dead.
18. Jesus Christ, we humbly pray. *Opening of a School House*.
19. Lord of heaven, Whose faithful love. *Ember Days*.
20. Lord, to-day we bring to Thee. *Reception of a Privately Baptized Child*.
21. Lord, we come to-day to Thee. *Choir Festival*.
22. O God, Who bid'st Thine angel sheathe. *National Thanksgiving for restored Public Health*. This is given in the *S. P. C. K. Church Hys.*, 1871, as "O God, Whose angel stay'd his hand," and in the *Hymnary*, 1872, as "Lord, Who did'st bid Thine angel sheathe."
23. O Lord of Hosts, Thou God of might. *National Thanksgiving for Peace*. In several collections.
24. Sevenfold Spirit, Lord of life. *Consecration of a Bishop*. First sung at the consecration of an American bishop at New York, in 1867. Included in the author's *Espousals of St. Dorothea*, 1870.
25. Sounds the bell in solemn ecnase. *Burial*. In *The Espousals of S. Dorothea*, 1870, p. 82, the note is added, "This hymn was first sung at the funeral of the Rev. Warwick Wroth of Clerkenwell." It is headed "Funeral Hymn for a Priest."

iv. In *Cantica Sanctorum*, 1880.

26. In the midst of gladness, sorrow. *Annunciation in Holy Week*.
27. Jesus, tender Shepherd. *Holy Communion*.
28. Swing the oenser, wave the banner. *Processional*.

v. In *The Altar Hymnal*, 1884.

29. Our great High Priest is standing. *Holy Communion*.
30. Lo, the Sacrifice atoning. *Holy Communion*.

vi. *Various*.

31. Forward, Christians, forward. *Processional*. Written for the Church of England Working Men's Society in 1879, and issued as a leaflet, of which 40,000 copies were sold during the first year.
32. Laid in this garden full of bloom. *Easter Eve*. In the *Churchman's Companion*, April, 1879.
33. On the wings of the wind fell a hymn from the sky. *Christmas*. In Husband's *Supplemental Hys.*, n.d. [1873].
34. Shades of night are falling round us. *Evening*. Novello & Co., with Music by Shad Frost.
35. There is a sound of rejoicing around the great throne. *Processional*. Written for St. Michael's Church, Folkestone, and pub. in E. Husband's *Appendix to H. A.*

& M., n.d. [1873]. It was set to music by Mr. Husband, and is commonly known as "The Folkestone Processional."

36. This is the festal day of jubilation. *Sunday S. Anniversary*. A hymn to be sung alternately by men and boys during the collection, written in 1877 for St. Agnes's, Kennington, London.

37. This is the hour of peace and blest communion. *Holy Communion*. Written for the English Church Union Commemoration held at St. Agnes's, Kennington Park, London, June 9, 1880.

From the subjects of the hymns noted above it will be seen that Mr. Moultrie wrote principally on matters not usually dealt with by hymn-writers. This is specially the case with his *Cantica Sanctorum*, in which most of the 103 hymns are for "Black Letter Saints' Days." [J. J.]

Moultrie, John, M.A., father of Gerard and Mary D. Moultrie, was b. Dec. 31, 1799, at London, and educated at Trinity College, Cambridge (B.A. 1823), where he was Bell's University Scholar, 1820, and Trinity College Scholar, 1822. Taking Holy Orders in 1825, he was presented the same year by the Earl of Craven to the Rectory of Rugby, where he remained till his death, on Dec. 26, 1874.

His publications included:—

- (1) *My Brother's Grave, and other Poems*, 1837;
- (2) *Dream of Life, Lays of the English Church*, &c., 1843;
- (3) *Memoir and Poetical Remains of W. S. Walker*, 1852;
- (4) *Sermons*, 1852;
- (5) *Altars, Hearths, and Graves*, 1854;
- (6) *Psalms and Hymns as Sung in the Parish Church, Rugby*, 1851.

In his *Preface* Mr. Moultrie says of the *Ps. & Hys.*, 1851:—

"The present collection of *Psalms & Hymns* is founded on the basis of that which has been in use during the last twelve years in the Parish Church of Rugby, and for which the congregation of that Church are indebted to the kindness and taste of the Rev. H. J. Buckoll."

Further on in the same preface he says:—

"More than twenty original compositions—some altered or abridged from my former publications, others written expressly for the present collection, and (I am sorry to add) on the spur of the moment—have thus been introduced into company with which they have perhaps but slender claims to associate. Several of these are little more than paraphrases of the Epistles or Gospel for the day."

These hymns, most of which are in *Kennedy*, 1863, include the following:—

1. Blest are the eyes of those. *Gospel*, 13 S. after *Trinity*. (*The Good Samaritan*.)
2. Bring the infant to the font. *Holy Baptism*.
3. Christ His own Apostles chooseth. *St. Andrew*.
4. Dear Lord, a lonely life was Thine. *Gospel*, 4 S. after *Epiphany*. (*Stilling the Tempest*.)
5. Friends and parents lingered weeping. *Gospel*, 24 S. after *Trinity*. (*Raising the Ruler's daughter*.)
6. God, Who dost the increase grant. *Sezagesima*. (*The Sower*.)
7. In patient faith till Christ shall come. *Gospel*, 6 S. after *Epiphany*.
8. In the beaming brow of Moses. *Epistle*, 12 S. after *Trinity*.
9. Lord, with glad and grateful spirits. *Epistle*, 1 S. after *Trinity*. (*Perfect Love*.)
10. Meek to suffer, strong to save. *St. Mark*.
11. Mysterious to the Christian heart. *St. Michael and All Angels*.
12. No act of sin our Saviour wrought. *Collect*, 2 S. after *Easter*. (*Christ the Example*.)
13. O Lord, a wondrous story. *For Sunday Schools*.
14. Our mortal eyes are all too dim. *St. Stephen*.
15. Source of wisdom, past and present. *For Sunday Schools*.
16. The world may look serene and bright. *Circumcision*.
17. Thou gavest, Lord, the life we live. *Holy Communion*.
18. When our hearts with grief are sore. *Epistle*. *Ash Wednesday*.
19. Wondrous was Thy path on earth. *Gospel*, 2 S. after *Epiphany*. (*Marriage in Cana of Galilee*.)

These hymns, from the special subjects of which they treat, are of more than ordinary interest to hymnal compilers, and are worthy of attention. Nos. 4, 6, 7, 12, 16, 18, 19, are from his *Lays of the English Church*, 1843; the rest were written expressly for the *Ps. & Hys.*, 1851 (s. mss.). [J. J.]

Moultrie, Mary Dunlop, dau. of John and sister of Gerard Moultrie, was b. at the Rectory, Rugby, July, 1837, and d. there, June 15, 1866. Her hymns were included in her brother's *Hymns and Lyrics*, 1867, with her initials "M. D. M." [J. J.]

Μούνη μοι πάτηρ περιλείπετο.
[Ποῦ δὲ λόγοι πτερόεντες.]

Möwes, Heinrich, was b. Feb. 25, 1793, at Magdeburg. After passing through the Cathedral school at Magdeburg, he entered the University of Göttingen in 1812, and in 1814 volunteered for service against Napoleon and fought in a Westphalian Jäger Battalion at the battles of Ligny and Waterloo and before Paris, gaining the Iron Cross for his bravery. Thereafter he resumed his studies (now at the University of Halle), and was then for a year assistant master in the Cathedral school at Magdeburg. In 1818 he was appointed pastor at Angern and Wendorf; and in 1822 at Altenhausen and Ivenrode near Magdeburg. On account of a weak chest, and bleeding from the lungs, in January, 1829 he was compelled to cease preaching for a time, and finally had to resign his charge in June, 1830, retiring to Magdeburg. Failing to obtain suitable work, he returned, in July, 1832, to Altenhausen, where he remained ever after. In January, 1834, he had so far recovered that he began to try to obtain preferment; and in the beginning of October was offered the appointment of Pastor and Superintendent at Weferlingen, near Neuhaldensleben. But meantime, in April, his illness had returned with redoubled violence, and, after great suffering, he d. Oct. 14, 1834 (*Koch*, vii. 247; *Allg. Deutsche Biog.* xlii.; biographical sketch prefixed to his *Gedichte*, 1836, &c.).

After the spiritual change which Möwes experienced in his first pastorate he became a most earnest and devoted pastor and preacher, and greatly interested himself in the work of Foreign Missions. He bore his long continued sufferings with great fortitude and patience. His hymns, not numbering more than ten, and all written after the beginning of his illness, bear the stamp of heroic Christian faith, childlike submission, and deep affection for the Almighty Hand that loves even when it wounds. They are great favourites in Germany with the sick and sorrowing; but are too subjective, and too unflashed in style to be employed otherwise than for private use. Only one or two have passed into German hymn-books. They appeared, along with his other poems, and with a prefatory memoir by Friedrich Arndt of Berlin, as his *Gedichte*, at Magdeburg, 1836.

Nine of Möwes's hymns have passed into English, viz. —

i. *Der Himmel hängt voll Wolken schwer*. *Cross and Consolation*. Written Oct. 9, 1831, at Magdeburg under sufferings during which the period of his death seemed to have come; and when his daughter Mary seemed also in peril of death. In a letter to a friend he says:—

"My soul strove with all her might to soar away from the tortured body, and rent the clouds with her prayers, to obtain by entreaty the order for departure from the Heavenly Master. . . . But, while my body would succumb, my soul arose, she sang what I send to you" (*Life* prefixed to his *Gedichte*, 1836, pp. 81-84).

The text of the hymn is included in the *Gedichte*, 1836, p. 72, in 7 st. of 4 l., as a "prayer in distress and in death." In the *Württemberg G. B.*, 1842, No. 468. The *trs.* are (1) "The heavens are cloth'd in sable shrouds." By *Dr. G. Walker*, 1860, p. 93. (2) "The heavens are foul with wind and clouds." By *E. Massie*, 1866, p. 92.

ii. *Du sollst, so sprach der Herr, du sollst ermatten*. *Submission*. Written July 12, 1832. *Gedichte*, 1836, p. 78, in 5 st. *Tr.* as "Thus said the Lord—Thy days of health are over." By *Miss Borthwick*, in *H. L. L.*, 1863, p. 35 (1884, p. 157).

iii. *Ich glaube! Hallelujah. Joy in Believing*. Written in July, 1831. *Gedichte*, 1836, p. 43, in 5 st. of 9 l. The *tr.* in C. U. is: "Hallelujah! I believe!" In full by *Miss Borthwick* in *H. L. L.*, 3rd Ser., 1858, p. 5 (1884, p. 183). Included in full in *Schaft's Christ in Song*, 1869, p. 537, *Bp. Ryle's Coll.*, 1860, and *Reid's Praise Bk.*, 1872; and, omitting st. II., III. in the *Christian Hyl.*, Adelaide, 1872.

iv. *Ich hatte der Kinder viere. Death of Children*. Written Oct. 8, 1830, on the death of his daughter Eliza. *Gedichte*, 1836, p. 40, in 9 st. *Tr.* as "I had once four lovely children." By *Miss Borthwick* in *H. L. L.*, 1862, p. 28 (1884, p. 199).

v. *Ich stehe noch auf heimatlichem Strande. The Missionary's Farewell*. Written at Magdeburg in 1831, and included in the third *Jahresbericht* ed. in 1831, by Möwes, for the Evangelical Missionary Society at Magdeburg. *Gedichte*, 1836, p. 49, in 10 st. The *trs.* are: (1) "Still on the shores of home my feet are standing." By *Miss Borthwick*, in *H. L. L.*, 1862, p. 14 (1884, p. 187). (2) "Still on my native shore my feet are standing." By *Miss Burlingham* in the *British Herald*, Sept. 1865, p. 141. (3) "Albeit my steps are on my native strand." In *L. Rehfuess's Church at Sea*, 1866, p. 2.

vi. *Ist genug für deinen Namen. Christian Work*. Written Feb. 2, 1829. *Gedichte*, 1836, p. 18, in 7 st. *Tr.* as "Is Thy work all ended, Lord?" By *Miss Borthwick*, in *H. L. L.*, 1862, p. 67 (1884, p. 229).

vii. *Merkt! Ihra Freunde!—Mein Auge wird müde. A Pastor's parting words*. Written Feb. 26, 1829. *Gedichte*, 1836, p. 14, in 8 st. According to his wish three lines of st. vii. were inscribed on his tombstone. *Tr.* as "Hear me, my friends! the hour has come." By *Miss Borthwick*, in *H. L. L.*, 1858, p. 39 (1884, p. 161).

viii. *Thatest sonst uns nichts zu Leide. Cross and Consolation*. Written June 13, 1829, on the death of his mother-in-law. *Gedichte*, 1836, p. 27, in 6 st. entitled "Grief and Consolation on a mother's homegoing." *Tr.* as "Never couldst thou bear to grieve us." By *Miss Borthwick*, in *H. L. L.*, 1854, p. 46 (1884, p. 48).

ix. *Wohin! Wohin! The Two Journeys*. Written Feb. 21, 1829. *Gedichte*, 1836, p. 12, in 8 st. *Tr.* as "Whither, oh, whither?—With blindfolded eyes." By *Miss Borthwick*, in *H. L. L.*, 1858, p. 19 (1884, p. 144). [J. M.]

Much in sorrow, oft in woe. H. K. White. [*Christian Soldier encouraged.*] In *Collyer's Hys. partly Collected and partly Original*, &c., 1812, No. 867, the following lines were given together with the note added thereto:—

"The Christian Soldier encouraged.

1 Tim. vi. 12. H. K. WHITE.

"1. Much in sorrow, oft in woe,
Onward, Christians, onward go,
Fight the fight, and worn with strife,
Steep with tears the bread of life.

"2. Onward, Christians, onward go,
Join the war, and face the foe:
Faint not—much doth yet remain,
Dreary is the long campaign.

"3. Shrink not, Christians—will ye yield?
Will ye quit the painful field?
Fight till all the conflict's o'er,
Nor your foemen rally more.

"4. But when loud the trumpet blown
Speaks their forces overthrow,
Christ, your Captain, shall bestow
Crowns to grace the conqueror's brow."

* "The mutilated state of this hymn, which was written on the back of one of the mathematical papers of this excellent young man, and which came into my hands a mere fragment, rendered it necessary for something to be added—and I am answerable for the last six lines."

In 1827 Mrs. Bethia Fuller-Maitland compiled and published *Hymns for Private Devotion, Selected and Original* (Lond., Hat-chards). In this work an enlarged form of "Much in sorrow, oft in woe," made by her daughter Frances Sara Fuller-Maitland, then but 14 years of age, was given as No. 106. White's st. i., ii., iii., ll. 1, 2, were given as above, and the following lines were added thereto:—

- Will ye flee in danger's hour?
Know ye not your Captain's power?*
- "4. *Let your drooping hearts be glad;
March in heavenly armour clad;
Fight, nor think the battle long,
Victory soon shall tune your song.*
- "5. *Let not sorrow dim your eye,
Soon shall every tear be dry;
Let not fears your course impede,
Great your strength, if great your need.*
- "6. *Onward then to battle move,
More than conquerors ye shall prove:
Though opposed by many a foe,
Christian soldiers, onward go."*

This text was republished by Mrs. Colquhoun, *née* Fuller-Maitland, in her *Rhymes and Chimes* (Lond., Macmillan), 1876. We may add that of the "original" compositions in the 1827 *Hys. for Private Devotion, &c.*, one was by Miss F. S. Fuller-Maitland, and two others were by her sister Eather.

In his *Christian Psalmody*, 1833, No. 125, E. Bickersteth gave the White-Fuller-Maitland text in 4 st., with several alterations, the most important being in st. i., which read:—

- "Oft in sorrow, oft in woe,
Onward, Christians, onward go;
Fight the fight, maintain the strife,
Strengthen'd with the bread of life."

Another version of the same text was given in Hall's *Mitre H. Bk.*, 1836, the opening lines of which are:—

- "Oft in danger, oft in woe,
Onward, Christians, onward go."

From these four sources H. K. White, 1806; W. B. Collyer, 1812; F. S. Fuller-Maitland, 1827; E. Bickersteth, 1833; and W. J. Hall, 1836, the popular modern form of this hymn has been manipulated. In translating the hymn varying texts have been used. Those in Latin are (1) "Ita sæpe per dolorem," by Bingham, in his *Hymno. Christ. Lat.*, 1871, is from the S. P. C. K. *Ps. & Hys.*, No. 273; and (2) "Vos dolores tolerantés," by Macgill in his *Songs of the Christian Creed and Life*, is from the Kirke White Fuller-Maitland version. [J. J.]

Mudie, Charles Edward, the founder of the well-known library which bears his name, was b. at Chelyne Walk, Chelsea, Oct. 18, 1818. In 1872 he collected his poems and pub. them as *Stray Leaves* (2nd ed., 1873). Several poems on Scriptural subjects, and a few hymns are included in the volume. The hymn by which he is best known is "I lift my heart to Thee, Saviour divine" (*His and Mine*). It is from the *Stray Leaves*, and is in several hymn-books, including the *Scottish Evang. Union Hymnal*, 1878; Horder's *Cong. Hys.*, 1884, and many others. It is marked by great beauty and tenderness of expression. Several of Mr. Mudie's hymns, which are not in C. U. are worthy of attention. [W. G. H.]

Mühlenberg, William Augustus, n.d., s. of the Rev. Dr. Mühlenberg, and grandson of Henry Melchior Mühlenberg, the

patriarch of Lutheranism in America, was b. in Philadelphia Sept. 16, 1796. He graduated at the University of Pennsylvania in 1814. Entering Holy Orders in 1817, he was successively Assistant Rector of St. James's Lancaster, 1823; Rector of the Church of the Holy Communion, New York, 1843; St. Paul's College, Flushing (1828); St. Luke's Hospital, New York (1855); St. John's and Long Island (1865), were established by him. He d. April 6, 1877. His poetical gift was genuine, but not largely used. In 1826 he contributed 4 hymns to the *Prayer Book Coll.* (of which he was one of the Committee). His *Poems* appeared in 1859. He had previously pub. *Church Poetry*, 1823; and *The People's Psalter*, 1858. *I would not live alway* followed in 1859 (revised in 1871). This last contains 26 pieces, the hymns in the *Prayer Book Coll.*, 1826, with the exception of "I would not live alway," being omitted. The following are his principal lyrics:—

1. *Carol, brothers, carol. Christmas Carol.* "Made for the boys of St. Paul's College—the Chorus adapted from one of the Rev. [Bp.] A. C. Coxe's *Christian Ballads*"—in 1840.

2. *How short the race our friend has run. Death of a Young Person.* Contributed to the *Prayer Bk. Coll.*, 1826.

3. *I would not live alway. Eternal rest desired.* Four texts of this poem are extant: 1st the Original; 2nd the version given in the *Prayer Bk. Coll.*, 1826; 3rd the author's revised version of 1859; and 4th his rewritten text of 1871, the second of these being that known to the hymn-books. The history of the poem is somewhat complicated. We quote it here as given by us in the *History of the American Episcopal Church*, 1885, p. 637, as we have nothing further to add thereto:—

"The most famous of these (Dr. Mühlenberg's hymns) was probably first written. 'I will not live alway' has an intricate history, which was not simplified by the author's lapse of memory in his later years. In his brief 'story of the hymn,' printed with its 'evangelized' text in 1871, every date is wrong by two or three years; and his assertion, 'The legend that it was written on an occasion of private grief is a fancy,' hardly agrees with the clear and minute recollections of persons of the highest character, still living, and who knew the circumstances thoroughly. The date of composition assigned, 1824, is probably (not certainly) correct; it was written at Lancaster, in a lady's album, and began:—

- 'I would not live alway; no, no, holy man,
Not a day, not an hour, should lengthen my span.'

In this shape it seems to have had six eight-line stanzas. The album was still extant in 1876, at Pottstown, Pa., and professed to contain the original manuscript. Said the owner's sister, 'It was an impromptu. He had no copy, and, wanting it for some occasion, he sent for the album.' In 1826 he entrusted his copy to a friend, who called on him on the way from Harrisburg 'o Philadelphia, to carry to the *Episcopal Recorder*, and in that paper it appeared June 3, 1826 (not 1824). For these facts we have the detailed statement of Dr. John B. Clemson, of Claymont, Del., the Ambassador men'ioned, who also chanced to have preserved that volume of the paper. Thus appearing (without name) it was adopted by the sub-committee [of the *Prayer Bk. Coll.*, 1826]. When their report was presented to the entire committee in 1826—not 1829, as Dr. Mühlenberg has it—each of the hymns was passed upon. When this came up one of the members remarked that it was very sweet and pretty, but rather sentimental, upon which it was unanimously thrown out. Not suspected as the author, I voted against myself. That, I supposed, was the end of it. The committee, which sat until late at night at the house of Bishop White, agreed upon their report to the Convention, and adjourned. But the next morning Dr. Onderdonk (who was not one of their number, but who, on invitation, had acted with the sub-committee, which

in fact consisted of him and myself), called on me to inquire what had been done. Upon my telling him that among the rejected hymns was this one of mine, he said, 'That will never do,' and went about among the members of the committee soliciting them to restore the hymn in their report, which accordingly they did; so that to him is due the credit of giving it to the Church.' As thus adopted it was a small and altered selection from the original lines, made by Dr. Onderdonk 'with some revision' by the author. He was never satisfied with these texts, but revised the poem in 1859, and re-wrote it in 1871. . . . The authorship of this, as of many another popular lyric, has been disputed. The claim of Henr. Ward, a printer of Litchfield, Conn., has been vehemently urged, and revived but a few years ago. Of course it is unsupported by adequate evidence. When Dr. Mühlberg was asked to assure 'some of his brethren, editors of church papers,' of his paternity, his manly reply was, 'If they thought I was capable of letting the work of another pass for so many years as my own, they would not be sure of anything I might say.'

4. *Jesus' Name shall ever be. The Holy Name, Jesus.* This is entitled "The Blessed Name of Jesus. An Evangelical Rosary." It was written in 1842, and revised for Schaff's *Christ in Song* in Aug., 1868.

5. *King of kings, and wilt Thou deign. Submission to Jesus.* Appeared in his *Poems*, 1859.

6. *Like Noah's weary dove. The Ark of the Church.* Contributed to the *Prayer Bk. Coll.*, 1826, No. 24, in 5 st. of 4 l. It sometimes begins with st. ii., "O cease, my wandering soul;" and again with st. iii., "Behold the Ark of God."

7. *Saviour, Who Thy flock art feeding. Holy Baptism.* This is the most widely known of Dr. Mühlberg's hymns. It was contributed to the *Prayer Bk. Coll.*, 1826, No. 86, in 4 st. of 4 l. It is sometimes given as "Jesus, Who Thy flock art feeding."

8. *About the glad tidings, exultingly sing. Christmas.* Contributed to the *Prayer Bk. Coll.*, 1826, No. 46, in 3 st. of 4 l., with the chorus:—

"Shout the glad tidings, exultingly sing,
Jerusalem triumphs, Messiah is King;"

the opening lines, followed by the first stanza, and a repetition of the chorus, and so on to the end. Sometimes the hymn opens with st. i.: "Zion, the marvellous story be telling," or as "Sion the marvellous story be telling," instead of the chorus. Dr. Mühlberg says that the hymn was written—

"at the particular request of Bishop Hobart, who wanted something that would go to the tune by A. Vison, then popular, to the words of Moore, 'Sound the loud timbrel,' &c. He liked the verses I made so well that he had them struck off before the hymns [*Prayer Bk. Coll.*] were published, and sung in Trinity Church on Christmas day."

9. *Since o'er Thy footstool here below. Earth and Heaven.* Appeared in the *Episcopal Register*, 1824, and in his *Poems*, 1859.

10. *The mellow eve is gliding. Evening.* Dated 1825 (?) and pub. in his *Poems*, 1859.

11. *The throne of his glory—as snow it is white. Advent.* Dated 1839, and pub. in his *Poems*, 1859.

12. *Thine handmaid, Saviour, can it be? Admission of a Nursing Sister.* Written on the words, "Come, follow me," for the reception of a Sister at St. Luke's Hospital, New York, 1859. [F. M. B.]

Mühlmann, Johannes, s. of Hieronymus Mühlmann or Mülmann, pastor at Pegau, near Leipzig, was b. at Pegau, July 28, 1573. He studied at the Universities of Leipzig (M.A. January, 1597) and Jena, and was then

for some time Saturday preacher at St. Thomas's Church in Leipzig. In 1599 he was appointed diaconus of the St. Wenzel Church in Naumburg, and in 1604 pastor at Laucha on the Unstrut. In the end of 1604 he became archidiaconus of the St. Nicholas Church at Leipzig, and, in 1607, was also appointed Professor of Theology in the University, and D.D. in 1612. He d., of typhus, at Leipzig, Nov. 14, 1613. (*Allg. Deutsche Biog.* xxii. 483; Goedeke's *Grundriss*, vol. iii., 1887, p. 151, &c.)

Mühlmann was a staunch upholder of Lutheran orthodoxy, alike against Romanists and Calvinists. He was a great lover of the Psalms; his published sermons, as well as his hymns, are based on them, and almost his last words were Ps. lxi., 3, "Thy lovingkindness is better than life." *Wackernagel* v. pp. 443-447, gives five hymns under his name, all of which are found in the *Geistliche Psalmen*, &c., pub. at Nürnberg in 1618, by J. Lauer. [The only known copy, in the Royal Library, Berlin, has lost its titlepage.]

Two of Mühlmann's hymns have passed into English, viz:—

i. *Dank sei Gott in der Höhe. Morning.* The most popular of his hymns. Appeared 1618 as above, with his initials, and thence in *Wackernagel* v. p. 444, in 7 st. of 8 l. Also in the *Unv. L. S.*, 1851, No. 443. *Tr.* as:—

While yet the morn is breaking. A good *tr.* of st. i., ii., v., vii. by Miss Winkworth, as No. 163 in her *C. B. for England*, 1863. Repeated in full in the Ohio Luth. Hymnal, 1880, and abridged in the *Marlborough College H. Bk.*, 1869.

Another *tr.* "Christ is the vine, we branches are" (st. vii.). By J. Swertner, as No. 438, in the *Moravian H. Bk.*, 1789 (1849, No. 612).

ii. *O Lebens-Brünnlein tief und gross. Ps. lxxv.* Appeared 1618 as above, with his initials, in 9 st. of 9 l., entitled "a hymn from the 65th Psalm." Thence in *Wackernagel* v. p. 446; also in the *Unv. L. S.*, 1851, No. 426. It is really a hymn on Christ as the Fountain of Life here and in Eternity, and with Ps. lxxv. 10 as its motto. *Tr.* as:—

O spring of Life, so deep, so great. A good *tr.* of st. i., ii., v., vi., ix. by A. T. Russell, as No. 166 in his *Ps. & Hys.*, 1851.

For the hymn "Wer Gott vertraut" sometimes ascribed to Mühlmann, see *Magdeburg, J.* [J. M.]

Müller, Heinrich, was a native of Nürnberg. About 1526 or 1527 he was imprisoned as a Lutheran by Duke Georg of Saxony, but was released after the Duke d. on April 17, 1539. Thereafter, till about 1580, he kept a school for writing and arithmetic at Annaberg in Saxony. Bartholomäus Müller, sometime schoolmaster at Zwickau in Saxony, in a petition presented to the Elector Christian I. in 1587, and in another petition presented to the Elector Christian II. in 1601, described himself as the son of this Heinrich Müller, and declared that the hymn noted below was written by his father during his imprisonment (see *Koch* i. 417; *Wetzels A. H.* ii. 720, &c.). The hymn in question is:—

Hilf Gott, dass mir gelinge. History of the Passion. In his *Bibliographie*, 1855, p. 10. *Wackernagel* cites two broadsheets as of 1527. In his *D. Kirchenlied* iii. p. 85, the earliest source from which he prints the text, is however the *Bergkreyen*, Nürnberg, 1636, though he says it had appeared in print in 1524 (apparently a misprint for 1527). He speaks of the *Magdeburg G. B.*, 1534, as the earliest hymn-book in which it is included,

This is however an oversight, as it is found in the *Rosstock G. B.*, 1531, where it is entitled "A new hymn on the Word of God and His bitter sufferings," and begins "Hilf God mi mach gelingen." It is in 13 st. of 7 l., the initial letters of the stanzas giving the name *Heinrich Müller*, and the two concluding lines being "Hat Heinrich Müller gesungen in dem Gefängnis sein."

From the above note it is clear that the hymn was written by a Heinrich Müller, during an imprisonment, and was in print at least as early as 1531. The ascription to Heinrich Müller, professor at Wittenberg, is therefore impossible, seeing he was only b. in 1530. The ascription to Heinrich von Zütphen (b. at Zütphen in Gelderland, c. 1488, became an Augustinian monk, and in 1515 prior of the Augustinian monastery at Dordrecht; began to preach as a Reformer in Bremen, Nov. 9, 1522; murdered at Heide near Meldorf, in Holstein, Dec. 10, 1524) is also untenable, for neither by himself nor by his contemporaries was he ever styled *Heinrich Müller*, and there was during his life no period of imprisonment during which he might have written this hymn. The history of the Nürnberg Müller noted above is not indeed very clear, but his claim has at least much more appearance of truth than that of any other.

The hymn was a great favourite during the Reformation period, was included by Luther in *V. Babst's G. B.*, 1545, and passed into many later books. It is a ballad rather than a hymn properly so called, and has now fallen out of use in Germany. The only *tr.* is: "Help, God, the reformer of all things." In the *Guide and Godlike Ballades*, ed. 1568, f. 22 (1689, p. 37).

See also note under *Geesinus, J.*, p. 419, ii.

[J. M.]

Müller, Ludwig Ernst Siegmund, was b. Nov. 23, 1766, at Stroppen, in the Principality of Oels, and in 1796 became diaconus of the Frauenkirche at Liegnitz. He was then, in 1808, appointed archidiaconus of the Church of SS. Peter and Paul, at Liegnitz, in 1814 pastor primarius, and in 1818 superintendent. He d. at Liegnitz, Nov. 7, 1850 (ms. from H. Ziegler, pastor primarius of SS. Peter and Paul, Liegnitz, &c.). His hymn "Trauernd und mit bangem Sehnen" is noted under *Neuherts, J.*

[J. M.]

Müller, Michael, s. of Zacharias Müller, brewer at Blankenburg, in the Saxon Harz, was b. at Blankenburg, January 12, 1673, studied theology at Halle under Francke and Breithaupt, and received license as a Candidate of Theology (general preacher). Just after completing his university course, in 1697, he was seized with violent hæmorrhage. He so far recovered as to be able to accept the position of house tutor in the family of Gaisberg (Geysberg) at Schaubeck, near Klein-Bottwar in Württemberg, but after a time his illness returned and he d. there March 13, 1704 (*Koch* iv. 405; *Blätter für Hymnologie*, 1886, p. 146; ms. from General Superintendent G. Schönermark, Blankenburg, &c.).

Müller's principal work is his excellent version of the Psalter (*Die Psalmen Davids*, &c., Stuttgart, Paul Treuer, 1700), noted under *Psaltern*, German, § 5. To the copy of this work in the Royal Library at Berlin there is appended (without separate title-page or date, but by the same printer) his *Auffmunternder Neu-Jahrs-Zuruff an die Braut*, &c. This contains 5 hymns which are repeated in his *Geistliche Erquickstunden*, dated 1706, but without name of publisher [Wernigerode Library]. This last work contains 61 hymns on the Gospels for Sundays and Festivals, followed by hymns 62-83, on miscellaneous subjects. The first lines of all these hymns are given in the *Blätter* as above. Many of Müller's psalm versions came deservedly into favour in Germany, but of his hymns few are found except in the hymn-books of the Separatists from 1710 to 1750. In Freylinghausen's *G. B.*, 1704 and 1714, there are 21 of his psalms and 2 of his hymns.

Those of Müller's hymns which have passed into English are—

i. *Auf, Seele, auf, und säume nicht.* Epiphany.

1st pub. as No. 4 in his *Zuruff* as above, in 34 st. of 4 l. entitled "The way to Life. On the Gospel for the Three Holy Kings Day, Luke ii." In Freylinghausen's *G. B.*, 1704, No. 68, st. vii., x.-xvi. were omitted, and the same form is No. 205 in the Berlin *G. L. S.*, ed. 1863. The *tr.* in C. U. is—

Up, up, new light upon these breaks. A free *tr.* of st. i.-iv., xvii., xviii. xxii., xxxi., xxxii., by Dr. Kennedy, in his *Hymn. Christ.*, 1863.

ii. *Sieh wie lieblich und wie fein.* *Brotherly love.* The original form of this hymn is a version of Ps. cxxxiii. by Müller, in his *Psalmen Davids*, 1700, p. 244, in 4 st. of 4 l. In Freylinghausen's *G. B.*, 1704, No. 390, these st. are i.-iv., while st. v.-xiv. (on the subject of brotherly love) are added from the ms. of J. C. Nehring (q.v.). This text, in 14 st., is No. 1045 in the Berlin *G. L. S.*, ed. 1863. The form *tr.* into English is that in Bunsen's *Versuch*, 1833, No. 534, being st. i., iv., viii., x. of the above text and the following three st.:—

1.

Sonne der Gerechtigkeit,
Gehe auf zu unsrer Zeit,
Brich in deiner Kirche an
Dass die Welt es sehen kann.

2.

Jesu, Haupt der Kreuzgemein,
Mach uns alle, gross und klein,
Durch dein Evangelium
Ganz zu deinem Eigentum.

3.

Less die ganze Brüd'r schaar,
Lieben, loben immerdar,
In dir ruhen allezeit,
Immer und in Ewigkeit.

These three st. are from the *Brüder G. B.*, 1778, No. 711, and are by Christian David (see *Moravian Hymnody*, § iii. 9). The first and third had previously appeared in the *Kleine Brüder G. B.*, London, 1754, pt. ii., Bk. ii., on the Church of God, section 7. The only *tr.* in C. U. is:—

Good and pleasant 'tis to see. A good *tr.* from Bunsen, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 143, repeated abridged in *Alford's Ps. & Hys.*, 1844, and *Year of Praise*, 1867, and in the Rev. F. Pott's *Coll.*, 1861.

Other *trs.* are, both from Bunsen's text:—(1) "Behold how sweet it is to see," by *Lady E. Fortescue*, 1843, p. 64. (2) "Lo! how sweet it is to see," by W. Arnot, in the *Family Treasury*, 1872, p. 204. [J. M.]

Mülmann, J. [Mühlmann, J.]

Mundi renovatio. *Adam of St. Victor.* [*Easter.*] A beautiful poem on the coincidence of the Easter of Nature and the Easter of the Church; and on the joys of returning Spring. L. Gautier, in his *Oeuvres poétiques d'Adam de Saint Victor*, 1881, p. 38, gives it from a *Gradual* of St. Victor before 1239 (Bibl. Nat. Paris, No. 14,452); a *Missal* of St. Genevieve also apparently before 1239: a 13th cent. *Paris Gradual* (B. N. Paris, No. 15,615), &c. It is in two early 14th cent. French *Missals* in the British Museum, both apparently of the Paris use (Add. 16,905, f. 154; Harl. 2891, f. 345 b). The printed text will be found in *Daniel*, ii. p. 68; *Morel*, No. 70; *Trench*, ed. 1864, p. 153; *Kehrein*, No. 90; *Macgill*, 1876-9, and *Wrangham*, 1881. The use of St. Victor and of Paris was on Saturday in Easter Week, that of St. Genevieve on the Friday. *Tr.* as:—

Lo! the world from slumber risen. By Mrs. Harriet M. Chester, in the *Hymnary*, 1872, under the signature of "H. M. C."

Other trs. are:—

1. The renewal of the world. *Mrs. Charles*, 1858.
2. Now the world's fresh dawn of birth. P. S. Worsley, in *Lyra Messianica*, 1864.
3. Spring's renewal of earth's plain. D. S. Wrangham, 1881. [J. M.]

Mundi salus affutura. [Visitation of the B. V. M.] This is the hymn at Matins in the Office of the Visitation of the B. V. M. in the *Sarum* and *Aberdeen Breviaries*. The Office was sanctioned by Convocation in 1480, was printed by Caxton in the same year, and was incorporated in the *Sarum Breviary*, Venice, 1495, *pars Estiv.* pt. ii., where this hymn is given at f. 130 b. The text of the hymn is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. What the just by faith believed. By W. J. Blew, in his *Church H. and Tune Bk.*, 1852-55. This tr. begins with st. iv. ("Sic in mundo praeter morem"), and adds trs. of st. v.-vii.; and of stanza iv. of "Festum matris gloriosae" (p. 376, l.).

2. Lo! the Fount of earth's salvation. By J. D. Chambers, in his *Lauda Syon*, Pt. ii., 1866, p. 84, in 7 st. of 8 l. In the *Antiphoner and Grad.*, 1880, p. 126, and again in the *Hymner*, 1882, it is given in an altered form of 5 st. as "Portal of the world's salvation." [J. M.]

Mundi salus qui nasceris. C. Coffin. [Christmas.] Given in the *Paris Breviary*, 1736, and again in Coffin's *Hymni Sacri*, 1736, p. 94. It is also in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 13, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

Infant, born the world to free. By I. Williams, in the *British Magazine*, Jan., 1833 (vol. v. p. 31), and in his *Hys. tr. from the Parisian Breviary*, 1839, p. 50. In 1864 it was repeated in Skinner's *Daily Service Hymnal*, No. 49.

Other trs. are:—

1. O holy Babe, our prayer receive. J. Chandler, 1837.
2. Lord of all, Thy glory velling. R. Campbell, 1860. [J. J.]

Mundus effusus redemptus. [Holy Communion.] In the *Cluniac Breviary*, Paris, 1686, p. 556, this is the hymn at First Vespers for the Octave of Corpus Christi, and consists of 5 st. and a doxology. Also in the *Narbonne*, 1709; the *Sens*, 1726; and other French breviaries. Tr. as:—

Sing, O earth, for thy redemption. By E. Caswall, in his *Masque of Mary*, &c., 1856, p. 304, and his *Hys. & Poems*, 1873, p. 157, in 5 st. of 6 l. In the *Hymnary*, 1872, it is given for "Ascensiontide," and in others as a general hymn. [J. M.]

Münter, Balthasar, s. of Lorenz Münter, merchant in Lübeck, was b. at Lübeck, March 24, 1735. He entered the University of Jena as a student of theology in 1754, graduated M.A. in 1757, and thereafter became lecturer and adjunct of the philosophical faculty. In 1760, Duke Friedrich III. of Gotha, appointed him assistant court preacher, and preacher at the Orphanage in Gotha, and then, in 1763, Superintendent at Tonna (Gräfen-Tonna) near

Gotha. In 1765 he became first preacher at the German Church of St. Peter in Copenhagen, receiving, in 1767, the degree of D.D. from the University. He d. at Copenhagen, Oct. 5, 1798 (*Koch* vi. 348; *Allg. Deutsche Biog.* xxiii. 33, &c.).

Münter was a very popular and influential preacher, a true pastor and teacher of practical Christianity, a successful religious instructor of children, an active friend of the poor, a man of culture and one of the most prominent figures in the literary society of Copenhagen. His hymns, 100 in number, are among the best of the period, were highly esteemed by his contemporaries, and many still survive in German hymnals compiled before 1876 and still in use. They appeared in his two works: (1) *Geistliche Lieder*. Leipzig, 1772. (2) *Zweite Sammlung Geistlicher Lieder*. Leipzig, 1774. [Both in Royal Library, Berlin.] In 1773, the first 50 were republished at Leipzig set to melodies composed for them by the most famous musicians of the day; and the second 50 were republished at Leipzig in 1774 set to melodies composed for them by J. C. F. Bach, of Bückeburg.

Of Münter's hymns the following have passed into English:—

i. Seht weleh' ein Mensch! Wie lag so schwer. *Christ before Pilate*. 1774, No. 6, p. 21, in 10 st. of 7 l. Included in full in the Schleswig Holstein *G. B.*: 1780; and, reduced to 5 st., in the Berlin *G. B.*: 1829. Tr. as:—

Behold the Man! How heavy lay. In full, by Dr. H. Mills, in his *Horae Ger.*, 1845 (1856, p. 307), repeated, abridged, in the Amer. Luth. Gen. Synod's *Coll.*, 1850, and the Ohio Luth. *Hymnal*, 1880.

ii. Zitternd, doch voll sanfter Freuden. *Holy Communion*. 1772, No. 19, p. 67, in 9 st. of 8 l., entitled "Communion Hymn." In the Berlin *G. B.*, 1780, No. 126, st. ii., was omitted, and the rest considerably altered, beginning "Voller Ehrfurcht, Dank und Freuden." Tr. as:—

Full of reverence at Thy Word, Lord, I near. In full from the text of 1780, as No. 271 in the Ohio Luth. *Hymnal*, 1880.

Hymns not in English C. U.:—

iii. Ach, wann werd' ich von der Sünde. *Christian Warfare*. 1774, No. 35, p. 130, in 9 st. Tr. as "Ah! when shall I be, from sinning." By Dr. H. Mills, 1845 (1856, p. 147).

iv. Der letzte meiner Tage. *Prospect of Death*. 1772, No. 21, p. 75, in 8 st. Tr. as: "My day without a morrow." By N. L. Frothingham, 1870, p. 187.

v. Von Furcht dahingerissen. *St. Peter's Denial*. 1774, No. 8, p. 29, in 9 st., entitled "Prayer for Christians who feel themselves guilty of the sin of Peter." Tr. as "Urged, Lord, by sinful terror." By Dr. H. Mills, 1845 (1856, p. 302).

vi. Wer ist der mit Himmelslichte. *Easter*. 1774, No. 44, p. 168, in 7 st. Tr. as "Who is this with glory gleaming." By Dr. H. Mills, 1845 (1856, p. 320).

[J. M.]

Mure, Sir William, eldest s. of Sir William Mure of Rowallan Castle, Ayrshire, was b. at Rowallan in 1594. In the Civil War he sided against the king; and in 1644, accompanying those sent under the *Solemn League and Covenant* to the help of the Parliament, was wounded at the battle of Marston Moor. He d. at Rowallan in 1657. In 1628 he pub. a tr. of Robert Boyd's *Hecatombes Christiana*, at Edinburgh, in a volume containing also an original poem entitled *Doomesday*, and three sonnets entitled *Fancies Farewell*. His [ms.] *Version of the Psalms*, which seems to have been begun in 1629 and completed in 1639, was recommended to the use of the committee who compiled the *Scottish Psalter* of 1650. A complete ms. of this ver-

sion was found about 1825, with various other poetical mss. by him, among the old family papers in Rowallan Castle. These mss. were kindly searched for by Lord Donington in 1884, but could not be discovered among the family papers now in Loudoun Castle, Ayrshire. [J. M.]

Μυστήριον ξένου. [Χριστός γεννάται.]

My blessed Saviour, is Thy love. *J. Stennett.* [*Holy Communion.*] Appeared in his *Hys. on the Lord's Supper*, 1697, No. 22, in 10 st. of 4 l., and again in his *Works*, 1732, vol. iv. p. 111. It is usually given in 3 stanzas (st. i.-iii.) somewhat altered, as in the *Leeds H. Bk.*, 1853, and others. Another arrangement is, "O blessed Saviour, is Thy love." In some collections this extends to 6 stanzas, as in Snepp's *Songs of G. & G.*, 1872, but a shorter form is in more frequent use. [J. J.]

My Father, for another night. *Sir H. W. Baker.* [*Morning.*] Contributed to the revised ed. of *H. A. & M.*, 1875. It is repeated in a few collections, including the *Additional Hys.*, added to the *Leeds S. S. H. Bk.*, 1878. In this last case it is ascribed to "Oakes" in error. [J. J.]

My former hopes are fled. *W. Couper.* [*Seeking God.*] Appeared in the *Olney Hymns*, 1779, Bk. iii., No. 8, in 5 st. of 4 l., and headed "The Shining Light." It was passed into C. U. in G. Britain and America, its use in the latter being somewhat extensive. [J. J.]

My God, accept my heart this day. *M. Bridges.* [*Confirmation.*] 1st pub. in his *Hys. of the Heart for the Use of Catholics*, 1848, in 5 st. of 4 l., and entitled "Confirmation." In some collections it begins, "My God, accept my heart, I pray," in others, "O God, accept my heart, &c.," and in others, including the *Unitarian Hymn [& Tune] Bk. for the Church and the Home*, Boston, U. S. A., 1868, it opens with st. ii., "Before the Cross of Him Who died." In these various forms it is in extensive use in G. Britain and America. [J. J.]

My God and Father! while I stray. *Charlotte Elliott.* [*Resignation.*] The uncertainties with regard to the text of this popular hymn have arisen out of the fact that four forms of the text were pub. by Miss Elliott, and each of these has been taken in turn as the original. The facts and texts are as follows:—

i. The original hymn was pub. in the *Appendix* to the 1st ed. of the *Invalid's Hymn Book*, 1834, No. 17, as follows:—

- "1. My God and Father! while I stray
Far from my home in life's rough way,
Oh! teach me from my heart to say,
'Thy will be done!'
- "2. Though dark my path, and sad my lot,
Let me 'be still,' and murmur not,
Or breathe the prayer divinely taught,
'Thy will be done!'
- "3. What though in lonely grief I sigh
For friends beloved, no longer nigh,
Submissive still would I reply,
'Thy will be done!'
- "4. If thou shouldst call me to resign
What most I prize, it ne'er was mine;
I only yield thee what was thine;
'Thy will be done!'

- "5. Should pining sickness waste away,
My life in premature decay,
My Father! still I strive to say,
'Thy will be done!'
- "6. If but my fainting heart be blest
With thy sweet spirit for its guest,
My God! to thee I leave the rest—
'Thy will be done!'
- "7. Renew my will from day to day,
Blend it with thine, and take away
All now that makes it hard to say,
'Thy will be done!'
- "8. Then when on earth I breathe no more
The prayer oft mixed with tears before,
I'll sing upon a happier shore,
'Thy will be done!'"

ii. The second form of the hymn appeared in Miss Elliott's brother's (*H. V. Elliott*), *Ps. and Hys.*, 1835, as follows:—

- "1. My God and Father, while I stray
Far from my home, on life's rough way,
O teach me from my heart to say,
'Thy will be done!'
- "2. If thou shouldst call me to resign
What most I prize, - it ne'er was mine;
I only yield thee what was thine;—
'Thy will be done!'
- "3. E'en if again I ne'er should see
The friend more dear than life to me,
Ere long we both shall be with thee;—
'Thy will be done!'
- "4. Should pining sickness waste away
My life in premature decay,
My Father, still I strive to say,
'Thy will be done!'
- "5. If but my fainting heart be blest
With thy sweet Spirit for its guest,
My God, to thee I leave the rest;—
'Thy will be done!'
- "6. Renew my will from day to day;
Blend it with thine, and take away
All that now makes it hard to say
'Thy will be done!'
- "7. Then when on earth I breathe no more
The prayer oft mix'd with tears before,
I'll sing, upon a happier shore,
'Thy will be done!'"

iii. The third form of the hymn was given in Miss Elliott's *Hours of Sorrow, &c.*, 1836, pp. 130-1, as follows:—

- "My God and Father! while I stray
Far from my home in life's rough way,
O! teach me from my heart to say,
'Thy will be done!'
- "Though dark my path and sad my lot,
Let me 'be still' and murmur not;
Or breathe the prayer divinely taught,
'Thy will be done!'
- "What though in lonely grief I sigh
For friends beloved, no longer nigh,
Submissive still would I reply,
'Thy will be done!'
- "Though thou hast call'd me to resign
What most I prize, it ne'er was mine:
I have but yield'd what was thine;—
'Thy will be done!'

"Should grief or sickness waste away
My life in premature decay;
My Father! still I'll strive to say,
'Thy will be done!'

"Let but my fainting heart be blest,
With thy sweet Spirit for its guest.
My God! to thee I leave the rest:
'Thy will be done!'

"Renew my will from day to day!
Blend it with thine! and take away
All that now makes it hard to say,
'Thy will be done!'"

iv. The fourth form is in the 1839 ed. of Elliott's *Ps. & Hys.* and later editions. In this the text of the *Ps. and Hys.*, 1835, has undergone one change only, and this in the opening line, which reads, "My God, my Father, while I stray."

The great diversity in these texts, and all

pub. by Miss Elliott, or with her sanction, accounts for the curious anomaly that Lord Selborne, in his *Bk. of Praise*, gives one form as the original, Bp. Bickersteth, in his *H. Comp.*, another, and some one else a third. In varying forms it is in extensive use in all English-speaking countries, and of all Miss Elliott's hymns it ranks next to her "Just as I am" in popularity. It has also been tr. into several languages, including Latin, German, French, &c. [J. J.]

My God, and is Thy table spread? *P. Doddridge.* [*Holy Communion.*] Pub. in Job Orton's posthumous edition of Doddridge's *Hymns, &c.*, 1755, No. 171, in 6 st. of 4 l., and headed "God's Name profaned, when his Table is treated with Contempt. Malachi i. 12. Applied to the Lord's Supper." The same text was repeated in J. D. Humphreys's ed. of Doddridge's *Hymns, &c.*, 1839. The extensive use of this hymn, and especially in the Church of England, is due to a great extent to the fact that it, with a few others, was appended to *Tate and Brady's* Version of the *Psalms*. The history of that circumstance is given in the article on the *New Version* (q.v.). The only changes in the text are st. i., l. 2, of "does" into "doth," and l. 3 of the same stanza of "its" into "thy." In addition to its use in this form, and in the original (often abbreviated), it is also found as:—

1. *Father, and is Thy table spread.* This is adopted by some of the American Unitarian collections.
2. *Lord Jesus, is Thy table spread.* This is as early as the 1815 *Appendix to Cotterill's Sel.*, and is found in Bickersteth's *Christian Psalmody*, 1833, and later hymn-books of the same type.
3. *O God, and is Thy table spread.* This is in the *Hymnary*, 1872, in 4 st., together with a doxology which is not in the original.

The only alterations of any moment which have crept into the text, and are sometimes adopted, are:—

- "Rich banquet of His Flesh and Blood!"
to:—
"Memorial of His Flesh and Blood!"
and:—
"Why are its dainties all in vain?"
to:—
"Why are its bounties all in vain?"

In full or in part this hymn has been tr. into several languages. One in Latin (of 4 st., the fourth being very much altered), by Bingham, in his *Hymno. Christ. Lat.*, 1871, is "O Deus, anne patet nobis Tua mensa referta?" [see *English Hymnody, Early*, § xiv.] [J. J.]

My God, how endless is Thy love. *I. Watts.* [*Morning or Evening.*] Pub. in his *Hys. and Spiritual S.*, 1709, Bk. i., No. 81, in 3 st. of 4 l., and headed "A Song for Morning or Evening." It was included in J. Wesley's *Ps. & Hys.*, Charles-town, 1736-37, and subsequently in a large number of hymn-books. In addition to its use under its original first line, sometimes with slight changes, but usually unaltered, it is also found as:—

1. *O God, how endless is Thy love.* This form appeared in G. Whitefield's *Hymns, &c.*, 1753, No. 17; *M. Madan's Ps. & Hys.*, 1760, No. 103, and many later collections.
2. *O God, how constant is Thy love.* This was given in the 1819 ed. of Cotterill's *Sel.*, p. 2, in 4 st., the 3rd stanza being an addition by Cotterill or Montgomery.
3. *O God, how boundless is Thy love.* This form is

in the *Irvingite Hys. for the Use of the Churches*, 1864 and 1871.

Through the original and in these various forms this hymn is in use in all English-speaking countries. It is a beautiful example of Watts's tender style, but somewhat tinged with sadness. [See *English Hymnody, Early*, § vi. 3, xiii.] [J. J.]

My God, how perfect are Thy ways. *W. Cowper.* [*The Lord our Righteousness.*] Appeared in the *Olney Hymns*, 1779, Bk. i., No. 67, in 5 st. of 4 l., and entitled "Jehovah our Righteousness." It is generally given in its original form, but its use is limited. [J. J.]

My God, how wonderful Thou art. *F. W. Faber.* [*The Eternal Father.*] 1st pub. in his *Jesus and Mary, &c.*, 1848, No. 2, in 9 st. of 4 l., and entitled, "The Eternal Father," and again in his *Hymns*, 1862, p. 22. Its use is very extensive both in G. Britain and America, but it is often given in an abridged form. In some of the American collections, including H. W. Beecher's *Plymouth Coll.*, 1855, *The Baptist Praise Bk.*, 1871, it begins with st. ii., "How dread are Thine eternal years," but this does not equal the original in popularity in America, and is almost unknown in G. Britain. Another cento in C. U. in America, begins with st. iv., "O how I fear Thee, living God." [J. J.]

My God, I am Thine; What a comfort divine. *C. Wesley.* [*Peace with God.*] Appeared in *Hys. and Sac. Poems*, 1749, vol. i., as No. 16 of "Hymns for Believers," in 6 st. of 3 l. (*P. Works*, 1868-72, vol. v. p. 24). It was republished in the *Wes. H. Bk.*, 1780, No. 197, and thence passed into most of the Methodist hymn-books throughout all English-speaking countries. Few hymns amongst the Methodists have equalled it in the influence which it has had upon the sick and dying. Numerous instances of great interest are given in G. J. Stevenson's *Meth. H. Bk. Notes*, 1883, p. 167. The stanzas most frequently quoted are, i. "My God, I am Thine," and iv., "My Jesus to know; And feel His blood flow." Outside of the Methodist bodies its use is limited. [J. J.]

My God, I know, I feel Thee mine. *C. Wesley.* [*Peace and Holiness desired.*] Pub. in *Hys. & Sac. Poems*, 1740, p. 156, in 12 st. of 4 l., and entitled, "Against Hope, Believing in Hope" (*P. Works*, 1868-72, vol. i. p. 328). In the *Wes. H. Bk.*, 1780, No. 351, st. x. is omitted, and slight changes in the text are introduced. This form is repeated in the revised ed., 1875, and has passed into several collections. In addition there are also the following arrangements of the hymn in C. U.:—

1. *Father, Thy all-victorious love.* This opens with st. iv. altered, and is in use in American Unitarian hymn-books.
2. *Jesus, Thine all-victorious love.* This also begins with st. iv. altered, and is in American C. U.
3. *My God, I humbly call Thee mine.* This is in Mercer's *Church Psalter & H. Bk.*, Oxford ed., 1864, in 9 stanzas.
4. *O that in me the sacred fire.* In the *Primitive Methodist Hymnal*, 1887, and a few American collections. This opens with st. vii. [J. J.]

My God, I love and I adore. *I. Watts.* [*God, the Creator and Preserver.*] This poem of 63 lines, appended to an essay on "Search-

ing after God," is in *Watts's Reliquiæ Juveniles: Miscellaneous Thoughts in Prose and Verse, &c.*, 1734. In the *Coll. of Hys. & Ps., &c.*, by Kippis, Rees, and others, 1795, a hymn in 4 st. of 4 l. appeared as No. 62, beginning "Who can by searching find out God?" The opening stanza is based on ll. 1-4 of the poem, whilst st. ii.-iv. are almost word for word from ll. 5-20. This same hymn, with the substitution of ll. 1-4 of the poem for the first stanza as in Kippis, is No. 148 in *The Bap. Praise Bk.*, N. Y., 1871. This, together with the text as in Kippis, is in other collections. Another arrangement, beginning with the same first line, in 4 st. is No. 177 in H. W. Beecher's *Plymouth Coll.*, 1855, but it is not equal to either of the former in purity or beauty. The hymn, in either of those forms, is very poetical and of more than usual excellence. [J. J.]

My God, in Whom are all the springs. *I. Watts.* [*Ps. lvii.*] 1st pub. in his *Psalms of David*, 1719, in 6 st. of 4 l., and entitled, "Praise for Protection, Grace and Truth." In some collections, as in Dr. Alexander's *Augustine H. Bk.*, 1849 and 1865, it begins with st. iii., "Be Thou exalted, O my God." Both the original and the abridged form are in limited use. [J. J.]

My God, is any hour so sweet. *Charlotte Elliott.* [*The Hour of Prayer.*] Pub. in her *Hours of Sorrows, &c.*, 1836, p. 45, in 7 st. of 4 l., and entitled "The Hour of Prayer"; again in her brother's *Ps. & Hys.*, 2nd thousand, 1837, in 6 st., and again in her *Morning and Evening Hys. for a Week*, 1839. The text in each of these works is different from that in the rest. The text in the *H. Comp.*, 1876, which is generally received as the original, differs slightly from each of the above. The 1836 text is in *Lyra Brit.*, 1867, p. 219, with "There for," changed to "Here for," in st. v. l. 2. In *Kennedy*, 1863, and in *Thring's Coll.*, 1882, it is altered to "Sweet is the morning light to me." The use of this hymn in one or the other of these two forms is extensive. [J. J.]

My God, my Father, blissful Name. *Anne Steele.* [*Humility and Trust.*] Appeared in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 114, in 8 st. of 4 l., and headed "Humble Reliance." It was repeated in the 2nd ed. of the *Poems*, 1780, and in Sedgwick's reprint of her *Hymns*, 1863, p. 70. In its full original form it is not usually found in C. U.; but the following cento therefrom are given in several hymn-books in G. Britain and America:—

1. **My God, my Father, blissful Name.** Composed of st. 1.-iv., vi.-viii. in the *Bap. New Selection*, 1828; the *Bap. Ps. & Hys.*, 1858; the *New Cong.*, 1869, &c.

2. **My God, my Father, charming Name.** This is usually No. 1, with the alteration of the opening line.

3. **Lord, what Thy providence denies.** Composed of st. iii., iv., vii., viii. in the 1863 *Appendix* to the *S. P. C. K. Ps. & Hys.*, and others.

4. **My God, whatever Thy will ordains.** In *Kennedy*, 1863, No. 1211, is a cento from this hymn and Miss Steele's "Dear Refuge of my weary soul." [J. J.]

My God, my Father, dost Thou call? *Bp. E. H. Bickersteth.* [*Home Missions.*] Written for the London Church Mission, 1874, and printed in the *Guardian*, and afterwards pub. in his *H. Comp.*, 1876. It has since

passed into several hymn-books, including the *Prim. Methodist Hymnal*, 1887, &c. [J. J.]

My God, my Portion and my Love. *I. Watts.* [*God Man's only Happiness.*] Pub. in the 1st ed. of his *Hys. and Spiritual S.*, 1707 (ed. 1709, Bk. ii., No. 94), in 8 st. of 4 l., and headed "God my only Happiness." It is in C. U. both in full and in an abridged form. In Dale's *English H. Bk.*, 1874, No. 639, "My God, my life is in Thy love," is also from this hymn, and is composed of st. i., ii., v., vii., viii. slightly altered. [J. J.]

My God, the Covenant of Thy love. *P. Doddridge.* [*The Divine Covenant.*] This hymn is No. 86 in the D. mss., but is undated. The latest date in the mss. is given to No. 83, as "Jan. 9, 1733." This hymn is, we judge, circa 1740. It was included, unaltered, in Job Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 21, in 5 st. of 4 l., and headed "Support in God's Covenant under domestic troubles;" and again in J. D. Humphreys's ed. of the same, 1839, No. 26. It is in extensive use in G. Britain and America, but usually with the omission of st. ii., "What tho' my house be not with Thee." [J. J.]

My God, the Spring of all my joys. *I. Watts.* [*God, Light in darkness.*] 1st pub. in his *Hys. & Spiritual S.*, 1707 (ed. 1709, Bk. ii., No. 54), in 5 st. of 4 l., and headed "God's presence is Light in darkness." In 1741, J. Wesley included it with alterations in his *Ps. & Hys.*, p. 118, but did not introduce it into the *Wes. H. Bk.* in 1780. It is in the 18th ed., 1805, as No. 87, with an asterisk to denote that it was not placed there by Wesley. In its original form the hymn is about God, and He is spoken of in the third person thus:

"In darkest shades if He appear."

The Wesley version is an address to God:

"In darkest shades if Thou appear."

Both versions are in extensive use in all English-speaking countries; the original, however, being the more popular of the two. In a few collections it is altered to: "My God, the Source of all my joys." [J. J.]

My God, Thy service well demands.

P. Doddridge. [*Thanksgiving for Recovery from Sickness.*] In the D. mss. this hymn is No. 55, is dated "Nov. 14, 1737," and headed, "A Thought on recovery from Sickness in which much of the Presence of God had been experienced. Particularly intended for the use of Miss Nanny Bliss."

This heading is altered in Doddridge's handwriting to

"Thought on recovery from a dangerous sickness in which much of the presence of God had been experienced. Particularly intended for the use of a friend who had been in extreme danger by the bursting of an artery in her stomach."

It was included in Job Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 364, in 7 st. of 4 l., as one of the "Hymns on Particular Occasions, and in Uncommon Measures." It is headed therein "On Recovery from Sickness, during which much of the Divine Favour had been experienced." In J. D. Humphreys's ed. of the *Hymns, &c.*, the text and heading as in Orton's ed. were repeated. When the nature of the sickness is remembered, the original ms. is more in-

tensely vivid than the printed text. In the ms. st. ii., ll. 3, 4, read:—

“When life in purple torrents flowed
From every gushing vein;”

st. iii., l. 3:—

“And teach me with my quivering lips;”

and st. v., l. 4:—

“That made salvation mine.”

The special personal character of this hymn has limited its use. It might, however, be easily adapted for special or general thanksgiving after sickness. [J. J.]

My God, 'tis to Thy Mercy-seat. *Anne Steele.* [*The Mercy-Seat.*] 1st pub. in her *Poems on Subjects chiefly Devotional, &c.*, 1760, vol. i. p. 133, in 6 st. of 4 l., and headed: “Refuge and Strength in the Mercy of God.” It was repeated in the 2nd ed. of the *Poems, &c.*, 1780, and in Sedgwick’s reprint of her *Hymns*, 1863. It is in C. U. both in its original form and as “*Dear Father, to Thy Mercy-seat.*” The latter form is chiefly in use in America. [J. J.]

My God, what silken cords are Thine. *P. Doddridge.* [*Gratitude.*] 1st pub. in Job Orton’s posthumous ed. of Doddridge’s *Hymns, &c.*, 1755, No. 152, in 5 st. of 4 l., and entitled “Gratitude the Spring of true Religion;” and again in J. D. Humphreys’s ed. of the same, 1839, No. 171. It is in C. U. in its original form, and as “My God, what cords of love are Thine,” in the *London H. Bk.* (enlarged) 1873, and others. [J. J.]

My gracious Lord, I own Thy right. *P. Doddridge.* [*The Service of Christ a delight.*] Pub. by Job Orton in his posthumous ed. of Doddridge’s *Hymns*, 1755, No. 294, in 5 st. of 4 l., and headed “Christ’s Service the fruit of our Labours on earth:” also given in J. D. Humphreys’s ed. of the same, 1839, No. 320. Its use, especially in America, is extensive. Sometimes it is given as “All-gracious Lord, I own Thy right,” as in the *Unitarian Hys. of The Spirit*, Boston, U.S.A., 1864. [J. J.]

My heart is resting, O my God. *Anna L. Waring.* [*The Lord the Portion of his people.*] Appeared in the 4th ed. of her *Hys. and Meditations*, 1854, p. 65, in 11 st. of 8 l., and based upon Lam. iii. 24, “The Lord is my Portion, saith my soul; therefore will I hope in Him” (ed. 1871, p. 62). It is also in her *Additional Hys.*, 1858. Being too long to be used in full, various arrangements of lines and stanzas have been adopted for C. U. Most of these begin with the opening line of the hymn. One exception is, “I have a heritage of joy,” in the *American Unitarian Hy. [& Tune] Bk. for Church & Home*, Boston, 1868, which begins with st. iii., l. 5. [J. J.]

My Helper, God, I bless His name. *P. Doddridge.* [*New Year.*] This hymn is almost entirely unknown under its original first line, but altered as “*Our Helper, God, we bless His [Thy] name,*” it is found in several collections, including Horder’s *Cong. Hys.*, 1884. It was 1st pub. in Job Orton’s posthumous ed. of Doddridge’s *Hymns, &c.*, 1755, No. 19, in 4 st. of 4 l., and headed, “Eben-ezer, or God’s helping hand review’d and

acknowledged. 1 Sam. vii. 12. For New-Year’s day.” It is also in J. D. Humphreys’s ed. of the same, 1839, No. 23. [J. J.]

My Hope, my All, my Saviour Thou. [*Jesus, All in All.*] This hymn has been traced to *A Pocket Hymn Book designed as a constant Companion for the Pious, collected from Various Authors.* York, R. Spence, 1774 (5th ed., 1786, No. 114), in 5 st. of 4 l. Through this *Pocket H. Bk.*, which, in a reprint, was the first Methodist hymn-book used in America [*American Hymnody, § v.*], it came into use in that country. The full and unaltered text is in Dr. Hatfield’s *Church H. Bk.*, N. Y., 1872, No. 964. In the *Meth. Episco. Hymnal*, 1878, it is given in 4 st., and ascribed to “Thomas Coke.” As the hymn was published in a Methodist *Pocket H. Bk.*, in 1774, and Dr. Coke did not make the acquaintance of J. Wesley until August 13, 1776, this can hardly be so. Moreover, there is no mention of his having written hymns at that time, or at any time, in Dr. Etheridge’s authorised edition of his *Life*, 1860. We are obliged therefore to say it is *Anonymous*. [J. J.]

My Jesus, while in mortal flesh. *P. Doddridge.* [*Abidings—Faith in Christ.*] This is No. 280 in Job Orton’s posthumous ed. of Doddridge’s *Hymns, &c.*, 1755, and No. 306 in J. D. Humphreys’s ed. of the same, 1839. It is in 6 st. of 4 l., and headed “Living while in the flesh by faith in Christ, Who loved us, &c. Galat. ii. 26.” It is in C. U. in its original form, and as “*Beat Jesus, while in mortal flesh.*” The latter form is mainly in use in America. [J. J.]

My Lord, my Love was crucified. *J. Mason.* [*Sunday.*] Appeared in his *Spiritual Songs, or Songs of Praise, &c.*, 1683, No. 19, in 3 st. of 8 l., and 1 st. of 4 l., and entitled “A Song of Praise for the Lord’s Day.” It is also in Sedgwick’s reprint of Mason’s *Spiritual S.*, 1859, p. 30. It is in use in three forms: (1) The original abbreviated; (2) “My Lord, my *Life*, was crucified:” and (3) “Come, dearest Lord, and feed Thy sheep.” The altered forms are principally in use in America.

The opening line of this hymn is well known in Church history and song. St. Ignatius used it in the first century: it was common throughout the middle ages, and the prefatory plate to Luke Boileau’s *Reformed Monastery*, 1677, has the motto “Amor meus crucifixus est.” The refrain to each stanza of C. Wesley’s “O Love divine, what hast Thou done?” is “My Lord, my Love is crucified:” to each stanza of Faber’s “O come and mourn with me awhile, it is “Jesus, our Love, is crucified;” and in *H. A. & M.*, and most modern collections which have copied Faber’s hymn, it is “Jesus, our *Lord*, is crucified.” It is a beautiful thought, and full of spiritual meaning. Its tenderness is not intensified by the change of “*our Love*” to “*our Lord*.” [W. T. B.]

My Maker, and my King; to Thee my whole I owe. *Anne Steele.* [*God, Creator and Benefactor.*] 1st pub. in her *Poems on Subjects chiefly Devotional, &c.*, 1760, vol. i. p. 48, in 6 st. of 4 l., and entitled,

"God my Creator and Benefactor." It was repeated in her *Poems*, &c., 1780; and in Sedgwick's reprint of her *Hymns*, 1863. Two forms of this hymn are in C. U. (1) The first is the original in its full or abridged form. This came into C. U. through the Bristol Bap. *Coll.* of Ash & Evans, 1769, where it is No. 25, and sign d "T." (2) The second is:—

"My Maker and my King!
What thanks to Thee I owe."

This appeared in Hall's *Mitre H. Bk.*, 1836, No. 286, in 4 st. of 4 l.; and again in E. Osler's *Church and King*, June 1, 1837. It was rewritten from Miss Steele's hymn by Osler for the *Mitre H. Bk.*, and should be given as *Anne Steele*, 1760; *E. Osler*, 1836. [J. J.]

**My Saviour, be Thou near me,
Through life's night.** *Mary Duncan, née Lundie.* [*Supplication.*] 1st pub. in her *Memoir*, 1841, in 2 st. of 8 l., and thus introduced:—

"To a Greek air, which a dear friend loved to hear her sing, she composed, at the pianoforte, the annexed stanzas, not being satisfied with the trifling words attached to it. They bear date the 20th December (1839), the last effusion of her muse, and the prayer of their petition was about to be answered speedily" (ed. 1843, p. 294).

The hymn is included, set to this air, in the Rev. J. H. Wilson's *Songs of Zion*, 1877, and, without the air, in other collections. [J. M.]

My song shall be of mercy. *H. Down-ton.* [*Ps. ci.*] Written for his congregation at St. John's Church, Chatham, and first printed at the close of his *Sermon*, preached in 1852, on "God, the Refuge of His people" (Chatham, A. Etherington); and then in Barry's *Ps. & Hys.*, 1867. It was also included in his *Hys. & Verses*, 1873. [W. T. B.]

My song shall bless the Lord of all. *W. Couper.* [*The Godhead of Christ.*] 1st pub. in the *Olney Hymns*, 1779, Bk. ii., No. 38, in 6 st. of 4 l., and headed "Jehovah Jesus." Although not in extensive use, it is a dogmatic hymn of more than usual merit, and is worthy of greater attention. [J. J.]

My soul and spirit fill'd with joy. *N. Tate.* [*Magnificat.*] This metrical version of the Song of the Blessed Virgin was given in the *Appendix* to the *New Version of the Psalms* appended to the *Book of Common Prayer*, 1702 (licenced 1703). It is not found in modern collections of hymns (full text in old *P. Books*). In the *Draft of the Scottish Translations and Paraphrases*, 1745, it was given with very slight alterations as No. ii. Before its adoption, however, in the authorised issue of the *Translations*, &c., of 1781, it underwent further revision, and as No. xxxvi. stands thus:—

St. i., *N. Tate*; st. ii., rewritten, 1781; st. iii., rewritten, 1781, with 1st line from 1745; st. iv., *N. Tate*; st. v., l. 1, 1745; l. 2 altered; ll. 3, 4, *N. Tate*.

This recast, which has been in use in the Church of Scotland for more than 100 years, is claimed for W. Cameron (p. 200, ii.) by his daughter in her list of authors and revisers of the 1781 issue. Full recast text in modern editions of the *Scottish Trs. and Paraphrases*. [J. J.]

My soul doth magnify the Lord. *J. Mason.* [*Whitunside.*] 1st pub. in his

Spiritual Songs, or Songs of Praise, 1683, p. 52, in 5 st. of 8 l., and 1 st. of 4 l., and entitled "A Song of Praise for Joy in the Holy Ghost": and again, in Sedgwick's reprint of the *Spiritual Songs*, 1863, p. 38. The hymn in its full form is not in C. U. The following centos however are in C. U.:

1. **A living stream as crystal clear.** This begins with st. iii., and, as altered by J. Keble, it appeared in the *Salisbury H. Bk.*, 1857, and subsequently in other collections.

2. **My soul doth magnify the Lord.** This, as No. 354 in the Dutch Reformed *Hys. of the Church*, N. Y., 1869, is composed of st. i., ii., ll. 1-4, and a doxology not in the original.

3. **There is a stream which issues forth.** This, as No. 104 in Lord Selborne's *Book of Praise*, 1862, is st. v. to the end of the hymn unaltered.

These centos, especially No. 1, are in several collections; but their use is not equal to their merits. [See *English Hymnody*, Early, § xi.] [J. J.]

My soul, go boldly forth. *R. Baxter.* [*Death Anticipated.*] This poem appeared in *Baxter's Additions to the Poetical Fragments of Richard Baxter, Written for himself and Communicated to such as are more for serious Verse than smooth.* London: Printed for B. Simmons, &c., 1683, p. 62, in 31 st. of 6 l., dated "Decemb. 19, 1682," and headed "The Exit." In the *American Plymouth Coll.*, 1855, st. i., iv. and xxxi. were given as No. 887, and in *Kennedy*, 1863, st. i., iv. xiii. and xxxi. as No. 1375. Both the original and these centos are admirably adapted for private use. [W. T. B.]

My soul, inspired with sacred love. *C. Wesley.* [*Ps. cxlvi.*] 1st pub. in *The Arminian Magazine*, 1798; again in Fish's collection of *C. Wesley's Psalms*, 1854; and again in the *P. Works*, 1868-72, vol. viii. p. 260, in 8 st. of 6 l. In 1830, it was given in the *Supp.* of the *Wes. H. Bk.*, with the omission of st. iii. and vi., and retained in the revised ed., 1875. [J. J.]

My soul, repeat His praise. *I. Watts.* [*Ps. cxiii.*] 1st pub. in his *Ps. of David*, &c., 1719, p. 267, in 8 st. of 4 l., and headed, "Abounding Compassion of God; or, Mercy in the Midst of Judgment." It was given with the omission of st. ii., iv. and vi., in G. Whitefield's *Hys. for Social Worship*, &c., 1753, No. 9. This abbreviated form was repeated in M. Madan's *Ps. & Hys.*, 1760, No. 117, and others, and thus came into C. U. in the Church of England. It is also given in full in some collections, and again, altered in another way, in others. Its use is extensive. [J. J.]

My soul, there is a countrie. *H. Vaughan.* [*Heaven—Peace.*] This poem on "Peace" appeared in 20 lines in his *Siles Scintillans, or Sacred Poems*, Pt. i., 1650 (2nd ed. 1655); in Lyte's reprint of the same, 1847, and in the Bell and Daldy reprint, 1858. In the reduced form of 4 st. of 4 l., it was given in the *People's H.*, 1867; and in its full and unaltered form, as a hymn for "Private Use," in *Thring's Coll.*, 1882. [J. J.]

My soul, thy great Creator praise. *Sir J. Denham and I. Watts.* [*Ps. 104.*] 1st pub. in *Watts's Psalms of David*, &c., 1719,

in 28 st. of 4 l., and headed "The glory of God in Creation and Providence." In a note he says:—

"Several lines in this Psalm I have borrow'd of Sir John Denham; if I have made the Connection more evident, and the Sense more easy and useful to an ordinary Reader, I have attained my End, and leave others to judge whether I have dishonour'd his Verse, or improved it," p. 274.

The lines borrowed from Sir J. Denham's version of 1714 are st. i., ii., iii., vii., ll. 1, 2; xviii., ll. 3, 4. The paraphrase naturally from its great length is not in C. U., but the following centos therefrom are in several hymn-books in G. Britain and America:—

1. Great is the Lord, what tongue can frame! This cento, in the Andover *Sabbath H. Bk.*, 1858, and other American collections, is made up of odd lines from Watts's portion of the paraphrase somewhat freely altered. In some hymn-csts. ll. of this cento is omitted.

2. My soul, thy great Creator praise. This cento in the *Leeds H. Bk.*, 1853, 4 stanzas, is thus composed: st. 1, ll. Sir John Denham, and the rest by Watts; in the *New Cong.*, 1859, 8 stanzas, st. 1, ll. are by Denham, and the rest by Watts; and in Dale's *English H. Bk.*, 1874, st. 1.-lll. are by Sir J. Denham, and iv., v. by Watts.

3. Vast are Thy works, Almighty Lord. Of this cento in Martineau's *Hymns*, 1840, No. 127, ll. 1, 2 of st. ill. are by Sir J. Denham, and the rest by Watts.

These centos, taken together, are in somewhat extensive use. [J. J.]

My soul, with joy attend. *P. Doddridge.* [*The Security of Christ's Sheep.*] This is No. 97 of the p. mss., but is undated [circa 1740]. It was pub. by J. Orton in his posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 231, in 6 st. of 4 l., and headed, "The Happiness and Security of Christ's Sheep, John x. 28." It was also repeated in J. D. Humphreys's ed. of the same, 1839, No. 255. It is in C. U. in G. Britain and America. [J. J.]

My soul, with sacred joy survey. *T. Kelly.* [*Missions.*] 1st pub. in his *Coll. of Ps. & Hys., &c.*, Dublin, 1802, No. 264 [there are two hymns in the collection with this number], in 7 stanzas of 4 l., and based on Isa. xliiii. 5, 6. It was repeated in the 1st ed. of his *Hymns, &c.*, 1804, and again in all later editions (ed. 1853, No. 575). In addition to appearing in a few collections under its opening line, two centos therefrom are in C. U., both beginning: "Arise, arise; with joy survey." These are: (1) In Hatfield's *Church H. Bk.*, N. Y., 1872, No. 1219, composed of st. i., iii., ii., vi. and vii. in the order named; (2) In the *Bap. Praise Bk.*, N. Y., 1871, where st. i., iv. form No. 1204. [J. J.]

My spirit longeth for Thee. *J. Byrom.* [*No Rest but in God.*] Pub. in his *Miscellaneous Poems*, 1773, in two parts, Pt. i. being "The desponding Soul's wish"; and Pt. ii. "The Answer." The "Wish" is in 4 st. of 4 l.; and the "Answer" in 4 st. of 4 l. Both parts are in C. U., the first, usually as, "My spirit longs for Thee; and the second, "Cheer up, desponding soul. The full text was reprinted in Byrom's *Works*, 1814, vol. ii. p. 140. [W. T. B.]

My stock lies dead, and no increase. *G. Herbert.* [*Divine Grace Destrod.*] Appeared in his posthumous work *The Temple*,

1633 (ed. *Chandos Classics*, 1887, p. 107), in 6 st. of 3 l., with the refrain "Drop from above!" It is given in its original form in a few collections, and again in several American hymnals, as "My heart lies dead, and no increase." It is a sweetly pathetic hymn for private devotion. [J. J.]

My times of sorrow and of joy. *B. Beddome.* [*Resignation.*] Written on Jan. 4, 1778, and pub. in Rippon's *Bap. Sel.*, 1787, No. 276, in 5 st. of 4 l., and headed "Resignation; or God's Portion." In R. Hall's posthumous edition of Beddome's *Hymns, &c.*, 1817, No. 222, it is simply entitled "Resignation." It is a striking coincidence that, unknown to Beddome, his son, Dr. Benjamin Beddome, died of a fever in Edinburgh on the day that this hymn was written. Dr. Rippon says, in the *Baptist Register*, 1794, that the father preached on that day (Sunday) from Ps. xxxi. 15, "My times are in Thy hand," and that this hymn was sung at the close of the Sermon. It is very plaintive, and well suited for private use. It is in several modern collections, including the *Bap. Ps. & Hys.*, 1858 and 1880. [J. J.]

My whole, though broken heart, *O Lord.* *R. Baxter.* [*Resignation.*] Appeared in his *Poetical Fragments*, 1681, p. 81, in 8 st. of 8 l., and entitled, "The Covenant and Confidence of Faith." To it is appended the note: "This Covenant, my dear wife, in her former sickness, subscribed with a cheerful will." The hymn was republished in Pickering's reprint of the *Poetical Fragments*, 1821. In its complete form it is not found in modern hymn-books. The following centos therefrom are in C. U.:—

1. Christ leads me through no darker rooms. This is in the Cooke and Denton *Hymnal*, 1853, and several American collections.

2. Come, Lord, when grace has made me meet. In *The Church Praise Book*, N. Y., 1882.

3. Lord, it belongs not to my care. This is the most popular of the centos. It is in extensive use in all English-speaking countries.

4. Lord, it is not for us to care. This ranks in popularity next to No. 3.

5. Lord, may we feel no anxious care. This appeared in Hall's *Mitre H. Bk.*, 1836, No. 248, and is found in a few modern collections.

6. Now it belongs not to my care. This also is somewhat limited in use.

When all these centos are taken into account the popularity and acceptableness of this hymn are very marked. [J. J.]

Myddleton, William, an eminent poet and grammarian, was the third s. of Richard Myddleton, of Denbigh, an elder brother of Sir Hugh Myddleton. W. Myddleton was educated at Oxford, and served as a soldier in the armies of Elizabeth. He subsequently joined the navy. He was the means of saving the English fleet which was sent in 1591 to the Azores to intercept the Spanish galleons when Philip II. sent another fleet of ten times the English force to defeat the design.

Myddleton's first publication was *Barddomiaeth; or, the Art of Welsh Poetry*. London, 1593. His chief work is an elegant version of the *Psalms* in the higher kind of Welsh metres, or "Cynghanedd." It was finished January 24, 1595, and pub. in London by T. Salisb'ry in 1603. A 2nd ed. was pub. by the Rev.

W. Davies, M.A., in 1827. It was not intended for public worship, and was never used in that form. [W. G. T.]

Mysterium mirabile, Hac luce nobis panditur. [*Passiontide.*] This is the hymn at Matins in the Office of the Most Holy Winding Sheet of our Lord Jesus Christ—an office added to the *Roman Breviary* since 1740. In the *Roman Breviary*, Bologna, 1827, *Pars Verna, Supplement*, it is assigned to Saturday after the 2nd S. in Lent, and marked as a Greater Double; the text of this hymn being given at p. 274. It is also found in later eds. of the *Roman Breviary*. Tr. as:—

This day the wondrous-mystery. By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 80, in 7 st. of 4 l.; and again in his *Hys. & Poens*, 1873, p. 45. It is in several collections, including the *Hymnary*, 1872, &c., but usually in an abridged form.

Other trs. are:—

1. O Miracle of mystery. W. J. Blew, 1852-5.
2. A wondrous mystery this day. J. Wallace, 1874. [J. M.]

N

N. The signature of Dr. N. Cotton in Dr. Dodd's *Christians' Magazine*, 1761.

N., in Bristol Bap. *Coll.* of Ash & Evans, 1769, i.e. James Newton.

N. N. F., in the *Church Times*, i.e. G. Moultrie, being the initials of his family motto, "Nunquam non fidelia."

N. T. P. R., in the *Cluniac Brev.*, 1686, i.e. Nicholas le Tourneaux.

Nachtenhöfer, Caspar Friedrich, s. of Caspar Nachtenhöfer, advocate at Halle, was b. at Halle, March 5, 1624. He entered the University of Leipzig in 1647, as a student of theology (M.A. 1651). He was then for a few months tutor in the house of the Chancellor August Carpov at Coburg. In the end of 1651 he was appointed diaconus, and in 1655 pastor, at Meeder near Coburg. He was then, in 1671, called to Coburg as pastor of the Holy Cross Church, and diaconus of the St. Moritz Church. He afterwards devoted himself wholly to St. Moritz, and d. as second senior in charge Nov. 23, 1685 (*Wetzel* ii. 203; *Allg. Deutsche Biog.* xxiii. 192, &c.) He pub. a metrical history of the Passion under the title of *Erklärung des Leidens- und Sterbens-Geschichte Jesu Christi*, at Coburg in 1685. Four hymns are ascribed to him, two of which have been tr. viz.:—

i. *Dies ist die Nacht, da mir erschienen. Christmas.* This is in J. H. Hävecker's *Kirchencho*, 1695, No. 406, in 5 st. of 8 l., marked as by M. C. F. N. It had previously appeared in the Coburg *G. B.*, 1683 [Coburg Gymnasium Library], and is included in the *Unv. L. S.*, 1851, No. 31. The tr. in C. U. is:—

This is the night wherein appeared. A good and full tr. by A. T. Russell, as No. 58 in his *Ps. & Hys.*, 1851.

ii. *So gehet du dann, mein Jesu, hin. Passiontide.* This appears in the *Neu-Vollständiger Marggräf. Brandenburgisches Gesang-Buch*, Culmbach and Bayreuth, 1688, p. 81, in 4 st. of 8 l., entitled "A beautiful hymn for Lent." It is also in the Coburg *G. B.*, 1688, *Appendix*, p. 4, entitled "Christ's Death the sinner's Life." In both books it is without name of author. *Wetzel* ii. 206, ascribes it to Nachtenhöfer, and says it was written in 1651, while he was tutor at Coburg. It

is a hymn on Christ's way to the Cross, and in the form of a dialogue between the soul and Christ. In order to complete the sense an additional stanza was inserted between the original iii. and iv., and this is the form in the *Unv. L. S.*, 1851, No. 781. This new st., according to *Wetzel* ii. 210, is by Magnus Daniel Omeis, Professor at Altdorf (b. at Nürnberg, Sept. 6, 1646; d. at Altdorf Nov. 23, 1708), and was included in the Altdorf *G. B.* of 1699. The tr. in C. U. is:—

So, Lord, Thou goest forth to die. A good tr. of st. i., v. by A. T. Russell, as No. 92 in his *Ps. & Hys.*, 1851.

[J. M.]

Ναῖον Ἰωάνης ἐν μυχοῖς. [*Εσσεε λαδρ.*]

Naked as from the earth we came. I. Watts. [*Submission.*] 1st pub. in his *Hys. and Spiritual S.*, 1707 (ed. 1709, Bk. i., No. v.), on Job i. 21, in 5 st. of 4 l., and entitled "Submission to afflictive Providence." In this form its use is limited. In the 1745 *Draft Translations and Paraphrases of the Church of Scotland* it was included, unaltered; but in the authorized ed. of 1781, No. iii., it was given in a recast form, in which st. i.-iii. were Watts's rewritten, and st. iv. was new. This recast, which has been in use in the Church of Scotland for more than one hundred years, is claimed for W. Cameron (p. 800. i.) in the markings by his daughter of the 1781 *Trs. & Paraphrases*. [J. J.]

Nason, Elias, a Congregational minister, lecturer, and writer, was b. at Wrentham, Massachusetts, April 21, 1811, and was educated at Brown University, where he graduated in 1835. He was a teacher in Georgia for some time, and from 1840 to 1849 in Newburyport, Massachusetts. Subsequently he entered the Congregational ministry. He is the author of several biographies. In 1855 he pub. *Songs for the School Room*; in 1857 his *Congregational Hymn Book*; and in 1863, in conjunction with Dr. Edward Kirk, *Songs for Social and Public Worship*. His hymn, "Jesus only, when the morning" (*Jesus always*), was written at Natick, Massachusetts, about 1856, and was pub. with music by the author in the Boston *Wellspring*. [F. M. B.]

Nato canunt omnia. [*Christmas.*] This sequence is found in the *Boileau ms.*, No. 775, written about the year 1000 (f. 139 b); in an 11th cent. Winchester Sequentiary, now at Corpus Christi, Cambridge (ms. No. 478); an 11th cent. ms. at Munich (Lat. 14083, f. 7), &c. In the *Sarum, Hereford* and *York Missals* it is placed in the Midnight Mass ("Missa in Gallicantu") of Christmas Day. The printed text is also found in *Daniel* ii. p. 56, and *Kehrein*, No. 9. *Clichtovaeus* represents it as describing the joy of Christmas, announced by the angel to the shepherds, and sung by the angelic choir; and as inviting the whole human race to rejoice in God made Man. [J. M.]

Translations in C. U.:—

1. **Hark, the hosts of heaven are singing.** By E. H. Plumtre, made for and first pub. in the *Hymnary*, 1872. Also in a few American collections.

2. **To Him God's only Son.** By E. A. Dayman, also made for and first pub. in the *Hymnary*, 1872.

Translations not in C. U.:—

1. Unto the new-born Deity. J. D. Chambers, 1866.

2. All hosts with one accord. C. B. Pearson, in the *Sarum Missal in English*, 1868.

3. All hosts above, beneath. C. B. Pearson, in *Sequences from the Sarum Missal*, 1871. [J. J.]

Nato nobis Salvatore. *Adam of St. Victor.* [*Christmas.*] This fine sequence is given by L. Gautier in his *Oeuvres poetiques D'Adam de Saint-Victor*, 1881, p. 237, among the "Proses attributed to Adam." According to Gautier it is not found in the Graduals of St. Victor or of St. Geneviève; but is in a 13th cent. *Paris Gradual* in the Bibliothèque Nationale, Paris (No. 15,615), and other sources. He says the ascription is at least "very probable," and so prints the text in full. The text is also in *Daniel*, ii. p. 222; *Neale's Hymni Ecclesiae*, 1851, p. 64; *Kehrein*, No. 23; *Wrangham*, 1881, i. 34, &c. St. i., ll. 4-6, of this sequence:—

" Nobis datus, nobis natus,
Et nobiscum conversatus
Lux et salus gentium."

appear in the "Pange lingua" of St. Thomas of Aquino as "Nobis natus, nobis datus ex intacta virgine, Et in mundo conversatus, sparso verbi semine." *Tr.* as:—

Christ has come for our salvation. By E. A. Dayman, made for and pub. in the *Hymnary*, 1871.

Other trs. are:—

1. Now is born our great Salvation. A. M. Morgan, in *Lyra Messianica*, 1864, p. 96, and his *Gifts and Light*, 1867.

2. Come, let us celebrate the morn. D. T. Morgan. 1880.

3. Since a Saviour is born for us. D. S. Wrangham, 1881, i. p. 35. [J. M.]

Neale, John Mason, D.D., was b. in Conduit Street, London, on Jan. 24, 1818. He inherited intellectual power on both sides: his father, the Rev. Cornelius Neale, having been Senior Wrangler, Second Chancellor's Medallist, and Fellow of St. John's College, Cambridge, and his mother being the daughter of John Mason Good, a man of considerable learning. Both father and mother are said to have been "very pronounced Evangelicals." The father died in 1823, and the boy's early training was entirely under the direction of his mother, his deep attachment for whom is shown by the fact that, not long before his death, he wrote of her as "a mother to whom I owe more than I can express." He was educated at Sherborne Grammar School, and was afterwards a private pupil, first of the Rev. William Russell, Rector of Shepperton, and then of Professor Challis. In 1836 he went up to Cambridge, where he gained a scholarship at Trinity College, and was considered the best man of his year. But he did not inherit his father's mathematical tastes, and had, in fact, the greatest antipathy to the study; and as the strange rule then prevailed that no one might aspire to Classical Honours unless his name had appeared in the Mathematical Tripos, he was forced to be content with an ordinary degree. This he took in 1840; had he been one year later, he might have taken a brilliant degree, for in 1841 the rule mentioned above was rescinded. He gained, however, what distinctions he could, winning the Members' Prize, and being elected Fellow and Tutor of Downing College; while, as a graduate, he won the Beatonian Prize no fewer than eleven times.

At Cambridge he identified himself with the Church movement, which was spreading there in a quieter, but no less real, way than in the sister University. He became one of the founders of the *Ecclesiological*, or, as it was commonly called, the *Cambridge Camden Society*, in conjunction with Mr. E. J. Boyce, his future brother-in-law, and Mr. Benjamin Webb, afterwards the well-known Vicar of St. Andrew's, Wells Street, and editor of *The Church Quarterly Review*. In 1842 he married Miss Sarah Norman Webster, the daughter of an evangelical clergyman, and in 1843 he was presented to the small incumbency of Crawley in Sussex. Ill-health, however, prevented him from being instituted to the living. His lungs were found to be badly affected; and, as the only chance of saving his life, he was obliged to go to Madeira, where he stayed until the summer of 1844. In 1846 he was presented by Lord Delawarr to the Wardenship of Sackville College, East Grinstead. This can hardly be considered as an ecclesiastical preferment, for both his predecessor and his successor were laymen. In fact the only ecclesiastical preferment that ever was offered to him was the Provostship of St. Ninian's, Perth. This was an honourable office, for the Provostship is equivalent to a Deanery in England, but it was not a lucrative one, being worth only £100 a year. He was obliged to decline it, as the climate was thought too cold for his delicate health. In the quiet retreat of East Grinstead, therefore, Dr. Neale spent the remainder of his comparatively short life, dividing his time between literary work, which all tended, directly or indirectly, to the advancement of that great Church revival of which he was so able and courageous a champion, and the unremitting care of that sisterhood of which he was the founder. He commenced a sisterhood at Rotherfield on a very small scale, in conjunction with Miss S. A. Gream, daughter of the rector of the parish; but in 1856 he transferred it to East Grinstead, where, under the name of St. Margaret's, it has attained its present proportions. Various other institutions gradually arose in connection with this Sisterhood of St. Margaret's, viz., an Orphanage, a Middle Class School for girls, and a House at Aldershot for the reformation of fallen women. The blessing which the East Grinstead Sisters have been to thousands of the sick and suffering cannot here be told. But it must be mentioned that Dr. Neale met with many difficulties, and great opposition from the outside, which, on one occasion, if not more, culminated in actual violence. In 1857 he was attending the funeral of one of the Sisters at Lewes, when a report was spread that the deceased had been decoyed into St. Margaret's Home, persuaded to leave all her money to the sisterhood, and then purposely sent to a post in which she might catch the scarlet fever of which she died. To those who knew anything of the scrupulously delicate and honourable character of Dr. Neale, such a charge would seem absurd on the face of it; but mobs are not apt to reflect, and it was very easy to excite a mob against the unpopular practices and sentiments rife at East Grinstead; and Dr. Neale and some Sisters

who were attending the funeral were attacked and roughly handled. He also found opponents in higher quarters, he was inhibited by the Bishop of the Diocese for fourteen years, and the Aldershot House was obliged to be abandoned, after having done useful work for some years, in consequence of the prejudice of officials against the religious system pursued. Dr. Neale's character, however, was a happy mixture of gentleness and firmness; he had in the highest degree the courage of his convictions, which were remarkably definite and strong; while at the same time he maintained the greatest charity towards, and forbearance with, others who did not agree with him. It is not surprising, therefore, that he lived all opposition down; and that, while from first to last his relations with the community at East Grinstead were of the happiest description, he was also, after a time, spared any molestation from without. The institution grew upon his hands, and he became anxious to provide it with a permanent and fitting home. His last public act was to lay the foundation of a new convent for the Sisters on St. Margaret's Day (July 20), 1865. He lived long enough to see the building progress, but not to see it completed. In the following spring his health, which had always been delicate, completely broke down, and after five months of acute suffering he passed away on the Feast of the Transfiguration (Aug. 6), 1866, to the bitter regret of the little community at East Grinstead and of numberless friends outside that circle. One trait of his singularly lovable character must not pass unnoticed. His charity, both in the popular and in the truer Christian sense of the word, was unbounded; he was liberal and almost lavish with his money, and his liberality extended to men of all creeds and opinions; while it is pleasing to record that his relations with his ecclesiastical superiors so much improved that he dedicated his volume of *Seatonian Poems* to the bishop of the diocese. If however success in life depended upon worldly advantages, Dr. Neale's life would have to be pronounced a failure; for, as his old friend, Dr. Littledale, justly complains, "he spent nearly half his life where he died, in the position of warden of an obscure almshouse on a salary of £27 a year." But, measured by a different standard, his short life assumes very different proportions. Not only did he win the love and gratitude of those with whom he was immediately connected, but he acquired a world-wide reputation as a writer, and he lived to see that Church revival, to promote which was the great object of his whole career, already advancing to the position which it now occupies in the land of his birth.

Dr. Neale was an industrious and voluminous writer both in prose and verse; it is of course with the latter class of his writings that this sketch is chiefly concerned; but a few words must first be said about the former.

I.—*Prose Writings*.—His first compositions were in the form of contributions to *The Ecclesiologist*, and were written during his graduate career at Cambridge. Whilst he was in Madeira he began to write his *Commentary on the Psalms*, part of which was

published in 1860. It was afterwards given to the world, partly written by him and partly by his friend, Dr. Littledale, in 4 vols., in 1874, under the title of *A Commentary on the Psalms, from Primitive and Medieval Writers*. This work has been criticised as pushing the mystical interpretation to an extravagant extent. But Dr. Neale has anticipated and disarmed such criticism by distinctly stating at the commencement that "not one single mystical interpretation throughout the present Commentary is original;" and surely such a collection has a special value as a wholesome correction of the materialistic and rationalistic tendencies of the age. His next great work, written at Sackville College, was *The History of the Holy Eastern Church*. The *General Introduction* was published in 1847; then followed part of the History itself, *The Patriarchate of Alexandria*, in 2 vols.; and after his death another fragment was published, *The History of the Patriarchate of Antioch*, to which was added, *Constantius's Memoirs of the Patriarchs of Antioch, translated from the Greek*, edited by the Rev. G. Williams, 1 vol. The whole fragment was published in 5 vols. (1847-1873). The work is spoken very highly of, and constantly referred to, by Dean Stanley in his *Lectures on the History of the Eastern Church*. Dr. Neale was naturally in strong sympathy with the struggling Episcopal Church of Scotland, and to show that sympathy he published, in 1856, *The Life and Times of Patrick Torry, D.D., Bishop of St. Andrews, &c., with an Appendix on the Scottish Liturgy*. In the same direction was his *History of the so-called Jansenist Church in Holland*, 1858. Next followed *Essays on Liturgiology and Church History, with an Appendix on Liturgical Quotations from the Apostolical Fathers by the Rev. G. Moulltrie*, 1863, a 2nd edition of which, with an interesting Preface by Dr. Littledale, was published in 1867. It would be foreign to the purpose of this article to dwell on his other prose works, such as his published sermons, preached in Sackville College Chapel, his admirable little devotional work, *Readings for the Aged*, which was a selection from these sermons: the various works he edited, such as the *Tetralogia Liturgica, the Sequentiæ ex Missalibus Germanicis, Anglicis, Gallicis, aliisque Medii Ævi Collectæ*; his edition of *The Primitive Liturgies of S. Mark, S. Clement, S. James, S. Chrysostom and S. Basil*, with a Preface by Dr. Littledale; his Translation of the same; his many stories from Church History, his *Voices from the East*, translated from the Russ, and his various articles contributed to the *Ecclesiologist*, *The Christian Remembrancer*, *The Morning Chronicle*, and *The Churchman's Companion*. It is time to pass on to that with which we are directly concerned.

II. *Poetical Writings*.—As a sacred poet, Dr. Neale may be regarded under two aspects, as an original writer and as a translator.

i. *Original Writer*.—Of his original poetry, the first specimen is *Hymns for Children*, pub. in 1842, which reached its 10th edition the year after his death. It consists of 33 short hymns, the first 19 for the different days of the week and different parts of the

day, the last 14 for the different Church Seasons. This little volume was followed in 1844 by *Hymns for the Young*, which was intended to be a sequel to the former, its alternative title being *A Second Series of Hymns for Children*; but it is designed for an older class than the former, for young people rather than for children. The first 7 hymns are "for special occasions," as "on going to work," "leaving home," &c.; the next 8 on "Church Duties and Privileges," "Confirmation," "First Holy Communion," &c., the last 13 on "Church Festivals," which, oddly enough, include the Four Ember Seasons, Rogation Days, and the Sundays in Advent. In both these works the severe and rigid style, copied, no doubt, from the old Latin hymns, is very observable. Perhaps this has prevented them from being such popular favourites as they otherwise might have been; but they are quite free from faults into which a writer of hymns for children is apt to fall. They never degenerate into mere prose in rhyme; and in every case the purity as well as the simplicity of their diction is very remarkable. In the same year (1844) he also pub. *Songs and Ballads for Manufacturers*, which were written during his sojourn in Madeira, and the aim of which (he tells us) was "to set forth good and sound principles in metaphors which might, from their familiarity, come home to the hearts of those to whom they were addressed." They are wonderfully spirited both in matter and manner, and their freedom of style is as remarkable as the rigidity of the former works. They were followed eleven years later (1855) by a similar little work entitled *Songs and Ballads for the People*. This is of a more aggressive and controversial character than the previous ones, dealing boldly with such burning questions as "The Teetotalers," "Why don't you go to Meeting?" &c. Passing over the *Seatonian Poems*, most of which were of course written before those noticed above, we next come to the *Hymns for the Sick*, which is a fitting companion to the *Readings for the Aged*, and then to *Sequences, Hymns, and other Ecclesiastical Verses*, which was published just after the author's death (1866), and may be regarded as a sort of dying legacy to the world. In fact, the writer almost intimates as much in the preface, where he speaks of himself as "one who might soon be called to have done with earthly composition for ever." Many of the verses, indeed, were written earlier, "forty years ago," he says, which is evidently intended for *twenty*. The preface is dated "In the Octave of S. James, 1866," and within a fortnight, on the Feast of the Transfiguration, "the veil" (to use the touching words of his old friend, Dr. Littledale) "was withdrawn from before his eyes, and the song hushed on earth is now swelling the chorus of Paradise." Was it an accident that these verses dwell so much on death and the life beyond the grave? or did the coming event cast its shadow before? Not that there is any sadness of tone about them; quite the reverse. He contemplates death, but it is with the eye of a Christian from whom the sting of death has been removed. Most of the verses are on

subjects connected with the Church Seasons, especially with what are called the "Minor Festivals:" but the first and last poems are on different subjects. The first, the "Prologue," is "in dear memory of John Keble, who departed on Maundy Thursday, 1866," and is a most touching tribute from one sacred poet to another whom he was about to follow within a few months to the "land that is very far off." The last is a poetical version of the legend of "the Seven Sleepers of Ephesus," and is, the writer thinks, "the first attempt to apply to primitive Christianity that which is, to his mind, the noblest of our measures." That measure is the hexameter, and undoubtedly Dr. Neale employed it, as he did all his measures, with great skill and effect; but it may be doubted whether the English language, in which the quantities of syllables are not so clearly defined as in Latin and Greek, is quite adapted for that measure. Throughout this volume, Dr. Neale rises to a far higher strain than he had ever reached before.

ii. *Translations*.—It is in this species of composition that Dr. Neale's success was pre-eminent, one might almost say unique. He had all the qualifications of a good translator. He was not only an excellent classical scholar in the ordinary sense of the term, but he was also positively steeped in mediæval Latin. An anecdote given in an appreciative notice by "G. M." [Moultrie] happily illustrates this:—

Dr. Neale "was invited by Mr. Keble and the Bishop of Salisbury to assist them with their new hymnal, and for this purpose he paid a visit to Hursley Parsonage." On one occasion Mr. Keble "having to go to another room to find some papers was detained a short time. On his return Dr. Neale said, 'Why, Keble, I thought you told me that the "Christian Year" was entirely original.' 'Yes,' he answered, 'it certainly is.' 'Then how comes this?' and Dr. Neale placed before him the Latin of one of Keble's hymns. Keble professed himself utterly confounded. He protested that he had never seen this 'original,' no, not in all his life. After a few minutes Neale relieved him by owning that he had just turned it into Latin in his absence."

Again, Dr. Neale's exquisite ear for melody prevented him from spoiling the rhythm by too servile an imitation of the original; while the spiritedness which is a marked feature of all his poetry preserved that spring and dash which is so often wanting in a translation.

(i) *Latin*.—Dr. Neale's translations from the Latin include (1) *Mediæval Hymns and Sequences* (1851). He was the first to introduce to the English reader Sequences, that is, as he himself describes them, "hymns sung between the Epistle and Gospel in the Mass," or, as he explains more definitely, "hymns whose origin is to be looked for in the Alleluia of the Gradual sung between the Epistle and the Gospel." He was quite an enthusiast about this subject:—

"It is a magnificent thing," he says, "to pass along the far-reaching vista of hymns, from the sublime self-containedness of S. Ambrose to the more fervid inspiration of S. Gregory, the exquisite typology of Venantius Fortunatus, the lovely painting of S. Peter Damiani, the crystal-like simplicity of S. Notker, the scriptural calm of Godecalcus, the subjective loveliness of S. Bernard, till all culminate in the full blaze of glory which surrounds Adam of S. Victor, the greatest of them all."

Feeling thus what a noble task he had before him, it is no wonder that he spared

no pains over it, or that he felt it his duty to adopt "the exact measure and rhyme of the original, at whatever inconvenience and cramping." That he succeeded in his difficult work, the verdict of the public has sufficiently proved. Of all the translations in the English language no one has ever been so popular as that of the *Hora Novissima*, in this volume, afterwards (1858) published separately, under the title of the *Rhythm of Bernard de Morlaix, Monk of Cluny*. Some original hymns may be as well known as "Jerusalem the Golden," "For thee, O dear, dear country," or "Brief life is here our portion," but it would be hard to find any translations which come near them for extensive use. A second edition of the *Medieval Hymns*, much improved, came out in 1863, and a third, "with very numerous additions and corrections," in 1867.

(2.) We next come to the *Hymnal Noted*, in which 94 out of the 105 hymns are the work of Dr. Neale. These are all translations from the Latin. The first part appeared in 1852, the second in 1854. Dr. Neale has himself given us an interesting account of his connection with this work:—

"Some," he writes, "of the happiest and most instructive hours of my life were spent in the Sub-Committee of the Ecclesiological Society, appointed for the purpose of bringing out the Second Part of the *Hymnal Noted*. It was my business to lay before them the translations I had prepared, and their's to correct. The study which this required drew out the beauties of the original in a way which nothing else could have done, and the friendly collisions of various minds elicited ideas which a single translator would in all probability have missed." Preface, *Med. Hys.*

(3.) The last volume of translations from the Latin published by Dr. Neale appeared in 1865, under the title of *Hymns, chiefly Medieval, on the Joys and Glories of Paradise*. It was intended to be a companion volume to the *Rhythm of Bernard of Cluny*. In this work the writer gives the general reader an opportunity of comparing the translation with the original by printing the two together in parallel pages. Two specimens may be given:—

<i>Nec Quisquam.</i>	
Eye hath never seen the glory, Ear hath never heard the song, Heart of man can never image What good things to them belong Who have loved the Lord of beauty While they dwell in this world's throng.	Nec quisquam oculis vidit, Neque ullis sensibus, Nec quis cogitare scivit De mundo viventibus Quam bona Deus promisit Hic se diligentibus.
<i>Quisquis valet numerare.</i>	
If there be that skills to reckon All the number of the Blest, He, perchance, can weigh the gladness Of the everlasting Rest Which, their earthly exile finished, They by merit have possess.	Quisquis valet numerare Beatorum numerum, Horum poterit pensare Sempternum gaudium, Quod meruerunt intrare Mundi post exilium.

These two stanzas have been chosen because they illustrate, the first the freer, the second the more literal method of translation. The second is especially noteworthy. It will be seen that, while the English runs quite smoothly and might easily be mistaken for a

stanza in an original hymn, there is not one single idea, or even one single turn of phrase in the original, which is not faithfully reproduced in the translation; and the same is observable in many of his other translations. Dr. Neale included in this work two hymns (xviii. and xix.) which have a biographical interest. "They are," he says, "two choruses of a Tragedy, written by my father, on the Greek Model, and founded on the death of Saul," and they show that, if he did not inherit mathematical, he may have inherited poetical, tastes from his father.

Before quitting the subject of Dr. Neale's translations from the Latin, it is only fair to notice that while they have been almost universally accepted by the English Church, and some of them adopted by dissenting congregations, they called down upon the translator a storm of indignation from an opposite quarter. The Roman Catholics accused him of deliberate deception because he took no pains to point out that he had either softened down or entirely ignored the Roman doctrines in those hymns. So far, they said, as the originals were concerned, these translations were deliberate misrepresentations. As however the translations were intended for the use of the Anglican Church, it was only to be expected that Neale should omit such hymns or portions of hymns as would be at variance with her doctrines and discipline.

(ii.) *Grecks*.—Dr. Neale conferred even a greater boon upon the lovers of hymnology than by his translations from the Latin, when he published, in 1862, his *Hymns of the Eastern Church*. In his translations from the Latin he did what others had done before; but in his translations from the Greek he was opening entirely new ground. "It is," he says in his preface to the first edition, "a most remarkable fact, and one which shows how very little interest has been hitherto felt in the Eastern Church, that these are literally, I believe, the only English versions of any part of the treasures of Oriental Hymnology." As early as 1853 he had printed a few of his versions in *The Ecclesiastic*, but it was not till the appearance of the complete volume that the interest of the general public was awakened in them. Then they became wonderfully popular. His *trs.* "Christian, dost thou see them?" "The day is past and over," "'Tis the day of Resurrection," and his Greek-inspired "Art thou weary," and "O happy band of pilgrims," are almost as great favourites as "Jerusalem the golden," and the first in his *Hys. of the E. Church*, "Fierce was the wild billow," deserves to be. Dr. Neale had a far more difficult task before him when he undertook these Greek hymns than he had with the Latin, and he appeals to the reader "not to forget the immense difficulty of an attempt so perfectly new as the present, when I have had no predecessors and therefore could have no master." That difficulty in comparison with the Latin cannot be better stated than in his own words:—

"Though the superior terseness and brevity of the Latin hymns renders a translation which shall represent those qualities a work of great labour, yet still the versifier has the help of the same metre; his version may be line for line; and there is a great analogy between the collects and the hymns, most helpful to

the translator. Above all, we have examples enough of former translation by which we may take pattern. But in attempting a Greek canon, from the fact of its being in prose (metrical hymns are unknown) one is all at sea. What measure shall we employ? Why this more than that? Might we attempt the rhythmical prose of the original, and design it to be chanted? Again, the great length of the canons renders them unsuitable for our churches as *wholes*. Is it better simply to form centos of the more beautiful passages? or can separate odes, each necessarily imperfect, be employed as separate hymns? . . . My own belief is, that the best way to employ Greek hymnology for the uses of the English Church would be by centos."

That, in spite of these difficulties, Dr. Neale succeeded, is obvious. His Greek hymns are, indeed, adaptations rather than translations; but, besides their intrinsic beauty, they at any rate give some idea of what the Greek hymn-writers were. In this case, as in his translations from the Latin, he omitted what he held was not good from his Anglican point of view, e.g., the Doxologies to the B. V. M.

One point strikes us as very remarkable in these hymns, and indeed in all Dr. Neale's poetry, viz., its thorough manliness of tone. Considering what his surroundings were, one might have expected a feminine tone in his writings. Dr. Littledale, in his most vivid and interesting sketch of Dr. Neale's life, to which the present writer is largely indebted, has remarked the same with regard to his teaching: "Instead of committing the grave error of feminising his sermons and counsels [at St. Margaret's] because he had only women to deal with, he aimed at showing them the masculine side of Christianity also, to teach them its strength as well as its beauty."

In conclusion, it may be observed that no one had a higher opinion of the value of Dr. Neale's labours in the field of ancient and mediæval hymnology than the one man whose competency to speak with authority on such a point Dr. Neale himself would assuredly have rated above that of all others. Over and over again Dr. Neale pays a tribute to the services rendered by Archbishop Trench in this domain; and the present sketch cannot more fitly close than with the testimony which Archbishop Trench has given of his sense of the services rendered by Dr. Neale. The last words of his preface to his *Sacred Latin Poetry* (ed. 1864) are:—"I will only, therefore, mention that by patient researches in almost all European lands, he [Dr. Neale] has brought to light a multitude of hymns unknown before: in a treatise on sequences, properly so-called, has for the first time explained their essential character; while to him the English reader owes versions of some of the best hymns, such as often successfully overcome the almost insuperable difficulties which many among them present to the translator." [J. H. O.]

Dr. Neale's original hymns and translations appeared in the following works, most of which are referred to in the preceding article, and all of which are grouped together here to facilitate reference:—

(1) *Hymns for Children. Intended chiefly for Village Schools.* Lond., Masters, 1842. (2) *Hymns for the Sick.* Lond., Masters, 1843, improved ed. 1849. (3) *Hymns for the Young. A Second Series of Hymns for Children.* Lond., Masters, 1844. (4) *Songs and*

Ballads for Manufacturers. Lond., Masters, 1844. (5) *Hymns for Children. A Third Series.* Lond., Masters, 1846. (6) *Mediæval Hymns and Sequences.* Lond., Masters, 1851; 2nd ed. 1861; 3rd ed. 1863. (7) *Hymnal Noted.* Lond., Masters & Novello, 1852; enlarged 1854. Several of the translations were by other hands. Musical editions edited by the Rev. T. Helmore. It is from this work that a large number of Dr. Neale's trs. from the Latin are taken. (8) *Carols for Christmas and Eastertide.* 1853. (9) *Songs and Ballads for the People.* 1855. (10) *The Rhythm of Bernard de Morlaix, Monk of Cluny, on the Celestial Country.* Lond., Hayes, 1st ed. 1858; 3rd ed., with revision of text, 1861. It contains both the Latin and the English translation. (11) *Hymns of The Eastern Church, Translated with Notes and an Introduction.* Lond., Hayes, 1862; 2nd ed. 1862; 3rd ed. 1866; 4th ed., with music and additional notes, edited by The Very Rev. S. G. Hatherly, Mus. B., Archpriest of the Patriarchal (Ecumenical) Throue. Lond., Hayes, 1882. Several of these translations and notes appeared in *The Ecclesiastic and Theologian*, in 1863. (12) *Hymns, Chiefly Mediæval, on the Joys and Glories of Paradise.* Lond., Hayes, 1865. This work contains notes on the hymns, and the Latin texts of the older amongst them. (13) *Original Sequences, Hymns, and other Ecclesiastical Verses.* Lond., Hayes, 1866. This collection of Original verse was published posthumously by Dr. Littledale.

In addition to these works Dr. Neale published collections of his Latin verse as:—

(1) *Hymni Ecclesie e Breviariis quibusdam et Missalibus Gallicanis, Germanis, Hispanis, Lusitanis, desumpti.* Oxford & Lond. J. H. Parker, 1861; and (2) *Sequentiæ e Missalibus Germanicis, Anglicis, Gallicis, aliisque Medii Aevi collectæ.* Oxford & Lond. J. H. Parker, 1862.

A few of his translations appeared from time to time in *The Ecclesiastic*; and a few of his original hymns in *The Christian Remembrancer*. In the collection compiled for use at St. Margaret's, East Grinstead, *S. Margaret's Hymnal, Printed Privately for the use of the Community only*, 1875, there are several of his hymns not traceable elsewhere.

Most of Dr. Neale's translations are annotated elsewhere in this Dictionary under their respective original first lines, as are also several of his original compositions. Those original hymns in C. U. which remain to be noted are:—

i. From *Hymns for Children*, 1842.

1. No more sadness now, nor fasting. *Christmas.*
2. O Thou, Who through this holy week. *Passion-tide.*
3. The day, O Lord, is spent. *Evening.*
4. The grass so green, the trees so tall. *Morning of the Third Day.*
5. Thou art gone up, O Lord, on high. *Evening.*
6. Thou, Who camest from above. *Whitsuntide.*
7. With Thee, O Lord, begins the year. *Circumcision, or, the New Year.*

ii. From *Hymns for the Sick*, 1843.

8. By no new path untried before. *Support in Sickness.*
9. Count not, the Lord's Apostle saith. *Communion of the Sick.*
10. Lord, if he sleepeth, he shall sure do well. *Watching.*
11. O Thou, Who rising long before the day. *In a sleepless Night.*
12. The Lord hath given, the Lord hath taken away. *Death and Burial.*
13. There is a stream, whose waters rise. *In dangerous Sickness or Fever.*
14. They slumber not nor sleep. *Guardian Angels.*
15. Thy servants militant below. *In Affliction.*

iii. From *Hymns for the Young*, 2nd series, 1844.

16. Lord Jesus, Who shalt come with power. *Ember Week in Advent.*
17. O God, in danger and distress. *In time of Trouble.*
18. O God, we raise our hearts to Thee. *Ember Week in Advent.* From this, "O Lord, we come before Thee now," is taken.

19. O God, Who lovest to abide. *Dedication of a Church.*

20. O our Father, hear us now. *Rogation.* The first of three hymns on *The Lord's Prayer.*

21. O Saviour, Who hast call'd away. *Death of a Minister.*

22. O Thou, Who lov'st to send relief. *In Sickness.*

23. O Thou, Who once didst bless the ground. *Ember-Week in September.*

24. O Thou, Who, when Thou hadst begun. *On going to Work.*

25. Still, O Lord of hosts, we share. *Rogation.* The second of his hymns on *The Lord's Prayer.*

26. Strangers and pilgrims here below. *On entering a new Dwelling to reside there.*

27. They whose course on earth is o'er. *Communion of Saints.* From this, "Those whom many a land divides," is taken.

28. Till its holy hours are past. *Rogation.* The third of his hymns on *The Lord's Prayer.*

iv. *Songs and Ballads for Manufacturers, 1844.*

29. Work is over; God must speed it. *Evening.*

v. *Hymns for Children, 3rd series, 1846.*

30. Before Thy Face, O God of old. *St. John the Baptist.*

31. By pain, and weariness, and doubt. *St. Stephen.*

32. First of the twelvefold band that trod. *St. James.*

33. Four streams through happy Eden flow'd. *St. Mark.*

34. Is there one who sets his face. *St. Bartholomew.* From this "He, for man who suffered woe," is taken.

35. Not a single sight we view. *St. Matthias.*

36. O Great Physician of the soul. *St. Luke.*

37. O Heavenly Wisdom, hear our cry. *Christmas.*

"O Sapientia."

38. O Key of David, hailed by those. *Christmas.*

"O Clavis David."

39. O Root of Jesse, Thou on Whom. *Christmas.*

"O Radix Jesse."

40. O Thou, on Whom the nations [Gentiles] wait. *Christmas.* "O Rex Gentium."

41. O Thou, Who camest down of old [to call]. *Christmas.* "O Adonai."

42. O Thou, Whose Name is God with us. *Christmas.* "O Emmanuel."

43. O Very God of Very God. *Christmas.* "O Oriens."

44. Saints of God, whom faith united. *SS. Simon and Jude.*

45. Since the time that first we came. *St. Andrew.* From this, "Every bird that upward springs," is taken.

46. That love is mighty love indeed. *St. Barnabas.*

47. We cannot plead, as others may. *St. Matthew.*

48. We have not seen, we cannot see. *St. Thomas.*

49. Would we go when life is o'er? *St. Peter.*

v. *Carols for Christmas and Eastertide, 1853.*

50. Gabriel's message does away. *Christmas.*

51. Joy and gladness be to king and peasant. *Christmas.*

52. Joy to thee, joy to thee, Day of our victory. *Easter.*

53. Sing Alleluia, all ye lands. *Easter.*

54. The world itself keeps Easter Day. *Easter.* From this "There stood three Marys by the tomb," is taken.

55. With Christ we share a mystic grave. *Easter or Holy Baptism.*

vi. *From Sequences, Hymns, &c., 1866.*

56. Can it, Master, can it be? *Maundy Thursday.*

57. Need it is we raise our eyes. *All Saints.*

58. Prostrate fell the Lord of all things. *Maundy Thursday.*

59. Rear the column, high and stately. *All Saints.*

60. The Paschal moonlight almost past. *Easter.*

61. Though the Octave-rainbow sometimes. *Low Sunday.*

62. When the earth was full of darkness. *St. Margaret.*

63. Young and old must raise the lay. *Christmas Carol.*

vi. *From the St. Margaret's Hymnal, 1875.*

64. O gracious God, Who bid'st me now. *On Leaving Home.*

65. Thou Who came to save Thy people. *For a School.*

66. Thy praise the holy Infants shewed. *Holy Innocents.*

These 66 hymns now in C.U. by no means represent Dr. Neale's position in modern hymnody. Those tabulated in the *Index of Authors and Translators* must be added thereto. Even then, although the total is very large, it but feebly represents and emphasises the enormous influence which Dr. Neale has exercised over modern hymnody. [J. J.]

Neander, Joachim, was b. at Bremen, in 1650, as the eldest child of the marriage of Johann Joachim Neander and Catharina Knipping, which took place on Sept. 18, 1649, the father being then master of the Third Form in the Paedagogium at Bremen. The family name was originally Neumann (= Newman) or Niemann, but the grandfather of the poet* had assumed the Greek form of the name, i.e. *Neander*. After passing through the Paedagogium he entered himself as a student at the Gymnasium illustre (Academic Gymnasium) of Bremen in Oct. 1666. German student life in the 17th cent. was anything but refined, and Neander seems to have been as riotous and as fond of questionable pleasures as most of his fellows. In July 1670, Theodore Under-Eyck came to Bremen as pastor of St. Martin's Church, with the reputation of a Pietist and holder of conventicles. Not long after Neander, with two like-minded comrades, went to service there one Sunday, in order to criticise and find matter of amusement. But the earnest words of Under-Eyck touched his heart; and this, with his subsequent conversations with Under-Eyck, proved the turning-point of his spiritual life. In the spring of 1671 he became tutor to five young men, mostly, if not all, sons of wealthy merchants at Frankfurt-am-Main, and accompanied them to the University of Heidelberg, where they seem to have remained till the autumn of 1673, and where Neander learned to know and love the beauties of Nature. The winter of 1673-74 he spent at Frankfurt with the friends of his pupils, and here he became acquainted with P. J. Spener (q.v.) and J. J. Schütz (q.v.) In the spring of 1674 he was appointed Rector of the Latin school at Düsseldorf (see further below). Finally, in 1679, he was invited to Bremen as unordained assistant to Under-Eyck at St. Martin's Church, and began his duties about the middle of July. The post was not inviting, and was regarded merely as a stepping stone to further preferment, the remuneration being a free house and 40 thalers a-year, and the Sunday duty being a service with sermon at the extraordinary hour of 5 a.m. Had he lived, Under-Eyck would doubtless have done his best to get him appointed to St. Stephen's Church, the pastorate of which became vacant in Sept., 1680. But meantime Neander himself fell into a decline, and d. at Bremen May 31, 1680 (*Joachim Neander, sein Leben und seine Lieder*. With a Portrait. By J. F. Iken, Bremen 1880; *Allg. Deutsche Biog.* xxiii. 327, &c.)

Neander was the first important hymn-writer of the German Reformed Church since the

* Joachim Neander, pastor at Lochem, near Zutphen in Holland, where he d. in 1661. His father (d. 1637) and grandfather (d. 1566), were both named Joachim Neander, and were both pastors.]

times of Blaurer and Zwick. His hymns appear to have been written mostly at Düsseldorf, after his lips had been sealed to any but official work. The true history of his unfortunate conflict has now been established from the original documents, and may be summarized thus.

The school at Düsseldorf was entirely under the control of the minister and elders of the Reformed Church there. The minister from about July, 1673, to about May, 1677, was Sylvester Lürsen (a native of Bremen, and only a few years older than Neander), a man of ability and earnestness, but jealous, and, in later times at least, quarrelsome. With him Neander at first worked harmoniously, frequently preaching in the church, assisting in the visitation of the sick, &c. But he soon introduced practices which inevitably brought on a conflict. He began to hold prayer-meetings of his own, without informing or consulting minister or elders; he began to absent himself from Holy Communion, on the ground that he could not conscientiously communicate along with the unconverted, and also persuaded others to follow this example; and became less regular in his attendance at the ordinary services of the Church. Besides these causes of offence he drew out a new timetable for the school, made alterations on the school buildings, held examinations and appointed holidays without consulting any one. The result of all this was a Visitation of the school on Nov. 29, 1676, and then his suspension from school and pulpit on Feb. 3, 1677. On Feb. 17 he signed a full and definite declaration by which "without mental reservations" he bound himself not to repeat any of the acts complained of; and thereupon was permitted to resume his duties as rector but not as assistant minister. The suspension thus lasted only 14 days, and his salary was never actually stopped. The statements that he was banished from Düsseldorf, and that he lived for months in a cave in the Neanderthal near Mettmann are therefore without foundation. Still his having had to sign such a document was a humiliation which he must have felt keenly, and when, after Lürsen's departure, the second master of the Latin school was appointed permanent assistant pastor, this feeling would be renewed.

Neander thus thrown back on himself, found consolation in communion with God and Nature, and in the composition of his hymns. Many were without doubt inspired by the scenery of the Neanderthal (a lovely valley with high rocky sides, between which flows the little river Düssel. See No. ii. below); and the tradition is probable enough that some of them were composed in a cave there. A number were circulated among his friends at Düsseldorf in ms., but they were first collected and pub. after his removal to Bremen, and appeared as:—

A und O. Joachim's Neander's Glaub- und Liebesübung: — auffgeunert durch enffältige Bundes Lieder und Psalmen, Bremen, Hermann Drauer, 1680; 2nd ed. Bremen, 1683; 3rd ed. Bremen, 1687; 4th ed. Frankfurt, 1689. These editions contain 57 hymns. In the 5th ed., Frankfurt and Leipzig, 1691, edited by G. C. Strattner, eight hymns were added as being also by Neander. [The whole of these eds. are in the Royal Library, Berlin. The so-called 3rd. ed. at Wesel, 1688, also found in Berlin, was evidently pirated.] Other editions rapidly followed till we find the complete set (i.e. 57 or 58) formally incorporated as part of a hymn-book, e.g. in the Marburg Reformed *G. B.*, 1722, where the first part consists of *Lobwasser's Psalter*, the second of *Neander's Bundeslieder*, and the third of other hymns. *Neander's Bundeslieder* also form a division of the Lemgo Reformed *G. B.*, 1722; and of a favourite book used in the meetings conducted by G. Fersteegen, which in the 6th ed., Solingen, 1760, has the title *Gott-geheiligt's Harfen-Spiel der Kinder Zion; bestehend in Joachim's Neander's sämtlichen Bundes-Liedern, &c.* In this way, especially in the district near Düsseldorf and on the Ruhr, Neander's name was honoured and beloved long after it had passed out of memory at Bremen.

Many of Neander's hymns were speedily received into the Lutheran hymn-books, and are still in universal use. The finest are the jubilant hymns of Praise and Thanksgiving, such as his "Lob den Herren" (p. 633, l.),

and those setting forth the Majesty of God in His works of beauty and wonder in Nature, such as his "Himmel, Erde" (p. 625, ii.), and "Unbegreiflich Gut" (see No. ii. below); while some of his hymns of Penitence, such as his "Sieh hier bin ich, Ehrenkönig" (q.v.), are also very beautiful. Many are of a decidedly subjective cast, but for this the circumstances of their origin, and the fact that the author did not expect them to be used in public worship, will sufficiently account. Here and there there are doubtless harshnesses, and occasionally imagery which is rather jarring; and naturally enough the characteristic expressions and points of view of German 17th cent. Pietism and of the "Covenant Theology" are easily enough detected. But the glow and sweetness of his better hymns, their firm faith, originality, Scripturalness, variety and mastery of rhythmical forms, and genuine lyric character fully entitle them to the high place they hold.

Of the melodies in the original ed. of 1680 there are 19 by Neander himself, the best known being those to Nos. viii. and xi. below.

The hymns by Neander which have passed into English, and have not already been referred to, are:—

Hymns in English C. U. :

i. *Meine Hoffnung stehet feste. Thanksgiving.* Founded on 1 Tim. vi. 17. 1680 as above, p. 115, in 5 st. of 7 l., entitled "Grace after meat." In the *Unv. L. S.*, 1851, No. 712. *Tr.* as:—

All my hope is grounded surely. A full and good *tr.* by Miss Winkworth, as No. 8 in her *C. B. for England*, 1863.

Another *tr.* is: "All my Hope is fix'd and grounded." By *J. C. Jacob*, 1720, p. 17 (1722, p. 40), repeated in his ed., 1732, p. 64, altered and beginning, "All my Hope is firmly grounded."

ii. *Unbegreiflich Gut, wahrer Gott alleine. Summer.* According to tradition this was written in the summer of 1677, in a cave in the Neanderthal near Düsseldorf, while Neander was in enforced absence from his school duties (*Koch*, vi. 20). It is founded on Ps. civ. 24. 1680, p. 165, in 12 st. of 6 lines, and entitled, "The Joys of Summer and Autumn in Field and Forest." The following note shows that the "Feeling for Nature" is not entirely modern.

"It is also a travelling hymn in summer or autumn for those who, on their way to Frankfurt on the Main, go up and down the river Rhine, where between Cologne and Mainz, mountains, cliffs, brooks and rocks are to be beheld with particular wonder; also in the district of Berg in the rocky region [the 'Gestein' now called the Neanderthal], not far from Düsseldorf."

The hymn is in Knapp's *Ev. L. S.*, 1850, No. 2163 (1865, No. 2231), omitting st. x. *Tr.* as:—

O Thou true God alone. A very good *tr.*, omitting st. x., by Miss Winkworth, in her *Christian Singers*, 1869, p. 236. Her *trs.* of st. i., iii.—v. altered in metre, and beginning "Thou true God alone," are No. 53 in *M. W. Stryker's Christian Chorals*, 1885.

Hymns not in English C. U. :—

iii. *Auf, auf, mein Geist, erhebe dich zum Himmel. Holy Communion.* Founded on Ps. xxiii. 6. 1660, as above, p. 27, in 5 st., entitled, "The soul strengthened and refreshed. After the reception of the Holy Communion." In *Port's G. B.*, ed. 1855, No. 218. In the Moravian London *G. B.*, 1753, No. 697, it begins, "Den Himmlen-Vorschmack hab' ich auf der Erde," and in the *Brüder G. B.*, 1778, No. 1178, it was further recast (by C. Gregor?) and altered to "hab' ich schon hinteden."

Tr. as. "Heav'n's foretaste I may here already have." By F. W. Foster & J. Miller, as No. 596, in the *Moravian H. Bk.*, 1789. In the 1801 ed. (1849. No. 1003) it begins, "Since Jesus dy'd, my guilty soul to save."

iv. *Der Tag ist hin, mein Jesu, bei mir bleibe.* Evening. Founded on St. Luke xxiv. 29. 1680, p. 15, in 6 st., entitled, "The Christian returning thanks at eventide." In the *Unv. L. S.*, 1851, No. 512. *The trs.* are: (1) "The Day is gone, come Jesu my Protector." In the *Supp. to German Psalmody*, ed. 1765, p. 72. (2) "The day is past, Thou Saviour dear, still dwell my breast within." By H. J. Buckoll, 1842, p. 82. (3) "The day is gone, abide with me to-night." By E. Massie, 1867, p. 192. (4) "The day is gone, abide with me, O Jesus." By R. Massie, in the *Day of Rest*, 1877.

v. *Grosser Prophete, mein Herze begehret.* *Love to Christ.* Founded on 1 Cor. xvi. 22. 1680, p. 191, in 4 st. *Tr. as.* "Heavenly Prophet, my Heart is desiring." By J. C. Jacobi, 1720, p. 40.

vi. *Jehovah ist mein Licht und Gnadensonne.* *God's Perfections.* Founded on 1 John i. 7. 1680, p. 19, in 4 st., entitled, "Walking in the Light." *Tr. as.* "Jehovah is my light, salvation showing." By Dr. H. Mills, 1845 (1856, p. 6).

vii. *O allerhöchster Menschenhüter.* Morning. A hymn of praise to our Almighty Preserver. 1680, p. 11, in 6 st., founded on Ps. lix. 16; and entitled, "The Christian singing at Morning." *Tr. as.* "O Thou Most Highest! Guardian of mankind." By Miss Winkworth, 1854, p. 72.

viii. *Unser Herrscher, unser König.* Thanksgiving. Founded on Acts vii. 2. 1680, p. 147, in 6 st., entitled, "The glorious Jehovah." In the *Unv. L. S.*, 1951, No. 344. The well-known melody (in the S. P. C. K. Church Hys. called *Manich*) is also by Neander, and appeared along with the hymn. *Tr. as.* "Sovereign Ruler, King victorious," in the *British Herald*, Dec., 1865, p. 185, and Reid's *Praise Bk.*, 1872.

ix. *Wie flucht dahin der Menschenzeit.* For the Dying. A powerful hymn on the vanity of the earthly, founded on Ps. xc. 12. 1680, p. 174, in 7 st., entitled, "He that counts his days." In the *Unv. L. S.*, 1851, No. 845. *The trs.* are: (1) "This life is like a flying dream" (beginning with st. ii. "Das Leben ist gleich wie ein Traum"). By Mrs. F. Findlater, in *H. L. L.*, 1858, p. 24 (1884, p. 146). (2) "Though hastening onward to the grave." By E. Massie, 1867, p. 36.

x. *Wo soll ich hin! wer helfet mir!* Lent. Founded on Romans vii. 24. 1680, p. 151, in 5 st., entitled "The distressed one longing for Redemption." In the *Unv. L. S.*, 1851, No. 399. *The trs.* are: (1) "For help, O whither shall I flee." By Dr. H. Mills, 1845 (1866, p. 146). (2) "How shall I get there? who will aid?" By Miss Warner, 1858, p. 52.

xi. *Wunderbarer König.* Thanksgiving. Founded on Ps. cl. 6. 1680, p. 159, in 4 st., entitled, "Inciting oneself to the Praise of God." In the *Unv. L. S.*, 1851, No. 787. The melody, a very fine one (called by Mr. Mercer *Groningen*), is also by Neander, and appeared along with the hymn. *The trs.* are: (1) "Wonderful Creator." By J. C. Jacobi, 1722, p. 88. (2) "Wonderful and blessed." By J. D. Burns in his *Memoir and Remains*, 1869, p. 230. (3) "Wondrous King Almighty." By N. L. Frothingham, 1870, p. 266. [J. M.]

Nearer, my God, to Thee, Hear Thou my prayer. *Bp. W. W. How.* [*Nearness to God desired.*] This was written for the 1864 ed. of Morrell & How's *Ps. & Hys.*, where it was given as No. 154, a somewhat slightly different version of the same having appeared in *Kennedy* (1863) a short time before, as:—

"Nearer to Thee, my God,
Still would I rise."

The 1864 text has been repeated in several collections in G. Britain and America. In the S. P. C. K. *Church Hys.*, 1871, it begins:—

"Nearer, O God, to Thee! Hear Thou my prayer,"

and is accompanied in the folio ed., 1881, with the note:—

"A paraphrase of Mrs. Adams's hymn, expressing more definitely Christian faith, and better adapted for congregational worship."

Although in somewhat extensive use, it is the least musical of Bp. How's hymns. [J. J.]

Nearer, my God, to Thee, Hear Thou to Thee! *Sarah Adams, née Flower.* [*Nearness to God desired.*] Contributed to W. J. Fox's *Hymns and Anthems*, 1841, No. lxxxv, as follows:—

"Nearer, my God, to thee,
Nearer to thee!
E'en though it be a cross
That raiseth me:
Still all my song would be,
Nearer, my God, to thee—
Nearer to thee!"

"Though like the wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be,
Nearer, my God, to thee—
Nearer to thee."

"There let the way appear,
Steps unto heaven!
All that thou send'st to me
In mercy given:
Angels to beckon me
Nearer, my God, to thee—
Nearer to thee!"

"Then with my waking thoughts,
Bright with thy praise,
Out of my stony griefs,
Bethel I'll raise:
So by my woes to be
Nearer, my God, to thee—
Nearer to thee!"

"Or if on joyful wing
Cleaving the sky,
Sun, moon, and stars forgot,
Upwards I fly:
Still all my song shall be,
Nearer, my God, to thee—
Nearer to thee!"

The use of this hymn, generally with very slight alterations, but often with the omission of the last stanza, is very considerable in all English-speaking countries. It has also been translated into many European and other languages.

This hymn is a curious illustration of the colouring which is given to a hymn by the antecedents of its author. In the case of Addison's "When all Thy mercies, O my God," and many other hymns of a like kind, no attempt has ever been made to alter its distinctive character as a hymn to the FATHER alone. With Mrs. Adams, being an Unitarian, the treatment is changed, notwithstanding the redeeming lines,

"E'en though it be a Cross
That raiseth me:"

in the opening stanza. The following alterations and additions have been made to bring the hymn more in harmony with the views of the editors by whom it has been adopted.

1. The first change with which we are acquainted was the addition of the following stanza:—

"Christ alone beareth me
Where Thou dost shine;
Joint heir He maketh me
Of the Divine:
In Christ my soul shall be,
Nearest, my God, to Thee—
Nearest to Thee!"

This is by the Rev. A. T. Russell, and was given in his *Ps. & Hys.*, 1851, from whence it passed into the *Bap. Ps. & Hys.*, 1855, *Snapp*, 1872, and others.

2. The second change and addition are:—

"Though by Thy bitter Cross
We raised be."

and the doxology :—

“ Glory, O God, to Thee;
 Glory to Thee,
 Almighty Trinity
 In Unity
 Glorious Mystery,
 Through all Eternity
 Glory to Thee!”

This addition is given in Skinner's *Daily Service Hymnal*, 1864, No. 280.

3. Another change in the same direction is :—

“ And when on joyful wing,
 Cleaving the sky,
 Unto the Light of Lights,
 Upward I fly.” (St. v. ll. 1-4.)

by Dr. Monseil in his *Parish Hymnal*, 1873.

4. In *Kennedy*, 1863, the following is substituted for st. v. :—

“ And when my Lord again
 Glorious shall come,
 Mine be a dwelling-place
 In Thy bright home,
 There evermore to be
 Nearer to Thee, my God!
 Nearer to Thee!”

This same stanza is repeated in the *Hys. for the Church Catholic*, 1882, with line 6 as “Nearer my God! to Thee.”

5. In Bickersteth's note to this hymn in his annotated ed. of the *H. Comp.*, 1876, No. 312, he says :—

“ The Editor shrunk from appending a closing verse of his own to a hymn so generally esteemed complete as this, or he would have suggested the following :—

“ There in my Father's home,
 Safe and at rest,
 There in my Saviour's love
 Perfectly blest;
 Age after age to be
 Nearer, my God to Thee,
 Nearer to Thee.”

In addition to these alterations and changes, it has been entirely rewritten, by Bp. How, as “Nearer, my God to Thee, Hear Thou my prayer.” See above. G. J. Stevenson's note in his *Meth. H. Bk. Notes*, 1883, p. 497, is worthy of attention as dealing with the spiritual uses of this hymn. [J. J.]

Nec quisquam oculis vidit. [*Eternal Life.*] This is from a poem 1st pub. by *Mone*, Nos. 303-305, from a 15th cent. ms. at Karlsruhe (see *Jerusalem luminosa*, p. 579, ii.). It is the third and concluding part, consists of 84 lines, and is entitled, “On the glory of the Heavenly Jerusalem as concerning the endowments of the glorified soul.” In Pastor O. A. Spitzens *Nalezing op mijn Thomas à Kempis*, Utrecht, 1881, p. 72, it is given as by Thomas, and as a second part; the first part beginning “*Jerusalem luminosa*” [in *Spitzens gloriosa.*] (see p. 579, ii.). Both parts are cited as in a ms. circa 1480 which belonged to the Brethren of the Common Life at Zwolle, and is now in the library of the Emmanuelshuizen there. The only tr. is “Eye hath never seen the glory,” by J. M. Seale, in his *Hys., chiefly Medieval, on the Joys and Glories of Paradise*, 1865, p. 62; omitting ll. 13-24, 43-66, 79-84. [J. M.]

Needham, John, was the son of John Needham, Baptist Minister, of Hitchin, Herts, but the date of his birth is unknown. He would doubtless be educated by his father, who was a tutor and in repute as a learned man. In 1750 Needham became co-pastor with John Beddome at the Baptist meeting-house in the Pithay, Bristol; but, two years later, Beddome

having retired through age, a violent controversy arose in the Church with regard to a continuance of the plan of co-pastorship. As the result, Needham and a number of his friends removed to a Baptist meeting-house in Callowhill Street, where a Mr. Foot was pastor. For a time the two societies used the same building at different hours, but in 1755 they were united, with Mr. Needham and Mr. Foot as co-pastors. It is known that up to 1774 this arrangement continued, and it is also known that in 1787, both Mr. Needham and Mr. Foot having died, the Callowhill Street Church became extinct, but which of the two pastors was the survivor is not known. The date of Needham's death is unknown. It was probably circa 1786. In 1768 he pub. *Hymns Devotional and Moral on various Subjects, collected chiefly from the Holy Scriptures, &c.*, Bristol, S. Farley, 1768. These hymns are 263 in all, and whilst none of them possess great excellence, yet several are of a pleasing and useful character. During the past 120 years several have appeared in Nonconformist hymn-books, and specially in those of the Baptists. Of these the following are still in C. U. :—

1. Ashamed of Christ! my soul disdains. *Not ashamed of Christ.*
2. Awake, my tongue, thy tribute bring. *The Divine Perfections.*
3. Glory to God, Who reigns above. *Jesus, the Messiah.*
4. Great author of the immortal mind. *Imitation of God's Moral Perfections.* From “How matchless, Lord, Thy glories are.”
5. Happy the man whose cautious steps. *Christian Moderation.*
6. Holy and reverend is the Name. *Reverence in Worship.*
7. Kind are the words that Jesus speaks. *Christ the Strengtheners.*
8. Lord, ere [Now] Lord the heavenly seed is sown. *Parable of the Sower.*
9. Methinks the last great day is come. *The Judgment.*
10. Rise, O my soul, pursue the path. *The Example of the Saints.*
11. See how the little tolling ant. *Youth for Christ.*
12. Thou art, O God, a Spirit pure. *God a Spirit.*
13. To praise the ever bounteous Lord. *Harvest.*
14. When some kind shepherd from his fold. *The Lost Sheep.* From this “O how divine, how sweet the joy,” in Hatfield's *Church H. Bk.*, New York, 1872, is taken. [W. R. S.]

Neele, Henry, s. of a map and heraldic engraver in the Strand, London, was b. in London, Jan. 29, 1798. He was educated for the Law, and practised as a solicitor. In 1817 he published a volume of *Poems*, and in 1823 a volume of *Dramatic and Miscellaneous Poetry*. These were followed by contributions to several magazines; the delivery of *Lectures on English Poetry* at the Russell, and again at the Western Literary Institution, in 1827; and the publication of his largest work, *The Romance of English History*, 1827. His mind gave way under the pressure of work, and he died by his own hand, Feb. 7, 1828. His *Lectures on English Poetry, with Miscellaneous Tales and Poems*, were pub. posthumously, in 1829. In this work the following “Hymns for Children” (p. 330) are found :—

1. O Thou! Who stittest enthroned on high. *Child's Prayer.*
2. O Thou! Who makest the sun to shine. *Child's Prayer.*
3. God of mercy, throned on high. *Child's Prayer.* Usually given with the same first line but altered as in F. Bickersteth's *Christian Psalms*, 1833. No. 439

4. Remember Him, for He is great. *Remember thy Creator.*

Of these hymns No. 3 is widely used. [J. J.]

Nehring, Johann Christian, s. of J. C. Nehring, lawyer in Gotha, was b. at Gotha, Dec. 29, 1671. He studied at first medicine and afterwards theology at the University of Halle. In 1700 he became rector of the school at Essen, and, in 1703, inspector of the foundation scholars in the Orphanage at Halle. He was then, in 1706, appointed pastor of Neuendorf (or Naundorf) on the Petersberg, near Halle, and in the end of 1715 pastor at Morl, near Halle, on the Bernburg road. He d. at Morl, April 29, 1736 (*Allg. Deutsche Biog.* xxiii. 394, &c.) Five hymns by Nehring are in Freylinghausen's *G. B.*, 1704. A sixth is noted under Müller, M., p. 776, ii. [J. M.]

Νεκρώσας του θάνατου. [Ἀνέστης τριήμερος.]

Nelson, David, M.D., s. of Henry Nelson, was b. near Jonesborough, East Tennessee, Sept. 24, 1793. He graduated at Washington College, Virginia, in 1810, and took his M.D. degree at Philadelphia in 1812. He acted for some time as a surgeon in the war against Great Britain. During that time he became an infidel, but returning to the faith, he, in 1823, resigned medicine and took up theology, and subsequently became a Presbyterian Minister. He held several appointments, and founded two manual-labour colleges, one at Greenfields, and the second near Quincy, Illinois. He d. Oct. 17, 1844. His hymn, "My days are gliding swiftly by" (*Death Anticipated*), was written in 1835, to be sung to the tune of "Lord Ullin's Daughter." It is exceedingly popular. [F. M. B.]

Nelson, Horatio, 3rd Earl Nelson, s. of Mr. Thomas Bolton, of Burnham, Norfolk (nephew of the celebrated Admiral Viscount Nelson, whose name he assumed on succeeding to the title as 2nd Earl); was b. Aug. 7, 1823, and educated at Eton, and at Trinity College, Cambridge. He succeeded to the title Nov. 1, 1835. In 1857 he edited the *Salisbury Hymn-Book*. In this work he was assisted by J. Keble, who re-wrote some of the older hymns and translated others from the Latin. This collection was remodelled and published as the *Sarum Hymnal* in 1868. In the preparation of this work Earl Nelson was assisted by the Revs. J. R. Woodford (afterwards Bishop of Ely) and E. A. Dayman. In 1864 he pub. his *Hymn for Saints Days, and other Hymns*. In this appeared the hymn by which he is most widely known, "From all Thy saints in warfare; for all Thy saints at rest" (p. 398, ii.). He has also pub. *A Form of Family Prayer, with Special Offices for the Seasons*, 1852; and *A Calendar of Lessons for Every Day in the Year*, 1857. He is also an active member of the Home Reunion Society, and writes extensively on the subject. [J. J.]

Nettleton, Asahel, D.D., a well-known Connecticut evangelist, was b. at North Killingworth, Connecticut, April 21, 1783, and educated at Yale College, graduating in 1809. In 1811 he was licenced to preach, receiving

ordination in 1817. He never settled as a pastor with any congregation, but preached in Western Massachusetts, Connecticut, and New York; in Virginia, 1827-28; and also in Great Britain in 1831. He died in 1843. His *Memoirs, Sermons and Remains* were pub. in 1844. Dr. Hatfield ascribes to him a hymn:—

"Come, Holy Ghost, my soul inspire—
This one great gift impart ;"

apparently on no other ground than that it appeared anonymously (as did many others) in his *Village Hymns*, in 1824, and has been traced no further. Nettleton's hymnological work centred in the compiling of his *Village Hymns*, from which more hymns of the older American writers have passed into English collections than from any other source. He knew and could appreciate a good hymn, but it is doubtful if he ever did or ever could have written one. [F. M. B.]

Neumann, Caspar, s. of Martin Neumann, city tax-collector at Breslau, was b. at Breslau, Sept. 14, 1648. He entered the University of Jena in Sept. 1667, graduated M.A. in August 1670, and was for some time one of the University lecturers. On Nov. 30, 1673, he was ordained at the request of Duke Ernst of Gotha as travelling chaplain to his son, Prince Christian, whom he accompanied through Western Germany, Switzerland, Northern Italy, and Southern France; returning to Gotha in 1675. In 1676 he became court preacher at Altenburg, but in Dec. 1678 was appointed diaconus of the St. Mary Magdalene Church at Breslau, and pastor there in 1689. Finally, in Feb. 1697 he became pastor of St. Elizabeth's at Breslau, inspector of the churches and schools of the district, and first professor of theology in the two Gymnasias at Breslau. He d. at Breslau, Jan. 27, 1715 (S. J. Ehrhardt's *Presbyterologie Schlesiens* i. 211; *Allg. Deutsche Biog.* xxiii. 532, &c.). Neumann was a celebrated preacher, and edited a well-known prayer-book, entitled *Kern aller Gebete* (Breslau, 1680; complete ed. Breslau, 1697) which passed through many editions. He wrote over thirty hymns, simple, heartfelt and useful, which became very popular in Silesia, and almost all of which passed into Burg's *G. B.*, Breslau, 1746, and later eds. They mostly appeared, with his initials, in the 9th ed., n. d., but about 1700, of the *Breslau Vollständige Kirchen- und Haus-Music*. Those which have been tr. are:—

i. *Adam hat im Paradies. Christmas.* 1700, as above, p. 71, in 8 st. In the *Unv. L. S.*, 1851, No. 23. Tr. as "Adam did, in Paradise." By *Miss Manington*, 1864, p. 21.

ii. *Grosser Gott, von alten Zeiten. Sunday Morning.* 1700, p. 886, in 6 st. of 6 l. as "for Sundays and Festivals." Thence in many Silesian hymn-books, and in the *Unv. L. S.*, 1851, No. 481. The trs. in C. U. are:—

1. *God of Ages never ending, Xuling.* A good tr., omitting st. iii., by H. J. Buckoll in his *Hys. from the German*, 1842, p. 5. His trs. of st. i., ii., vi. were repeated in the Dalston Hospital *H. Bk.*, 1848; the *Rugby School H. Bk.*, 1850 and 1876, and others.

2. *Great God of Ages! by whose power.* A tr. of st. i., ii., vi. as No. 10 in J. F. Thrupp's *Ps. & Hys.*, 1853.

3. *God of Ages never ending! All creation. A good tr. of st. i, ii, vi, based on Buckoll, contributed by A. T. Russell to P. Maurice's Choral H. Bk., 1861, No. 466.*

4. *God of Ages, great and mighty. A tr. of st. i, ii, v, vi, by C. H. L. Schnette, as No. 291 in the Ohio Luth. Hymnal, 1880.*

iii. *Herr! auf Erden muss ich leiden. Ascension. 1700 as above, p. 1098, in 6 st. of 8 l., and in the Unt. L. S., 1851, No. 159. The tr. in C. U. is:—*

(1) *Lord, on earth I dwell sad-hearted. A good tr., omitting st. iv, v., by Miss Winkworth, as No. 68 in her C. B. for England, 1863; repeated in the Ohio Luth. Hymnal, 1880. Another tr. is (2) "Lord, on earth I dwell in pain." By Miss Winkworth, 1855, p. 106.*

iv. *Mein Gott, nun ist es wieder Morgen. Morning. 1700, as above, p. 871, in 6 st., and in the Berlin G. L. S. ed. 1863, No. 1119. Tr. as "My God, again the morning breaketh." By Miss Manington, 1863, p. 118.*

v. *Nun bricht die finstre Nacht herein. Sunday Evening. 1700 as above, p. 982, in 11 st. In the Berlin G. L. S. ed. 1863, No. 1177. Tr. as "Soon night the world in gloom will steep." By Miss Manington, 1863, p. 152. [J. M.]*

Neumann, Gottfried, was b. at Hohenheida, near Leipzig, apparently Nov. 30, 1686. He studied at the University of Leipzig, and thereafter was licensed as a candidate of theology (i.e. general preacher). In 1710 he joined the staff of the Halle Orphanage, but was expelled from Halle as a Separatist, and went to Hanau. He was then for a number of years receiver of rents (Fruchtschreiber) at Bergheim in Wetteravia, Hesse, to the Count Isenburg Meerholz, living later at Himbach, and at Marienborn (1736-39). Himbach was the headquarters of Johann Friedrich Rock, one of the principal leaders of the sect of the "Inspired," and between 1714 and 1734 Neumann generally speaking belonged to this sect. During the visits which Count N. L. von Zinzendorf paid to Wetteravia, about 1730, Neumann felt drawn to the Moravian Brethren. He joined the Moravian Community at Marienborn, Hesse, in 1738. In 1747 he was living at Meerholz, where he remained till his death. In the *Weekly Reports of the Unitys-Elders-Conference in Barby*, No. xix. for May 9-15, 1779, is the entry, "7. We are advised from Wetteravia, that the aged brother Gottfried Neumann at Meerholz has recently entered into his rest." Neumann therefore probably d. in the end of April or beginning of May, 1779 (*Allg. Deutsche Biog.* xxiii. 519; ms. from Diaconus J. T. Müller, Herrnhut, &c.) Three of his hymns, all written in 1736, are in the *Brüder G. B.*, 1778. One has passed into English, viz.:—

i. *Ei, wie so selig schläfest du. Burial.* Written on the death of Christian Ludwig, s. of Count N. L. von Zinzendorf. This child died in his third year, at Ronneburg, Aug. 31, 1736. In the first printed copy of Neumann's hymn (preserved in the Archives at Herrnhut, along with the original ms., which is dated Sept. 3, 1736) is the footnote:—

"In the evening of the night, during which the young Count Zinzendorf blessedly fell asleep, on opening the hymn-book [the Herrnhut *G. B.*, 1736] with reference to that noble child, I chanced upon the hymn, 'Ei, wie

so selig schläfest du,' [p. 322, ii.] which I referred to his death."

When Neumann's hymn was included as No. 1284 in *Appendix viii.*, circa 1739, to the Herrnhut *G. B.*, 1735, it appears in 5 st. of 4 l., beginning "Ei, wie so sanft verschläfest du." In the *Brüder G. B.*, 1778, No. 1728, it begins: "Ei, wie so sanft entschläfest du," and in Bunsen's *Versuch*, 1833, is further altered to "Ach wie so sanft." The trs. in C. U. are:—

1. *Blest soul, how sweetly dost thou rest. A tr. of st. i, ii, and of the anonymous 17th cent. st. described under "Ei, wie so selig" (p. 322, ii.), as No. 961 in the Moravian H. Bk., 1801 (1882, No. 1259), and in J. A. Latrobe's Coll., 1841.*

2. *At length releas'd from many woes. A full and good tr. by Miss Cox, in her Sacred Hys. from the German, 1841, p. 75. Included in full in the Pennsylvania Luth. Ch. Bk., 1868; and, abridged, in Alford's *Ps. & Hys.*, 1844, his *Year of Praise*, 1867, and others.*

Another tr. is: "Sweet slumbers now thine eyelids close." By Lady E. Fortescue, 1843, p. 24. [J. M.]

Neumark, Georg, s. of Michael Neumark, clothier at Langensalza, in Thuringia (after 1623 at Mühlhausen in Thuringia), was b. at Langensalza, March 16, 1621; and educated at the Gymnasium at Schleusingen, and at the Gymnasium at Gotha. He received his certificate of dismission from the latter in Sept. 1641 (not 1640). He left Gotha in the autumn of 1641 along with a number of merchants who were going to the Michaelmas Fair at Leipzig. He then joined a similar party who were going from Leipzig to Lübeck; his intention being to proceed to Königsberg and matriculate at the University there. After passing through Magdeburg they were plundered by a band of highwaymen on the Gardelgen Heath, who robbed Neumark of all he had with him, save his prayer-book and a little money sewed up in the clothes he was wearing. He returned to Magdeburg, but could obtain no employment there, nor in Lüneburg, nor in Witten, nor in Hamburg, to which in succession the friends he made passed him on. In the beginning of December he went to Kiel, where he found a friend in the person of Nicolaus Becker, a native of Thuringia, and then chief pastor at Kiel. Day after day passed by without an opening, till about the end of the month the tutor in the family of the Judge Stephan Henning fell into disgrace and took sudden flight from Kiel. By Becker's recommendation Neumark received the vacant position, and this sudden end of his anxieties was the occasion of the writing of his hymn as noted below. In Henning's house the time passed happily till he had saved enough to proceed to Königsberg, where he matriculated June 21, 1643, as a student of law. He remained five years, studying also poetry under Dach (p. 276, ii.), and maintaining himself as a family tutor. During this time (in 1646) he again lost all his property, and this time by fire. In 1648 he left Königsberg, was for a short time at Warsaw, and spent 1649-50 at Thorn. He was then in Danzig, and in Sept. 1651 we find him in Hamburg. In the end of 1651 he returned to Thuringia, and brought himself under the notice of Duke Wilhelm II. of Sachse-

Weimar, the chief or president of the Fruit-bearing Society, the principal German literary union of the 17th cent. The Duke, apparently in 1652, appointed him court poet, librarian and registrar of the administration at Weimar: and finally secretary of the Ducal Archives. In Sept. 1653 he was admitted as a member of the Fruit-bearing Society, of which he became secretary in 1656, and of which he wrote a history (*Der Neu-Sprossende Teutsche Palmbaum*, Nürnberg and Weimar, 1668); and, in 1679, became also a member of the Pegnitz Order (see p. 143, i.). In 1681 he became blind, but was permitted to retain his emoluments till his death, at Weimar, July 18, 1681. [K. Goedeke's *Grundriss*, vol. iii., 1887, p. 74; *Allg. Deutsche Biog.* xxiii. 539; *Weimarisches Jahrbuch*, vol. iii., 1855, p. 176, &c. The dates given by the different authorities vary exceedingly, and are quite irreconcilable. In the registers at Schleusingen Neumark is last mentioned in 1636, and then as in the Third Form. Dr. von Bamberg, director of the Gymnasium at Gotha, informs me that Neumark's name appears in the matriculation book there under January 31, 1641; and as one of the "newly entered" scholars.]

A long list of Neumark's poetical works is given by Goedeke. A large proportion of his secular poems are pastorals, or else occasional poems written to order at Weimar; and in all there is little freshness, or happiness in expression, or glow of feeling. As a musician, and as a hymn-writer, he is of more importance. His hymns appeared in his (1) *Poetisch- und Musikalisches Lustwäldchen*, Hamburg, 1652; the enlarged ed., entitled (2) *Fortgepfanzter Musikalisch-Poetischer Lustwald*, Jena, 1657; and (3) *Unterschiedliche, so wol göttlicher Andacht; als auch zu christlichen Tugenden aufmunternde Lieder*, Weimar, 1675. Of the 34 hymns in these three works a few are found in the German hymn-books of the 17th cent., and three or four still survive. The best of Neumark's hymns are those of Trust in God, and patient waiting for His help under trial and suffering; and one of these may be fairly called classical and imperishable. It is:—

Wer nur den lieben Gott läßt walten. Trust in God. 1st pub. in his *Fortgepfanzter musikalisch-poetischer Lustwald*, Jena, 1657, p. 26, in 7 st. of 6 l., entitled "A hymn of consolation. That God will care for and preserve His own in His own time. After the saying 'Cast thy burden upon the Lord, and He shall sustain thee' (Ps. lv. 22). This, his finest hymn, was written in 1641, at Kiel, when after unsuccessful attempts to procure employment he became a tutor in the family of the judge Stephan Henning. Of this appointment Neumark, in his *Thränendes Haus-Kreutz*, Weimar, 1681, speaks thus:—

"Which good fortune coming suddenly, and as if fallen from heaven, greatly rejoiced me, and on that very day I composed to the honour of my beloved Lord the here and there well-known hymn 'Wer nur den lieben Gott läßt walten'; and had certainly cause enough to thank the Divine compassion for such unlooked for grace shown to me." &c.

As the date of its composition is thus December, 1641, or at latest Jan. 1642, it is certainly strange that it was not pub. in his *Lustwäldchen*, Hamburg, 1652. In that volume he does give, at p. 32, a piece entitled, "a hymn of consolation, when, in 1646, through a dreadful fire I came to my last farthing." The apocryphal story, according to which the hymn was written at Hamburg, about 1653 (see Miller's *Singers and Songs*, 1869, p. 91), has not been traced earlier than 1744. The hymn speedily became popular,

and passed into hymn-books all over Germany (Leipzig *Vorrath*, 1673, No. 1169), and still holds its place as in the Berlin *G. L. S.*, ed. 1863, No. 73.

Lauxmann, in *Koch*, viii. 386-390, relates that it was the favourite hymn of Magdalena Sibylla (d. 1687), wife of the Elector Johann Georg II. of Saxony; was sung, by his command, at the funeral, in 1740, of King Friedrich Wilhelm I. of Prussia; was sung, or rather played, by the first band of missionaries from Herrmannsburg as they set sail from Brunshausen on the Elbe (near Stade) on Oct. 28, 1853, &c.

The beautiful melody by Neumark was probably composed in 1641 along with the hymn, and was pub. with it in 1657. On it J. S. Bach composed a cantata. It is well known in England through its use by Mendelssohn in his *St. Paul* ("To Thee, O Lord, I yield my spirit"), and from its introduction into *H. A. & M.* (as *Bremen*), and many other collections.

Translations in C. U. :—

1. *Who leaves th' Almighty God to reign.* A full but free tr. by Sir John Bowring in his *Hymns*, 1825, No. 58. His trs. of st. ii., iv.-vi. beginning "How vain are sighs! how vain regret," are included in *Curtis's Union Coll.*, 1827.

2. *Who all his will to God resigneth.* A good and full tr. by A. T. Russell, as No. 236 in his *Ps. & Hym.*, 1851. His trs. of st. v.-vii. beginning "Say not, I am of God forsaken," are in *Dr. Pagenstecher's Coll.*, 1864.

3. *Leave God to order all thy ways.* A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 1st Ser. 1855, p. 152. This is given in full in M. W. Stryker's *Christian Chorals*, 1885, and, omitting st. vi., in W. F. Stevenson's *Hymns for Church and Home*, 1873, and the *Bapt. Hym.*, 1879. Further abridged forms are in the *Bapt. Ps. & Hym.*, 1858; *Harrov School H. Bk.*, 1866; *Holy Song*, 1869, and others. In the Pennsylvania Luth. *Church Bk.*, 1868; and the Amer. *Pres. Hym.*, 1874, st. v., vi. are omitted, and the rest altered to 6 8's, beginning "My God, I leave to Thee my ways."

4. *Him who the blessed God trusts ever.* A good and full tr. by Dr. John Ker in the *Juvenile Missionary Magazine*, of the U. P. Church, 1857. It was revised, and st. iii., v., vi. omitted, for the *Ibrox Hym.*, 1871, where it begins: "He who," &c.

5. *If thou but suffer God to guide thee.* A full and good tr. by Miss Winkworth (based on her *Lyra Ger.* version and set to the original melody), as No. 134 in her *C. B. for England*, 1863. Repeated in full in the *Bapt. Psalmist*, 1878, and in America in the *Ohio Luth. Hym.*, 1880. It is found, in various abridged forms, in J. Robinson's *Coll.*, 1869; *Horder's Cong. Hym.*, 1884; the *Evangelical Hym.*, N. Y., 1880, and others.

6. *He, who the living God hath chosen.* A tr. of st. i., ii., vii. by Miss Borthwick, as No. 237 in *Dr. Pagenstecher's Coll.*, 1864.

7. *He who doth glad submission render.* A good tr. omitting st. vi., by J. M. Sloan, as No. 284 in J. H. Wilson's *Service of Praise*, 1865, repeated, omitting the trs. of st. ii., vii., in *Flett's Coll.*, Paisley, 1871.

Other trs. are :—

(1) "He that confides in his Creator." By J. C. Jacobi, 1720, p. 13 (1722, p. 36; 1732, p. 61). Repeated in the *Moravian H. Bk.*, 1754, and later eds. (1846, No. 183). (2) "O Christian! let the Lord direct." By Miss Knight in her *Trs. from the German in Prose and Verse*, 1812, p. 85. (3) "To let God rule who's but contented." By H. W. Dulcken in his *Bk. of German*

Songs, 1856, p. 274. (4) "He who the rule to God hath yielded." By J. D. Burns in the *Family Treasury*, 1859, p. 309, and his *Memoir & Remains*, 1869, p. 240. (5) "Who trusts in God's all-wise direction." By R. Massie, in the *British Herald*, Aug. 1865, p. 126, and *Reid's Praise Bk.*, 1872. (6) "Who yields his will to God's good pleasure." In the *British Herald*, April, 1866, p. 244, and in *Reid's Praise Bk.*, 1872. (7) "He who commits his way to God." In the *Family Treasury*, 1878, p. 49. [J. M.]

Neumeister, Erdmann, s. of Johann Neumeister, schoolmaster, organist, &c., at Uechteritz, near Weissenfels, was b. at Uechteritz, May 12, 1671. He entered the University of Leipzig in 1689, graduated M.A. in 1695, and was then for some time University lecturer. In June 1697 he was appointed assistant pastor at Bibra, and in 1698 pastor there, and assistant superintendent of the Eckartsberg district. He was then, in 1704, called by Duke Johann Georg, to Weissenfels as tutor to his only daughter, and assistant court preacher, and shortly afterwards court preacher. After the death of this princess, Neumeister was invited by the Duke's sister (she had married Count Erdmann II. von Promnitz) to Sorau, where on New Year's Day, 1706, he entered on the offices of senior court-preacher, consistorialrath, and superintendent. Finally, in 1715, he accepted the appointment of Pastor of St. James's Church at Hamburg, entering on his duties there Sept. 29, 1715. He d. at Hamburg, Aug. 18 (not 28), 1756 (*Bode*, p. 120; *Allg. Deutsche Biog.* xxiii. 543, &c.).

Neumeister was well known in his day as an earnest and eloquent preacher, as a vehement upholder of High Lutheranism, and as a keen controversialist against the Pietists and the Moravians by means of the pulpit as well as the press. His underlying motive was doubtless to preserve the simplicity of the faith from the subjective novelties of the period. He was the author of one of the earliest historico-critical works on German Poetry (1696); and of many Cantatas for use in church, of which form of service he may be regarded as the originator. He had begun to write hymns during his student days, and in later years their composition was a favourite Sunday employment. He takes high rank among the German hymn-writers of the 18th cent., not only for the number of his productions (over 650), but also for their abiding value. A number are founded on well-known hymns of the 16th and 17th cent.; and many of his later productions are inferior. Of his earlier efforts many soon took and still hold their place as standard German hymns; and deservedly so, for their simple, musical style, scripturalness, poetic fervour, depth of faith and Christian experience, and for their clear-cut sayings which have almost passed into proverbial use. They appeared principally in the following works:—

1. *Der Zugang zum Gnadenstuhle Jesu Christo*. This was a devotional manual of preparation for Holy Communion, with interspersed hymns. The 1st ed. appeared at Weissenfels in 1705, the 2nd 1707, 3rd 1712, 4th 1715. The earliest ed. of which precise details are available is the 5th ed. 1717, from which *Wetzel*, ii. 231, quotes the first lines of all the 77 hymns (the page references to the earlier eds. given by *Fischer* appear to be conjectural); and the earliest ed. available for collation was the 7th ed., 1724 (Göttingen University Lib.). In the later eds. many hymns are repeated from his other works.

2. *Fünf fache Kirchen-Andachten*, Leipzig, 1716 (Wernigerode Library), a collected ed. of his Cantatas (Wernigerode Library has the 1704 ed. of his *Geistliche Cantaten*), and similar productions. A second set (*Fortgesetzte*) appeared at Hamburg in 1726 (Hamburg Town Library); and a third set (*Dritter Theil*) at Hamburg in 1762 (Hamburg Town Library).

3. *Evangelischer Nachklang*, Hamburg, 1718 (Hamburg Town Library), with 86 hymns on the Gospels for Sundays and Festivals, originally written to form conclusions to his sermons. A second set of 86 appeared as the *Anderer Theil* at Hamburg, 1729 (Hamburg Town Library).

Those of Neumeister's hymns which have passed into English are:—

i. **Gott verlässt die Seinen nicht, Ei so fahret hin ihr Sorgen. Cross and Consolation.** In his *Evang. Nachklang*, 1718, No. 71, p. 149, in 5 st. of 8 l., appointed for the 25th S. after Trinity. In Burg's *G. B.*, Breslau, 1746, it appears in two forms. No. 127 is the original with alterations, and arranged in 11 st. of 4 l., with the refrain "Gott verlässt die Seinen nicht." No. 128 is a form in 3 st. of 6 l., rewritten to the melody, "Jesus meine Zuversicht" (p. 703, ii.), and beginning with st. iii. l. 5, of the original, viz. "Gott verlässt die Seinen nicht, Nach dem Seufzen, nach dem Weinen." This second form is noted at p. 444, ii.

ii. **Jesu, grosser Wunderstern. Epiphany.** In his *Kirchen-Andachten*, 1716, p. 646, in 4 st. of 6 l., with the motto,

Auf ihr Christen insgemein!
Stellt euch mit den Weisen ein.
Jesus muss geschenket sein."

It is a hymn on the Gifts of the Magi, and the spiritual sense in which we can offer the same—the Gold of Faith, the Frankincense of Prayer, the Myrrh of Penitence. In the *Berlin G. L. S.*, ed. 1863, No. 208. *Tr.* as:—

1. **Jesus! great and wondrous star.** A good and full *tr.* by E. Cronenwett, as No. 52 in the *Ohio Luth. Hyl.*, 1880.

iii. **Jesus nimmt die Sünder an! Saget doch dies Trostwort Allen. Lent.** The best hymn of its author. First pub. in his *Evang. Nachklang*, 1718, No. 47, p. 96, in 8 st. of 6 l., founded on the Gospel for the 3rd S. after Trinity (St. Luke xv. 1-7), and also suggested by St. Matt. xi. 28, and Isaiah i. 18. It has come into very extensive German use, especially at Mission services at home and abroad. In the *Berlin G. L. S.*, ed. 1863, No. 110. The *trs.* are:—

1. **This man sinners doth receive.** In full by Dr. H. Mills, in his *Horae Germanicae*, 1845 (1856, p. 73). His *trs.* of st. i., ii., iv., v. are included in the *Amer. Luth. Gen. Synod's Coll.*, 1850-52, No. 844.

2. **Jesus sinners doth receive! Spread the word of consolation.** A good *tr.* of st. i., iii., v., by A. T. Russell, as No. 47 in the *Daiston Hospital H. Bk.*, 1848, repeated in his own *Ps. & Hys.*, 1851.

3. **Jesus is the sinner's Friend.** A good and full *tr.* by Miss Dunn in her *Hys. from the German*, 1857, p. 82. Her *trs.* of st. i., ii., iv. are No. 46 in Dr. Pagenstecher's *Coll.*, 1864.

4. **Sinners Jesus will receive.** A full and good *tr.* by Mrs. Bevan in her *Songs of Eternal Life*, 1858, p. 23. Repeated in full in L. Rehfues's *Church at Sea*, 1868, p. 50, and, abridged, in the *Eng. Presb. Ps. & Hys.*, 1867, and *Flett's Coll.*, Paisley, 1871. In Dr. W. F. Stevenson's *Hys. for Ch. & Home*, 1873, st. i., v., vi., vii. are included, altered, and beginning "Jesus sinners will receive; say this word of grace to all;" and this form is also in the *Bapt. Hyl.*, 1879.

Other *trs.* are:—

(1) "My Jesus the sinner receives." By Miss Warner, 1869, p. 57. (2) "Jesus sinners doth receive! Tell to all." By R. Massie in the *Day of Rest*, 1877.

The hymn "Jesus sinners will receive, When they fall," by E. Cronenwett, in 5 st., in the *Ohio Luth. Hyl.*, 1880, is marked as a *tr.* of Neumeister. It follows Neumeister in metre, but seems rather a paraphrase of the hymn "Jesus nimmt die Sünder an, Drum so will ich nicht verzagen." This hymn is by Ludwig Heinrich Schloesser [b. Sept. 7, 1663, at Darmstadt; d. Aug. 18, 1723, as pastor at Frankfurt am Main], and appeared in the *Appendix to the Frankfurt ed.*, 1693, of Crüger's

Praxis, and in his own *Stilles Lob Gottes in dem geistlichen Zion*, Frankfurt a. M., 1724 (see *Wetzsl.*, iv. 433; Rambach's *Anthologie*, vi. p. xl., &c.). In Burg's *G. B.*, Breslau, 1746, the Neumeister hymn is given as No. 1593 and marked as by G. G. Hofmann, and the Schloesser hymn as No. 1592 and marked as by Neumeister. Hence perhaps the confusion.

Hymns not in English C. U.

iv. *Bleib, Jesu, bleib bei mir. For the Dying.* In his *Evang. Nachklang*, 1718, No. 31, p. 64, in 7 st., entitled "For the Second Day of Easter." In the Berlin *G. L. S.*, ed. 1863, No. 1431. *Tr.* as "Jesus, near me still abide." By *Miss Dunn*, 1857, p. 117.

v. *Herr Jesu Christ, mein höchstes Gut. Love to Christ.* One of his best and most popular hymns, apparently written for use at the Sunday celebration of Holy Communion in the castle at Weisenfels. It seems to have appeared in his *Zugang*, 1705 (*Wetzsl.*, ii. 232, cites it as in the 5th ed. 1717. In the 8th ed. 1724, p. 17, entitled "Hymn of Consolation from Ps. lxxiii. 23-24"), and is included in the Halle Stadt *G. B.*, 1711, No. 524 in 8 st. In *Freylinghausen*, 1714, it begins "Herr Jesu Christ, mein Fleisch und Blut." In Porst's *G. B.*, ed. 1835, No. 546. The *frs.* are (1) "All my desires are fix'd on Thee" (st. iii.). By P. H. Molther as pt. of No. 401 in the *Moravian H. Bk.* 1801 (1886, No. 448). (2) "Lord Jesus Christ, my spirit's health." By *Dr. H. Mills*, 1845 (1856, p. 115).

vi. *Herr Jesu, meines Lebens Heil. Evening.* Apparently in his *Zugang*, 1705 (*Wetzsl.*, ii. 232, as in ed. 1717. In ed. 1724, p. 284 in 10 st.), and included in the Halle Stadt *G. B.* 1711, No. 426. In Burg's *G. B.*, Breslau, 1746, No. 1844. *Tr.* as (1) "Now I'll lie down and sleep in Thee" (st. vi.), as pt. of No. 750 in the *Moravian H. Bk.*, 1789 (1849, No. 1137). (2) "Lord Jesu! Thou my life's true health." By *H. J. Buckoll*, 1842, p. 92.

vii. *Ioh bin bei allem Kummer stille. Trust in God.* Included in the 5th ed. 1717 of his *Zugang* (*Wetzsl.*, ii. 232), and in the ed. 1724, p. 594, in 6 st., founded on Ps. lxxvii. 11. In the Berlin *G. L. S.*, ed. 1863, No. 911. It has been *tr.* into English through the recast by J. S. Diterich "Herr, mache meine Seele stille," which is No. 189, in 7 st., in the Berlin *G. B.*, 1765 (Berlin *G. B.*; 1829, No. 599). *Tr.* as "Lord, make my spirit still." By *Miss Warner*, 1869, p. 26.

viii. *Ioh weiss dass mein Erlöser lebet. For the Dying.* In his *Evang. Nachklang*, 1718, No. 32, in 5 st., entitled "On the Third Day of Easter." In *Bunsen's Allg. G. B.*, 1846, No. 437, in 4 st. *Tr.* as "I know that my Redeemer liveth, And as He lives." A good *tr.* from *Bunsen* in *Reid's Praise Bk.*, 1872.

ix. *Ob Menschen klug und weise sein. Spiritual Wisdom.* In his *Evang. Nachklang*, 1718, No. 12, p. 24, in 6 st., for the 1st S. after Epiphany. In the Berlin *G. L. S.*, ed. 1863. *Tr.* as "Here many wise and prudent grow." By *Dr. H. Mills*, 1845 (1856, p. 109).

x. *So ist die Woche nun geschlossen. Saturday Evening.* Apparently in his *Zugang*, 1705 (*Wetzsl.*, ii. 233, cites it as in ed. 1717. In the ed. 1724, p. 552, in 9 st., entitled "Hymn for the close of the Week"). In the Berlin *G. L. S.*, ed. 1863. *Tr.* as "Thou, Lord, Thy love art still bestowing." By *H. J. Buckoll*, 1842.

xi. *Wie Gott will, also will ich sagen. Trust in God.* *Wetzsl.*, ii. 234, cites this as in his *Zugang*, 1717 (ed. 1724, p. 570, in 8 st.). In the Berlin *G. L. S.*, ed. 1863, No. 919. *Tr.* as "As Thou wilt, my God! I ever say." By *Miss Borthwick*, in *H. L. L.*, 1858, p. 44 (1884, p. 166), and thence in *Bp. Ryle's Coll.* 1861, No. 163. [J. M.]

Neunhertz, Johannes, s. of Johannes Neunhertz, weaver at Waltersdorf, near Kupferberg, in Silesia, was b. at Waltersdorf Aug. 16, 1653, and entered the University of Leipzig in June, 1673 (M.A. 1676). In 1678 he was appointed assistant preacher at Lauban, in Silesia; in 1680 pastor at Kiesslingwalde; and in 1696 pastor at Geibsdorf, both near Lauban. He then became, in 1706, diaconus of the Holy Trinity Church, and also morning preacher at the Holy Cross Church in Lauban. Finally, in 1709, he was appointed chief pastor at Hirschberg, in Silesia, and d. there Nov. 26, 1737 (S. J. Ebrhardt's *Presbyterologie Schlesiens*, 1780-89, iii. pt. ii. p. 187; *Koch*, v. 450; *Allg. Deutsche Biog.* xliiii. 549; *Bode*, p. 121—the first dating his birth 1652). Neun-

hertz was the author of a large number of hymns, good and flowing in style, but often lengthy and with little power or concentration. They appeared in his various works:—

(1) *Evangelische Sabbaths-Freude*, Zittau, 1690. (2) *Christliche Leid-Andachten*, Lauban, 1698. (3) *Evangelische Herzs-Ermunterung*, Leipzig, 1701. (4) *Tröstliche . . . Andachten*, Lauban, 1709; 2nd ed. as *Andachts-Flammen*, Budissin, 1717; and in the Silesian hymn-books of the period. A large number are given in the Hirschberg *G. B.*, 1741, a few in Burg's *G. B.*, Breslau, 1746, and some still survive in modern collections.

The only hymn by him which seems to have passed into English is:—

Zweene Jünger gehn mit Sehnen. Eastertide. A hymn on the Two Disciples on their way to Emmaus (St. Luke xxiv. 13-35). Included in the Lauban *G. B.*, 1707, p. 162 [Wernigerode Library], as No. 5 of the Easter Hymns, in 9 st. of 8 l., and marked as by M. J. Neunhertz. Also in the Berlin *G. L. S.*, ed. 1863, No. 326. The form *tr.* into English is: "Trauernd und mit bangem Sehnen." This appeared in the Liegnitz *G. B.*, 1804 (ed. 1819, No. 155), and is repeated in the Württemberg *G. B.*, 1842, No. 176, in 7 st. It is a recast by L. E. S. Müller (see p. 776, i.). The *tr.* in C. U. is:—

Sad with longing, sick with fears. A full and good *tr.* from the 1842 text by Miss Winckworth, in her *Lyra Ger.*, 2nd Ser. 1858, p. 43. In the Pennsylvania *Luth. Church Bk.*, 1868, the *frs.* of st. iv.-vii. altered and beginning, "Trust Friend, Who canst not fail," were given as No. 440. [J. M.]

Νεύσον πρὸς ὕμνους. [Ἔσωσε λαόν.]

Neuss, Heinrich Georg, s. of Andreas Neuss, surgeon at Elbingerode in the Harz, was b. at E., March 11, 1654, and entered the University of Erfurt in 1677 as a student of theology. In 1680 he became a private tutor at Heimbürg, near Blankenburg, and then in 1683 corrector, and in 1684 rector of the school at Blankenburg in the Harz. In 1690 he was appointed assistant preacher at Wolfenbüttel, and soon afterwards diaconus of the Heinrichstadt church there. For holding prayer meetings, &c., he was denounced as a Pietist, and chose to resign rather than desist. In the same year, 1692, he became preacher at Hedwigsburg, and travelling Chaplain to Duke Rudolph August of Brunswick, who, at Easter, 1695, appointed him superintendent at Bömlingen for the district of Asseburg. In 1696 he received the degree of D.D. from the University of Giessen, and became superintendent, consistorialrath, and chief pastor of the Church of SS. Sylvester and George at Wernigerode, being instituted on Feb. 6. His appointment there was at first unpopular, for he was suspected of Separatist tendencies, but he soon gained the love of the people by his earnest and loving practical Christianity, and by the interest he took in the development of Church music, for which under his care Wernigerode became famous in all the district. He d. at Wernigerode, Sept. 30, 1716 (*Koch*, iv. 425; *Allg. Deutsche Biog.* xxiii. 556; *Heinrich Georg Neuss*. By Ed. Jacobs. In the *Zeitschrift des Harz-Vereins*, vol. xxi. 1888, p. 159, &c.).

The hymns of Neuss appeared principally in his *Heb-Opfer zum Bau der Hütten Gottes, das ist, Geistliche Lieder*, &c.; of this the 1st ed. with 100 hymns was pub. at Lüneburg, 1692; and the 2nd ed., with 34 additional, at Wernigerode, 1703 (both in Berlin), most of the pieces bearing the dates of their composition. They were received with great favour in Pietist circles, and Freylinghausen in his *Geistreiches G. B.* included no less than 38 (5 in pt. I., 704; 33 in pt. II., 1714). In the Wernigerode *G. B.*, 1712, edited by Neuss, 5 are included, and 5 more in the ed. of 1735. Only a few are found in

recent German collections. The 1703 ed. of the *Heb-Opfer* had also 86 melodies, of which some 76 were by Nevens, and of these 15 passed into Freylinghausen's *G. B.* In 1706 Nevens also pub. a collection of *Brunnenlieder* at Fyrnont, for the frequenters of the Baths there.

Only one of his hymns has passed into English, viz. :—

Sin reines Herz, Herr, schaff in mir. Sanctification. A simple and beautiful hymn, 1st pub. in the 2nd ed., 1703, of his *Heb-Opfer*, p. 217, in 5 st. of 4 l. In the Berlin *G. L. S.*, ed. 1863, No. 380. Tr. as:—

A new and contrite heart create. A good and full tr. by Miss Cox, in her *Sacred Hymns from the German*, 1841, p. 153 (1864, p. 177), repeated in the *Bapt. Hyl.*, 1879.

Another tr. is:—"Lord! grant a new-born heart to me." by *Lady E. Fortescue*, 1843, p. 68. [J. M.]

Nevin, Edwin Henry, D.D., s. of Major David Nevin, was b. at Shippensburg, Pennsylvania, May 9, 1814. He graduated in Arts at Jefferson College, 1833; and in Theology at Princeton Seminary, in 1836. He held several pastorates as a Presbyterian Minister from 1836 to 1857; then as a Congregational Minister from 1857 to 1868; and then, after a rest of six years through ill health, as a Minister of the Reformed Church, first at Lancaster, Pennsylvania, and then in Philadelphia. Dr. Nevin is the author of several hymns, the more important of which are:—

1. *Always with me [us], always with [us] me. Jesus always present.*

2. *Come up hither, come away. Invitation Heavenward.*

3. *Happy, Saviour, would I be. Trust.* This is given in the *Lyra Sac. Americana* as "Saviour! happy should I be." This change was made by the editor "with the consent and approbation of the author." (*Note*, p. 299).

4. *O heaven, sweet heaven. Heaven.* Written and pub. in 1862 "after the death of a beloved son, which made heaven nearer and dearer from the conviction that now a member of his family was one of its inhabitants" (*Schaff's Christ in Song*, 1870, p. 539).

5. *Live on the field of battle. Duty.* Appeared in the *Bap. Devotional H. Bk.*, 1864.

6. *I have read of a world of beauty. Heaven.*

7. *Mount up on high! as if on eagle's wings. Divine Aspirations.*

Of these hymns, Nos. 1, 2, 3 appeared in *Nason's Congregational H. Bk.*, 1857; and all, except No. 5, are in the *Lyra Sacra Americana*, 1868. [F. M. B.]

New England Psalter, or Bay Psalm Book. [*Psalters, English*, § vii.]

New Version, THE. This Version of the Psalms of David, commonly known as *Tate and Brady*, is fully set forth, so far as it is a part of the general history of English Psalters, in the article *Psalters, English*, § xiii. That article must be read for its history, the value of its authorization, its character and merits, and for biographical notices of its authors. It remains for us here to give (1) the history of the *Version* from 1696 to the present time; (2) an account of its *Supplement*; and (3) a list of the contents of each.

i. *History of the N. V.* As stated in the article referred to, it was first published in its complete form in 1696, and the second edition, with somewhat extensive corrections, in 1698, although it had been "allowed" by the King in Council, "December 3, 1696." Soon after "The Second Edition corrected" was issued

in 1698, another version of the original text was published which differed considerably both from "The second edition corrected" and the original of 1696. The copy before us is dated 1698. The titlepages of the three books are:—

(1) *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches.* By N. Tate and N. Brady. London, Printed by M. Clark: for the Company of Stationers, 1698. This has a Dedication to King William signed by "N. Brady; N. Tate."

(2) *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches.* By N. Tate and N. Brady. The Second Edition corrected. London: Printed by M. Clark, for the Company of Stationers, 1698. This also has a Dedication to the King signed by "N. Brady, N. Tate."

(3) *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches.* By N. Tate and N. Brady. London, Printed by T. Hodgkin, for the Company of Stationers, 1698. And are to be Sold at Stationers-Hall, near Ludgate, and by most Booksellers. This has the same Dedication as Nos. 1 and 2, and, in addition, the Authorization dated "At the Court at Kensington, December 3, 1696. Present the King's Most Excellent Majesty in Council."

As examples of the changes made in the text of the *New Version* we will give quotations from Ps. xviii., verse 7.

(1) From the *Original edition*, 1696

"When God arose to take my part,
The trembling Earth did quake for fear;
From their firm Poets the Hills did start,
Nor durst his dreadful Fury bear."

(2) From "*The Second Edition corrected*," London, M. Clark, 1698.

"When God arose to take my part,
The conscious Earth did quake for fear;
From their firm Poets the Hills did start,
Nor could his dreadful Fury bear."

(3) From the *Edition of 1698*. London, J. Hodgkin.

"When God arose my part to take,
The conscious Earth was struck with fear;
The Hills did at his presence shake,
Nor could his dreadful fury bear."

In these quotations the italics represent the changes made in the 1698 (*Hodgkin*) edition when compared with "The Second Edition corrected" of 1698 (*Clark*). This is but one of hundreds of instances of changes in the text. The text of the Original of 1696 was not again reprinted, and it was natural to expect that the publication of one of the other two would cease. This, however, did not take place for over a hundred years. We have before us two copies of the *New Version*, both of which have been in use at public worship, and both dated 1796, as follows:—

(1) *A New Version of the Psalms of David Fitted to the Tunes used in Churches.* By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esquire, Poet-Laureat to His Majesty. London. Printed. MDCCXCVI.

This edition is a reprint of No. 2, "The Second Edition corrected," pub. by Clark in 1698. The next is:—

(2) *A New Version of the Psalms of David, Fitted to the Tunes used in Churches.* By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esq., Poet-Laureate to His Majesty. London, Printed by M. Brown, For the Company of Stationers, and are to be Sold at Stationers Hall, near Ludgate-Street, and by most Booksellers. MDCCXCVI.

This is a reprint of the edition pub. by Hodgkin in 1698 (No. 3 above). It has the Authorization of the King dated Dec. 3, 1696, and the Bishop of London's approval and good wishes for success, dated May 23, 1698. From this it is clear that these two texts were reprinted, and were used side by side in

public worship for more than one hundred years, as it was only when the printing of the *New Version* was undertaken by the University Press that the reprinting of Clark's ed. No. 2 above, "The Second Edition corrected," 1698, was gradually suspended, and the text approved by the Bishop of London, on "May 23, 1698" (No. 3 above, printed by J. Hodgkin), became the absolute *Tate & Brady* of the future. The issue of this *Tate & Brady* continued for many years, and is that usually quoted by hymnologists as the "original text." In the "Selection of Psalms," which was given in the *American Prayer Bk. Coll.*, 1826, those taken from the *New Version* were from this text.

The following list of first lines are from this text of 1698—the sub-lines being the first lines of centos in C. U. which have been taken from the paraphrase of any given Psalm:—

Psalm.	First Line.
i.	How blest is he who ne'er consents.
ii.	With restless and ungodly rage. (1) Thus God declares His sovereign will.
iii.	How many, Lord, of late are grown. (1) Thou gracious God [Lord] art my Defence. (2) O Lord, Thou art my sure Defence.
iv.	O Lord that art my righteous Judge. (1) God of my life, my hopes, my joys. (2) While worldly minds impatient grow.
v.	Lord, hear the voice of my complaint. Accept.
vi.	Thy dreadful anger, Lord, restrain.
vii.	O Lord, my God, since I have plac'd.
viii.	O Thou, to Whom all creatures bow.
ix.	To celebrate Thy praise, O Lord.
x.	Thy presence why withdraw'st Thou, Lord.
xi.	Since I have plac'd my trust in God.
xii.	Since godly men decay, O Lord.
xiii.	How long wilt Thou forget me, Lord?
xiv.	Sure, wicked fools must needs suppose.
xv.	Lord, who's the happy man that may.
xvi.	Protect me from my cruel foes. (1) My grateful soul shall bless the Lord. To my just plea, and sad complaint.
xvii.	No change of time shall ever shock.
xix.	The heav'n's declare Thy glory, Lord. (1) God's perfect law converts the soul. The Lord to Thy request attend.
xx.	The King, O Lord, with songs of praise.
xxi.	My God, my God, why leav'st Thou me?
xxii.	The Lord Himself, the mighty Lord.
xxiii.	This spacious earth is all the Lord's.
xxiv.	(1) Lift up your heads, eternal gates. (2) Erect your heads, eternal gates.
xxv.	To God, in whom I trust. (1) His mercy and His truth.
xxvi.	Judge me, O Lord, for I the paths. (1) I'll wash my hands in innocence. Whom should I fear, since God to me?
xxvii.	O Lord, my Rock, to Thee I cry.
xxviii.	Ye princes that in might excel.
xxix.	I'll celebrate Thy praises, Lord.
xxx.	Defend me, Lord, from shame. (1) My hope, my steadfast trust.
xxxii.	He's blest, whose sins have pardon gain'd.
xxxiii.	Let all the just to God with joy. (1) How happy are the folk to whom.
xxxiv.	Thro' all the changing scenes of life. (1) The hosts of God encamp'd around.
xxxv.	Against all those that strive with me.
xxxvi.	My crafty foe, with flatt'ring art. (1) Thy justice like the hills remain. (2) O Lord, Thy mercy, my sure hope.
xxxvii.	Tho' wicked men grow rich or great.
xxxviii.	Thy chast'ning wrath, O Lord, restrain.
xxxix.	Resolv'd to watch o'er all my ways. (1) Lord, let me know my term of days.
xl.	I waited meekly for the Lord.
xli.	Happy the man whose tender care.
xlii.	As pants the hart for cooling streams.
xliii.	Just Judge of heav'n, against my foes. (1) Let me with light and truth be blest.
xliv.	O Lord, our fathers oft have told.

Psalm.	First Line.
xlv.	While I the King's loud praise rehearse.
xlvi.	God is our Refuge in distress.
xlvii.	O all ye people, clap your hands.
xlviii.	The Lord, the only God, is great.
xlix.	Let all the list'ning world attend. The Lord hath spoke, the mighty God.
l.	Have mercy, Lord, on me.
li.	In vain, O man of lawless might.
lii.	The wicked fools must needs suppose.
liii.	Lord, save me, for Thy glorious Name.
liv.	Give ear, Thou Judge of all the earth.
lv.	Do Thou, O God, in mercy help.
lvi.	Thy mercy, Lord, to me extend.
lvii.	(1) O God, my heart is fix'd, 'tis bent. Its thankful tribute, &c. (2) O God, my heart is fully bent. Speak, O ye judges of the earth.
lviii.	Believe me, O Lord my God.
lix.	O God, Who hast our troops dispers'd.
lxi.	Lord, hear my cry, regard my pray'r.
lxii.	My soul for help on God relies.
lxiii.	O God, my gracious God, to Thee.
lxiv.	Lord, hear the voice of my complaint, To my For Thee, O God, our constant praise. (1) God's goodness does the circling year. (2) Lord, from Thy unexhausted store.
lxv.	Let all the lands with shouts of joy. To bless Thy chosen race. Let God, the God of battle, rise. Save me, O God, from waves that roll.
lxvi.	O Lord, to my relief draw near.
lxvii.	In Thee I put my steadfast trust.
lxviii.	(1) While God vouchsafes me His support. Lord, let Thy just decrees the King. (2) Ho hills and mountains shall bring forth. (3) Thy uncontrolled dominion shall.
lxix.	At length, by certain proofs, 'tis plain.
lxx.	(1) Thy presence, Lord, hath me supplied. Why hast Thou cast us off, O God? To Thee, O God, we render praise.
lxxi.	In Judah the Almighty's known.
lxxii.	To God I cried, Who to my help. (2) Will God for ever cast us off? Hear, O my people, to my law.
lxxiii.	Behold, O God, how heathen hosts.
lxxiv.	O Israel's Shepherd, Joseph's Guide. (1) O Thou Whom heavenly hosts obey. To God, our never falling strength.
lxxv.	God in the great assembly stands.
lxxvi.	Hold not Thy peace, O Lord our God.
lxxvii.	O God of hosts, the mighty Lord. (1) Behold, O God, for Thou alone. (2) O Lord of hosts, my King, my God.
lxxviii.	Lord, Thou hast granted to Thy land. To my complaint, O Lord my God.
lxxix.	God's temple crowns the holy mount. To Thee, my God and Saviour, I.
lxxx.	(2) God of my life, O Lord most high. Thy mercies, Lord, shall be my song. (1) Happy, thrice happy they, who hear. (2) With reverence let the just appear.
lxxxi.	O Lord, the Saviour and Defence.
lxxxii.	He that has God his Guardian made.
lxxxiii.	How good and pleasant must it be. With glory clad, with strength array'd.
lxxxiv.	O God to Whom revenge belongs. (1) Bless'd is the man whom Thou, O Lord. O come, loud anthems let us sing.
lxxxv.	Sing to the Lord a new-made song. Let. &c.
lxxxvi.	(1) How just and merciful is God. Jehovah reigns, let all the earth. Sing to the Lord a new-made song, Who, &c.
lxxxvii.	Jehovah reigns, let therefore all. With one consent let all the earth. Of mercy's never-falling spring.
lxxxviii.	When I pour out my soul in pray'r. My soul, inspir'd with sacred love. Bless God, my soul: Thou, Lord, alone.
lxxxix.	O render thanks, and bless the Lord. O render thanks to God above. To God your grateful voices raise.
lxxx.	O God, my heart is fully bent To magnify Thy name (1) O God, my heart is fixed, is bent. O God, Whose former mercies make. The Lord unto my Lord thus spake.
lxxxi.	Praise ye the Lord; our God to praise.
lxxxii.	That man is blest who stands in awe.
lxxxiii.	Ye saints and servants of the Lord. (1) Ye that delight to serve the Lord.

Psalm.	First Line.
cxiv.	When Isr'el, by th' Almighty led.
cxv.	Lord, not to us, we claim no share.
cxvi.	My soul with grateful thoughts of love.
cxvii.	With cheerful notes let all the earth.
cxviii.	O praise the Lord, for He is good.
cxix.	(1) Joy fills the dwelling of the Just.
	How blest are they who always keep.
	(1) Instruct me in Thy statutes, Lord.
	(2) How shall the young preserve their ways?
	(3) Thy word is to my feet a lamp.
	(4) To my request and earnest cry.
cxix.	In deep distress I oft have cried.
cxxi.	To Zion's hill I lift my eyes.
cxxi.	O 'twas a joyful sound to hear.
cxxi.	On Thee, Who dwell'st above the skies.
cxxi.	Had not the Lord (may Isr'el say).
cxxi.	Who place on Zion's God their trust.
cxxi.	When Zion's God her sons recall'd.
cxxi.	We build with fruitless cost, unless.
cxxi.	The man is blest who fears the Lord.
cxxi.	From my youth up, may Isr'el say.
cxxi.	From lowest depths of woe.
	(1) My soul with patience waits.
cxxi.	O Lord, I am not proud of heart.
cxxi.	Let David, Lord, a constant place.
cxxi.	(2) O with due reverence let us all.
cxxi.	How vast must their advantage be.
cxxi.	Bless God, ye servants that attend.
cxxi.	O praise the Lord with one consent.
cxxi.	To God, the mighty Lord.
cxxi.	When we, our weary'd limbs to rest.
cxxi.	With my whole heart, my God and King.
cxxi.	(1) This day is God's, let all the land.
cxxi.	Thou, Lord, by strictest search hast known.
cxxi.	Preserve me, Lord, from crafty foes.
cxxi.	To Thee, O Lord, my cries ascend.
cxxi.	To God, with mournful voice.
cxxi.	Lord, hear my pray'r, and to my cry.
cxxi.	For ever blest'd be God the Lord.
cxxi.	Thee I will bless (I'll extol), my God and King.
cxxi.	O praise the Lord, and thou, my soul.
cxxi.	O praise the Lord with hymns of joy.
cxxi.	Ye boundless realms of hymn.
cxxi.	O praise ye the Lord, Prepare your glad voice.
cxxi.	O praise the Lord in that blest place.

ii. *The Supplement.* The earliest notice of the *Supplement* is the following advertisement at the end of the 8vo ed. of the *New Version*, printed by Hodgkin, 1698:—

"A Supplement to the New Version of Psalms by N. Tate and N. Brady, containing 1. The usual Hymns, Creed, Lord's Prayer, Ten Commandments, all set to their proper Tunes; with additional Hymns for the Holy Sacrament, Festivals, &c. 2y. Select Psalms done in particular Measures, to make up the whole variety of Metres that are in the old Version, with Duplicates to most of them, and Gloria Patri with the Tunes. With a Collection of the most usual Church-Tunes. All very useful for the Teacher or Learner of Psalmody. London: Printed and Sold at Stationers Hall, near Ludgates, D. Brown at the Bible without Temple-Bar, J. Wilds at the Elephant, Charing Cross, and other Booksellers. 4s. This Supplement to be had either in the large Octavo to bind up with the Volume, or in the small size for the Pocket. Price in Sheets 6d."

This advertisement was repeated, with slight variations, in the 92mo ed. of 1699. The earliest fulfilment of the promised *Supplement* that we have been enabled to see is the 3rd edition published in 1702. Its contents are:—

1. O God, we praise Thee, and confess. *Te Deum.*
2. Come Holy Ghost, Creator, come, And visit, &c. *Veni Creator in L.M.*
3. Come Holy Ghost, Creator come, Inspire the souls, &c. *Veni Creator in D.C.R.*
4. Now blest be Israel's Lord and God. *Benedictus.*
5. My soul and spirit fill'd with joy. *Magnificat.*
6. Lord, let Thy servant now depart. *Nunc Dim.*
7. I steadfastly believe in God. *The Creed.*
8. Our Father Who in heaven art, Thy Name be hallowed, &c. *The Lord's Prayer.* First Version.
9. Our Father Who in heaven art, All hallowed be, &c. *Lord's Prayer.* Second Version.
10. God spake these words, O Israel, hear. *Ten Commandments.*

11. White Shepherds watched their flocks by night. *Christmas.*
12. Since Christ, our Passover, is slain. *Easter.*
13. Christ from the dead is raised and made. *Easter.*
14. Thou God, all Glory, Honour, Power. *Holy Communion.*
15. All ye who faithful servants are. *Holy Communion.*
16. To God be glory, peace on earth. *Holy Communion.*

Following these hymns are the versions of the Psalms in peculiar metres referred to in the advertisement:—

Psalm.	First line.
xlviii.	O clap your hands, ye people, shout and sing.
xcviii.	With glory crown'd and matchless strength array'd.
cxvii.	In praise to God, let all the people join.
lxvii.	Our God bless us all with mercy and love.
cxvii.	The praise of our God, all people repeat.
cxv.	With my whole heart Thy fame.
cxviii.	Thou Lord, my witness art.
cxvii.	How blest is he, and only he.
cxviii.	All you, who to the house of God.
cxv.	In trouble and distress, To God, &c.
cxviii.	Thou, Lord, my Witness art.
cxvii.	To Zion's hill I lift my eyes, From whence my help, &c.
cxvii.	Oh have they, now may Israel say.
cxvii.	How did my soul rejoice.
cxviii.	O 'tis a joyful sight, When brethren, &c.
cxvii.	Had not the Lord (let thankful Israel say).
lxv.	To save me, Lord, Thy truth and power display.
cxv.	All who on Zion's God depend.
cxv.	All they whose hopes on God depend.
lxv.	The wicked, senseless fool, hath said.
cxvii.	When Zion's God, Her captive sons, &c.
cxv.	When Israel who Had suffered cruel bondage long.
cxvii.	In vain we build with vast expence.
cxv.	From the lowest depths of woe.
lxv.	Save me, Lord, for Thy Name's sake.
cxvii.	O praise the Lord, for He is good.

These Psalms are all in peculiar metres, and are given in full. Then the following Psalms from the *New Version* as above, first lines only being printed:—XLIV., XXVII., IV., V., XXIII., XXXVIII., XIX., XVI., CLXVII. After these 28 tunes are given with references to the Psalms only. Then are given the following Psalms, also from the *New Version* as above:—CXIX., XCII., C. XXV. CXIII., CLXVIII., LXXXVIII.

The 6th ed. of the *Supplement*, 1708, contained the same psalms in peculiar metres and hymns, together with the addition of "O Lord, turn not Thy face from me" (in a re-written form), and "O all ye works of God the Lord," from the *Old Version*; and "We sing to Thee Whose wisdom formed," from *Playford*. (This arrangement was repeated with the exception of "O Lord, turn not," as late as the *Savoy* ed., 1717.)

As this 6th ed. of the *Supplement*, 1708, is of special importance to the musical student, we append the title and some details concerning its musical contents. The title is:—

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; containing, The Psalms in Peculiar Measures; the usual Hymns, Creed, Lord's Prayer, Ten Commandments, for the Holy Sacrament, &c., with Gloria Patri, and Tunes (Treble and Bass), proper to each of them, and all the rest of the Psalms. The Sixth Edition Corrected; and much Enlarged: With the Addition of Plain Instructions for all those who are desirous to Learn or Improve themselves in Psalmody; near 30 New Tunes, composed by several of the Best Masters; and a Table of Psalms suited to the Festivals and Fasts of the Church, &c. With Tables of all the Psalms of the Old, New, and Dr. Patrick's Versions, directing what Tunes are fitted for each Psalm. The whole being a Compleat Psalmody. Useful for Teachers and Learners of either Version . . . In the Savoy: Printed

by John Nutt; and Sold by James Holland, at the Bible and Ball, at the West-End of St. Paul's, MDCCLVIII.

This edition contains 63 psalm tunes, and 12 tunes for the Hymns of the Church, 75 in all. Of these tunes 28 are marked thus *, as being new. These are:—

<i>St. Paul's.</i>	<i>St. Martin's.</i>	New Tune to Ps.
<i>St. Andrew's.</i>	<i>St. Giles's.</i>	121, 129 [Jersey].
<i>Nion.</i>	<i>St. Mark's.</i>	New Tune to Ps.
<i>St. James's.</i>	<i>St. Thomas's.</i>	114, 126.
<i>St. Matthew's.</i>	New Tune to Ps.	New Tune to Ps.
<i>All Saints.</i>	46, 93, 117.	136.
<i>The Penitent's</i>	New Tune to Ps.	Another new
<i>Tune.</i>	117, 149. [Han-	Tune to the
<i>St. Anne's.</i>	over.]	same.
<i>St. John's.</i>	New Tune to Ps.	
<i>St. Luke's.</i>	111, 131.	

There were also New Tunes to the *Magnificat*, the *Credo*, the *Lord's Prayer* (1st metre), the *Ten Commandments*, the *Benedicite*, and the *Hymn on the Divine Use of Music*. How far the word new with regard to these 28 tunes means newly composed for this edition of the Supplement, or, published therein for the first time, is doubtful. Courteville's tune, *St. James's*, for instance, is in the 7th ed. of Playford's *Psalter*, 1701, and was not absolutely new then.

The earliest association of the *New Version* with what is known as the *University Press* with which we are acquainted, is the following:—

New Version of the Psalms of David, fitted to the Tunes used in Churches. By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esq., Poet-Laureat to His Majesty. Cambridge. Printed by J. Archdeacon, Printer to the University; and sold by John, Francis, and Charles Rivington, Benjamin White, Charles Dilly, and John Fielding in London; and J. & J. Merrill, in Cambridge. 1782. Cum Privilegio. Price 6d. unbound.

At the end, after the *Gloria Patri*, are the following Hymns:—

1. High let us swell our tuneful notes.
2. Hark, the herald angels sing.
3. Christ from the dead is rais'd and made.
4. My God, and is Thy table spread.
5. Awakes my soul, and with the sun.

These 5 hymns, and no more, are in a 1791 Cambridge edition of the *N. V.* printed by "J. Archdeacon, Printer to the University"; and the 1802 edition printed by "J. Burges," printer to the University. These hymns are also given in an Oxford edition "Printed by Dawson & Co., 1808; and in an 1807 edition "Printed at the Clarendon Press by Dawson, Bensley, and Cooke; Printers to the University."

Some time after 1807, two additional hymns were added, viz.:—

6. Jesus Christ is risen to-day, Our triumphant.
7. Glory to Thee, my God, this night.

But the exact date at which they were inserted we have been unable to determine.

In addition to these *University* editions of the *N. V.* and the 2 Hymns, we find J., F. and C. Rivington issued the following in 1779:—

Hymns taken from the Supplement to Tate and Brady's Psalms.

In this, and subsequent editions, including 1787, the 5 hymns in the *University* edition of 1782 are not found. These hymns are thus distinctly associated with the Cambridge and Oxford *University* issues of the *N. Version*.

Miller, in his *Singers and Songs*, &c., 1869, p. 173, says concerning these hymns:—

"My God, and is Thy table spread?" * * * This is inserted as a Communion Hymn in the 'Prayer Book of the Church of England.' It was introduced by a University printer about half a century ago. He was a Dissenter, and filled up the blank leaves at the end of the Prayer Book with hymns he thought would be acceptable. The authorities did not interfere, and the hymns thus took their place. In some books there are two hymns by Doddridge, one probably by Wesley, one by Sternhold or J. Marbury, and Bishop Ken's Morning and Evening Hymns, altered and abridged."

In the *Oxford Essays* for 1858, in an article on "Hymns and Hymn-writers," by C. B. Pearson, he speaks of the introduction of hymns to Tate and Brady as being due to the "University printers in modern times more particularly to one about half a century back [i.e. 1808], who being a Dissenter, thought fit to fill up the blank leaves at the end of the Prayer Book with hymns suggested by himself."

This is doubtless the source of Miller's information. Both Pearson and Miller are very vague in their dates. Pearson's date is circa 1808; and Miller's circa 1819. Whereas the hymns appeared in the Cambridge edition of the *N. Version* in 1782, printed by "J. Archdeacon, Printer to the University." Was "J. Archdeacon" a Dissenter? We cannot say. [J. J.]

Newman, John Henry, D.D. The hymnological side of Cardinal Newman's life and work is so small when compared with the causes which have ruled, and the events which have accompanied his life as a whole, that the barest outline of biographical facts and summary of poetical works comprise all that properly belongs to this work. Cardinal Newman was the eldest s. of John Newman, and was b. in London, Feb. 21, 1801. He was educated at Ealing under Dr. John Nichololas, and at Trinity College, Oxford, where he graduated in honours in 1820, and became a Fellow of Oriel in 1822. Taking Holy Orders in 1824, he was for a short time Vice-Principal of St. Alban's Hall, and then Tutor of Oriel. His appointment to St. Mary's, Oxford, was in the spring of 1828. In 1827 he was Public Examiner, and in 1830 one of the Select University Preachers. His association with Keble, Pusey, and others, in what is known as "The Oxford Movement," together with the periodical publication of the *Tracts for the Times*, are matters of history. It is well known how that *Tract* 90, entitled *Remarks on Certain Passages in the Thirty-nine Articles*, in 1841, was followed by his retirement to Littlemore; his formal recantation, in February, 1843, of all that he had said against Rome; his resignation in September of the same year of St. Mary's and Littlemore; and of his formal application to be received into the communion of the Church of Rome, Oct. 8, 1845. In 1848 he became Father Superior of the Oratory of St. Philip Neri, at Birmingham; in 1854 Rector of the newly founded Roman Catholic University at Dublin; and in 1858 he removed to the Edgbaston Oratory, Birmingham. In 1879 he was created a Cardinal, and thus received the highest dignity it is in the power of the Pope to bestow. Cardinal Newman's prose works are numerous, and his *Parochial Sermons* especially being very popular. His *Apologia pro Vita Sua*, 1864, is a lucid exposition and masterly defence of his life and work.

Cardinal Newman's poetical work began with poems and lyrical pieces which he contributed to the *British Magazine*, in 1832-4 (with other pieces by Keble and others), under the title of *Lyra Apostolica*. In 1836 these poems were collected and published under the same title, and Greek letters were added to distinguish the authorship of each piece, his being δ. Only a few of his poems from this work have come into use as hymns. The most notable is, "Lead, kindly Light" (p. 667, i.). His *Tract for the Times*, No. 75, *On the Roman Breviary*, 1836, contained translations of 14 Latin hymns. Of these 10 were repeated in his *Verses on Religious Subjects*, 1853, and his *Verses on Various Occasions*, 1868, and translations of 24 additional Latin hymns were added. Several of these translations are in C. U., the most widely known being "Nunc Sancte nobis" ("Come, Holy Ghost, Who ever One"). His collection of Latin hymns from the *Roman and Paris Breviaries*, and other sources, was pub. as *Hymni Ecclesiae*, in 1838, and again in 1865. His *Dream of Gerontius*, a poem from which his fine hymn, "Praise to the Holiest in the height," is taken, appeared in his *Verses on Various Occasions*, in 1868. Cardinal Newman's influence on hymnology has not been of a marked character. Two brilliant original pieces, and little more than half a dozen translations from the Latin, are all that can claim to rank with his inimitable prose. [J. J.]

Newton, James, A.M., was b. at Cheneia, in Bucks, in the year 1732. At the age of 17 he went to London, where he joined the Baptist church under the care of the Rev. B. Wallin [Wallin, B.]. In 1757 he became assistant minister to the Rev. J. Thomas, pastor of the Baptist church in the Pithay, Bristol; and in 1770, classical tutor at the Baptist College in that city. He filled both these offices with honour and usefulness until his death in 1790. As a hymn-writer he is known by one hymn only, "Proclaim, saith Christ, my wondrous grace" (*Holy Baptism*), which appeared in 3 st. in the Bristol Coll. of *Ash & Evans*, 1769, No. 381; Rippon's *Bap. Sel.*, 1787, and others of the older hymn-books. In the *Bap. New Sel.*, 1828; the *Bap. Ps. & Hym.*, 1858; the *New Cong.*, 1859, and others, it begins with st. ii. :—"Let plenteous grace descend on those." In this form it is widely used. [W. R. S.]

Newton, John, who was b. in London, July 24, 1725, and d. there Dec. 21, 1807, occupied an unique position among the founders of the Evangelical School, due as much to the romance of his young life and the striking history of his conversion, as to his force of character. His mother, a pious Dissenter, stored his childish mind with Scripture, but died when he was seven years old. At the age of eleven, after two years' schooling, during which he learned the rudiments of Latin, he went to sea with his father. His life at sea teems with wonderful escapes, vivid dreams, and sailor recklessness. He grew into an abandoned and godless sailor. The religious fits of his boyhood changed into settled infidelity, through the study of Shaftesbury and the instruction of one of his comrades.

Disappointing repeatedly the plans of his father, he was flogged as a deserter from the navy, and for fifteen months lived, half-starved and ill-treated, in abject degradation under a slave-dealer in Africa. The one restraining influence of his life was his faithful love for his future wife, Mary Catlett, formed when he was seventeen, and she only in her fourteenth year. A chance reading of Thomas à Kempis sowed the seed of his conversion; which quickened under the awful contemplations of a night spent in steering a water-logged vessel in the face of apparent death (1748). He was then twenty-three. The six following years, during which he commanded a slave ship, matured his Christian belief. Nine years more, spent chiefly at Liverpool, in intercourse with Whitefield, Wesley, and Non-conformists, in the study of Hebrew and Greek, in exercises of devotion and occasional preaching among the Dissenters, elapsed before his ordination to the curacy of Olney, Bucks (1764). The Olney period was the most fruitful of his life. His zeal in pastoral visiting, preaching and prayer-meetings was unweary. He formed his lifelong friendship with Cowper [see Cowper, William], and became the spiritual father of Scott the commentator. At Olney his best works—*Omicron's Letters* (1774); *Olney Hymns* (1779); *Cardiphonia*, written from Olney, though pub. 1781—were composed. As rector of St. Mary Woolnoth, London, in the centre of the Evangelical movement (1780-1807) his zeal was as ardent as before. In 1805, when no longer able to read his text, his reply when pressed to discontinue preaching, was, "What, shall the old African blasphemer stop while he can speak?" The story of his sins and his conversion, published by himself, and the subject of lifelong allusion, was the base of his influence; but it would have been little but for the vigour of his mind (shown even in Africa by his reading Euclid drawing its figures on the sand), his warm heart, candour, tolerance, and piety. These qualities gained him the friendship of Hannah More, Cecil, Wilberforce, and others; and his renown as a guide in experimental religion made him the centre of a host of inquirers, with whom he maintained patient, loving, and generally judicious correspondence, of which a monument remains in the often beautiful letters of *Cardiphonia*. As a hymn-writer, Montgomery says that he was distanced by Cowper. But Lord Selborne's contrast of the "manliness" of Newton and the "tenderness" of Cowper is far juster. A comparison of the hymns of both in *The Book of Praise* will show no great inequality between them. Amid much that is bald, tame, and matter-of-fact, his rich acquaintance with Scripture, knowledge of the heart, directness and force, and a certain sailor imagination, tell strongly. The one splendid hymn of praise, "Glorious things of thee are spoken," in the Olney collection, is his. "One there is above all others" has a depth of realizing love, sustained excellence of expression, and ease of development. "How sweet the name of Jesus sounds" is in Scriptural richness superior, and in structure, cadence, and almost tenderness, equal to Cowper's "Oh! for a closer walk with God." The most characteristic hymns are those which

depict in the language of intense humiliation his mourning for the abiding sins of his regenerate life, and the sense of the withdrawal of God's face, coincident with the never-failing conviction of acceptance in The Beloved. The feeling may be seen in the speeches, writings, and diaries of his whole life. For its bearing on his relations with Cowper, see *Olney Hymns* and Cowper, William. [H. L. B.]

A large number of Newton's hymns have some personal history connected with them, or were associated with circumstances of importance. These are annotated under their respective first lines. Of the rest, the known history of which is confined to the fact that they appeared in the *Olney Hymns*, 1779, the following are in C. U. :—

1. Be still, my heart, these anxious cares. *Conflict.*
2. Begone, unbelief, my Saviour is near. *Trust.*
3. By the poor widow's oil and meal. *Providence.*
4. Chief Shepherd of Thy chosen sheep. *On behalf of Ministers.*
5. Darkness overspreads us here. *Hope.*
6. Does the Gospel-word proclaim. *Rest in Christ.*
7. Fix my heart and eyes on Thine. *True Happiness.*
8. From Egypt lately freed. *The Pilgrim's Song.*
9. He Who on earth as man was known. *Christ the Rock.*
10. How blest are they to whom the Lord. *Gospel Privileges.*
11. How blest the righteous are. *Death of the Righteous.*
12. How lost was my [our] condition. *Christ the Physician.*
13. How tedious and tasteless the hours. *Fellowship with Christ.*
14. How welcome to the saints [soul] when pressed. *Sunday.*
15. Hungry, and faint, and poor. *Before Sermon.*
16. In mercy, not in wrath, rebuke. *Pleading for Mercy.*
17. In themselves, as weak as worms. *Power of Prayer.*
18. Incarnate God, the soul that knows. *The Believer's Safety.*
19. Jesus, Who bought us with His blood. *The God of Israel.* "Teach us, O Lord, aright to plead," is from this hymn.
20. Joy is a [the] fruit that will not grow. *Joy.*
21. Let hearts and tongues unite. *Close of the Year.* From this "Now, through another year," is taken.
22. Let us adore the grace that seeks. *New Year.*
23. Mary to her [the] Saviour's tomb. *Easter.*
24. Mercy, O Thou Son of David. *Blind Bartimeus.*
25. My harp untun'd and laid aside. *Hoping for a Revival.* From this "While I to grief my soul gave way" is taken.
26. Nay, I cannot let thee go. *Prayer.* Sometimes, "Lord, I cannot let Thee go."
27. Now may He Who from the dead. *After Sermon.*
28. O happy they who know the Lord, With whom He deigns to dwell. *Gospel Privilege.*
29. O Lord, how vile am I. *Lent.*
30. On man in His own image made. *Adam.*
31. O speak that gracious word again. *Peace through Pardon.*
32. Our Lord, Who knows full well. *The Importunate Widow.* Sometimes altered to "Jesus, Who knows full well," and again, "The Lord, Who truly knows."
33. Physician of my sin-sick soul. *Lent.*
34. Pleasing spring again is here. *Spring.*
35. Poor, weak, and worthless, though I am. *Jesus the Friend.*
36. Prepare a thankful song. *Praise to Jesus.*
37. Refreshed by the bread and wine. *Holy Communion.* Sometimes given as "Refreshed by sacred bread and wine."
38. Rejoice, believer, in the Lord. Sometimes "Let us rejoice in Christ the Lord." *Perseverance.*
39. Salvation, what a glorious plan. *Salvation.*
40. Saviour, shine and cheer my soul. *Trust in Jesus.* The cento "Once I thought my mountain strong," is from this hymn.
41. Saviour, visit Thy plantation. *Prayer for the Church.*

42. See another year [week] is gone. *Uncertainty of Life.*
43. See the corn again in ear. *Harvest.*
44. Sinner, art thou still secure? *Preparation for the Future.*
45. Sinners, hear the [thy] Saviour's call. *Invitation.*
46. Sovereign grace has power alone. *The two Malefactors.*
47. Stop, poor sinner, stop and think. *Cautious and Alarm.*
48. Sweeter sounds than music knows. *Christmas.*
49. Sweet was the time when first I felt. *Joy in Believing.*
50. Ten thousand talents once I owed. *Forgiveness and Peace.*
51. The grass and flowers, which clothe the field. *Hay-time.*
52. The peace which God alone reveals. *Class of Service.*
53. Thy promise, Lord, and Thy command. *Before Sermon.*
54. Time, by moments, steals away. *The New Year.*
55. To Thee our wants are known. *Close of Divine Service.*
56. We seek a rest beyond the skies. *Heaven anticipated.*
57. When any turn from Zion's way. *Jesus only.*
58. When Israel, by divine command. *God, the Guide and Sustainer of Life.*
59. With Israel's God who can compare? *After Sermon.*
60. Yes, since God Himself has said it. *Confidence.*
61. Zion, the city of our God. *Journeying Zionward.* [J. J.]

Nicholas, Tressilian George, M.A., s. of the Rev. George Nicholas, LL.D., was b. in London, April 14, 1822, and educated at Wadham College, Oxford. (B.A. in honours, 1843, M.A. 1846.) On taking Holy Orders he became Curate of St. Lawrence, Reading, 1845; Incumbent of West Molesey, 1846; and Vicar of Lower Halstow, 1859. In 1863 he returned to West Molesey. He contributed several poetical pieces to the *Church of England Magazine*. These were collected and pub. as *Poems* in 1851. From this work his well-known and extensively used hymn for *Holy Communion*, "Lord, when before Thy throne we meet," was taken. It is part of a poem which was printed in the *Church of England Mag.* for Jan. 6, 1838. It is usually given in 3 st. of 6 l., and often as anonymous. [J. J.]

Nicholson, Horatio Langrishe, D.D., was educated at Trinity College, Dublin (B.A. in honours 1855, D.D. 1890). After taking Holy Orders in 1856, he held several appointments in Ireland to 1859, when he became Lecturer of Holy Trinity, Newington, London. Subsequently he was Incumbent of St. James's, Kennington, 1862, and then of other parishes, the last being the Vicarage of St. James's, Forest Gate, Stratford, Essex. During his Incumbency of St. Saviour's, Brockley Hill, London, he pub. :—

The Appendix Hymnal compiled as an Appendix to Hymns Ancient and Modern, to Chopin's Hymnal, and that published by the Society for Promoting Christian Knowledge, 1866.

To this Appendix he contributed several hymns for Special Services and occasions which were not then fully provided for in those collections. These are :—

1. Alone, yet not alone, so spake. *Gethsemane.*
2. Father of Spirits, Thee we pray. *Harvest.*
3. Gently I breathe to Thee, Jesus, my prayer. *Lent.*
4. Happy man, though for years. *St. Anna.*
5. Hark the loud Hosannahs! *Processional for Palm Sunday.*
6. Heard ye holy women say. *Processional for Easter Day.*

7. I will not leave Thee, Jesus Lord. *Fidelity to Jesus.*
8. In the hour of doubt and sorrow. *In Affliction or distress.*
9. Lord, upon our knees we fall. *Lent.*
10. On this Pentecostal morning. *Processional for Whituesday.*
11. Prostrate in the dust before Him. *Lent.*
12. Remember, Lord, Thy servants. *Processional for Advent Sunday.*
13. See, her hastening steps are bent. *Visitation of B. V. M.*
14. Shades of evening gather round us. *Evening.*
15. Starlight of Bethlehem. *Life of Jesus.*
16. Sunlight from the heaven departed. *Processional for the Epiphany.*
17. Take up the Cross, and bear it. *Processional for Trinity Sunday.*
18. We saw Thee, Virgin born. *Processional for Ascension Day.*
19. What are those sounds that fall. *Processional for Christmas Day.*

[J. J.]

Nicolai, Philipp, D.D., s. of Dieterich Nicolai, sometime Lutheran pastor at Herdecke, in Westphalia, and after 1552, at Mengersinghausen in Waldeck, was b. at Mengersinghausen, August 10, 1556. (The father was s. of Nicolaus Rafflenböl, of Rafflenböl, near Hagen, in Westphalia, and in later life had adopted the Latinized form Nicolai of his father's Christian name as his own surname.) In 1575 Nicolai entered the University of Erfurt, and in 1576 he went to Wittenberg. After completing his University course in 1579 (D.D. at Wittenberg July 4, 1594), he lived for some time at Volkhardinghausen, near Mengersinghausen, and frequently preached for his father. In August, 1583, he was appointed Lutheran preacher at Herdecke, but found many difficulties there, the members of the Town Council being Roman Catholics. After the invasion by the Spanish troops in April, 1586, his colleague re-introduced the Mass, and Nicolai resigned his post. In the end of 1586 he was appointed diaconus at Niederwildungen, near Waldeck, and in 1587 he became pastor there. He then became, in Nov. 1588, chief pastor at Altwildungen, and also court preacher to the widowed Countess Margaretha of Waldeck, and tutor to her son, Count Wilhelm Ernst. Here he took an active part on the Lutheran side in the Sacramentarian controversy, and was, in Sept. 1592, inhibited from preaching by Count Frans of Waldeck, but the prohibition was soon removed, and in the Synod of 1593 held at Mengersinghausen, he found all the clergy of the principality of Waldeck willing to agree to the Formula of Concord. In October, 1596, he became pastor at Unna, in Westphalia, where he again became engaged in heated controversy with the Calvinists; passed through a frightful pestilence (see below); and then on Dec. 27, 1598, had to flee before the invasion of the Spaniards, and did not return till the end of April, 1599. Finally, in April 1601, he was elected chief pastor of St. Katherine's Church, at Hamburg, where he entered on his duties Aug. 6, 1601. On Oct. 22, 1608, he took part in the ordination of a colleague in the St. Katherine's Church, the diaconus Penschorn, and returned home feeling unwell. A violent fever developed itself, under which he sank, and d. Oct. 26, 1608 (*D. Philipp Nicolai's Leben und Lieder*, by L. Curtze, 1859: Koch, ii. 324; *Allg. Deutsche Biog.* xxiii. 607, &c.).

In Hamburg Nicolai was universally esteemed, was a most popular and influential preacher, and was regarded as a "pillar" of the Lutheran church. In his private life he seems to have been most lovable and estimable. Besides his fame as a preacher, his reputation rests mainly on his hymns. His printed works are mostly polemical, often very violent and acrid in tone, and such as the undoubted sincerity of his zeal to preserve pure and unadulterated Lutheranism may explain, but cannot be said to justify. Of his hymns only four seem to have been printed.

Three of Nicolai's hymns were first pub. in his devotional work entitled *Freuden-Spiegel dess ewigen Lebens*, pub. at Frankfurt-am-Main, 1599 (see further below). The two noted here ("Wachet auf" and "Wie schön") rank as classical and epoch-making. The former is the last of the long series of Watchmen's Songs. The latter marks the transition from the objective churchly period to the more subjective and experimental period of German hymn writing; and begins the long series of Hymns of Love to Christ as the Bridegroom of the Soul, to which Franck and Scheffler contributed such beautiful examples. Both are also worthy of note for their unusual and perfect rhythms, and for their splendid melodies. They are:—

1. *Wachet auf, ruft uns die Stimme. Eternal Life.* This beautiful hymn, one of the first rank, is founded on St. Matt. xxv. 1-13; Rev. xix. 6-9, and xxi. 21; 1 Cor. ii. 9; Ezek. iii. 17; and Is. lii. 8. It first appeared in the *Appendix* to his *Freuden-Spiegel*, 1599, in 3 st. of 10 l., entitled "Of the Voice at Midnight, and the Wise Virgins who meet their Heavenly Bridegroom. Matt. 25." Thence in *Wachernagel* v. p. 259, the *Unv. L. S.*, 1851, No. 690, and most German collections.

It is a reversed acrostic, W. Z. G. for the *Graf zu Waldeck*, viz. his former pupil Count Wilhelm Ernst, who d. at Tübingen Sept. 16, 1698, in his fiftieth year. It seems to have been written in 1597 at Unna, in Westphalia, where Nicolai was then pastor; and during the terrible pestilence which raged there from July, 1597, to January, 1598, to which in July 300, in one week in August 170, and in all over 1300 fell victims. Nicolai's personage overlooked the churchyard, and there daily interments took place, often to the number of thirty. In these days of distress, when every household was in mourning, Nicolai's thoughts turned to Death, and thence to God in Heaven, and to the Eternal Fatherland. In the preface (dated Aug. 10, 1598) to his *Freuden-Spiegel* he says: "There seemed to me nothing more sweet, delightful and agreeable, than the contemplation of the noble, sublime doctrine of Eternal Life obtained through the Blood of Christ. This I allowed to dwell in my heart day and night, and searched the Scriptures as to what they revealed on this matter, read also the sweet treatise of the ancient doctor Sicut Augustinus [*De Civitate Dei*]. . . . Then day by day I wrote out my meditations, found myself, thank God! wonderfully well, comforted in heart, joyful in spirit, and truly content; gave to my manuscript the name and title of a *Mirror of Joy*, and took this so composed *Freuden-Spiegel* to leave behind me (if God should call me from this world) as the token of my peaceful, joyful, Christian departure, or (if God should spare me in health) to comfort other sufferers whom He should also visit with the pestilence. . . . Now has the gracious, holy God most mercifully preserved me amid the dying from the dreadful pestilence, and wonderfully spared me beyond all my thoughts and hopes, so that with the Prophet David I can say to Him "O how great is Thy goodness, which Thou hast laid up for them that fear Thee," &c.

The hymn composed under these circumstances (it may be stated that Curtze thinks both hymns were written in 1596, while Nicolai was still at Alt-Wildungen) soon became popular, and still retains its place, though often altered in the 3rd stanza. Probably the opening lines:

"Wachet auf: ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne"

are borrowed from one of the *Wächter Lieder*, a form of lyric popular in the Middle Ages, introduced by Wolfram von Eschenbach. (See K. Goedeke's *Deutsche Dichtung im Mittelalter*, 1871, p. 918.) But while in the Songs the voice of the Watchman from his turret summons the workers of darkness to flee from discovery, with Nicolai it is a summons to the children of light to awaken to their promised reward and full felicity.

The melody appeared first along with the hymn, and is also apparently by Nicolai, though portions of it (e.g. l. 1 by the Gregorian Fifth Tone) may have been suggested by earlier tunes. It has been called the King of Chorales, and by its majestic simplicity and dignity it well deserves the title. Since its use by Mendelssohn in his *St. Paul* it has become well known in England, and, in its original form, is given in Miss Winkworth's *C. B. for England*, 1863 (see below).

Translations in C. U. :—

1. **Sleepers wake, a voice is calling.** This is an unrhymed *tr.* of st. i. by W. Ball in his book of words to Mendelssohn's oratorio of *St. Paul*, 1836. This form is in Horler's *Cong. Hymns*, 1884, and others. In the *South Place [London] Coll.*, 1873, it is a recast by A. J. Ellis, but opens with the same first line. In the *Parish H. Bk.*, 1875, a *tr.* of st. ii., also unrhymed, is added.

2. **Wake ye holy maidens, wake ye.** A good *tr.* contributed by Philip Pusey to A. R. Reinagle's *Col. of Ps. and Hy. Tunes*, Oxford, 1840, p. 134. It was considerably altered, beginning "Wake, ye holy maidens, fearing" in the *Salisbury H. Bk.*, 1857, and this is repeated, with further alterations, in *Kennedy*, 1863, and the *Sarum Hyl.*, 1868.

3. **Wake, arise! the call obeying.** A good *tr.* by A. T. Russell, as No. 110 in the *Dalston Hospital H. Bk.*, 1848.

4. **Wake, oh wake; around are flying.** This is a recast, by A. T. Russell, not for the better, from his 1848 *tr.*, as No. 268 in his *Ps. & Hys.* 1851, st. iii. being omitted. Thence, unaltered, in the *New Zealand Hyl.*, 1872.

5. **Wake, awake, for night is flying.** A very good *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 225, repeated in her *C. B. for England*, 1863, No. 200, with st. ii., ll. 7, 8, rewritten. Included in the *Eng. Pres. Ps. & Hys.*, 1867; *Scottish Pres. Hyl.*, 1876. &c.; and in America, in *Laudes Domini*, 1884, and others. In the *Cudate Domino*, Boston, U. S., 1859, it begins "Awake, awake, for night is flying."

6. **Wake! the startling watch-ory pealeth.** By Miss Cox, in *Lyra Messianica*, 1864, p. 4, and her *Hys. from the German*, 1864, p. 27; repeated in W. F. Stevenson's *H. for Church and Home*, 1873. The version in J. L. Porter's *Coll.*, 1876, takes st. i., ll. 1-4 from Miss Cox. The rest is mainly from R. C. Singleton's *tr.* in the *Anglican H. Bk.*, but borrows lines also from Miss Winkworth, and from the *Hymnary* text.

7. **Wake! the watchman's voice is sounding.** By R. C. Singleton. This is No. 259 in the *Anglican H. Bk.*, 1868, where it is marked as a "versification by R. C. Singleton, 1867."

8. **Wake, awake, for night is flying.** This is by Canon W. Cooke, in the *Hymnary*, 1871, and signed A. C. C. In the ed. of 1872, ll. 7, 8 of st. ii. are recast, and the whole is marked as "based on E. A. Dayman." It is really a cento, four lines of the 1872 text (i., l. 5; ii., ll. 7, 8; iii., l. 9) being by Canon Cooke; and the rest being adapted from the versions of P. Pusey as altered

in the *Sarum Hyl.*, of Miss Winkworth, of Miss Cox, and of R. C. Singleton. It may be regarded as a success, and as passed into the S. P. C. K. *Church Hys.*, 1871; and the 1874 *Appx.* to the *N. Cong.*; Horder's *Cong. Hys.*, 1884, and others.

9. **Wake, arise! the voice is calling.** This is an anonymous *tr.* in the *Ohio Luth. Hyl.*, 1880.

10. **Slumberers, wake, the Bridegroom cometh.** A spirited version, based on Miss Winkworth (and with an original st. as iv.), by J. H. Hopkins in his *Carols, Hys. & Songs*, 3rd ed., 1882, p. 88, and dated 1866. Repeated in the *Hyl. Comp.* (Reformed Epis.) Philadelphia, U. S., 1885.

Other *tra.* are :—

(1) "Awake, the voice is crying." In *Lyra Davidica*, 1708, p. 73. (2) "Awake! awake! the watchman calls" By *Miss Frys*, 1845, p. 33. (3) "Hark! the trump of God is sounding." By *Dr. H. Mills*, 1845 (1856, p. 269). This is from the altered form by F. G. Klopstock, in his *Geistliche Lieder*, 1758, p. 246, as further altered in *Zollkoffer's G. B.*, 1766, No. 303, where it begins "Wachet auf! so ruft." (4) "Awake, arise, the voice gives warning." In the U. P. *Juvenile Missionary Mag.*, 1857, p. 193; repeated in 1859, p. 171, beginning, "Awake, arise, it is the warning." (5) "Waken! From the tower it soundeth." By *Mrs. Bevan*, 1858, p. 1. (6) Up! awake! his summons hurried." By J. D. Burns, in the *Family Treasury*, 1860, p. 84, and his *Memoir & Remains*, 1869, p. 234.

ii. **Wie schön leuchtet der Morgenstern, Voll Gnad und Wahrheit vom dem Herrn. Love to Christ.** 1st pub. in the *Appendix* to his *Freuden-Spiegel*, 1599, in 7 st. of 10 l. entitled "A spiritual bridal song of the believing soul concerning Jesus Christ, her heavenly Bridegroom, founded on the 45th Psalm of the prophet David." Lauxmann, in *Koch*, viii. 271, thus gives an account of it as written during the Pestilence of 1597. He says Nicolai was

"One morning in great distress and tribulation in his quiet study. He rose in spirit from the distress and death which surrounded him to his Redeemer and Saviour, and while he clasped Him in ardent love there welled forth from the inmost depths of his heart this precious hymn of the Saviour's love and of the joys of Heaven. He was so entirely absorbed in this holy exaltation that he forgot all around him, even his midday meal, and allowed nothing to disturb him in his poetical labours till the hymn was completed"—three hours after midday.

As Nicolai was closely connected with Waldeck he formed with the initial letters of his stanzas the acrostic W. E. G. U. H. Z. W., viz. Wilhelm Ernst Graf Und Herr Zu Waldeck—his former pupil.

The hymn has reminiscences of Eph. v., of Canticles, and of the Mediaeval Hymns to the B. V. M. It became at once a favourite in Germany, was reckoned indispensable at weddings, was often sung around death beds, &c. The original form is in *Wachernigel* v. p. 258, and the *Unr. L. S.*, 1851, No. 437; but this (as will be seen by comparing Miss Winkworth's version of 1869) is hardly suited for present day congregational use. In Bunsen's *Versuch*, 1833, No. 554, it is slightly altered. The form in Knapp's *Er. L. S.*, 1837, No. 2074 (1865, No. 1810) is a recast by Knapp made on Jan. 14, 1832, and pub. in his *Christoterpe*, 1833, p. 285, preceded by a recast of "Wachet auf!"; both being marked as "rewritten according to the requirements of our times."

The popularity of the hymn was greatly aided by its beautiful chorale (named by Mr. Mercer, *Frankfort*), which has been called "The Queen of Chorales," and to which many city chimes in Germany were soon set. It was pub. with the hymn, and is probably an original tune by Nicolai, though portions may have been suggested by earlier melodies, especially by the "Resonet in laudibus," which is probably of the 14th cent. (*Baumker* l.,

No. 48, cites it from the *Obsequiale*, Ingolstadt, 1570. In Allon's *Cong. Psalmist* named *Armathea*.

Translations in C. U. :—

1. **How bright appears the Morning Star!** This is a full and fairly close version by J. C. Jacobi, in his *Psal. Ger.*, 1722, p. 90 (1732, p. 162); repeated, with alterations, in the *Moravian H. Bk.*, 1754, pt. i., No. 317 (1886, No. 360). The versions of st. v., vii. beginning, "The Father from eternity," are included in *Aids to the Service of Song*, Edin. N.D., but since 1860. In 1855 Mercer gave in his *C. P. & H. Bk.*, as No. 15, a hymn in 4 st. of 10 l., of which five lines are exactly from Jacobi. St. i., ll. 1-3; ii., ll. 8, 9; iii., ll. 2, 3, 6; iv., l. 10, are exactly; and i., l. 9; ii., ll. 2, 3, 6, 10; iii., l. 1, 4, 5; iv., ll. 7, 9 are nearly from the *Moravian H. Bk.*, 1801. The interjected lines are by Mercer, but bear very slight resemblance either to Nicolai's original text, or to any version of the German that we have seen. In his 1859 ed. he further recast it, leaving only the first line unaltered from Jacobi; and this form is in his *Ox.* ed., 1864, No. 121, in the *Irish Church Hym.*, 1869 and 1873, and in the *Hym. Comp.*, 1870 and 1876. In *Kennedy*, 1863, the text of 1859 is given with alterations, and begins "How brightly dawns the Morning Star"; and this form is in the *People's Hym.*, 1867; Dale's *Eng. H. Bk.*, 1874, &c.

2. **How graciously doth shine afar.** By A. T. Russell, as No. 8 in the Dulston Hospital *H. Bk.*, 1848, and repeated in the *Cheltenham College H. Bk.*, No. 37. It is a free tr. of st. i., vi., v.

3. **How lovely shines the Morning Star!** A good and full tr. by Dr. H. Harbaugh (from the text in Dr. Schaff's *Deutsches G. B.*, 1860), in the German Reformed *Guardian*, May, 1860, p. 157. Repeated in full in Schaff's *Christ in Song*, 1869, and abridged in Adams's *Church Pastorals*, Boston, U.S.A., 1864.

4. **O Morning Star! how fair and bright.** A somewhat free tr. of st. i., iii., iv., vii., by Miss Winkworth, as No. 149 in her *C. B. for England*, 1863. Repeated in the *Pennsylvania Luth. Church Bk.*, 1868; *Ohio Luth. Hym.*, 1880, &c.

5. **How brightly shines the Morning Star, In truth and mercy from afar.** A tr. of st. i., iii., iv., vii., by Miss Borthwick, as No. 239 in Dr. Pagenstecher's *Coll.*, 1864.

6. **How brightly glows the Morning Star.** In full, from Knapp's German recast, by M. W. Stryker, in his *Hym. & Verses*, 1883, p. 52; repeated, omitting st. ii., iv., in his *Christian Chorals*, 1885, No. 145.

Other trs. are :—

(1) "How fairly shines the Morning Star." In *Lyra Davidica*, 1708, p. 40. (2) "As bright the star of morning gleams" (st. 1.) By W. Bartholomew, in his book of words to Mendelssohn's oratorio of *Christus*, 1852, p. 11. (3) "How lovely now the Morning Star." By Miss Cox, 1864, p. 229. (4) "How beauteous shines the Morning Star." By Miss Burlingham, in the *British Herald*, Oct. 1865, p. 152, and Reid's *Praise Bk.*, 1872. (5) "O Morning Star, how fair and bright." By Miss Winkworth, 1866, p. 160. (6) "How bright appears our Morning Star." By J. H. Hopkins, in his *Carols, Hym. and Songs*, 3rd ed., 1882, p. 168, and dated 1866.

There are also three hymns in C. U., which have generally been regarded as trs. from Nicolai. They are noted as follows:—i. "Behold how glorious is yon sky" (see p. 127, ii.). ii. "How beautiful the Morning Star" (see Stegmann, J.). iii. "How brightly shines the Morning Star! What eye decries it from afar" (see Schlegel, J. A.). [J. M.]

Night is on the unransomed nations. *J. M. Neale*. [*Passiontide*.] This Sequence for Passiontide appeared in his posthumous *Sequences, Hym., and other Ecclesiastical Verses*, 1866, p. 11, in 20 st. of 4 l. From it three centos have come into C. U.: (1) "Night is on the unransomed nations"; (2) "Till His warfare be accomplished"; and (3) "We have heard, O Son of David." [J. J.]

Nil laudibus nostris eges. *C. Coffin*. [*Monday*.] Appeared in the *Paris Breviary*, 1736, for Monday at Lauds, and his *Hymni Sacri*, 1736, p. 12. It is also in the *Lyons* and other modern French Breviaries; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; Chandler's *Hym. of the Prim. Church*, 1837, No. 18; Macgill's *Songs of the Christian Creed and Life*, 1876, &c. It has been tr. as:—

1. Our praises, Lord, Thou dost not need. *J. Chandler*, 1837, No. 18, and 1841, No. 73.

2. Our praise Thou need'st not, but Thy love. I. Williams, in his *Hym. tr. from the Parisian Brev.*, 1839.

3. Father! Thou needest not our praise. *W. J. Blew*, 1852-55.

4. Though throned our highest praise above. *J. D. Chambers*, 1857.

5. Thou needest not our feeble praise. *H. M. Macgill*, 1876.

6. Father in heaven! Thy glory. *D. T. Morgan*, 1880. [J. J.]

Nitschmann, Anna, daughter of David Nitschmann, cartwright, at Kunewald, near Fulnek, Moravia, was b. at Kunewald, Nov. 24, 1715. Her cousin, David Nitschmann (the first Bishop, 1735, of the renewed Brethren's Unity) while on a visit to Kunewald in the beginning of 1725, persuaded her father to remove to Herrnhut, where the family arrived on Feb. 25, 1725. On March 17, 1730, Anna was appointed Unity-Elder, with the care of the unmarried sisters: on May 4, 1730, joined with Anna Dober in founding the Jungfrauenbund (see p. 304, ii.); and in 1733 entered the unmarried sisters' house at Herrnhut. In 1735 she became companion to Zinzendorf's daughter, the Countess Benigna, and accompanied her, in 1737, to England. During the summer of 1740 she went with her own father to America, arriving in Pennsylvania Dec. 5, 1740. After the arrival of Zinzendorf and the Countess Benigna, in 1741, Anna joined with them in work among the Indians. She returned to Germany in 1743. After the death of his first wife on June 19, 1756, Zinzendorf married Anna at Berthelsdorf on June 27, 1757. When on May 5, 1760, Zinzendorf felt his fatal illness, she also succumbed, and after his death, on May 9, gradually sank and d., May 21, 1760, at Herrnhut (*Allg. Deutsche Biog.* xxiii. 709; ms. from Diaconus J. T. Müller, Herrnhut, &c.). Her hymns were written 1735-1748; the earlier in Herrnhut, some in Pennsylvania, others from 1743 to 1748. They appeared in the various *Appendices to the Herrnhut G. B.* of 1735. Only two have passed into use outside of the English *Moravian H. Bk.* These are:—

i. Ich bin das arme Würmlein dein. *Humility*. 1st pub. as No. 1592 in *Appendix x. circa 1741 to the Herrnhut G. B.*, 1735, in 12 st. of 4 l. When repeated in the *Brüder G. B.*, 1778, No. 851, st. i., ll. 1, 2; iv., ll. 1, 2; ii., iii.; vii. were selected with alterations, and a stanza by C. Gregor (which begins "Mein Hella! dass ich ohne dich") was prefixed. The tr. in C. U. is:—

My Saviour, that I without Thee. Tr. in full by F. W. Foster, from the text of 1778, and given as No. 450

in the *Moravian H. Bk.*, 1789 (1886, No. 580). Included, omitting st. v., in J. A. Latrobe's *Coll.*, 1841.

ii. *Mein König, deine Liebe.* *Christian Work.* Appeared as No. 1233 in *Appendix vii.* circa 1737 to the *Herrnhut G. B.*, 1735, in 14 st. of 6 l. In the *Brüder G. B.*, 1778, No. 1355, reduced to 6 stanzas (st. v. in 1778 is by N. L. Zinzendorf). The only tr. in C. U. is noted at p. 658.

Another tr. is: "Thou our exalted first-born Brother." This is a tr. of st. xiv. in the *Moravian H. Bk.*, pt. ii., 1746, p. 798. In 1754, pt. ii., p. 365, altered to "O Thou our first-born Brother," (1849, No. 862, st. ii.). [J. M.]

Nitschmann, Johann, brother of Anna Nitschmann, was b. Sept. 25, 1712, at Kune-wald, and came to Herrnhut in 1725. In 1726 the Count von Promnitz took him into the Orphanage at Sorau, and in 1728 sent him to study theology at Halle. In 1731 he became a tutor in the Orphanage at Herrnhut, in 1732 went to Halle to study medicine, but returned to Herrnhut in 1733, and spent a year as private secretary to Count Zinzendorf. Thereafter up to 1745 he was principally engaged in mission work in Swedish Lapland, and in forming communities in Livonia. He was then appointed, in 1745, diaconus and Gemeinshelfer at Herrnhag in Wetteravia, and in 1750 to the same position at Herrnhut. Consecrated Bishop of the Brethren's Unity in 1758, he took in 1761 the superintendence of the communities in England and Ireland. In 1766, he was appointed to the charge of the new settlement of Sarepta on the Volga in Asiatic Russia, and d. there June 30, 1783 (*Allg. Deutsche Biog.* xxiii. 714; ms. from Diaconus J. T. Müller, Herrnhut, &c.). His hymns are few in number, and not of much importance. Only one has passed into use outside the English *Moravian H. Bk.* It is:—

Du blutiger Versöhner. *The Lamb of God.* Appeared as No. 1210 in *Appendix vi.*, c. 1737 to the *Herrnhut G. B.*, 1735, in 5 st. of 6 l. In the *Brüder G. B.*, 1778, it is No. 575, and in the *Historische Nachricht* thereto st. iv. is ascribed to N. L. von Zinzendorf. The tr. in C. U. is noted at p. 558, i.

Another tr. is "Dear Lamb, from everlasting slain," as No. 21 in the *Moravian H. Bk.*, 1742. In the 1789 and later eds. (1849, No. 441), it begins "Gracious Redeemer, Who for us." [J. M.]

No Gospel like this Feast. *Elizabeth Charles, née Rundle.* [*Holy Communion.*] Pub. in her *The Three Wakings and Other Poems*, 1859, p. 149. It has passed into a large number of hymnals, including the *Universal H. Bk.*, 1885, the American *Laudes Domini*, 1884, and others. [J. J.]

No prophet, nor dreamer of dreams. *J. Hart.* [*Adoration.*] 1st pub. in his *Hys. composed on Various Subjects, &c.*, 1759, in 7 st. of 8 l., and based upon the words "If there arise among you a prophet, or a dreamer of dreams, and giveth the sign or wonder," &c., Deut. xiii. 1, &c. In its original form it is not in common use; but the following centos have been compiled therefrom:—

1. **This God is the God we adore.** This is the last stanza of the hymn, and was given in M. Madan's *Supp. to Ps. and Hys.*, 1763, No. 182, broken into 2 st. of 4 l. The same arrangement was repeated by A. M. Toplady in his *Ps. & Hys.*, 1778, No. 127. From these collections it descended as an individual hymn to the modern hymnals. The same stanza, but altered to:—

2. **This, this is the God we adore,** was given in the *Supp. of the Wes. H. Bk.*, 1830, is continued in the revised ed., 1875, and also found in other collections. In the *Bp. Sel. of Ps. and Hys.*, 1836, No. 360, a cento is given, the first stanza of which we have not traced; but

st. ii., iii., are composed of Hart's "This God is the God we adore." It begins:—

3. **The God Who created the skies, and is repeated** in the *Bap. Ps. & Hys.*, 1858, No. 280.

4. **How good is the God we adore.** In *The Enlarged London H. Bk.*, 1873. [J. J.]

No sleep, no slumber, to his eyes. *I. Watts.* [*Ps. cxxxii.*] 1st pub. in his *Psalms of David, &c.*, 1719, in 8 st. of 4 l., and headed "A Church Established." In its full form it is not in general use; but as, "Arise, O King of grace, arise" (st. iii.-v.), as in the *Leeds H. Bk.*, 1853, it is in somewhat extensive use, especially in America. [J. J.]

No songs shall break our gloom to-day. *W. C. Dix.* [*Good Friday.*] Pub. in *Lyrn Messianica*, 1864, p. 244, in 7 st. of 4 l., and entitled "Calvary." It was also included in the author's *Hys. and Carols for Children*, 1869. In the *S. P. C. K. Church Hys.*, 1871, "O Thou the Eternal Son of God" is composed of st. ii., iv.-vii. of this hymn. [J. J.]

No track is on the sunny sky. *F. W. Faber.* [*Whitsuntide.*] Appeared in his *Jesus and Mary, &c.*, 1849, in 18 st. of 4 l., on "The Mission of the Holy Ghost." From it three centos have come into C. U.: (1) "No track is on the sunny sky;" (2) "The Mother prays her mighty prayer;" and (3) "The Mother sits all worshipful." In these various forms its use is somewhat extensive. [J. J.]

Nobis, Olympto redditus. *Jean Baptiste de Santeuil.* [*Ascension.*] This hymn appeared in the *Cluniac Breviary*, 1686, p. 503, as "Nostras, Olympto redditus." It was repeated in Santeuil's *Hymni Sacri et Novi*, 1689, p. 24 (ed. 1698, p. 106), in 5 st. of 4 l. In the *Paris Breviary*, 1736, st. ii. is omitted, and another was added as the concluding stanza, beginning, "Venture Judex sæculi." The 1736 text is in J. Chandler's *Hys. of the Prim. Church*, 1837, and Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865. Tr. as:—

1. **O Christ, Who hast prepared a place.** By J. Chandler, from the *Paris Brev.* text, in his *Hys. of the Prim. Church*, 1837, p. 86. It was soon introduced into the hymn-books, sometimes with slight alterations, as in Murray's *Hymnal*, 1852; and at other times with the omission of st. v., as in Mercer, Oxford ed., 1864, and others. In *H. A. & M.*, 1861, it reads: "O Christ, Who dost prepare a place," but it is omitted from the revised ed., 1875. This tr. in various forms is in extensive use. In Martineau's *Hymns*, 1873, 3 st. are given as "The Crucified is gone before."

2. **Thou Who dost build for us on high.** By I. Williams. 1st printed in the *British Magazine*, Dec. 1834 (vol. vi. p. 621, with the Latin). It was also included in his *Hys. tr. from the Parisian Breviary*, 1839, p. 145. It is given, with alterations, in the *Hymnary*, 1872.

3. **O Christ, Who, lifted to the sky.** By R. C. Singleton. Written in 1867, and pub. in his *Anglican H. Bk.*, 1868.

Other trs. are:—

1. **Jesu! Thou from earth hast vanished.** *W. J. Bliss*, 1852-55.

2. **Enthroned in heaven, Thy mansions fair.** *J. D. Chambers*, 1867. [J. J.]

Nocte mox diem fugata. [*Holy Communion.*] In the *Cluniac Breviary*, 1686, p. 563, this is the hymn at Matins for the

Octave of Corpus Christi, and consists of 5 st. and a doxology. *Tr.* as:—

Seen the fiery sun ascending. By E. Caswall. 1st pub. in his *Masque of Mary*, 1858, p. 305, in 5 st. of 6 l.; and again in his *Hymns*, &c., 1873, p. 158. It is given in the *People's H.*, 1867; the *Hymnary*, 1872; and others, including some Roman Catholic collections. [J. M.]

Nocte surgentes vigilemus omnes. *St. Gregory the Great.* [Early morning.] This is one of the eight hymns which the Benedictine editors assign to St. Gregory (*Opera*, Paris, 1705, iii., col. 879). It is found in three 11th cent. Hymnaries of the English Church, now in the British Museum (*Vesp.* D. xii., f. 6b; Jul. A. vi., f. 20 b; Harl. 2961, f. 219), and in an 11th cent. Breviary of the Spanish Church (Add. 30848, f. 67 and f. 70 b). It is in an 11th cent. ms. at Corpus Christi, Cambridge (391, p. 229), and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 3 b). Also in a tenth cent. ms. at Bern, No. 455, and an 11th cent. ms. at St. Gall, No. 387. It is the companion hymn to and in the same metre as "Ecce jam noctis," (p. 320, l.) It was included in the *Roman* (Venice 1478, and Rome, 1632); *Sarum*, *York*, *Aberdeen*, and other *Breviaries*, generally assigned to Sunday Matins or Nocturns from Trinity 8. to Advent. The text is also in *Daniel* i. No. 146; *Wackernagel* i., No. 95; *Hymnarium Sarrisb.*, 1851, p. 127; *Königsfeld* i., p. 76, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

The translations of this hymn are:—

1. Let us arise and watch by night. Card. Newman in *Tracts for the Times*, 1836, No. 75, p. 27; *Verbes*, &c., 1863 and 1869.
2. Throughout the hours of darkness dim. *Hymnarium Anglicanum*, 1844.
3. Rising at midnight, one and all awaking. *W. J. Copeland*, 1848.
4. Let us arise and watch ere dawn of light. *E. Caswall*, 1849.
5. Uprising with the morning light. *W. J. Blew*, 1852-55.
6. Arise we in the nightly watches waking. *J. D. Chambers*, 1852.
7. Let us arise from night and slumber waking. *J. D. Chambers*, 1857.
8. Rising ere day-break, let us all be watchful. *J. W. Hewitt*, 1859.
9. Watch we by night, with one accord uprising. *J. Koble*, 1869.
10. Come let us arise, and keep the watches of the night. *J. Wallace*, 1874.
11. "Mid evening shadows let us all be watching." *Ray Palmer*, 1876. Dated 1869.
12. Now from the slumbers of the night arising. Anon. in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882. [J. J.]

Noel, Hon. Baptist Wriothesley, M.A., younger s. of Sir Gerard Noel Noel, Bart., and brother of the Earl of Gainsborough, was b. at Leithmont, near Leith, July 10, 1799, and educated at Trinity College, Cambridge. Taking Holy Orders he was for some time Incumbent of St. John's Episcopal Chapel, Bedford Row, London, and Chaplain to the Queen; but in 1848 he seceded from the Church of England, and subsequently became a Baptist Minister. He was pastor of St. John's Street Chapel, Bedford Row, until 1868. He d. Jan. 19, 1873. His prose works, about twelve in all, were pub. between 1847 and 1865. His association with hymnology is through:—

(1) *A Selection of Psalms and Hymns adapted chiefly for Congregational and Social Worship by Baptist Wriothesley Noel, M.A.* (2) *Hymns about Jesus*, by Baptist Wriothesley Noel, M.A. A collection of 169 hymns, the greater part of which are his own or recasts by him of older hymns.

The *Sel.* appeared in 1832. It passed through several editions (2nd ed., 1838; 3rd, 1848, &c.), that for 1853 being enlarged, and having also an *Appendix* of 39 original "Hymns to be Used at the Baptism of Believers." From this *Sel.* the following hymns are still in C. U.:—

1. Devoted unto Thee. *Holy Baptism*. From "O God, Who art our Friend."
2. Glory to God, Whose Spirit draws. *Holy Baptism*.
3. Jesus, the Lord of glory died. *Jesus the Guide*.
4. Lord, Thou hast promised to baptize. *Holy Baptism*.
5. We gave [give] ourselves to Thee. *Holy Baptism*. [J. J.]

Noel, Hon. Gerard Thomas, M.A., elder brother of the Hon. Baptist W. Noel, was b. Dec. 2, 1782, and educated at Edinburgh and Cambridge. Taking Holy Orders, he held successively the curacy of Radwell, Hertfordshire, the Vicarages of Rainham and Romsey, and a Canonry in Winchester Cathedral. He died at Romsey, Feb. 24, 1851. His published works include *Fifty Sermons for the Use of Families*, 1830; *Sermons preached in Romsey*, 1853; and *Arvendel, or Sketches in Italy and Switzerland*, 1813. In this last work some of his earlier hymns appeared. He also compiled:—*A Selection of Psalms and Hymns from the New Version of the Church of England and others; corrected and revised for Public Worship*, London, J. Hatchard, 1810. In this *Sel.* he gave a few hymns of his own, but anonymously. The 3rd ed., 1820, is enlarged, and has an *Appendix* of 17 hymns. Three of his hymns are in C. U.:—

1. If human kindness meets return. *Jesus the Friend*. This appeared in his *Arvendel*, &c., and his *Sel. of Ps. & Hys.*, 1810, No. 45. It is in extensive use.
2. Stamped as the purpose of the skies. *Missions*. This is found in the February number of the *Christian Observer*, 1810, in 6 st. of 4 l., and is signed "N." In his *Sel. of Ps. & Hys.*, 1810, No. 48, and in the 3rd ed., 1820, No. 174, it begins "Mark'd as the purpose of the skies." In this form it is known to the modern collections.
3. When musing sorrow weeps [mourns] of the past. *Desiring Heaven*. Given in the 2nd ed. of his *Sel.* 1813, No. 48. [J. J.]

Νόμος ἦν γενικός τοῦ παντός ὁ πρῶτιστος νόος. [Naasseni, The.]

Non abluunt lymphæ Deum. *Nicolas le Tourneuz.* [*Epiphany*.] This hymn, on the Baptism of our Lord, appeared in the *Clunio Brev.*, 1686, p. 229, beginning, "Lavacra puri gurgitis," and signed "N. T. P. R." When included in the *Paris Brev.*, 1736, as the hymn for Compline during the Octave of the Epiphany, it began with st. ii., "Non abluunt lymphæ Deum," and in this form it is known to the present time, both in Latin and in the *trs.* into English. This text is in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. It is not that the wave can wash our God. By I. Williams, in the *British Magazine*, 1835 (vol. viii. p. 152), and his *Hys. tr. from the Parisian Breviary*, 1839, p. 90.
2. Since the heavenly Lamb hath stood. By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-

55, and Rice's *Sel.* from the same, 1870, No. 19. The opening stanza of this hymn is original, by Mr. Blew. The *tr.* of "Non abluunt" begins with st. ii., "Water washes not our God."

Other *trs.* are:—

1. God needeth not the cleansing wave. *R. Campbell.* 1850.
2. The waters cleanse not Thee, O Lord. *J. D. Chambers.* 1857. [J. J.]

Non ce n'est pas mourir. *C. Malan.* [*Hope in Death.*] Pub. in his *Chants de Sion, ou Recueil de Cantiques*, 1832, No. 233. It was *tr.* into German by A. Knapp, and included in his *Christoterpe* (an annual), 1836, p. 116. It is No. 2 of "Hymns by Caesar Malan of Geneva. Translated from the French by the Editor" [Knapp]. It is also in Knapp's *Gedichte, Neueste Folge*, 1843, p. 301, and begins, "Nein, nein, das ist kein Sterben." It was *tr.* from the German into English by Dr. G. W. Bethune (p. 139, i.), as "It is not death to die," and by Dr. R. P. Dunn (p. 318, ii.) as "No, no, it is not dying." The latter is in *Sacred Lyrics from the German*, Philadelphia, U.S., 1859, p. 153; in Schaff's *Christ in Song*, 1869, p. 661 (1870, p. 531), and several hymn-books. [J. M.]

Non parsa solo sanguine. *Jean Baptiste de Santeuil.* [*Saints, not Martyrs.*] Appeared in the *Chronic Breviary*, 1686, p. lviii., and his *Hymni Sacri et Novi*, 1689, p. 214 (ed. 1698, p. 252). In the *Paris Breviary*, 1736, it is given for the "Common of Just Persons." The text is also in J. Chandler's *Hys. of the Prim. Church*, 1837; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Not by the martyr's death alone. By I. Williams, in the *British Magazine*, Dec., 1833, p. 622, and again in his *Hys. tr. from the Parisian Breviary*, 1839, p. 315, in 6 st. of 4 l. This text is rarely given in its original form in the hymn-books. That in *H. A. & M.* is very considerably altered by the compilers; and that in the *Hymnary* by the editors. *Thring* takes the *H. A. & M.* text, and adds thereto emendations by himself. Others adopt a somewhat similar plan, so much so that it is almost always safe to say that any given text beginning "Not by the martyr's, &c." is based upon I. Williams.

2. No purple with his life-blood stained. By R. F. Littledale, made for, and first pub. in the *People's H.* 1867, and signed "F. R."

Other *trs.* are:—

1. 'Tis not the blood-stained vest alone. *J. Chandler.* 1837.
2. Not always earned by wounds and pain. *J. D. Chambers.* 1866. [J. J.]

None is like Jeshurun's God. *C. Wesley.* [*Safety in God.*] Appeared in *Hys. and Sacred Poems*, 1742, p. 248, in 9 st. of 8 l., and based on Deut. xxxiii. 26, &c. (*P. Works*, 1868-72, vol. ii. p. 205.) It was included in the *Wes. H. Bk.*, 1780, No. 395, with the omission of st. vii.-ix., and the alteration in st. ii. of:—

"God hath underneath thee spread
His everlasting arms."

to:—

"Round thee and beneath are spread
The everlasting arms."

The alteration in the same st. of "Sinner! what hast thou to dread?" to "Israel, what hast thou," &c., has been traced to a copy

of the *Wes. H. Bk.* of 1797. The hymn, usually with these changes, is in C. U. in G. Britain and America. [J. J.]

Norris, John, b. at Collingbourne, Kingston, Wilts, 1657, his father being clergyman of the parish. He was educated at Winchester, and Exeter College, Oxford, subsequently becoming a Fellow of All Souls. From Oxford he passed, in 1689, to the Rectory of Newton St. Loe, Somersetshire, and thence, in 1691, to Bemerton, near Salisbury (and once the home of George Herbert), where he d. and was buried, in 1711. He was noted as a theologian, and as a metaphysical writer, his works on those subjects being many. In 1687 he published *A Collection of Miscellanies*, in prose and verse, in which four versions of individual psalms were given. A specimen from these is found in Holland's *British Psalmists*, and the whole were reprinted in 1871 with Norris's other poems in Dr. Grosart's *Fuller Worthies' Miscellanies*. From his *Coll. of Miscellanies*, 1687, two hymns have passed into Martineau's *Hymns, &c.*, 1873:—

1. In vain, great God, in vain I cry. *God Omnipotent.*
2. Long have I viewed, long have I thought. *Resignation.* [W. T. B.]

Norton, Andrews, D.D., s. of Samuel Norton, was b. at Higham, Massachusetts, Dec. 31, 1786, and was educated at Higham, and at Harvard College. After being engaged there for a short time as a tutor, he was appointed Librarian, and subsequently Lecturer on Biblical Criticism, as successor to Dr. Channing. When the Theological School was opened in 1819 he became Dexter Professor of Literature. This position he held until 1830. He d. at Newport, Rhode Island, Sept. 18, 1853. He was for some time editor of the *General Repository and Review*, and pub. several prose works, one of the most extensive being *The Genuineness of the Gospels*, in 4 vols. His hymns are few in number, and are mainly meditations in verse. They were contributed to various periodicals, and after his death were collected and pub. in a small volume. Of these hymns the following are in C. U.:—

1. Another year, another year. *The unceasing rush, &c. Close of the Year.* Appeared in the *Christian Examiner* in Nov. and Dec., 1827, in 11 st. of 4 l. It is used in an abbreviated form. In the American Boston Unitarian *Hymn [& Tune] Bk.*, 1868, it begins with st. vi., "O what concerns it him whose way."

2. Faint not, poor traveller, though thy way. *Fortitude.* Printed in the *Christian Disciple*, July and Aug., 1822, in 7 st. of 4 l., and again in the *West Boston Coll.*, 1823.

3. He has gone to his God, he has gone to his home. *Burial.* Printed in the *Christian Examiner*, Jan. and Feb., 1824.

4. My God, I thank Thee! may no thought. *Trust and Submission.* Appeared in the *Monthly Anthology and Boston Review*, Sept., 1809. This is his earliest and best known hymn.

5. O stay thy tears: for they are blest. *Burial of the Young.* Printed in the *General Repository and Review*, April, 1812, in 5 st. of 4 l. In 1855, st. iii.-v. were given in Beecher's *Plymouth Coll.*, No. 1094, as "How blest are they whose transient years."

6. Where ancient forests round us spread. *Dedication of a Church.* This "Hymn for the Dedication of a Church," is dated 1833.

These hymns are in some of the American hymnals. Nos. 1, 4, 5 are in Martineau's *Hymns*, 1873, and the full texts of all are in Putnam's *Singers and Songs of the Liberal Faith*, Boston, U.S.A., 1875. [F. M. B.]

Norton, Thomas. [Old Version, § ix. 7.]

Not all the blood of beasts. *I. Watts.* [*Christ the Heavenly Sacrifices.*] 1st pub. in his *Hys. and Spiritual Songs*, enlarged ed., 1709, Bk. ii., No. 142, in 5 st. of 4 l., and headed "Faith in Christ our Sacrifice." It was brought into use in the Church of England through M. Madan's *Ps. & Hys.*, 1760; and A. M. Toplady's *Ps. & Hys.*, 1776. In these collections alterations were introduced which, with additions from other sources, have been handed down to modern hymn-books. These changes in the text are the outcome of religious convictions and controversy. The most striking instance of this fact is given in the *Wes. H. Bk.* new ed., 1875. The outlook of Watts, which is that of hope, and the outlook of Methodism, which is that of absolute knowledge, is strikingly set forth in st. iv. and v. as follows:—

<p><i>I. Watts, 1709.</i></p> <p>" My soul looks back to see The burdens Thou didst bear, When hanging on the cursed tree, And hopes her guilt was there.</p> <p>" Believing we rejoice To see the curse re- move; We bless the Lamb with cheerful voice, And sing His bleeding love."</p>	<p><i>Wes. H. Bk. 1875.</i></p> <p>" My soul looks back to see The burden Thou didst bear, When hanging on the accursed tree, And knows her guilt was there.</p> <p>" Believing, we rejoice To feel the curse re- move; We bless the Lamb with cheerful voice, And trust His bleeding love."</p>
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In addition to these, other alterations have crept into the text. The following list will assist in tracing these out:—

<p>St. i. our gain</p> <p>St. iii. Upon thy head</p> <p>Divine</p> <p>On that wick head</p> <p>while as a penitent</p> <p>Lay its head</p> <p>St. iv. the accursed tree</p> <p>And knows her</p> <p>And trusts our guilt</p> <p>And trusts her safety</p> <p>St. v. To feel the curse</p> <p>And trust His</p> <p>And sing redeeming</p> <p>And sing His dying</p>	<p><i>Wes. H. Bk., 1830.</i></p> <p><i>Stowell's Ps. & Hys., 1831.</i></p> <p><i>Elliott's Ps. & Hys., 1835.</i></p> <p><i>Wes. H. Bk., 1875.</i></p> <p><i>Wes. H. Bk., 1875.</i></p> <p><i>Madan's Ps. & Hys., 1760.</i></p> <p><i>Madan's Ps. & Hys., 1760.</i></p> <p><i>Mercer's Coll., 1864.</i></p> <p><i>Cotterill's Sel., 1815</i></p> <p><i>U. Presb. H. Bk., 1852.</i></p> <p><i>Wes. H. Bk., 1830.</i></p> <p><i>Wes. H. Bk., 1875.</i></p> <p><i>Stowell's Ps. & Hys., 1831.</i></p> <p><i>U. Presb. H. Bk., 1852.</i></p>
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In some American collections the hymn begins, "O blood of bird or beast;" but its use in this form is limited. With one or more of the above alterations in the text, it is in extensive use in all English-speaking countries. It has also been translated into several languages. The Latin tr. by R. Bingham in his *Hymno. Christ. Lat.*, 1871, is "Omnis sanguis bestiarum." [J. J.]

Not for three or four transgressions. *G. Phillimore.* [*Cattle Plague.*] Written for and pub. in the *Parish H. Bk.*, as an addition to the edition of 1863, circa 1866, in 7 st. of 4 l., and again in the new ed. 1875, No. 271. In

the *Sarum Hyl.*, 1868, st. i.-iv., vii., were given with slight alterations as No. 95. [J. J.]

Not from the dust affliction grows. *I. Watts.* [*Affliction of God.*] Pub. in his *Hymns, &c.*, 1709, Bk. i., No. 83, in 4 st. of 4 l., and from thence has passed into a few hymnals. In the *Translations and Paraphrases* of the Church of Scotland, which were authorized in 1781, this hymn (No. 5) is included in a new form as, "Thou' trouble springs not from the dust." In this form Watts is reproduced in everything but the actual words. By whom this recast was made is not known. In the marked copy of the *Trs. & Paraphs.* by the daughter of W. Cameron (p. 200, li.) it is left a blank. [J. J.]

Not here as to the prophet's eye. *J. Montgomery.* [*Opening of a Place of Worship.*] Written for the opening of the Methodist New Connexion Chapel, South Street, Moor, Sheffield, June 8, 1828, and printed as a flyleaf for the occasion. [M. MSS.] It was included in Conder's *Cong. H. Bk.*, 1836, No. 465, and in Montgomery's *Original Hymns*, 1853, No. 297, in 5 st. of 4 l. It is in C. U. in G. Britain and America. [J. J.]

Not to the terrors of the Lord. *I. Watts.* [*Whitsuntide.*] Appeared in his *Hys. and Spiritual Songs*, 1709, Bk. ii., No. 152, in 6 st. of 4 l., and entitled "Sinai and Sion." It is in C. U. in G. Britain and America. It is also in use in the following forms:—

1. Not to the terrors of the Lord. In the *Mitre H. Bk.*, 1836, No. 203; *Kennedy*, 1863, and others. This is composed of st. i., ii., from *Watts*, and a third stanza probably by *E. Coler*, who assisted W. J. Hall in compiling the *Mitre H. Bk.*
2. Behold the radiant, countless host. Composed of st. iii., v. altered, in *The Church Hymnal*, Philadelphia, 1869.
3. The saints on earth and those above (q.v.). The opening stanza of this cento is st. v. of this hymn. [J. J.]

Not unto us, but to Thy Name. [*Salvation through Grace.*] The first stanza of this cento is from J. Cennick's hymn, "Let us the sheep in Jesus named" (p. 673, li.), somewhat altered, and the rest of the cento is by *T. Cotterill*. It appeared in the *Uttoxeter Collection* [see *Staffordshire Hymn-books*], 1805, and again in *Cotterill's Sel.*, 1810-20. It is given in several modern collections in G. Britain and America. [J. J.]

Not what these hands have done. *H. Bonar.* [*Salvation through Christ alone.*] Pub. in his *Hys. of Faith and Hope*, 2nd Ser., 1864, in 12 st. of 4 l. In its full form it is not in C. U.; but the following centos are in several hymnals in G. Britain and America:—

1. Not what these hands have done. In the *Cong. Church Hymnal*, 1887, and others.
2. Not what I feel or do. Beginning with st. ii. in the *American Bap. Hymn and Tune Bk.*, Philadelphia, 1871, &c.
3. I bless the Christ of God. Opening with st. vii. This is the most popular of the centos, and is given in a great number of hymn-books in G. Brit. and America.
4. I praise the God of grace. This begins with st. ix., and is in several collections.

Through these various forms this hymn is in extensive use. [J. J.]

Not worthy, Lord, to gather up the crumbs. *Bp. E. H. Bickersteth.* [*Holy Communion.*] Written in 1872, and included

in the revised ed. of his *H. Companion*, 1876. It is also in several other collections. [J. J.]

Notker Balbulus, so called from his slight stuttering, was b. in Switzerland about 840. Ekkehard V. in the 2nd Chapter of his *Vita Sancti Notkeri* (written about 1220), says he was b. at Heiligau, now Elgg, in the Canton of Zürich; but Meyer von Knonau (see below), seeing that his family were closely connected with Jonswil in the Canton of St. Gall, thinks that Notker was probably b. at Jonswil. He entered the school of the famous Benedictine Abbey of St. Gall at an early age, and spent the rest of his life there. In due course he was admitted as one of the brethren of the monastery; in 890 is marked as librarian, and in 892 and 894 as guest-master (*hospitarius*); his principal employment being in scholastic and literary work. He became eventually one of the foremost in the monastery at that its most flourishing period; but was never abbot there (Notker the Abbot of St. Gall, who d. 975, was of a younger generation), and declined various offers of preferment elsewhere. He d. at St. Gall, April 6, 912. In 1513 he was beatified by Pope Julius II., but does not seem to have been formally canonized, nor does an office in his honour appear to have been authorised for use except at St. Gall (*Lebensbild des heiligen Notker von St. Gallen*, by G. Meyer von Knonau, Zürich, 1877; *Allg. Deutsche Biog.*, xxiv. 35, &c.).

Ekkehard IV. (d. 1060), in his *Casus Sancti Galli*, chapter iii., thus lovingly characterises Notker (a *tr.* would not express the conciseness of the original):—

“Corpore, non animo, gracilis; voce, non spiritu, balbulus; in divinis erectus, in adversis patiens, ad omnia mitis, in nostratium acer erat exactor discipulis; ad repentina timidulus et inopinatus, præter daemones infestans, erat; quibus quidem se audenter opponere solebat. In orando, legendo, dictando, creberrimus. Et ut omnis sanctitatis ejus in brevi complectar dotus, sancti Spiritus erat vasculum, quo suo tempore abundantius nullum.”

Notker was a favourite of the Emperor Charles the Fat, who paid him special attention during his visit to St. Gall, Dec. 4-6, 883. His claim to notice here is as the first important writer of sequences; and as indeed the practical inventor of this species of compositions. He seems to have begun writing sequences about 862, and in 885 collected them into a volume (the *Liber Sequentiarum Notkeri*, hereafter in this article entitled the *L. S. N.*), which he dedicated to Liutward, who was Bishop of Vercelli, and Chancellor (till 887) to Charles the Fat. In the dedicatory epistle prefixed (reprinted by *Daniel*, v. p. 5, from the St. Gall ms., No. 381) Notker gives an account of his first essays, of which the following is a summary:—

ii. *Origin of Notker's Sequences*.—In his youth he says he found great difficulty in remembering the cadences of the *neumes* [or musical notes which were set to the final *a* of the word *Alleluia* in the *Gradual*, between the Epistle and the Gospel; see p. 648, and p. 653]. When one of the monks of the Abbey of Jumièges (near Rouen, destroyed by the Normans in 851), after wandering from place to place came to St. Gall (about 862), he brought with him his *Antiphonary*. There, to his delight, Notker found words set to these

troublesome *neumes*, but the words seem to have been merely strung together for mnemonic purposes. Incited by this example, Notker determined to try to compose something more worthy of the occasion, and wrote the sequence “*Laudes Deo concinat*” to one of these sets of *neumes*. He showed his work to his master Iso,

[the first important teacher at St. Gall, where he was in residence 852-870; and, finally, as head of the outer school, which was meant for those who did not intend to become monks of St. Gall],

who was delighted with it, but suggested various improvements, and especially that each syllable should go to one note. Following these instructions, Notker wrote a second sequence beginning “*Psallat Ecclesia, mater illibata*,” and showed both to his other master Marcellus,

[an Irishman, originally called Mongal, who had accompanied his uncle Marcus, an Irish Bishop, to Rome, and on their return journey settled at St. Gall, about 850. He was certainly there from 863 to 865. He was a good scholar, and, above all, an excellent musician. On the division of the monastic school, he became head of the inner school, which was meant for those who looked forward to becoming brethren of the monastery],

who was greatly pleased with them, transcribed them on rolls, and gave them to the scholars to practice. (So the Dedicatory Epistle. Compare Dr. Neale's note in his *Medieval Hymns*, ed. 1863, p. 29, where he gives an interesting account of the origin of Sequences, though not a little of the information he gives regarding Notker seems to be derived from his own imagination.)

iii. *The Notkerian Sequences. Genuine and False*.—From this account it might seem perfectly easy to determine which are the genuine sequences of Notker. But no autograph copy of the *L. S. N.* has survived, and although there are still extant at least eight mss. not later than the 11th cent., all professing to furnish us with the *L. S. N.*, yet on examination it is found that no two mss. exactly agree. From the fact that Notker was an accomplished musician, and is known to have composed the melodies as well as the words of sequences, one might hope to gain help. There is indeed an important ms. at St. Gall (No. 484) apparently written early in the 10th century, which contains the melodies without words; but there is nothing to show which of these are by Notker, and which are earlier. Nor does early tradition help us much. In the interlinear notes to his *Rhythmi de Sancto Otmaro* (St. Gall ms. 393, p. 153, both the text and notes being in Ekkehard's autograph), Ekkehard IV. speaks of Notker as having composed 50 sequences, but nowhere does he give a list of their first lines. The conjecture of Wilmanns is probably correct, viz., that Ekkehard took the St. Gall ms., No. 378, as his standard. It contains 55 sequences in the *L. S. N.* (Nos. 84, 114 had not been inserted when Ekkehard wrote), and deducting from this the sequences which in his *Casus Sancti Galli* Ekkehard definitely ascribes to others (Nos. 48, 95, 97, 106, 110, 111) there remain, in round numbers, 50. (See further below.)

The most careful attempt to settle what are genuine and what are false is in an article by W. Wilmanns (*Welche Sequenzen hat Notker verfasst?*) in Moriz Haupt's *Zeitschrift*

für deutsches Allertum, vol. xv., Berlin, 1872, pp. 267-294. With this may be compared P. Anselm Solubiger's *Sängerschule St. Gallens*, Einsiedeln, 1858; and K. Bartsch's *Latcinische Sequenzen des Mittelalters*, Rostock, 1868. The references in *Daniel* are confused and inexact.

iv. *MSS. of Notker's Liber Sequentiarum.*—As a further contribution towards the settlement of this question, the present writer has procured collations of the sequences in the *L. S. N.* of the mss. noted below.

To the kindness of Dr. Laubmann, Director of the Royal Library at Munich, we are indebted for the collations of the mss. *m* and *n*; to the kindness of P. Gabriel Meier, O.S.B., of Einsiedeln, for the collation of *m*. *e*; and to the kindness of Dr. Rose, Director of the *m*. department of the Royal Library, Berlin, for the collation of *m*. *l*. References to the mss. *g*, *h*, *i*, *k*, are given in the Index to the 1875 *Verzeichniss* of the *St. Gall* mss., but on examination it became evident that these references were very incomplete; and Herr Idensohn, the librarian of the Stiftbibliothek at *St. Gall*, has most obligingly made fresh collations, with the results shown below. The mss. *g*, *h*, *i*, *k*, *l*, *m*, *n*, are more fully described in Leon Gautier's *Histoire de la Poésie Liturgique au Moyen Age. Les Tropes*. Paris, 1886, pp. 127-135.

The eight mss. here indexed are :—

(*e*). The Einsiedeln MS., No. 121, of about the end of the 10th cent. The first part of this ms. consists of an *Antiphonary*, the so-called *Antiphonarium Sancti Gregorii* (see Scherer's *Verzeichniss*, 1875, of the *St. Gall* mss., p. 124). The *L. S. N.* occupies pp. 436-599.

(*g*). The *St. Gall* MS., No. 978, of the 11th cent. The *L. S. N.* occupies pp. 312-436.

(*h*). The *St. Gall* MS., No. 978, of the 11th cent. Here the *L. S. N.* is at pp. 146-396.

(*l*). The *St. Gall* MS., No. 200, of the 11th cent. The *L. S. N.* occupies pp. 118-272.

(*k*). The *St. Gall* MS., No. 381, of the 11th cent. Here the *L. S. N.* is at pp. 326-498.

(*l*). The Berlin MS. Lat. Theol., Quarto 11. Written at Minden about 1025, but apparently copied from a *St. Gall* ms. The *L. S. N.* begins at folio 144.

(*m*). The Munich MS., Lat. 14,063. This ms. is of the 11th cent., and was evidently written in the monastery of *St. Emmeram*, at Regensburg. The *L. S. N.* is at folios 7-38.

(*n*). The Munich MS., Lat. 14,323. This ms. was also evidently written at Regensburg, about 1030. The *L. S. N.* is at folios 16-43; and the sequences found there are printed by Bernhard Pez, in his *Thesaurus Anecdotorum*, vol. 1., Augsburg, 1721, cols. 15 ff., and repeated in Migne's *P. P. Lat.* cxxxi. 1003. The ms. was still at Regensburg when Pez consulted it.

In analysing the contents of these mss. it will be on the whole best to divide the sequences given in the *L. S. N.* in each case into two series. The *First* series contains those sequences which Wilmanns (who in deciding, gives special weight to the evidence of the *St. Gall* ms., No. 484, and to their relation to the melodies ascribed to Notker) accepts as genuine. The *Second* series includes the remainder of the sequences in question.

v. *Table of Notkerian Sequences.*—In this table we have the following divisions :—

- (1) The first column gives the running numbers;
- (2) the second the number of the sequence in J. Kehrlein's *Latcinische Sequenzen des Mittelalters*, Mainz, 1873;
- (3) the third the first lines of the individual Sequences;
- (4) the fourth references to the mss. where found; (5) and the fifth states the subject or use of the sequence.

The reference *e-n*, in column 4, means that the sequence is found in all the mss., and the reference *e-m*, that it is in all the mss. except *n*. Additional references to many of these sequences will be found in the lists in the article *Sequences*, showing e.g. which of them have passed into the English Use.

No.	Re- rein.	First Line of Sequence.	Where found.	Use.
<i>First Series.</i>				
1	79	Agni paschalis esu potaque dignas . . .	<i>e-n</i> . . .	Easter.
2	443	Agone triumphali militum regis summi . .	<i>e-n</i> . . .	C. of Martyrs.
3	—	Angelorum ordo sacer Dei sereno semper . .	<i>e. k. l.</i> . . .	Of the Angels.
4	111	Carmen suo dilecto Ecclesia Christi canat . .	<i>e-m</i> . . .	Low Sunday.
5	97	Christe Domine, laetifica sponam tuam Ecclesiam	<i>e. g. h. i. k. l.</i> . .	Easter.
6	581	Christe, sanctis unica spes, salus, vita . .	<i>e. g. h. i. k. l.</i> . .	<i>St. Gall</i> .
7	710	Christi Domini militis martyriaque . . .	<i>e-m</i> . . .	<i>St. Stephen</i> .
8	119	Christus hunc diem iuandum cunctis . . .	<i>e-m</i> . . .	Octave of Ascension.
9	217	Concensu parili hic te, Maria, veneratur populus	<i>e-n</i> . . .	Purification of B. V. M.
10	247	Concandent angelorum chori gloriose Virginii	<i>e-n</i> . . .	Assumption of B. V. M.
11	590	Dilecte Deo, Galle, perenni	<i>e-n</i> . . .	<i>St. Gall</i> .
12	121	En regnator coelestium et terrenorum . . .	<i>e-m</i> . . .	S. after Ascension.
13	24	Festa Christi omnis Christianitas celebret . .	<i>e-n</i> . . .	Epiphany.
14	20	Gaude Maria virgo, Dei genitrix, quae . . .	<i>e-m</i> . . .	Octave of Christmas.
15	561	Gaudens ecclesia hanc diculam	<i>m. n.</i> . . .	<i>St. Emmeram</i> of Regensburg.
16	104	Grates Salvatori cu Regi Christo Deo solvant	<i>e-n</i> . . .	Easter.
17	92	Haec est sancta sollemnitas sollemnitate . . .	<i>e-m</i> . . .	Easter.
18	711	Hanc concordia famulata colamus sollemnitate .	<i>e. k. l. i. m. n.</i> . .	<i>St. Stephen</i> .
19	656	Ibant pariter amnis et ducibus imparibus . .	<i>g. h. i. l.</i> . . .	<i>St. Maurice</i> .
20	26	Iste dies celebris constat	<i>e. k. l. m.</i> . . .	Octave of Epiphany.
21	462	Joannes Jesu Christo multum dilecte virgo	<i>e-n</i> . . .	<i>St. John Evangelist</i> .
22	106	Judicem nos insipientem, crypta cordis . . .	<i>e-m</i> . . .	S. after Octave of Easter.
23	110	Laeta mente canamus Deo nostro	<i>e-m</i> . . .	S. after Octave of Easter.
24	733	Laude dignum sanctum canat Othmarum . . .	<i>e. g. i. k. l. m. n.</i> . .	<i>St. Othmar</i> of <i>St. Gall</i> .
25	102	Laudes Deo concinat orbis ubique totus . . .	<i>e-m</i> . . .	Easter.
26	81	Laudes Salvatori voce modulemur supplicii	<i>e-n</i> . . .	Easter.
27	623	Laurenti, David magni martyri	<i>e-n</i> . . .	<i>St. Lawrence</i> .
28	342	Laus tibi Christe, cui sapit, quod videtur . .	<i>e. g. h. i. k. l.</i> . .	H. Innocents.
29	109	Laus tibi sit, o solite Deus	<i>e-m</i> . . .	2nd S. after Octave of Easter.
30	167	Magnum te Michaelen habentem pignus . . .	<i>e-n</i> . . .	<i>St. Michael</i> .
31	11	Natus ante saecula Dei filius	<i>e-n</i> . . .	Christmas.

No.	<i>Reh- sein.</i>	<i>First Line of Sequence.</i>	<i>Where found.</i>	<i>Use.</i>
32	43	Nostra tuba regatur fortissima Dei dextra . . .	<i>e. g. h. i. k. l.</i>	Sat. before Septuagesima.
33	120	O quam mira sunt, Deus, tua portenta . . .	<i>e. g. i. k. l. m.</i>	S. after Ascension.
34	335	Omnes sancti seraphim, cherubim . . .	<i>e.-n.</i>	All Saints.
35	84	Pangamus Creatoris atque Redemptoris gloriam . . .	<i>e.-n.</i>	Easter.
36	394	Petre summe Christi pastor, et Paule . . .	<i>e.-n.</i>	SS. Peter and Paul.
37	866	Paalat ecclesia, mater illibata, et virgo . . .	<i>e.-n.</i>	Dedic. of a Church.
38	432	Quid tu virgo mater ploras . . .	<i>e.-n.</i>	One Martyr.
39	459	Rex regum, Deus noster colende . . .	<i>e.-n.</i>	One Confessor.
40	646	Sacerdotem Christi Martinum . . .	<i>e.-n.</i>	St. Martin of Tours.
41	351	Sancti Baptistae Christi praecursoris . . .	<i>e.-n.</i>	Nat. St. John Baptist.
42	514	Sancti merita Benedicti inclita . . .	<i>m. n.</i>	St. Benedict.
43	124	Sancti Spiritus adisti nobis gratia, Quae . . .	<i>e.-n.</i>	Pentecost.
44	192	Stirpe Maria regis procreata . . .	<i>e. i. k. l. m. n.</i>	Nat. of B. V. M.
45	114	Summi triumphum regis prosequamur laude . . .	<i>e.-n.</i>	Ascension.
46	867	Tu civium Deus conditor . . .	<i>e. k. l. m.</i>	Ded. of a Church.
47	472	Virginis venerandae de numero sapientum . . .	<i>e.-n.</i>	C. of Virgins.
<i>Second Series.</i>				
48	569	A solis occasu usque ad exortum . . .	<i>e.-n.</i>	St. Columbanus.
49	168	Ad celebres, Rex coelice, laudes cuncta . . .	<i>e. m. n.</i>	St. Michael.
50	140	Alma chorus Domini compangat . . .	<i>i. m. n.</i>	Holy Trinity.
51	246	Ave Dei genitrix summi, virgo semper . . .	<i>m.</i>	Assumption B. V. M.
52	139	Benedicta semper sancta sit Trinitas . . .	<i>e. l. m. n.</i>	Holy Trinity.
53	123	Benedicto gratias Deo, Nos referamus . . .	<i>e. g. i. k. l. m.</i>	Octave of Pentecost.
54	345	Blandis vocibus laeti celebremus . . .	<i>g. i. k. l.</i>	H. Innocents.
55	403	Cantemus Christo regi terrae . . .	<i>g.</i>	St. John Evangelist.
56	44	Cantemus cuncti melodium nunc Alleluia . . .	<i>e.-m.</i>	Septuagesima.
57	540	Christo Regi regum virgo canat ecclesia . . .	<i>g.</i>	St. Constantius of Perugia.
58	369	Clare saucorum senatus apostolorum . . .	<i>e.-n.</i>	C. of Apostles.
59	398	Deus in tua virtute sanctus Andreas . . .	<i>e.-n.</i>	St. Andrew.
—	87	Deus qui perenni . . .		See No. 91.
60	420	Diem festum Bartholomaei, Christi amici . . .	<i>m.</i>	St. Bartholomew.
61	191	Ecoe sollempnis diei canamus festa . . .	<i>e.-m.</i>	Nat. B. V. M.
62	96	Ecoe vocibus carmina comparibus . . .	<i>g. i.</i>	Easter.
63	685	Eia fratres cari festivitatem sancti Otmari . . .	<i>e. g. h. i. l.</i>	St. Othmar of St. Gall.
64	99	Eia harmoniis, socii, laudum resonis . . .	<i>g. i.</i>	Easter.
65	10	Eia recolamus laudibus piis digna . . .	<i>e.-n.</i>	Christmas.
66	85	Et sicut illorum candor . . .	<i>e. k.</i>	Easter.
67	545	Exsultemus in ista fratres sollempnitate . . .	<i>e.</i>	St. Denis.
68	218	Exsultet omnis aetas, sexus uterque . . .	<i>e.</i>	Purif. B. V. M.
—	712	Festa Stephani, protomartyris Christi, Sancta . . .	<i>l.</i>	See No. 101.
69	417	Gaude Christi sponsa, virgo mater ecclesia . . .	<i>m.</i>	St. James the Great.
70	865	Gaude semper serena felixque genitrix ecclesia . . .	<i>g.</i>	St. Margaret.
70 ¹	—	Gaudendum nobis suadent huius diei festa . . .	<i>m. n.</i>	SS. Gordianus and Epimachus.
71	6	Grates nunc omnes reddamus Domino Deo . . .	<i>m.</i>	Christmas.
—	656	Hanc pariter omnis . . .		See No. 19.
72	26	Hunc diem celebret omnis mundus . . .	<i>e. g. i. k. l.</i>	Octave of Epiphany.
73	112	Is qui prius habitum mortalem induit . . .	<i>e.-m.</i>	Easter.
74	85	Laetamur gaudis quos redemit Verbum Patris . . .	<i>k.</i>	Easter.
75	94	Laudentes triumphantem Christum . . .	<i>g. i.</i>	Easter.
76	695	Laude celebri dignum mater ecclesia . . .	<i>g. i.</i>	St. Remaclus.
77	664	Laude condignissima dies annus reddit . . .	<i>m.</i>	St. Nicholas of Myra.
78	92	Laudes Christo redempti voce modulemur . . .	<i>e. g. k. l.</i>	Easter.
79	752	Laudes Deo perenni Auctori redemptionis . . .	<i>g. k. l.</i>	St. Afra.
80	550	Laudes Domino nostra concinat harmonia . . .	<i>m.</i>	St. Emmeram.
81	101	Laudum quis carmine unquam praevallet . . . Lana tibi, Christe,	<i>g. i.</i>	Easter.
82	341	1. Patris optimi Nate . . . Quem coelitus . . .	<i>e.-n.</i>	H. Innocents.
83	343	2. Patris optimi Nate . . . Qui hodie . . .	<i>e. g. k. l.</i>	H. Innocents.
84	846	3. Qui es Creator et Redemptor . . .	<i>h.</i>	St. Mary Magdalene.
85	344	4. Qui humilis homo mundo apparet . . .	<i>e. g. h. i. k. l.</i>	H. Innocents.
86	434	Miles inclite fortissimi regis Christi . . .	<i>e. l. m.</i>	One Martyr.
87	9	Nato canunt omnia Domino pie agrina . . .	<i>m.</i>	Christmas.
88	552	Nos Gordiani atque Epimachi nobiles lauras . . .	<i>e. t. k. l.</i>	SS. Gordianus and Epimachus.
89	61	Nunc crucis alma cantet gaudia . . .	<i>m.</i>	H. Cross.
90	521	O Blasii, dilecte Regi regum summo . . .	<i>g. k. l.</i>	St. Blaise.
—	580	O dilecte Domino Galle, perenni . . .		See No. 11.
91	87	O qui perenne residens potestatis solio . . .	<i>g. i.</i>	Easter.
92	654	Omnis sexus et aetas festa Thebaeorum . . .	<i>e.</i>	St. Maurice.

No.	<i>Keh- restn.</i>	<i>First Line of Sequence.</i>	<i>Where found.</i>	<i>Use.</i>
93	610	Pangat hymnum Augiensis insula . . .	<i>k. l.</i>	St. Januarius.
94	663	Perpes laus et honor tibi, summe pastor . . .	<i>i.</i>	St. Nicholas of Myra.
96	138	Prompta mente Trinitati canamus Individuae . . .	<i>e. A. i. l. m.</i>	Holy Trinity.
—	713	Protomartyr Domini Stephane nos plus audi . . .	<i>l.</i>	See No. 106.
—	120	Quam mira sunt, Deus, tua portenta . . .		See No. 33.
96	—	Quem aethera et terra atque mare . . .	<i>k.</i>	Christmas.
97	513	Qui benedicti cupitis, huc festini currite . . .	<i>e. g. A. i. l. m.</i>	St. Benedict.
98	693	Romana Quirinus stirpe procreatus . . .	<i>m.</i>	St. Quirinus.
99	249	Salve porta perpetuae lucis fulgida . . .	<i>m.</i>	Assumption B. V. M.
100	346	Salvete agni electa turba . . .	<i>e. k. l.</i>	H. Innocents.
101	712	Sancta per orbem ecclesia veneratur . . .	<i>g. i. k. l.</i>	St. Stephen (<i>Festa</i>).
102	667	Sancti belli celeberrimus triumphum . . .	<i>e.-m.</i>	St. Maurice.
103	473	Scalam ad caelos subreptam tormentis . . .	<i>e. g. i. k. l. m.</i>	C. of Virgins.
104	681	Sollemni carmine tuos Oswalde rex . . .	<i>g. i.</i>	St. Oswald.
106	628	Sollemnitatem, fratres carissimi, collimus . . .	<i>e.</i>	St. Leger.
106	869	Sollemnitatem hujus devoti filii ecclesiae . . .	<i>g. A. i. k. l.</i>	Dedic. of a Church.
107	163	Stans a longe, qui plurima perpetrarat . . .	<i>l. m.</i>	Sunday.
108	713	Stephane nos plus audi, collimus festa tua . . .	<i>g. k. l.</i>	St. Stephen (<i>Protomartyr</i>).
109	172	Summi Regis archangele Michael . . .	<i>e. l. m.</i>	St. Michael.
110	844	Summis conatibus nunc Deo nostro . . .	<i>A. i. k. l.</i>	St. Desiderius.
111	350	Summum praeconem Christi collaudemus . . .	<i>g. A. i. l. m.</i>	Decol. St. J. Baptist.
112	648	Tuba nostrae vocis elevetur . . .	<i>k.</i>	St. Martin.
113	444	Tubam bellicosam, qui Dei non verentes . . .	<i>e. g. i. k. l. m.</i>	C. of Martyrs.
114	125	Veni Sancte Spiritus, Et emitte coelitus . . .	<i>g. h.</i>	Pentecost.

vi. *Analysis of the Table.*—In classifying the above 115 Sequences (including 70 b) we may first of all eliminate those which are *certainly* not by Notker, viz. :—

Nos. 48, 95, 97, 111, by *Ekkehard I.* (d. 973); No. 84, by *Godscalcus* or *Gottscalk* (d. 1050); No. 106, by *Waltros* (fl. 909); No. 110, by *Ekkehard II.* (d. 990); No. 114, not inserted in the St. Gall mss. before the 13th cent. No. 109 is sometimes ascribed to Alemin.

For the rest, taking the joint evidence of the two most important St. Gall mss., Nos. 376 and 378, we find that the following are not contained in the *L. S. N.* of either, viz. :—

Nos. 3, 15, 20, 42, 44, 46, 49, 50, 51, 52, 60, 66, 67, 68, 69, 70b, 71, 74, 77, 80, 86, 87, 88, 89, 92, 93, 94, 96, 98, 99, 100, 106, 107, 109, 112; and besides these Nos. 24, 57, 62, 64, 70, 104, while contained in No. 378 are not in the *L. S. N.*

To pursue the analysis further would exceed the limits of our space, and would require a mass of wearisome details. The conclusions the present writer, in view of all the evidence, has arrived at, may best be seen by his dividing the Sequences into four classes: I. *Those which may be accepted as genuine.* II. *Those of which the ascription is probable.* III. *Those which may possibly be by Notker.* IV. *Those certainly not by Notker.*

I.
Nos. 1, 2, 4-14, 16, 17, 18, 21, 22, 23, 25-41, 43, 45, 47, 56, 58, 59, 65, 73, 82, 85: in all 48.

II.
Nos. 3, 19, 20, 24, 44, 46, 53, 54, 55, 61, 63, 72, 75, 78, 79, 81, 83, 88, 100, 101, 102, 103, 108, 113: in all 24.

III.
Nos. 15, 42, 49, 50, 51, 52, 57, 60, 62, 64, 66, 67, 68, 69, 70, 70b, 71, 74, 76, 77, 80, 86, 87, 89, 90, 91, 92, 93, 94, 96, 98, 99, 104, 105, 107, 109, 112: in all 37.

IV.
Nos. 48, 84, 95, 97, 106, 110, 111, 114: in all 8.

A more acute criticism may be able to discriminate the third class more accurately and eliminate from it those mistakenly ascribed to Notker. One thing at least may be taken for granted, viz., that while the above lists probably contain various sequences not really composed by Notker, it is in the highest degree improbable that any here omitted can be his genuine compositions.

vii. *Conclusion.*—Notker's Sequences are remarkable for their majesty and noble elevation of tone, their earnestness and their devoutness. They display a profound knowledge of Holy Scripture in its plainer and its more recondite interpretations, and a firm grasp and definite exposition of the eternal truths of the Christian Faith. The style is clear, and the language easily comprehensible, so that whether he is paraphrasing the Gospel for the day, or setting forth the leading ideas of the Church's festivals, or is engaged in vivid and sympathetic word-painting; he is at once pleasing and accurate. His sequences were speedily received with favour as a welcome change from sound to sense, and from the end of the 9th century to the middle of the 12th, they, together with sequences on the same model, were in universal use over Northern Europe. As they were written for the neumes of the Alleluia they were of course made to correspond thereto, and must be studied in connection with their melodies. The metrical rules governing their composition are intricate, suffice it to say here that they were written in rhythmical prose, somewhat in the form of the Hebrew Psalms, in irregular lines and without any attempt at rhyme. It is thus difficult to present a version in English which shall be at once exact and yet suited to modern congregational use. The only literal version which has attained any popularity in English is Dr Neale's *tr.* of No. 56, "*Canemus cuncti*" (see p. 204, l.), and he complains bitterly (*Med. Hys.*, ed. 1867, pp. viii., and 42) that hymnal compilers have ignored the ancient melody to which it was written, and that it has been "cramped, tortured, tamed down into a chant." Still the Notkerian sequences are worthy of greater attention than has been bestowed on them by English translators. If the endeavour to give a literal version is abandoned, they allow a wider choice of measures and greater freedom of rendering than the later rhyming Sequences. Those which have been at-

tempted on these lines are Nos. 26, 43, 49, 56, 61, 65, 78, 87, the versions of which are noted under the first lines of the originals throughout this Dictionary; and besides these, there are various others worthy of and yet waiting for a good translation. The most famous of all the pieces ascribed to Notker is not in the lists given above, but is noted under "Media vita" (p. 721, l.). [J. M.]

Noralis [Hardenberg, G. F. P. von.]

Now are the days of humblest prayer. *F. W. Faber.* [Lent.] Pub. in the 2nd ed. of his *Jesus and Mary, &c.*, 1852, in 8 st. of 7 l.; in his *Oratory Hys.*, 1854, in 5 st., No. 12; and his *Hymns*, 1862. It is usually given in an abbreviated form, sometimes as in the *Oratory Hys.* as above, and again as in the *S. P. C. K. Church Hys.*, 1871, where st. iii., vi. and vii. are omitted. In the *Hymnary*, 1872, it begins, "Lord, in these days of humblest prayer." [J. J.]

Now begin the heavenly theme. [Redeeming Love.] The authorship of this hymn is unknown. The earliest form in which it is found differs widely from that followed in modern hymnals. In 1763 it appeared in the *Appendix* to *M. Madan's Ps. and Hys.*, as No. cxxxii., thus:—

"REDEEMING LOVE.

- i.
" Now begin the Heav'nly Theme,
Sing aloud in Jesu's Name,
Ye, who Jesu's Kindness prove
Triumph in REDEEMING LOVE.
- ii.
" Ye, who see the Father's Grace
Beaming in the SAVIOUR'S Face
As to Canaan on ye move
Praise and blest REDEEMING LOVE.
- iii.
" Mourning Souls dry up your Tears,
Banish all your guilty Fears,
See your Guilt and Curie remove,
Cancell'd by REDEEMING LOVE.
- iv.
" Ye, alas! who long have been
Willing Slaves of Death and Sin,
Now from Binds no longer rove,
Stop—and taste REDEEMING LOVE.
- v.
" Welcome all by Sin opprest,
Welcome, to his sacred Rest,
Nothing brought Him from above,
Nothing but REDEEMING LOVE.
- vi.
" He subdu'd th' Infernal Pow'rs,
His tremendous Foes and ours
From their cur'd Empire drove,
Mighty in REDEEMING LOVE.
- vii.
" Hither then your Muffick bring,
Strike aloud each joyful String,
Mortals Join the Halls above,
Join to praise REDEEMING LOVE."

In this form, or with alterations, the hymn appeared in about fifty collections between 1763 and 1833, and in all it was given anonymously, except in that of *Dobell*, 1806, who quoted it as from "Langford's Coll." This reference is to the *Hymns and Spiritual Songs* pub. by John Langford (p. 630, n.) in 1776, and in which the hymn appeared. In *Langford's* 2nd ed. he marked all his own hymns with an asterisk, but this hymn is unmarked. This is clear evidence against his authorship. The error of ascribing the hymn to Langford arose through the careless editing of E. Bickersateth, who in the *Index* of his *Christian*

Psalmody, 1833, gave the hymn as "Now begin the, *Langford*." This was copied by later compilers, some expanding the name into "John Langford," and others into "William Langford," and all basing their guesses on an error. The earliest date to which it has been traced is Madan's *Appendix*, 1763. Failing evidence that it was written by Madan, we must give it as *Anon.* No. 982, in *Kennedy*, 1868, "Now the heavenly joy proclaim." is an altered form of this hymn. [J. J.]

Now, from the altar of our hearts. *J. Mason.* [Evening.] Appeared in his *Spiritual Songs, or Songs of Praise*, 1683, pp. 25-6, in 3 st. of 8 l., and a half stanza of 4 l., and entitled "A Song of Praise for the Evening." (Orig. text, *Lyra Brit.* p. 396.) The third stanza, which is usually omitted in the hymnals, and reads:—

"Man's life's a book of history;
The leaves thereof are days;
The letters, mercies closely join'd;
The title is Thy praise,"

is usually thought to have suggested Dr. Franklin's well-known epitaph upon himself, wherein he compares his body to "the cover of an old book, the contents torn out, and stripped of its lettering and gilding." The whole hymn is sometimes quoted, and not without reason, as Mason's finest production. [J. J.]

Now from the world withdrawn. *J. Bulmer.* [Evening.] 1st pub. in his *Hys., Original and Select, &c.*, 1836, Bk. i., No. 157, in 4 st. of 4 l., and entitled "The Spirit of Prayer and Holiness implored." It is one of the very few hymns by the author which have come into general use. It is found in its original form in Spurgeon's *O. O. H. Bk.*, 1866, No. 975, with, in st. i., l. 3, "O Lord" for "dear Lord." [J. J.]

Now gracious Lord, Thine arm reveal. *J. Newton.* [The New Year.] The first of thirteen hymns to be sung "Before Annual Sermons to Young People, on New Years' Evenings," 1st pub. in the *Olney Hymns*, 1779, Bk. ii., No. 7, in 5 st. of 4 l., and headed "Prayer for a Blessing." (Orig. text, *Hy. Comp.*, No. 90.) Its use is very extensive in all English-speaking countries; it has also been translated into several languages. [J. J.]

Now let a spacious world arise. *I. Watts.* [Creation.] 1st pub. in his *Hymns, &c.*, 1709, Bk. ii., No. 147, in 11 st. of 4 l. Its use is limited. In the 1745 *Draft* of the *Scottish Translations and Paraphrases*, No. xxxvii., it was given with the omission of st. xl., and the change, in st. ii., l. 8, of "He call'd the Night," into "He call'd the Light," a change which evidently suggested the form of st. ii. in the recast of 1781. This recast, which opens, "Let heav'n arise, let earth appear," was given as No. i. (Gen. i. 1) in the authorized *Trans. and Paraphs.* of 1781, and has been in use in the Church of Scotland for more than 100 years. In the markings of authors and revisers by W. Cameron's daughter, this recast is claimed for him (see p. 200, n.). [J. J.]

Now let a true ambition rise. *P. Doddridge.* [Seek first the Kingdom of God.] Written January 1, 1738 [D. M.S.], and pub. by Job Orton in his posthumous ed. of Doddridge's

Hymns, 1755, No. 178, in 4 st. of 4 l., and headed, "Seeking first the Kingdom of God." It was also given in J. D. Humphreys's ed. of the same, 1839, No. 199. [J. J.]

Now let our cheerful eyes survey.
P. Doddridge. [Jesus, the High Priest.] This hymn is No. 67 in the D. MSS., but undated. It is placed between hymns which are dated respectively "April 10, 1735," and "January 1, 1735." The heading reads "Christ bearing the names of His people on His breastplate, from Exodus xxviii. 29." When included by Job Orton in his posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 8, in 5 st. of 4 l., the heading was altered to "Christ's intercession typified by Aaron's Breastplate," and st. i. l. 4, was changed from "With correspondent love," to "And sympathetic love." In J. D. Humphreys's ed. of the *Hymns*, 1839, No. 9, the line reads, "His sympathy and love." He has also "And high o'er all the heavenly host," for "And high o'er all the shining train," in st. ii. This hymn is in C. U. both in G. Britain and America, Orton's text being that commonly adopted. Sometimes, however, it reads, "Now let our trustful eyes survey." [J. J.]

Now let our mourning hearts revive.
P. Doddridge. [Death of a Minister.] Written on the death of a Minister, at Kettering, August 22, 1736, and headed, "Comfort in God under the Removal of Ministers; or, other Useful Persons by Death, Joshua, i. 2, 4, 5" (D. MSS.) It was given in Job Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 17, in 6 st. of 4 l., with the heading changed to, "Support in the gracious presence of God under the Loss of Ministers, and other useful Friends"; and repeated in J. D. Humphreys's ed. of the same, in 1839, with the same heading. It is in C. U. in G. Britain and America. Another form of the text, beginning with st. ii., "What though the arm of conquering death" is also in several collections. [J. J.]

Now let our souls ascend above.
[Christian Confidence.] In the *Draft Translations and Paraphrases* of the Church of Scotland, 1745, this vigorous paraphrase of Rom. viii. 31-39, was given as No. xxxv., in 9 st. of 4 l. The authorship is unknown. The first stanza reads:—

"Now let our Souls ascend above
the Fears of Guilt and Woe:
God is for us, our Friend declared:
who then can be our Foe?"

In the *Draft* of 1751, it remained unaltered; but in that of 1781 it assumed the form which was authorized in the *Trans. and Paraphs.* (No. xlviii.) of the same year. W. Cameron's daughter (p. 300, it.) gives, in her markings of authors and revisers, J. Logan as the author of this arrangement of the text of 1745; and, as stated in the memoir of Bruce (p. 187, l.) in this work, we see no reason to doubt its accuracy. As this arrangement has been in authorized use in the Church of Scotland for more than 100 years, and some centos have also been compiled therefrom for use in English hymnals, we give the full text of 1781, with those portions taken from the *Draft* of 1745 printed in italics:—

1. "Let Christian faith and hope dispel
the fears of guilt and woe.
The Lord Almighty is our friend,
and who can prove a foe?"
2. "He who his Son most dear and lov'd
gave up for us to die,
Shall be not all things freely give
that goodness can supply?"
3. "Behold the best, the greatest gift,
of everlasting love!
Behold the pledge of peace below,
and perfect bliss above!"
4. "Where is the judge, who can condemn,
since God hath justified?
Who shall charge those with guilt or crime
for whom the Saviour died?"
5. "The Saviour died, but rose again
triumphant from the grave;
And pleads our cause at God's right hand,
omnipotent to save."
6. "Who, then, can e'er divide us more
from Jesus and his love,
Or break the sacred chain that binds
the earth to heav'n above?"
7. "Let troubles rise, and terrors frown,
and days of darkness fall;
Through him all dangers we'll defy,
and more than conquer all."
8. "Nor death nor life, nor earth nor hell,
nor time's destroying sway,
Can e'er efface us from his heart,
or make his love decay."
9. "Each future period that will bless
as it has bless'd the past;
He lov'd us from the first of time;
He loves us to the last."

The designation of this full text must thus be *Scottish Tr. & Par.*, 1745, *Anon.*, and *J. Logan*, 1781. In addition to the full text there are also the following centos in C. U.:—

1. O let triumphant faith [hope] dispel. This form appeared in the American *Prayer Bk. Coll.*, 1826, and has passed into several American collections.
2. The Saviour died, but rose again. This, in W. F. Stevenson's *Hym. for Ch. and Home*, 1873, is composed of st. v.-viii.
3. Who from the love of Christ our Head. This appeared in Miss Leeson's *Paraphrases and Hym.*, 1853. It is based on st. vii.-ix. To this Miss Leeson added a second part in 4 st. as, "Let followers of the Apostles' faith." [J. J.]

Now let our souls on wings sublime.
T. Gibbons. [Death anticipated.] Appended to Sermon iv. of his *Sermons on Various Subjects, with a Hymn adapted to each Subject*, 1762, p. 17, in 5 st. of 4 l., the text of the Sermon being Eccles. xii. 7, and the title "The Return of the Body to Earth, and the Return of the Soul to God." In 1769 it was included in the *Bristol Bapt. Coll.* of Ash & Evans, No. 206; in 1787, in *Rippon's Sel.*, No. 223; and later in a large number of collections in G. Britain and America. The American Meth. Episco. Ch. *Hymns*, 1849, gives it in 4 st. as "Arise my soul on wings sublime." In the American *Church Praise Bk.*, N. Y., 1882, No. 718, is a cento of which st. i., ii. are st. i. and iii. of this hymn, and st. iii., iv. are st. i. and iii. of J. Newton's "As when the weary traveller gains" (see p. 86, it.). In its various forms this is one of the most widely known of the author's hymns. [J. J.]

Now let the feeble all be strong.
P. Doddridge. [Help in Temptation.] Written June 24, 1739, on 1 Cor. x. 13, in 4 st. of 4 l. [D. MSS.] and pub. by Job Orton in his posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 269, and again in J. D. Humphreys's ed. of the same, 1839, No. 294, with the original

heading, "Temptation moderated by the Divine Fidelity, Power, and Love," changed, as in the *Hymns*, 1755, to "God's fidelity in moderating Temptations." [J. J.]

Now let Thy servant die in peace. [*Nunc Dimittis*.] In the 1745 Draft of the *Translations and Paraphrases* of the Church of Scotland, the following paraphrase of Simeon's Song appeared:—

1. "Now let thy Servant die in Peace,
from this vain World dismiss:
I've seen thy great salvation, Lord:
and hasten to my Rest.
2. "Thy long-expected Grace, disclos'd
before the People's View,
Hath prov'd thy Love was constant still,
and promises were true.
3. "This is the Sun, whose cheering Rays
through Gentle Darkness spread,
Pour Glory round thy chosen Race,
and Blessings on their Head."

The author of this paraphrase is unknown. A second Paraphrase of the same passage, beginning, "When Jesus, by the Virgin brought," appeared in John Logan's *Poems*, 1781, in 7 st. of 4 l. This text is given in full in Dr. Grosart's *Works of M. Bruce*, 1865, pp. 135-6. For reasons assigned in the memoir of M. Bruce in this work (p. 187, i.), we regard this paraphrase as the work of Bruce, possibly with a few alterations by Logan. During the same year, 1781, the authorized *Translations and Paraphrases* of the Church of Scotland were published. In them, as No. 38, is a paraphrase of Simeon's Song, in 11 st. of 4 l., "Just and devout old Simeon liv'd." This is thus composed:—

- St. i.-iii. First given in the *Draft* of 1781.
- St. iv.-vi. From the paraphrase as given in Logan's *Poems*.
- St. vii. New, in *Draft* of 1781.
- St. viii. Based on 1745 text as above.
- St. ix. From the paraphrase in Logan's *Poems*.
- St. x., xi. Based on 1745 text as above.

This arrangement was made, according to the markings by the daughter of W. Cameron (p. 200, ii.), by J. Logan. In Miss J. E. Leeson's *Par. & Hys.*, &c., 1853, No. lxviii., the hymn beginning, "Now lettest Thou Thy servant, Lord," in 16 l., is based upon st. viii., ix., and xi. of the 1781 text as above. It is by Miss Leeson, as is also the second hymn on the same subject, "Behold, according to Thy word." [J. J.]

Now let us join with hearts and tongues. *J. Newton*. [*Man honoured above Angels*.] Appeared in the *Olney Hymns*, 1779, Bk. ii., No. 39, in 7 st. of 4 l., and headed, "Man honoured above Angels." From this hymn "Jesus, Who passed the angels by," is taken. It is composed of st. iv.-vii. It is more widely used than the full hymn. [J. J.]

Now, Lord, we part in Thy great [blest] Name. *J. Dracup*. [*Dismissal*.] This hymn, which has undergone various modifications, first appeared in Dracup's *Hys. and Spiritual Songs*, Bolton, 1787, No. 62, entitled "At Parting," and reads:—

1. "Now, Lord, we part in Thy great Name,
In which we here together came;
Help us our few remaining days
To live unto Jehovah's praise.

- ii. "Help us in life and death to bless,
The Lord our strength and righteousness;
And bring us all to meet above,
Then shall we better sing Thy love."

In one or two instances the opening line is given as, "Now, Lord, we part in Thy blest Name." The most popular form of the hymn is that given to it by Bp. Heber, "Lord, now we part in Thy blest Name," and pub. in his posthumous *Hymns*, &c., 1827, p. 142, as a "Hymn after Sermon," and given as "Anon." Bp. Heber's alterations are: st. i., l. 1, "Lord, now" for "Now, Lord," "blest" for "great;" l. 3, "Grant" for "Help;" st. ii., l. 1, "Teach" for "Help;" l. 3, "And Grant" for "And bring." In this form it is found in several collections, including Kemble's *Ps. & Hys.*; the *Irish Church Hymnal*, 1873, &c. [W. T. B.]

Now may fervent prayer arise. *J. Newton*. [*New Year*.] The third of thirteen "Hymns before Annual Sermons to Young People on New Year's Evenings," pub. in the *Olney Hymns*, 1779, Bk. ii., No. 9, in 7 st. of 6 l. It is in C. U. both in the original and in the following forms:—

1. Bless, O bless the opening year.
2. Bless, O Lord the opening year.
3. Bless O Lord this opening year.
4. Bless O Lord each opening year.

These forms of the text generally embrace st. ii., iii., vi., vii., and are in use in G. Britain and America. [J. J.]

Now one day's journey less divides. *Charlotte Elliott*. [*Evening*.] 1st pub. in her brother's *Ps. & Hys.*, 2nd thousand, 1836-7, in 6 st. of 4 l., as an Evening Hymn. In 1839 Miss Elliott rewrote the original stanzas, added four thereto, and included the 10 st. as the hymn for Tuesday evening in her *Hys. for a Week*, which were pub. in 1842. This full text is given in Snepp's *Songs of G. & G.*, 1872. The 1836-7 st. are i., ii., iv., v., vi., x., and the 1839 st., iii., vii., viii., ix. No. 437 in the *Presbyterian Sel. of Hys.*, Philadelphia, 1861, is from this revised text, but slightly altered. [J. J.]

Now shall my inward joy arise. *I. Watts*. [*God's care of His Church*.] Pub. in his *Hys. and Spiritual S.*, 1709, Bk. i., No. 39, in 6 st. of 4 l., as a paraphrase of Isaiah xlix. 13. &c. In this form its use is limited. In the *Draft* of the Scottish *Translations and Paraphrases*, 1745, No. xvii., is a hymn on the same passage beginning, "Ye heav'ns, send forth your praising song." Of this hymn st. i.-iii. are by an unknown hand, and have little or no resemblance to the corresponding stanzas in *Watts*, whilst st. iv.-vi. are from his hymn, as above, with the alteration of a "kind woman," in st. iv., l. 1, to a "fond mother." In the authorized issue of the *Trs. and Paraphs.* of 1781 the opening line reads, "Ye heav'ns, send forth your song of praise;" and the text is a recast of the *Draft* of 1745 throughout. As *Watts's* text of st. iv.-vi. is easily attainable for comparison we add hereto only the text of st. i.-iii. from the 1745 *Draft*:—

- "Ye heav'ns, send forth your praising song!
Earth, raise thy Voice below!
Let Hills and Mountains join the Choir,
and joy thro' Nature flow!

"Behold, how gracious is our God!
with what comforting Strains
He cheers the Sorrows of our Heart,
and banishes our Pains.

"Cease ye, when Days of Darkness fall,
with troubled Hearts to mourn;
As if the Lord could leave a Saint
forsaken or forlorn."

The final recast of this hymn in the authorized issue of the Scottish *Trs. & Paraphrases* of 1781 is claimed for W. Cameron (p. 200, ii.) by his daughter in her markings of authors and revisers of that issue. In Miss J. E. Leeson's *Paraphs. & Hys.*, 1853, No. li., on the same passage is a hymn of 8 st. in two parts: (1) "Sing, O ye heavens! Be joyful, earth," and (2) "O Zion, from the stranger's land." This arrangement by Miss Leeson is based on the Scottish *Trs. & Paraphs.* of 1781, as above. [J. J.]

Now that my journey's just begun. *Jane Taylor.* [*Early Piety.*] Appeared in *Hys. for Infant Minds*, by A. & J. Taylor, 1810, in 9 st. of 4 l., with the motto, "Early will I seek Thee" (ed. 1886, p. 11). It is found in a few of the older hymn-books in an abbreviated form. With later compilers it is more popular, and is given in a great many collections for children. In a few hymnals, as the *Meth. S. S. H. Bk.*, 1879, it begins, "Lord, now my journey's just begun." [J. J.]

Now the day is over. *S. Baring-Gould.* [*Evening.*] Written in 1865, and printed in the *Church Times* the same year. In 1868 it was given in the *Appendix* to *H. A. & M.*, and from that date it has gradually increased in popularity until its use has become common in all English-speaking countries. [J. J.]

Now the labourer's task is o'er. *J. Ellerton.* [*Burial.*] Written for and 1st pub. in the *S. P. C. K. Church Hymns*, 1871, in 6 st. of 6 l. Mr. Ellerton says:—

"The whole hymn, especially the third, fifth, and sixth verses, owes many thoughts, and some expressions, to a beautiful poem of the Rev. Gerard Moultrie's, beginning, 'Brother, now thy tolls are o'er,' which will be found in the *People's Hymnal*, 380" (*Notes on Church Hymns*, p. liii.).

From *Church Hymns* this hymn has passed into *H. A. & M.*, *Hy. Comp.*, *Thring's Coll.*, and many other collections, and sometimes, as in the last-named, with the omission of st. iii. In R. Brown-Borthwick's *Select Hys. for Church and Home*, 2nd ed., 1885, the original text as it appeared in the 1st ed. of that work in 1871 is given as No. 72; and the revised and authorized text as in *Church Hys.*, as No. 185. The latter is also in Mr. Ellerton's *Hymns*, &c., 1888, and may be at once known by the refrain:—

"Father, in Thy gracious keeping
Leave we now Thy servant sleeping."

[J. J.]

Now the stars are lit in heaven. *J. Keble.* [*Evening.*] Appeared in the *British Magazine*, March, 1834, as one of five hymns entitled, "Lighting of Lamps." It was published in *Lyra Apostolica*, 1836, in 5 st. of 6 l., and again in the author's posthumous *Miscellaneous Poems*, 1869, p. 19. In the *Wellington College H. Bk.*, 1860, and later eds., st. iii. is omitted. [J. J.]

Now to our Saviour let us raise. *J. M. Neale.* [*Ascension.*] Appeared in his *Hys. for Children*, 1st Ser., 1842, in 7 st. of 4 l., No. xxviii., as a hymn for Ascension Day, and has been included in all later editions of the same. The hymn, "Christ is gone up, yet ere He passed," is compiled from the text of 1842. It appeared in Murray's *Hymnal*, 1852, being composed of st. ii.-vi. and the doxology. This form has been repeated in numerous collections, sometimes with the omission of the doxology as in *H. A. & M.*, No. 352. The alterations which are found in most hymnals, in st. iv., where in l. 2 "to it is cold" is changed to "to her is cold;" and and l. 3, "And bring them in" to "Bring wanderers in," date from Murray, 1852. Dr. Neale, having contemplated the use of the hymn at daily service, supplied an additional st. for use in such cases before the doxology. It reads:—

"And now we haste with thankful feet,
To seek our Saviour's Face;
And in the Holy Church to meet,
His chosen dwelling-place."

In the *S. P. C. K. Church Hymns*, 1871, No. 170, the hymn for St. Matthias is thus composed: st. i.-ii., Dr. Neale, unaltered, as above; st. iii., Compilers of *Church Hymns* to adapt it to St. Matthias' Day; st. iv.-v., Neale altered. [J. J.]

Now to the Lord that makes us know. *I. Watts.* [*Advent—Praise.*] First pub. in his *Hymns*, &c., 1st ed., 1707, in 5 st. of 4 l., and entitled "Christ our High Priest and King: and Christ coming to Judgment." Its use outside the Nonconformist bodies has been limited. Orig. text in modern editions of Watts. It has been said that John Mason's *Song of Praise*, No. 33, on Rev. i., 1-12, suggested this hymn to Watts. The resemblance, however, is confined to the subject alone. In the Scottish *Draft Translations and Paraphrases* of 1745, No. xiv. is thus composed:—st. i.-iii., based on the above, by Watts, and st. iv. original, the opening line being, "To Him that lov'd the Souls of Men." In the *Drafts* of 1751 and 1781 it was repeated without alteration, and was finally authorized as No. lxiv. in the *Trans. and Paraphs.* of 1781, again without change. It thus holds the unique position of being the only paraphrase of the *Draft* of 1745 which passed without alteration into the authorized work of 1781. It has been in use in the Church of Scotland for more than 100 years, and is also included in a limited number of modern hymnals both in G. Britain and America. Its authorship, as distinct from Watts, is unknown. The statement that it is due to J. Morison has been made in ignorance of the fact that it was in print in its present form some *four years* before his birth. [J. J.]

Now, when the dusky shades of night retreating. [*Morning.*] This cento was given in Hedge and Huntington's *Hys. for the Church of Christ*, Boston, U. S. A., 1833, No. 404, in 6 st. of 4 l. The first stanza is an altered form of st. i. of W. J. Copeland's *tr.* of "Ecce jam noctis" (p. 220, l.). It is suggested in the Index of Latin first lines in *Thring's Coll.*, 1882, that st. iii. ("Look from the tower of heaven") is also from the same Latin

hymn; st. ii. ("To Thee Whose word, &c.") is from "Lucis Creator optime," and st. vi. ("So when the morn, &c.") is from "Nocte surgentes, &c." Possibly this may be so, but the resemblance is remote. The hymn as in the *Hys. for the Church of Christ*, either in full or in part, is in a great many hymn-books in G. Britain and America, including the *Plymouth Coll.*, 1855; *Kennedy*, 1863; the *Hymnary*, 1872; *Thring's Coll.*, 1882, &c. In most collections st. iv and v. of the 1853 text are omitted, and sometimes a doxology is added. [J. J.]

Nox atra rerum contegit. *St. Gregory the Great* (?). [Thursday. Morning.] *Mone*, No. 278, gives this as probably by St. Gregory the Great (it is not assigned to him by the Benedictine editors), and at i. p. 372, cites it as appointed for Nocturns on Thursday in an 8th cent. ms. at Trier. *Daniel* i. No. 45, gives the text, and at iv. p. 37, cites it as in a Rheinau ms. of the 10th cent. Among the British Museum mss. it is found in three 11th cent. *Hymnaries* of the English Church (Vesp. D. xii. f. 19 b; Jul. A. vi. f. 27 b; Harl. 2961, f. 223), and in an 11th cent. *Breviary* of the Spanish Church (Add. 30848, f. 77 b). It is in an 11th cent. ms. at Corpus Christi College, Cambridge (391, p. 235), and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 7 b). Also in three mss. of the 11th cent. at St. Gall, Nos. 387, 413, 414. It is included in the *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, and other *Breviaries*, the universal use being for Thursdays at Nocturns or Matins. The text is also in *Wackernagel*, i. No. 94; *Hymnarium Sarisb.*, 1851, p. 51; *Königsfeld*, i. p. 12; and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U. —

1. Dark night, beneath her sable wings. By J. D. Chambers, in his *Psalter*, 1852, p. 211, and his *Lauda Syon*, 1857, p. 23.
2. The dusky veil of night hath laid. This in the *Hymner*, 1882, is based upon the *tr.* by Chambers as above.

Translations not in C. U. —

1. Dark night arrays in hueless vest. *Bp. R. Mant.* 1837.
2. All tender lights, all hues divine. *Card. Newman.* 1853 and 1865.
3. The pitchy night beneath her pall. *Hymnarium Anglicanum.* 1844.
4. Night shrouds beneath her sable vest. *W. J. Copeland.* 1848.
5. Tho' faded now earth's colours bright. *R. Campbell.* 1850.
6. The pall of night o'er shades the earth. *Hyl. for Use in St. John's, &c., Aberdeen.* 1870.
7. The gloom of night o'er shadows now. *J. Wallace.* 1874.

[J. J.]

Nox, et tenebrae, et nubila. *Prudentius.* [Wednesday and Thursday.] This hymn is found in a ms. of the 5th cent. in the Bibliotheque Nationale, Paris (8084 f. 3 b.), and is given in all editions of Prudentius's works, including *Aurelii Prudentii Clementis V. C. Opera Omnia*, London, 1824, vol. i. p. 61, where it is given with notes. It is No. ii. of the *Cathemerinon*, and extends to 72 lines. At a very early date it was divided into two hymns, the first beginning as above, and the

second. "Lux ecce surgit aurea." Each of these must be taken in detail.

1. *Nox, et tenebrae, et nubila.* [Wednesday Morning.] This is found in four mss. of the 11th cent. in the British Museum (Jul. A. vi. f. 26 b; Vesp. D. xii. f. 18; Harl. 2961, f. 222 b; Add. 30848 f. 77), and is printed in the *Latin Hys. of the Anglo-Saxon Church*, 1851, from an 11th cent. ms. at Durham (B. iii. 32, f. 7). It is found in most of the older *Breviaries*, as the *Sarum*, *Roman*, *York*, *Aberdeen*, &c. The text is also in *Mone*, No. 276; *Daniel* i. No. 104; in *Card. Newman's Hymni Ecclesiae* 1838 and 1865, &c. [J. M.]

Translations in C. U. —

1. Lo, night and clouds and darkness wrapp'd. By Bp. Mant, in his *Ancient Hys. from the Rom. Brev.*, 1837, p. 15 (ed. 1871, p. 29). This is given with alterations in the *Hymnary*, 1872.
2. The pall of night o'er shades the earth. By E. Caswall, in his *Lyra Catholica*, 1849, p. 26, and again in his *Hymns, &c.*, 1873, p. 16.
3. Ye glooms of night, ye clouds and shade. By J. D. Chambers, in his *Psalter*, 1852, p. 208, and his *Lauda Syon*, 1857, p. 21. This is repeated in the *People's H.*, 1867.
4. Hence, night and clouds that night-time brings. By J. M. Neale, in the enlarged ed. of the *H. Notker*, 1854; and the *Hymner*, 1882. In Skinner's *Daily Service Hyl.*, 1864, the hymn "O gloom of night and clouds and shade," is an altered form of this *tr.* with portions borrowed from the *tr.* by J. D. Chambers.
5. Night and darkness cover all. By H. Bonar, in the 2nd Series of his *Hys. of Faith & Hope*, 1864. This is in Nicholson's *Appendix Hyl.*, 1866.

Other *tr.* are: —

1. Night and darkness, and thick cloud. *Hymnarium Anglicanum*, 1844.
2. Shade, and cloud, and lowering night. *Bp. J. Williams*, 1846.
3. Night and clouds in darkness sailing. *W. J. Copeland*, 1848.
4. Swift as shadows of the night. *R. Campbell*, 1850, and Shipley's *Annus Sanctus*, 1864.
5. Haunting gloom and flitting shades. *Card. Newman*, 1853 and 1865.
6. Begone, dark night, ye mists disperse. *J. Wallace*, 1874.

[J. J.]

ii. *Lux ecce surgit aurea.* [Thursday Morning.] This portion of the hymn is also found in four mss. of the 11th century in the British Museum (Vesp. D. xii. f. 20 b; Jul. A. vi. f. 28; Harl. 2961, f. 223 b; Add. 30848. f. 78 b), and is printed in the *Latin Hys. of the Anglo-Saxon Church*, 1851, from an 11th cent. ms. at Durham (B. iii. 32, f. 8). It is also in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865; *Daniel* i. No. 105; and other collections of Latin hymns. It is in the *Sarum*, *Roman*, *York*, and other *Brevs.* [J. M.]

Translations in C. U. —

1. Behold, it shines, the golden light. By Bp. Mant, in his *Ancient Hys. from the Rom. Brev.* 1837, p. 25 (ed. 1873, p. 47). This is given in *Kennedy*, 1863, with the omission of st. v.
2. Lo, the golden light is peering. By W. J. Copeland, in his *Hys. for the Week, &c.*, 1848, p. 36. In *Kennedy*, 1863, No. 1446, st. v. is new. In the *Hymnary*, 1872, it begins, "Lo, the golden sun is shining," *Kennedy's* st. v. being repeated, and *Copeland's* st. v. is given as st. vi.
3. Now with the rising golden dawn. By E. Caswall, in his *Lyra Catholica*, 1849, p. 22, and

his *Hymns, &c.*, 1873, p. 16. It is given in the *People's H.*, 1867; *Thring's Coll.*, 1882, and others. In the American Unitarian *Hys. of the Spirit*, 1864, it reads, "Now with *creation's morning song*." The alterations were made by S. Longfellow, one of the editors. This arrangement of the text is repeated in *Martineau's Hymns*, 1873.

3. Behold the golden dawn arise. By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854; and the *Hymner*, 1882.

Other trs. are:—

1. See, the golden dawn is glowing. *Card. Newman*, 1853.
2. 'Tis morn! behold the golden ray. *Hymnarium Anglicanum*, 1844.
3. Lo! the golden light arises. *Bp. J. Williams*, 1846.
4. Behold the golden dawn [morn] arise. *J. D. Chambers*, 1852 and 1857.
5. Lo, now doth rise the golden light. *J. W. Hewett*, 1859.
6. As at morn's golden ray. *R. Campbell*, in *Shipleys Annus Sanctus*, 1864.
7. See now the golden light appears. *J. Wallace*, 1874.
8. See! the golden morning rises. *W. P. Lunt*, in *Putnam's Singers and Songs of the Liberal Faith*. Boston, U.S.A., 1875.

[J. J.]

Nu biten wir den heiligen Geist. [*Whitsuntide.*] *Wackernagel*, ii. p. 44, gives two versions, both in 5 lines; the one from a ms. sermon [now at Heidelberg] of "Bruder Bertholt von Regensburg," who d. 1272, and the other from the *Psaltes Ecclesiasticus*, Mainz, 1550. It is one of the very few examples of popular vernacular hymns used in church in pre-Reformation times. According to *Koch*, i. p. 208, it was sung at Whitsuntide by the people "during the ceremony in which a wooden dove was lowered by a cord from the roof of the chancel, or a living dove was thence let fly down." It was adopted by Martin Luther. (See *Nun bitten*, as below.) *Tr.* as "Now let us pray the Holy Ghost," by *Miss Winkworth*, 1869, p. 38.

[J. M.]

Nun bitten wir den heiligen Geist. *M. Luther*. [*Whitsuntide.*] The first stanza of this hymn is old (see *Nu biten wir* as above). To this stanza Luther added a second, invoking the Holy Spirit as the true Light, a third as the blessed Love, and a fourth as the great Comforter. The full form in 4 st. of 4 l., with Kyrieleis, appeared in the *Geyaltliche gesangk Buchleyn*, Wittenberg, 1524. Thence in *Wackernagel*, iii. p. 18, in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 29, and in the *Unv. L. S.*, 1851, No. 177. The hymn has been generally appointed for Whitsuntide, but has also been used in the Lutheran Church as a hymn for Holy Communion, at the ordination of ministers, or, as in the *Strassburg Kirchen Ampt*, 1525, before the sermon. *Tr.* as:—

Now pray we all God the Comforter. In full by A. T. Russell, as No. 18 in his *Ps. & Hys.*, 1851, repeated by Dr. Bacon, 1884, p. 40.

Other trs. are:—

- (1) "Thou holy Spirit, we pray to thee," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 543).
- (2) "Now our request to the Holy Ghost," in *Some other H. & Poems*, Lond., 1752, p. 9, and the *Moravian H. Bk.*, 1754, pt. 1., No. 228.
- (3) "God Holy Ghost, in mercy us preserve," as No. 206 in the *Moravian H. Bk.*, 1789 (1849, No. 250).
- (4) "Now on the Holy Ghost we call For perfect," by *Miss Fry*, 1845, p. 43.
- (5) "To Thee, Thou Holy Spirit, now," by *Miss Fry*, 1846, p. 75.
- (6)

"Holy Spirit! grant us our desire," by *J. Anderson*, 1846, p. 19 (1847, p. 42).

(7) "Oh Holy Ghost! to Thee we pray," by *Dr. J. Hunt*, 1863, p. 80.

(8) "Now crave we of the Holy Ghost," by *R. Massie*, 1864 p. 21.

(9) "Now pray we to the Holy Ghost," by *Dr. G. Macdonald*, in the *Sunday Mag.*, 1867. In his *Evotica*, 1876, p. 59, beginning "Now let us pray to the Holy Ghost."

(10) "Now on the Holy Ghost we call To give," by *J. D. Burns*, in his *Remains*, 1869, p. 236. [J. M.]

Nun freut euch lieben Christengemein. *M. Luther*. [*Advent. Redemption by Christ.*] This is Luther's first congregational hymn. It was written in 1523, immediately after, and is a companion to, his "Ein neues Lied" (p. 326, l.). It appeared in the *Ellich cristlich lider*, Wittenberg, 1524, in 10 st. of 7 l., entitled "A Christian hymn of Dr. Martin Luther, setting forth the unspeakable grace of God, and the true faith" (in *Klug's G. B.*, 1544, and most later books, entitled "A hymn of thanksgiving for the great blessings which God has bestowed on us in Christ"). Thence in *Wackernagel*, iii. p. 5, in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 31, and in the *Unv. L. S.*, 1851, No. 235. By its clear and full doctrinal statements in flowing verse it soon became popular in Germany. Tileman Heshusius, in his preface to *Johannes Magdeburg's Psalter*, 1565, thus speaks of it:—

"I do not doubt that through this one hymn of Luther many hundreds of Christians have been brought to the true faith, who before could not endure the name of Luther; but the noble, precious words of the hymn have won their hearts, so that they are constrained to embrace the truth: so that in my opinion the hymns have helped the spread of the Gospel not a little."

We may note that

the original melody of 1524 is in *H. A. & M.*, No. 293, called *Erk*. The melody, which appeared in *Klug's G. B.*, 1535 (and possibly in the lost ed. of 1529), is said to have been written down by Luther from hearing it sung by a travelling artisan, and bears considerable resemblance to an old popular song tune (see *L. Erk's Choral Buch*, 1863, Nos. 193-195). In England the melody of 1535 has been long used, in an altered form, under the name of *Luther's Hymn*, and set to "Great God! what do I see and hear!" (p. 464, l.)

Owing to the structure of this hymn forbidding selection, and to its length, it has come very little into English C. U. *Tr.* as:—

1. Rejoice, ye ransom'd of the Lord. By *W. M. Reynolds*, in the *Evang. Review*, Gettysburg, July, 1849, p. 143. The *trs.* of st. i.-vi. are in the *Amer. Luth. Gen. Synod's Coll.*, 1850-52.
2. Dear Christians, one and all rejoice. In full by *R. Massie* in his *Martin Luther's Spir. Songs*, 1854, p. 47. Repeated in the *Ohio Luth. Hyl.*, 1880, and others.
3. Dear Christian people, all rejoice. A full and good *tr.* by *Mrs. Charles*, in her *Voice of Christian Life in Song*, 1858. Her *tr.* of st. i., altered and beginning "Ye Christian people!" is st. ii. of No. 95 in the *Swedenborgian Coll.*, 1880.

Other trs. are:—

- (1) "Be glad now, all ye Christ'n men," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 560).
- (2) "Be blyth, all Christ'n men, and sing," in the *Guide and Godly Ballades*, ed. 1568, folio 24 (1868, p. 40).
- (3) "Now come ye Christians all and bring," by *J. C. Jacobi*, 1722, p. 30.
- (4) "Ye Christian congregations dear," as No. 239 in the *Appendix* of 1743 to the *Moravian H. Bk.* (1764, pt. i. No. 299).
- (5) "Rejoice! Rejoice! ye Christian bands," by *Miss Fry*, 1845 p. 101.
- (6) "Christians all, with me rejoice," by *J. Anderson*, 1816, p. 47 (1847, p. 65).
- (7) "All ye that fear the Lord, rejoice," by *Dr. J. Hunt*, 1853, p. 78.
- (8) "Come, Christians all, let us rejoice, by *Dr. H. Mills*, 1856, p. 66.
- (9) "Let us be glad, and no more sad," by *S. Garratt*, in his *Hys. and Trs.*, 1867, p. 32.
- (10) "Dear

Christians, let us now rejoice." by Dr. G. Macdonald, in the *Sunday Mag.*, 1867, p. 870, and his *Exotics*, 1876, p. 80. (11) "Dear Christian people, now rejoice," by *Miss Winkworth*, 1869, p. 112. [J. M.]

Nun lasst uns den Leib begraben. *M. Weisse.* [*Burial of the Dead.*] 1st pub. in *Ein New Geseng buchlen*, Jung Bunzlau, 1531, in 7 st. of 4 l., and thence in *Wackernagel*, iii. p. 332. This has been called a *tr.* from the Latin of A. C. Prudentius (see under *Deus ignee*, p. 292, i.), but has really very little resemblance to it. Mr. Müller (see *Bohemian Hymnody*, p. 187) is of opinion that it is an expansion of a Bohemian hymn by Lucas of Prag which seems to have been included in the lost *Brethren's H. Bk.* of 1519, and is in the *Utraquist H. Bk.* of 1559. The hymn by Lucas has only 4 st., but is of the same tenor as Weisse's, has the same title, and is in the same metre. In the Magdeburg *G. B.* of 1540 it is considerably altered, and an 8th st. added. This form (sometimes ascribed to M. Luther) passed, with alterations, into V. Babst's *G. B.*, Leipzig, 1545, and is found in Porat's *G. B.*, ed. 1855, No. 874.

In L. Erk's *Choral-Buch*, 1863, No. 199, the tune generally set to it is given from G. Rhau's *Neue Deutsche geistliche Gesenge*, Wittenberg, 1544. This tune is in the *Bohemian H. Bk.* of 1560, but not in the ed. of 1541, nor in the *New Geseng buchlen* of 1531. In Allon's *Cong. Psalmist* it is named *Bohemata*. The hymn is *not* in the *Riga G. B.* of 1530, but is added in the ed. of 1548.

Translation in C. U. :—

Now lay we calmly in the grave. A good and full *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 117, and her *C. B. for England*, 1863, No. 96. Repeated in the *Ohio Luth. Hyl.*, 1880, and in the 1884 *Appendix to the Scottish Hymnal*.

Other trs. are :—

(1) "Our brother let us put in grave," in the *Gude and Godly Ballades*, ed. 1568, folio 83 (1868, p. 143). (2) "Let us this present corpse inter," in the *Moravian H. Bk.*, 1754, pt. i., No. 295. (3) "We give this body to the dust," by Dr. H. Mills, 1845 (1856, p. 267). (4) "The corpse we now inter, and give," by Dr. G. Walker, 1860, p. 111. (5) "We lay this body in the grave," by Dr. H. Harbaugh, in the (German Reformed) *Guardian*, Nov., 1863, p. 351. [J. M.]

Nun ruhen alle Wälder. *P. Gerhardt.* [*Evening.*] 1st pub. in the 3rd ed., 1648, of Crüger's *Praxis Pietatis Melica*, No. 15, in 9 st. of 6 l. : reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 102, and Bachmann's ed., No. 2; and included as No. 529 in the *Uno. L. S.*, 1851. It is one of the finest of Gerhardt's hymns. Simple and homely in its style it took great hold of the hearts of the German people. Baron Bunsen (quoted by Fischer, ii. 126) says of it in the *Evangelische Kirchenzeitung*, Berlin, 1830 :—

"Ever since its publication this hymn has been one of the most beloved and best known hymns of devout meditation over the whole of Germany. Experienced and conceived in a truly childlike popular spirit, it unites with a rare native simplicity of expression, a loftiness of thought, a depth of Christian experience, a grace of poetry, so that for this union of qualities it must rank as an enduring masterpiece among hymns."

This hymn was a special favourite of Schiller's mother, and of the poet himself. In the time of Flat Rationalism at i. became the object of much shallow wit. But as Richter points out (*Biog. Lexicon*, 1804, p. 95), if to represent the earth as tired, and woods and trees as sleeping is not true poetry, then Virgil

(*Aeneid* iv., ll. 522-28) was in the wrong. St. viii., "Breit aus die Flügel beide," has been a special favourite in Germany, and Lauxmann, in *Koch* viii. 194, says of it :—

"How many a Christian soul, children mostly, but also God's children in general, does this verse serve as their last evening prayer. It has often been the last prayer uttered on earth, and in many districts of Germany is used at the close of the baptismal service to commend the dear little ones to the protection of their Lord Jesus."

Although in limited use in a translated form in the English hymn-books, the *Trs.* are numerous, and are as follows :—

1. Quietly rest the woods and dales, omitting st. viii., by Mrs. Findlater, in *H. L. L.*, 1st Ser., 1854, p. 96 (1884, p. 38), included in *Cantate Domino*, Boston, U.S., 1859.

2. Now all the woods are sleeping. A full and good *tr.* by Miss Winkworth, in the 2nd ed. 1856, of the 1st Ser. of her *Lyra Ger.*, 1855, p. 228 (see below for first version). Included in full in her *C. B. for England*, 1863, and the *Ohio Luth. Hyl.*, 1880; and abridged in Dr. W. F. Stevenson's *Hys. for Church & Home*, 1873.

3. Now woods their rest are keeping. A good *tr.* of st. i., iii., vii., ix., contributed by Edward Thring, as No. 18 to the *Uppingham and Sherborne School H. Bk.*, 1874.

Other trs. are: (1) "Jesus, our Joy and Loving Friend," of st. viii., as No. 200 in the *Appz.* of 1743 to the *Moravian H. Bk.*, 1742. (2) "Now Woods and Fields are quiet," in the *Suppl. to Ger. Psal.*, ed. 1766, p. 73. (3) "Display Thy both wings over," of st. viii., as No. 156 in pt. i. of the *Moravian H. Bk.*, 1754. (4) "Jesus, our Guardian, Guide and Friend," of st. viii., as No. 766 in the *Moravian H. Bk.*, 1789 (1886, No. 1196). (5) "Lo! Man and Beast are sleeping," by H. J. Bucknall, 1842, p. 78. (6) "Now rest beneath night's shadow," by E. D. Yeomans, in *Schaff's Kirchenfreund*, 1853, p. 195. (7) "Now rest the woods again," by Miss Winkworth, 1855, p. 226 (see No. 2 above). (8) "Rise, my soul, thy vigil keep," by Miss Dunn, 1857, p. 9. (9) "Now resteth all creation," by J. S. Stallybraes, in the *Tonic Salsa Reporter*, January, 1859, and *Curwen's Harmonium & Organ Book*, 1867, p. 58. (10) "Now every greenwood sleeth," by Miss Manington, 1863, p. 133. (11) "Now dusted are woods and waters," by Miss Cox, 1864, p. 9. (12) "Now spread are evening's shadows," by J. Kelly, 1863. (13) "The woods are hush'd; o'er town and plain," by Dr. J. Guthrie, 1869.

The hymn, "Tho' now no creature's sleeping," No. 356, in pt. ii. of the *Moravian H. Bk.*, 1754, is a *tr.* of "Jetzt schlafen weder Wälder." This is No. 2338 in the final *Zugabe to the Herrnhut G. B.*, 1735. It is a parody in the "spiritual feashy" style of st. i.-iii., vi., vii., of Gerhardt. It is marked as "On Aug. 13, 1748, after Holy Communion at Herrnhut." [J. M.]

Nunc Dimittis. Metrical paraphrases of the *Song of Simeon* (St. Luke ii. 29-32) are more numerous than those of the *Magnificat* or the *Benedictus*. The versions which appeared in the early *Psalter*s are noted in the article on the *Old Version*, § ii.-vi. Of these the opening lines of the form of the *Old Version* given in comparatively modern eds. read :—

"O Lord my God, because my heart
Have longed earnestly
My Lord and Saviour to behold,
And see before I die;
The joy and health of all mankind,
Desired long before;
Who now is come into the world
Lost man for to restore."

2. The *New Version* paraphrase which appeared in the *Supplement* thereto in 1701 or 1702 opens thus :—

"Lord let Thy servant now depart
Into Thy promiss'd rest,
Since my expecting eyes have been
With Thy Salvation blest."

3. Amongst the old paraphrasers of the *Psalms* Dr. John Patrick is one of the few who appended versions of the Canticles to their paraphrases. In his *Psalms of David in Metre*, 1691, the *Nunc Dimittis* begins:—

"I now can leave this world and die
In peace and quiet rest;
Since that mine eyes, O Lord, have been
With Thy salvation blest."

4. The rendering in the Scottish *Translations and Paraphrases*, 1781, has a somewhat complicated history which is given under, "Now let Thy servant die in peace" (p. 818, l.).

5. Dr. Irons's version in his *Ps. & Hys. for the Church*, 1875-83, which begins:—"Enough enough, Thy saint had lived," is worthy of attention, and, with a slight change in the opening lines, would make a useful hymn.

6. Other paraphrases, some of much excellence, are annotated in this Dictionary under their respective first lines, or their authors' names. For these, see the *Index of Seasons and Subjects* at the end. [J. J.]

Nunc Sancte nobis Spiritus. *St. Ambrose?* [*The Third Hour.*] This hymn is ascribed to St. Ambrose by Hincmar in his "De unâ et non trinâ Deitate," 857; and is included by L. Biraghi, 1862, as one of the *Inni sinceri* of St. Ambrose. It is not, however, mentioned in the Rule of Caesarius of Arles (d. 543), nor in that of Aurelianus of Arles (d. 555); nor is it received as genuine by the Benedictine editors of St. Ambrose. The text is given by *Daniel* i., No. 40; with further notes at iv. p. 43, in which he cites it as in a 10th cent. Rheinau ms., classes it as of the 7th or 8th cent., and remarks that St. Ambrose is more probably the author of the longer hymn for Terce, which begins "Jam surgit hora tertia." *Mone*, i. p. 372, cites it as in mss. of the 8th cent. at Darmstadt, and at Trier. Among the British Museum mss. it is found in three 11th cent. *Hymnaries* of the English Church (*Vesp. D.* xii. f. 8b; *Jul. A.* vi. f. 21b; *Harl.* 2961 f. 220), an 11th cent. *Breviary* of the Spanish Church (*Add.* 30,848, f. 71b), &c. It is in a ms. of the 11th cent. at Corpus Christi College, Cambridge (391. p. 230); in a ms. of the 11th cent. at St. Gall, No. 413; and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 4). It is given in almost all *Mediaeval Breviaries*, including the *Mozarabic* of 1502, *Roman* (Venice, 1478 and the revision of 1632), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, &c. The universal use was as a hymn for Terce; the reference to the outpouring of the Holy Spirit which took place at the Third Hour on the Day of Pentecost being doubtless the reason for this use. The text is also in *Wackernagel*, i. No. 7; *Hymnarium Sarisb.*, 1851, p. 39; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 5. Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867. [J. M.]

Translations in C. U.:—

1. Come, Holy Ghost, Who ever One, Art with the Father, &c. By Card. Newman, in *Tracts for*

the Times, No. 75, 1836, p. 64; and his *Verses*, 1853. In his *Verses*, 1868, p. 236, it begins, "Come, Holy Ghost, who ever One, Reignest with Father, &c." It was repeated in the *English Hyl.*, 1856; the *Salisbury H. Bk.*, 1857; *H. A. & M.*, 1861; and very many others, but in most instances with slight alterations. It is by far the most extensively adopted of the *trs.* of the "Nunc Sancte."

2. Blest Spirit, One with God above. By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 5, and his *Hys. of the Ch.* 1841, No. 4.

3. Come, Holy Ghost, and through each heart. By E. Caswall, in his *Lyra Catholica*, 1849, p. 10, and his *Hys. and Poems*, 1873, p. 7. It was repeated in Murray's *Hyl.*, 1852; the *People's H.*, 1867; and several others. It ranks next to Card. Newman's *tr.* in popularity.

4. Come, Holy Ghost, with God the Son. By J. M. Neale, in the *H. Noted*, 1852, No. 5, the *Hymnary*, 1872, &c.

Translations not in C. U. :—

1. Thou with the Father and the Son. *Ep. R. Mant.* 1837.

2. Spirit benignant, Who art One. *Hymnarium Anglicanum.* 1844.

3. Now, Holy Ghost, to Thee we pray. *Ep. J. Williams.* 1845.

4. Holy Spirit, ever One. *W. J. Copeland.* 1848.

5. Come, Holy Ghost, Who ever One Art with the Father, &c. *J. D. Chambers.* 1852 and 1857.

6. Now, O Holy Spirit, One. *H. Bonar.* 1867.

7. E'en now vouchsafe, Good Spirit, One. *J. Keble.* 1869.

8. O Holy Spirit, ever blest. *J. Wallace.* 1874.

[J. J.]

Nunc suis tandem novus e latebris. *C. Coffin.* [*Nativity of St. John Baptist.*] Appeared in the *Paris Breviary*, 1736, as the hymn at Lauds for the Feast of St. John Baptist, and again in his *Hymni Sacri.* 1736, p. 76. It is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Lo, from the desert homes. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 210. It is given in a large number of modern hymn-books, and sometimes in a slightly abbreviated form. In Rorison's *Hys. and Anthems*, 1851, st. i.-iii., are from this *tr.*, and st. iv.-vi. are by Dr. Rorison.

2. From the desert caverns rude. By W. J. Blew, in *The Church Hymn & Tune Bk.*, 1852-55; and again in Rice's *Scl.* from the same, 1870. [J. J.]

Nunn, John, M.A., s. of John Nunn, of Colchester, was b. at Colchester in 1781, and educated at St. John's College, Cambridge. After holding various curacies he became Domestic Chaplain to the Earl of Galloway in 1849, and Rector of Thorndon, Suffolk, in 1854. He d. there April 15, 1861. He pub. in 1817 *Psalms & Hymns from the most approved Authors*, &c. This collection contained hymns by himself and by his sister, Miss Marianne Nunn. It was reprinted several times, the last edition being 1861. His hymns have passed out of use. [J. J.]

Nunn, Marianne, sister of the above, was b. May 17, 1778, and d. unmarried, in 1847. She published *The Benevolent Merchant*, and wrote a few hymns, including the following:—

One there is above all others, O how He loves. [*The love of Jesus.*] This was written to adapt John Newton's hymn, "One there is above all others, Well de-

serves the name of friend," to the Welsh air, *Ar Ay-d y nos*, and consisted of one stanza of 5 lines, with the refrain "Oh how He loves!" at the end of lines 1, 2 and 5, and the remaining 3 st. in 5 l. without the refrain, it being understood that the refrain was to be repeated. (Original text in *Lyra Brit.*, 1867, p. 449.) It was first pub. in her brother's, the Rev. J. Nunn's, *Ps. & Hys.* (see above), 1817. It has undergone several changes at various hands. In Curwen's *The New Child's Own H. Bk.*, 1874, it begins, "There's a Friend above all others," which is adopted from the American collections. It also sometimes begins, "One is kind above all others." In addition, where the original first line is given the rest of the hymn is considerably altered. Its use as a hymn for children is very extensive. [J. J.]

Nunn, William, M.A., a younger brother of the above J. and M. Nunn, was b. May 13, 1786, and educated at St. John's College, Cambridge (B.A. 1814. M.A. 1817). He became Incumbent of St. Clement's Episcopal Chapel, Manchester, in 1818; d. there March 9, 1840; and was buried at All Saints, Manchester. He pub. the following:—

(1) *A Selection of Psalms & Hymns, Extracted from Various Collections, and principally designed for Public Worship, Manchester, 1827* (3rd ed., 1835). (2) *A Selection of Hymns from Various Authors, Compiled especially for Children of Sunday Schools, Manchester, 1836.* (3) *Voce di Melodia, London, 1836.*

To the first of these he contributed:—

1. O could we touch the sacred lyre. *Praise to Jesus.* The Gospel comes, ordained of God. *The Gospel.*

These hymns are still in C. U. [J. J.]

O

O., in Bristol Bap. *Coll.* of Ash & Evans, 1st ed., 1769, i.e. Thomas Olivera.

O. A. E., in the *Ecclesiologist*, 1843-1853, i.e. J. M. Neale.

O all-atoning Lamb. *C. Wesley.* [*Spiritual Conflict.*] Written during the heated controversy on Antinomianism, Arminianism, and Calvinism, which was carried on by the Wesleys, Whitefield, Toplady, and others. It was pub. in *Hys. on God's Everlasting Love*, 1741, in 26 st. of 8 l. (*P. Works*, 1868-72, vol. iii. p. 78). Two centos therefrom are in C. U.—(1) "Equip me for the war," in the *Wes. H. Bk.*, 1780, No. 262 (ed. 1875, No. 270); and "O, arm me with the mind," which is found in the American Unitarian *Hys. for the Church of Christ*, 1853, &c. [J. J.]

O be joyful every nation. *J. Montgomery.* [*Missions.*] Written Feb. 8, 1842 (M. mss.), for the Baptist Missionary Society, and printed in their *Jubilee Hymns*, 1842, No. 1, in two parts, Pt. ii., beginning with st. vi., "On Thy holy hill of Zion." In 1853, it was included as No. 269, in 9 st. of 6 l., in Montgomery's *Original Hymns*. A cento therefrom, beginning with st. iv., was given in the Bap. *Ps. & Hys.*, 1858, as "O Thou everlasting Father." [J. J.]

O beata beatorum. [*Common of Martyrs.*] Dr. Neale in his *Med. Hys.*, 1851, says, "This very elegant sequence is of German origin." It is found in a 13th cent. ms. in the British Museum (Arundel, 156), written at f. 90 in a hand of the beginning of the 14th cent.; and in a 14th cent. ms. at St. Gall, No. 343. *Mone*, No. 731, quotes it from mss. of the 14th cent. at Admont, Salzburg, and Karls-

ruhe. It is in the *Magdeburg*, 1480, and many later German *Missals*. Also in *Daniel* ii. p. 204; *Kehrein*, No. 445, and others. [J. M.]

Translations in C. U.:—

1. **Blessed Feasts of blessed martyrs.** By J. M. Neale in his *Mediæval Hys.*, 1851, p. 144, in 8 st. of 4 l., and again, greatly altered, in the *H. Noted*, enlarged ed., 1854. In the 1868 *Appendix to H. A. & M.* it was given in a revised form (by the Compilers). This is repeated in the revised ed., 1875, and others. Also, with slight alterations, in the *Hymnary*, 1872.

2. **Blessed acts of blessed martyrs.** By J. D. Chambers in his *Lauda Syon*, 1866, and again in the *People's H.*, 1867. [J. J.]

O beata Hierusalem, prædicanda civitas. [*Restoration of a Church.*] This is found in a *Mozarabic Hymnary* of the 11th cent. in the British Museum (Add. 30851 f. 156 b). It is repeated in the *Lorenzana*, 1775, and later eds. of the *Mozarabic Breviary*; also in Neale's *Hymni Ecclesiae*, 1851, p. 216, and *Daniel*, iv. p. 110. *Tr.* as:—

Blessed city, Heav'nly Salem, Land of glory, &c. By J. M. Neale in the enlarged ed. of the *H. Noted*, 1854, No. 104. In some copies the Latin is given as "Urbs beata Jerusalem," and this is repeated in the *People's H.*, 1867. The first stanza of Neale's *tr.* reads:—

"Blessed city, Heav'nly Salem,
Land of glory, land of rest;
Joyous ever and triumphant
In the armies of the blest;
Where the King, thy grace renewing,
Doth His glory manifest."

The full text is repeated in several collections, including the *People's H.*, as above, the *Sarum*, and others. In the Philadelphia Presbyterian *Sol. of Hys.*, 1861, it begins with st. iii., "Come Thou now, and be among us." [J. M.]

O blest were the accents of early creation. *Bp. R. Heber.* [*Gospel for 19th Sunday after Trinity.*] Appeared in his posthumous *Hymns, &c.*, 1827, p. 120, in 6 st. of 4 l. It is not in C. U. in its original form, but as "How blest were the accents of early creation," it is given in *Kennedy*, 1863. [J. J.]

O brothers, lift [tune] your voices. *Bp. E. H. Bickersteth.* [*Missions.*] Written for the Jubilee of the Church Missionary Society, 1848, and first printed in the *Jubilee Tract* of that year. It was given in the author's *Poems*, 1849; his *Ps. & Hys.*, 1858, and his *Hys. Comp.*, 1870 and 1876. In *Kennedy*, 1863, it reads, "O brothers, *tune* your voices," but the hymn is not improved by the change. [J. J.]

O Captain of God's host, whose dreadful might. *Bp. R. Heber.* [*St. Michael and all Angels.*] Appeared in his posthumous *Hymns, &c.*, 1827, p. 133, in 6 st. of 5 l., as the second hymn for "Michaelmas Day." It is based on Rev. xii. 7-9, "And there was war in heaven; Michael and his angels fought against the dragon," &c. Heber, adopting the view that the Michael of this passage was really our Blessed Lord, wrote:—

"Oh Captain of God's host, whose dreadful might
Led forth to war the armed seraphim,
And from the starry height,
Subdued in burning fight,

Cast down that ancient Dragon, dark and grim!

O CHRISTE MORGENSTERNE

"Thine angels, Christ! we laud in solemn lays,
Our elder brethren of the crystal sky,
Who, 'mid Thy glory's blaze,
The ceaseless anthem raise,
And gird Thy throne in faithful ministry!"

In this, its original, form it never appeared in a collection for congregational use, but as altered to embody the generally accepted meaning of the passage from the Revelation, it has had a fair degree of popularity. This altered form reads:—

"O God the Son Eternal, Thy dread might
Sent forth St. Michael and the hosts of heaven."

It was made by the Rev. J. Keble for, and was first published in the *Salisbury H. Bk.*, 1857, No. 165. In 1861 the same text was given, with the omission of st. v., in Pott's *Hymns fitted to the Order of C. P.*, from whence it passed into the *S. P. C. K. Appendix*, 1869, and *Church Hymns*, 1871. The same stanzas, but with further alterations, were included in the *Parish H. Bk.*, 1863, and repeated in the *Sarum*, 1868, and the *Parish*, 1875. In the *H. Bk. for the use of Wellington College*, 1860, it begins with st. ii. "Thine angels, Christ! we laud in solemn lays." [J. J.]

O Christe Morgensterne. [*Holy Communion.*] This is one of *Zwey Schöne neue Lieder*, printed in broadsheet form at Leipzig, 1579, and thence in *Wackernagel* v. p. 11, in 10 st. of 6 l. The text in the Berlin *G. L. S.*, ed. 1863, No. 1124, is from the Leipzig *G. B.*, 1586, omitting st. x. Sometimes ascribed, but without proof, to *Basilius Förtsch*, or to *Michael Walther* Tr. as:—

o Christ, Thou bright and Morning Star. A tr. of st. l.—iii., v., ix. by Miss Winkworth, in her *Lyra Ger. 2nd Ser.*, 1868, p. 179, and her *C. B. for England*, 1863, No. 144. Repeated in the *Pennsylvania Luth. Ch. Bk.*, 1869, reduced to c.m., and omitting st. iii. [J. M.]

O Christe qui noster poli. *Archbishop Charles de Vintimille*. (?) [*Vigil of Whitsunday.*] Appeared in the *Cluniac Breviary*, 1686, p. 506; again in the *Paris Breviary*, 1786, and in later French Breviaries. It is also in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 77; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865, &c. Tr. as:—

1. O Jesu, Who art gone before. By J. Chandler, in his *Hys. of the Prin. Church*, 1837, No. 77, into *Oldknow's Hymns*, &c., 1850; *Schaff's Christ in Song*, 1869, &c. In *Martineau's Hymns*, &c., 1840, it is altered to "Messiah now is gone before."

2. O Christ, Who dost, our herald, rise. By C. S. Calverley, made for and pub. in the *Hymnary*, 1872.

Translations not in C. U.:—

1. O Thou, gone up, our Harbinger. *I. Williams*, 1839.

2. Our Forerunner, why forsake us? *W. J. Blew*, 1852-5.

3. Christ! Who in heaven Thy palace gate. *J. D. Chambers*, 1867.

4. O Christ, Who Leader in the race. *C. I. Black*, in *Lyra Messianica*, 1864. [J. J.]

O Christe splendor gloriae. [*C. of Confessors.*] This hymn is found in three mss. of the 11th cent. in the British Museum (*Vesp. D. xii. f. 102 b*; *Jul. A. vi. f. 62 b*; *Harl. 2961 f. 247*); and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, it is printed from an 11th cent. ms. at Durham (*B. iii. 32, f. 39 b*). It is also in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, p. 270). In some

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of the mss. the initial "O" has dropped out. *Morel*, No. 236, gives it as a hymn for the Common of Apostles (beginning "Christe, tu splendor gloriae"), from an 11th cent. *Rheinau* ms. Tr. us:—

O Sun of glory! Christ our King. By J. D. Chambers, in his *Lauda Synon*, 1866, p. 6; and in the 2nd ed., 1863, of the *Appendix to the H. Nodet*, No. 300. [J. M.]

O come and dwell in me. *C. Wesley*. [*Holiness desired.*] This is a cento compiled from his *Short Hymns*, &c., 1762 (*P. Works*, 1868-72, vol. xiii.), as follows: st. i. from vol. ii., No. 569, on 2 Cor. iii. 17; st. ii. from vol. ii., No. 578, on 2 Cor. v. 17; and st. iii. from vol. ii., No. 713, on Heb. xi. 5. This cento was given in the *Wes. H. Bk.*, 1780, No. 856, and has passed into several collections in G. Britain and America. *G. J. Stevenson* has an interesting account in his *Methodist H. Bk. Notes*, 1893, p. 258, of the spiritual use of this cento. [J. J.]

O come and mourn with me awhile. *F. W. Faber* [*Good Friday.*] Pub. in his *Jesus and Mary*, 1849, in 12 st. of 4 l., and headed "Jesus Crucified;" and again, after revision, in his *Hymns*, 1862. It was brought into special notice by being included in an abbreviated and altered form in *H. A. & M.*, 1861. The original refrain reads, "Jesus, our Love, is crucified." This was changed in *H. A. & M.* to "Jesus, our Lord, is crucified," and has been almost universally adopted. The history of this refrain, which is somewhat interesting, is given under "My Lord, my Love was crucified" (p. 781, u.). In addition to the *H. A. & M.* arrangement there are others, including, "Ye faithful, come and mourn awhile" in *Skinner's Daily Service Hymnal*, 1864, "O come, and look awhile on Him," in the 1874 *Supplement to the N. Cong.*; "O come, and mourn beside the Cross," in the *S. P. C. K. Church Hys.*, 1871; "Have we no tears to shed for Him," in *Beecher's Plymouth Coll.*, 1855; and others. The *H. A. & M.* version of the text is translated into Latin in *Biggs's annotated H. A. & M.*, 1867, by the *Rev. C. B. Pearson*, as "Adeste fideles, mecum complorantes." [J. J.]

O come, Creator Spirit, inspire the souls. *W. J. Blew*. [*Annunciation of B. V. M.*] This hymn, which, as given in his *Church Hy. and Tune Bk.*, 1852-55, is a cento as follows:—st. i. is original; st. ii. is a tr. of "Memento rerum conditor" (p. 229. l.); and st. iii.—vii., a tr. of "Haec illa solennis dies" (p. 477. l.). This cento is repeated in *Rice's Sel.* from *Mr. Blew's Church H. & Tune Bk.*, 1870. [J. J.]

O comfort to the dreary. *J. Conder*. [*Christ the Comforter.*] Given as No. 428 in the *Cong. H. Bk.*, 1836, in 5 st. of 8 l., again in his *Choir and Oratory*, 1837, p. 45; and again, with the omission of st. v. in his *Hys. of Præte, Prayer*, &c., 1856. It is usually given with the omission of st. iii. [J. J.]

O comfort to [of] the weary! O balm to the distressed! *T. R. Birks*. [*Ps. lxxxiix.*] Appeared in his *Companion Psalter*, 1874, in 4 st. of 8 l. It is repeated in the *Universal H. Bk.*, 1885, and others, and sometimes as "O comfort of the weary." It is a

good specimen of the author's paraphrases. [Psalters, English, § xx. 7.] [J. J.]

O! day of days! shall hearts set free? *J. Keble.* [Easter.] Written April 13, 1822, and 1st pub. in his *Christian Year*, 1827, as the poem for Easter Day. It is in 15 st. of 4 l., and headed with the text from St. Luke xxiv. 5, 6. It has been repeated in all later editions of the *Christian Year*. As a whole it is not in C. U.; but st. ix., xi. and xii., slightly altered, are given as, "As even the lifeless stone was dear," in the *H. Bk. for the Use of Wellington Coll.*, 1860, where it is appointed for the evening of the 4th Sunday after Easter. [J. J.]

O day of rest and gladness. *Bp. C. Wordsworth, of Lincoln.* [Sunday.] This is the opening hymn of his *Holy Year*, 1862, pt. i., in 6 st. of 8 l. It is a fine hymn, somewhat in the style of an Ode from a Greek Canon, and is in extensave use. Sometimes st. v. and vi. are given as a separate hymn, beginning, "To day on weary nations." In the 3rd ed. of the *Holy Year*, 1863, the full hymn was given as No. 3. In the 1874 *Supplement to the New Cong. H. Bk.*, it is reduced to 4 st. of 8 l., and is also somewhat altered. [J. J.]

O Dei sapientia. [Presentation of the B. V. M.] This hymn does not appear to be earlier than the 15th cent. *Mone*, No. 342, gives it from mss. of the 15th cent. at Bamberg, and at St. Paul in Carinthia; and *Morel*, p. 82, cites it as in an Einsiedeln ms. of 1470. It is in three St Gall mss. of the 15th cent., Nos. 408, 438, 440. The printed text is also in the *Sarum Brev.*, Paris, 1531; the *Aberdeen Brev.* of 1509; in *Daniel*, iv. p. 283, &c. *Tr.* as:—

O wisdom of the God of Grace. By J. D. Chambers, in his *Lauda Syon*, 1866, p. 64, and, with slight alterations and another doxology, in the *Hymnary*, 1872. [J. M.]

O Deus ego amo Te, Nam prior Tu amasti me. [Love to Christ, or Passiontide.] This hymn is found in the *Psalterium Canticorum Catholicarum*, Cologne, 1722, p. 328, and is probably by some German Jesuit of the 17th cent. In J. C. Zabuenig's *Katholische Kirchengesänge*, Augsburg, 1822, vol. i., p. 150, it is entitled, "The Desire of St. Ignatius," which probably is meant to refer to St. Ignatius Loyola (b. 1491, d. 1556; founder of the Society of Jesus, i. e. the Order of the Jesuits). The Latin text is also in the *Hymnodia Sacra*, Münster, 1753, p. 268; *Daniel*, ii., p. 335; H. M. Macgill's *Songs of the Christian Creed and Life*, 1876, &c. [J. M.]

Translations in C. U. :—

I love, I love Thee, Lord most high. By E. Caswall, in his *Masque of Mary*, &c., 1858, p. 357; and his *Hys. and Poems*, 1873, p. 221. It is in C. U. in its original form, and also as:—

1. **Do I not love Thee, Lord most High!** In Martineau's *Hymns*, &c. 1873.

2. **I love Thee, O Thou Lord most High.** In Dale's *English H. Bk.* 1874.

Translations not in C. U. :—

1. O God, I love Thee well. *J. W. Hewett.* 1859.

2. Fain would we love Thee, Lord; for Thou. *J. Keble.* 1869.

3. Jesus, I love Thee evermore. E. C. Benedict of New York, in Schaff's *Christ in Song.* 1869.

4. O God, my love goes forth to Thee. *H. M. Macgill.* 1876.

[J. J.]

O Deus ego amo Te, Nec amo Te ut salves me. *St. Francis Xavier?* [Love to Christ, or Passiontide.] The original of this hymn is supposed to be a Spanish sonnet which begins "No me mueve, mi Dios, para quererte," and which in Diepenbrock's *Geistlicher Blumenstrauß*, 1829, p. 199, is ascribed to St. Francis Xavier. In the *Poesias of St. Teresa of Spain* (Teresa de Jesus, b. 1515, d. 1582), pub. at Münster, in 1854, it is included as by her; but we have been unable to find it in her *Líbroes*, Lisbon, 1616, her *Obras*, Lisbon, 1654, or her *Opera*, Cologne, 1686. The Latin form is probably by Xavier or by some German Jesuit. It is at least as early as 1668, for in that year a *tr.* was pub. by J. Schoffler, in his *Heilige Seelenlust*, Bk. v., No. 194, entitled, "She [the Soul] loves God simply for Himself, with the Holy Xavier. Also from the Latin" (see below). In the same year it also appeared with Xavier's name in W. Nakatenus's *Coeleste palmetum* (ed. 1701, p. 491, entitled, "The desire of a loving soul towards the God-Man crucified for us. S. P. Francis Xavier"). The Latin text is also found in the *Psalterium Canticorum Catholicarum*, Cologne, 1722, p. 328; the *Hymnodia Sacra*, Münster, 1753, p. 270; *Daniel* ii. p. 335; *Königsfeld*, ii. p. 280; F. A. March's *Lat. Hys.*, 1875, p. 190, &c.

It has been *tr.* into German, and through the German into English, viz. :—

Ich liebe Gott, und swar umsonst. By J. Scheffler in his *Heilige Seelenlust*, 1668, Bk. v., No. 194 (*Werke*, 1862, p. 322). A free *tr.* in 10 st. of 4 l. In the *Herrnhut G. B.*, 1736, No. 738. *Tr.* as "My dear Redeemer! Thou art He," as No. 624 in pt. i. of the *Moravian H. Bk.*, 1764. In the 1789 and later ed. (1886, No. 454) it begins "Gracious Redeemer, Thou hast me." [J. M.]

The *trs.* directly from the Latin are :—

1. **My God, I love Thee, not because.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 295; and his *Hys. & Poems*, 1873, p. 152. It has been included, with slight alterations, in most of the prominent hymn-books pub. since 1850, and is very popular in G. Britain and America. It is also found in the following forms :—

(1) **I love Thee, O my God, but not.** In the Reformed Dutch *Hys. of the Church*, N. Y., 1869, much altered. In the *Bap. Praise Bk.*, N. Y., 1871, this form is again altered as "I love Thee, O my God, and still."

(2) **Jesus, I love Thee; not because.** In Schaff's *Christ in Song.* 1869.

(3) **Lord, may we love Thee, not because.** In Kennedy, 1863.

(4) **O God, we love Thee; not because.** In the Irvingite *Hys. for the Use of the Churches.* 1871.

(5) **Saviour, I love Thee, not because.** In Dale's *English H. Bk.* 1874.

(6) **Thou, O my Jesus [Saviour] Thou didst me.** In the Unitarian *Hys. for the Church of Christ.* Boston, U.S.A. 1853; *T. Darling's Hys. for the Church of England*, 1887, &c.

2. **I love Thee, O my God and [my] Lord.** Given anonymously in Kennedy, 1863, No. 661, in 4 st. of 6 l. In the *Sarum Hyl.*, 1868, and Porter's *Churchman's Hyl.*, 1876, it is abbreviated to 3 st.

3. **My God, I love Thee, yet my love.** By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

4. **Thee, O God, alone I love.** By G. E. Dartnell, in Thring's *Coll.*, 1880 and 1882.

Other *trs.* are :—

1. **My God, I love Thee, not because I covet Thy salvation.** Anon. in *The Old Church Porch.* 1857.

2. O God, my heart is fixed on Thee. *Elizabeth Charles*, 1856.
 3. O God, I love Thee; not with hope. *J. W. Hewett*, 1859.
 4. I do not love Thee, Lord. To win Thy, &c. *H. Aynston*, 1862.
 5. O God, let not my love to Thee. *H. M. Macgill*, 1876. [J. J.]

O disclose Thy lovely face. C. Wesley. [*Pardon desired.*] There are two centos in C. U., each beginning with this line, as follows:—

(1) The first is No. 156 of the *Wes. H. Bk.*, prior to the 1875 revision. It is thus composed: St. i. is st. ii. of C. Wesley's hymn, "Lord, how long, how long shall I," which appeared in the *Hys. & Sacred Poems*, 1740; and st. ii. and iii. are st. ii., iii. of "Christ, Whose glory fills the skies" (p. 226, l.). In this form the cento was given in the *Wes. H. Bk.*, 1780, and is found in several Methodist collections. (2) The second form of the hymn is No. 156* in the revised *Wes. H. Bk.*, 1875. It is composed of st. ii., iii., and v. of "Lord, how long, how long shall I?" as above. [J. J.]

O du allerstösste Freude. P. Gerhardt. [*Whituntide.*] This beautiful hymn of supplication to the Holy Spirit for His gifts and graces was 1st pub. in the 3rd. ed., 1648, of Crüger's *Praxis pietatis melica*, No. 155, in 10 st. of 8 l., reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 30, and in Bachmann's ed., No. 10. It has attained a wide popularity in Germany, and is included in the Berlin *G. L. S.*, ed. 1863, No. 366. Through J. C. Jacobi's version it has also been very largely used, in various forms, in Great Britain and America. *Tr.* as:—

1. O Thou sweetest Source of gladness. A full and good *tr.* by *J. C. Jacobi*, in Part ii., 1725, of his *Psal. Ger.* p. 6 (ed. 1732, p. 43, greatly altered). His st. i.—iv., ix., x. were considerably altered, as "Holy Ghost, dispel our sadness," by *A. M. Toplady*, and were given in the *Gospel Magazine*, June, 1776, and repeated in the same year in Toplady's *Ps. & Hys.*, No. 155. They are thus included in Sedgwick's ed. of Toplady's *Hys. & Sacred Poems*, 1860, p. 169. These st. are, (i.) "Holy Ghost, dispel our sadness." (ii.) "From that height which knows no measure." (iii.) "Come, Thou best of all donations." (iv.) "Known to Thee are all recesses." (v.) "Manifest Thy love for ever." (vi.) "Be our Friend on each occasion." While appearing in many centos, it usually begins with the first stanza of the *Jacobi-Toplady* text of 1776, "Holy Ghost, dispel our sadness." These centos may be thus grouped:—

(1) *In the original metre.* There are about a dozen of centos in C. U. in this metre, and all beginning with st. i., given in hymn-books from the *Lady Huntingdon Coll.*, 1780, in 5 st., to the *Irish Church Hymnal*, 1873, in 2 st. The construction of all these centos may be ascertained by comparing them with the first lines of the *Jacobi-Toplady* text as above.

(2) *In 8.7.8.7.4.7. metre.* This, composed of st. i., iii. greatly altered, is in Bickersteth's *Christian Psalmody*, 1833; *Kennedy*, 1863; *Com. Praise*, 1879, &c.

(3) *In 8.7.8.7. metre.* There are nearly ten centos in this metre from the *Cong. H. Bk.*, 1836, in 2 st. to the *Pennsylvania Lutheran Ch. Bk.*, 1868, in 3 st. of 8 l.

(4) In addition to these centos there are also (1) "Holy Spirit, Source of gladness," in the American Unitarian *Bk. of Hymns*, 1848, and other collections; (2) "Come, Thou Source of sweetest gladness," in Stopford Brooke's *Christian Hys.*, 1881, both being altered forms of the *Jacobi-Toplady* text.

2. Sweetest joy the soul can know. A good *tr.*, omitting st. viii. and ix., by Miss Winkworth, in her *Lyra Ger.*, 2nd series, 1858, p. 55, and again, altered in metre, as "Sweetest Fount of

holy gladness," in her *C. B. for England*, 1863, No. 73. In this st. ii. and iv., as in *Lyra Ger.*, are omitted. From the *Lyra Ger.* text, No. 408 of the American *Hys. of the Spirit*, 1864, is derived; and from the *C. B. for England* text, No. 108, in Stryker's *Christian Chorals*, N. Y., 1885. [J. M.]

O du Liebe meiner Liebe. [Passiontide.] Included in the *Geistreiches G. B. Halle*, 1697, p. 208, in 7 st. of 8 l., and in Wagner's *G. B.*, Leipzig, 1697, vol. ii. p. 870. Repeated in Freylinghausen's *G. B.*, 1704, and recently in the Berlin *G. L. S.*, ed. 1863.

It has been erroneously ascribed to *J. Scheffer*, to whose "Liebe, die du mich zum Bilde," it is a companion hymn: sometimes to *A. Drese*, equally without proof. In the *Blätter für Hymnologie*, 1883, p. 11, it is claimed for *Elisabete von Senitz* (b. 1629 at Rankau, Breg. Silesia; d. 1679, at Oels in Silesia). (See Various.)

Translations in C. U.:—

Thou Holiest Love, whom most I love. A good *tr.*, omitting st. iv., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 83 (2nd ed., 1856, altered, and with a new *tr.* of st. ii.). It was repeated in full in Schaff's *Christ in Song*, 1869, p. 185. Abridged in Flett's *Coll.*, Paisley, 1871; Whiting's *Hys. for the Ch. Catholic*, 1882, the latter reading "most I prize." Two American hymn-books, the *Dutch Ref.*, 1869, and the *Bapt. Praise Bk.*, 1871, give centos beginning with the *tr.* of st. vi., "O Love! who gav'st Thy life for me."

Other *trs.* are, (1) "O the love wherewith I'm loved," as No. 627 in pt. i. of the *Moravian H. Bk.*, 1754 (1826, No. 99). (2) "Love divine! my love commanding," by Miss Burlingham in the *British Herald*, Oct., 1866, p. 162, and Reid's *Praise Bk.*, 1872, No. 376. [J. M.]

O Durchbrecher aller Bande. G. Arnold. [*Sanctification.*] 1st pub. in his *Göttliche Liebes-Funcken*. Frankfurt am Main, 1698, No. 169, in 11 st. of 8 l., entitled "The Sigh of the Captive." Included in the *Geistreiches G. B.*, Darmstadt, 1698, p. 498, in Freylinghausen's *G. B.*, 1704, and many later collections, as the *Unv. L. S.*, 1851, No. 326. Also in Ehmman's ed. of Arnold's *Geistl. Lieder*, 1856, p. 81, and Knapp's ed., 1845, p. 202. It is Arnold's finest church hymn, and is a very characteristic expression of the Pietistic views regarding the conflict between the old and the new man. Lauxmann, in *Koch*, viii., 432-434, says of it:—

"In this hymn the poet powerfully expresses his inmost emotions under the many conflicts he had with his heart. . . . It is a true daily hymn of supplication for earnest Christians who have taken the words of the Apostle 'Follow . . . the sanctification without which no man shall see the Lord' (Heb. xii. 14) as the rule and standard of their lives. Many such might often rather sigh it out than sing it."

Translations in C. U.:—

1. **Thou who breakest every chain.** A very good *tr.*, omitting st. v., vi., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 140 (*C. B. for England*, 1863, No. 111, omitting the *trs.* of st. iii., viii.). Included in the Harrow School *H. Bk.*, 1866; Brown-Borthwick's *Select Hys.*, 1871, and the *S. P. C. K. Church Hys.*, 1871, &c. In *Church Hys.* the cento is: st. i. is from i., ll. 1-4, and iv., ll. 1-4 of the German; ii. from iv., ll. 5-8, and vii., ll. 5-8; iii. from ix.; iv. from x., ll. 1-4, and xi. 5-8.

2. **Thou who breakest every fetter, Thou who art.** Omitting st. v., vi., by Mrs. Bevan, in her *Songs of Eternal Life*, 1858, p. 51. Her *tr.* of

st. i., viii., x., xi., are No. 188 in Dr. Pagenstecher's *Coll.*, 1864.

Another tr. is, "Thou who breakest every fetter, Who art ever," by N. L. Frothingham, 1870. [J. M.]

O esca viatorum. [*Holy Communion.*] This hymn was probably composed by some German Jesuit of the 17th cent., though it has been by some ascribed to St. Thomas of Aquino. It has not been traced earlier than the *Mainz G. B.*, (R. C.) 1661, where it is given at p. 367 in 3 st., entitled "Hymn on the true Bread of Heaven." It is also in the *Hymnodia Sacra*, Mainz, 1671, p. 86; in *Daniel ii.* p. 369, and others. [J. M.]

Translations in C. U. :—

1. **O Bread to pilgrims given.** By R. Palmer, 1st pub. in the American *Sabbath H. Bk.*, 1858, No. 1051; again in his *Hys. & Sac. Poems*, 1865; and then in the *Lyra Sac. Americana*, 1868. In 1867 it was given with alterations in Alford's *Year of Praise*, and subsequently in other collections.

2. **O Food that weary pilgrims love.** By the Compilers of *H. A. & M.*, in the 2nd ed. of *Introits* prefixed to *H. A. & M.*, 1861, and then in the 1868 *Appendix* to the same, and in other hymnals.

3. **O Food of men wayfaring.** By R. F. Littledale, in the *Altar Manual*, 1863; the *Peoples H.*, 1867; and the *Altar Hymnal*, 1884.

4. **O Bread of Life from Heaven.** By Philip Schaff, in his *Christ in Song*, N. Y., 1869, Lond., 1870. This is repeated in the *Scottish Presb. Hymnal*, 1876, and altered as "O Food, the pilgrim needeth," in the *Hymnary*, 1872.

Translations not in C. U. :—

1. **O Living Bread from Heaven.** H. Trend, in *Lyra Eucharistica*, 1863.

2. **O Meat the pilgrim needeth.** J. D. Chambers, 1866.

3. Behold the traveller fed. D. T. Morgan, 1880.

[J. J.]

O Everlasting Light. *H. Bonar.* [*Christ in All.*] Pub. in the 2nd Series of his *Hys. of Faith and Hope*, 1864, in 10 st. of 4 l., and headed, "Christ in All." It deals with Christ as the Everlasting "Light," "Rock," "Fount," "Health," "Truth," "Strength," "Love," and "Rest" of His people. It is in extensive use, and sometimes as "Jesus, my Everlasting Light." [J. J.]

O Ewigkeit, du Donnerwort. *J. Rist.* [*Eternal Life.*] 1st pub. in the *Viertes Zehen* of his *Himnische Lieder*, Lüneburg, 1642, p. 51, in 16 st. of 8 l., entitled "An earnest contemplation of the unending Eternity." It is given in full in Burg's *G. B.*, Breslau, 1746, No. 1142, and still holds its place as a standard hymn, but is frequently abridged; st. iv., vii., viii., xii. being generally omitted, as in the *Berlin G. L. S.* ed., 1863, No. 1608. It is an impressive and strongly coloured hymn, and has proved a powerful appeal to many German hearts. *Tr.* as :—

1. **Eternity! terrific word.** A version of st. i., iii., xii., xvi., based on *Jacobi*, 1722; and probably by W. M. Reynolds, as No. 245 in the American Luth. Gen. Synod's *Coll.*, 1850-52. Repeated in the *Ohio Luth. Hym.*, 1880.

2. **Eternity! most awful word.** By A. T. Russell, as No. 258 in his *Ps. & Hys.*, 1851. It is in 4 st., founded on st. i., ii., ix., xvi. Repeated,

altered and beginning "Eternity, tremendous word, The womb of mysteries yet unheard," in *Kennedy*, 1863.

3. **Eternity, thou word of fear.** A good tr. of st. i., ix., xiii., xvi., by E. Thring, as No. 47 in the Uppingham and Sherborne *School H. Bk.*, 1874.

Another tr. is "Eternity! tremendous Word, Home-striking Point, Heart-piercing Sword," by J. C. Jacobi, 1722, p. 97. [J. M.]

O Ewigkeit! O Ewigkeit. [*Eternity.*] *Wackernagel v.* p. 1258, gives this as an anonymous hymn (in 18 st. of 6 l. and the refrain, "Betracht o Mensch die Ewigkeit"), from the *Catholische Kirchen-Gesäng*, Cologne, 1625 (*Bäumker*, ii. p. 304, says it is in the *Ausserlesene Catholische geistliche Kirchengesäng*, Cologne, 1623). In *Daniel Wülffer's Zwölff Andachten*, Nürnberg, 1648, p. 536, in 16 st. considerably altered. Wülffer's text is in the *Nürnberg G. B.*, 1690; *Schöber's Lied-ersegen*, 1769, and others; and is followed by *Bunsen* in his *Versuch*, 1833, No. 839. *Bunsen's* sta. correspond to st. i.-iv., viii., xi., xii., xiv.-xviii. of the 1625 text, some being considerably altered. As in almost all the *trs.* the second line is "How long art thou, Eternity," we employ in the following notes —, to show this. *Tr.* as :—

1. **Eternity! Eternity!—Yet onward.** In full from *Bunsen*, by Miss Cox, in her *Sac. Hys. from the German*, 1841, p. 187 (1864, p. 139). Included, more or less altered and abridged, in *Alford's Ps. & Hys.*, 1844, and his *Year of Praise*, 1867; *Holy Song*, 1869; the American *Hys. for the Church of Christ*, 1853; *Plymouth Coll.*, 1855; *Dutch Reformed*, 1869; and others.

2. **Eternity! Eternity!—And yet.** A good and full tr. from *Bunsen* by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 24. It is repeated abridged in the *Cumbræ H. Bk.*, 1863; and in America in the *Hys. for Ch. & Home*, 1860; *Robinson's Songs for the Sanctuary*, 1865, and the *Church Praise Bk.*, 1882.

Other *trs.* are, (1) "Eternity! Eternity!—For still," by C. T. Brooks, in his *Schiller's Homage of the Arts*, &c., 1847 (Boston, U. S.), p. 146. (2) "Eternity! Eternity!—Yet hasteth," by Dr. H. W. Dulcken, in his *Bk. of Ger. Songs*, 1856, p. 285. (3) "Eternity, how long! how vast," by Dr. G. Walker, 1860, p. 115. (4) "Eternity! how long art thou," by Dr. J. Guthrie, 1869, p. 128. (5) "Eternity! Eternity!—Life hasteth," signed "M. M." in the *Monthly Packet*, vol. xii., 1871, p. 413. (6) "Eternity! Eternity!—Swiftly," dated 1866, by J. H. Hopkins, in his *Carols, Hys. & Songs*, 3rd ed., 1882, p. 90.

See also **Eternity! Eternity! how vast.** p. 347. i. [J. M.]

O Faith! thou workest miracles. *F. W. Faber.* [*Faith.*] Appeared in his *Jesus and Mary*, 1849, in 12 st. of 4 l., and entitled "Conversion." It was also included in his *Hymns*, 1862. The hymn "O Gift of gifts! O grace of Faith," in the *Hymnary*, 1872, and others, is composed of st. v. vii.-ix. and xii. of this hymn slightly altered. [J. J.]

O filii et filiae, Rex coelestis, Rex gloriæ. [*Easter.*] *Neale* in his *Med. Hys.*, 1851, classes this with others as belonging to the 13th cent.; but it is more probably not earlier than the 17th, and is apparently of French origin. The Latin text, for the *Salut* on Easter Day, is in the *Office de la Semaine Sainte*, Paris, 1674, p. 478. *Bäumker*, i. p. 569, cites a German tr. as in the *Nord-*

Sterns Führer zur Seeligkeit, a German Jesuit collection pub. in 1671. The hymn is introduced by "Alleluia, Alleluia, Alleluia." It is used in many French dioceses in the *Salut*, or solemn salutation of the Blessed Sacrament, on the evening of Easter Day. The text will be found in the *Paroissiens* pub. for use in the Paris and other dioceses in France. [J. M.]

Translations in C. U. :—

1. *Ye sons and daughters of the Lord.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 251, and his *Hys. & Poems*, 1873, p. 152. It is given in some Roman Catholic hymn-books in an abbreviated form.

2. *Ye sons and daughters of the King.* By J. M. Neale in his *Medieval Hys.*, 1851, p. 111, and the *Hymnal N.*, 1854, No. 63. In addition to its use in its 1851 form it is also found as :—

(1) *O sons and daughters, let us sing.* This is the *H. A. & M.* text, and is Neale's altered by the Compilers. The *Sturus* 1868 is the same text with further alterations.

(2) *Children of God, rejoice and sing.* For *Christ hath risen, &c.* This in the *Hymnary*, 1872, is based upon *Tr. Neale* and *J. D. Chambers*.

(3) *O sons redeemed, this day we sing.* In Murray's *Hymnal*, 1852.

(4) *Ye sons and daughters of the Lord.* This in Skinner's *Daily Service Hyl.*, 1864, is a cento from *Neale* and *Caswall*.

3. *Ye sons and daughters, Christ we sing.* By W. J. Blew in his *Church Hy. and Tune Bk.*, 1852-53, and in *Rice's Sel.* from the same, 1870.

4. *Children of men, rejoice and sing.* By J. D. Chambers in his *Lauda Syon*, 1857, p. 176. It passed into the *Salisbury H. Bk.*, 1857, and the *People's H.*, 1867.

Translations not in C. U. :—

1. *Young men and maids, rejoice and sing.* In the *Evening Office*, 1749; the *Divine Office*, 1763; and *O. Shipley's Annus Sanctus*, 1884. In *J. R. Beste's Church Hys.*, 1849, p. 50, the same *tr.* is given with very slight changes.

2. *Let Zion's sons and daughters say.* T. C. Porter (1859, revised 1868) in *Schaff's Christ in Song*, N. Y., 1869; Lond. 1870.

3. *O maids and striplings, hear love's story.* C. Kent, in *O. Shipley's Annus Sanctus*, 1884. [J. J.]

O fons amoris, Spiritus. C. Coffin. [*Sunday Morning.*] Appeared in the *Paris Breviary*, 1736, as the *Ferial* hymn at Terce, in 3 st. of 4 l., and again in *Coffin's Hymni Sacri*, 1736, p. 92. It is also in *J. Chandler's Hys. of the Prim. Church*, 1837, p. 4; and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. It is a recast of the "Nunc sancto nobis." It is *tr.* as :—

1. *O Spirit, Fount of love, Unlock Thy temple door.* By I. Williams, in the *British Magazine*, Jan., 1834, vol. v. p. 30, and again in his *Hys. tr. from the Parisian Brev.*, 1839, p. 7. In the *English Hymnal*, 1856 and 1861, No. 9 is the same *tr.* rewritten in c. m. as "O Holy Spirit, Fount of love, Unlock," &c.

2. *O Holy Spirit, Lord of grace.* By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 4. This is repeated with slight changes in several collections. In *H. A. & M.* another doxology is substituted for that in Chandler.

3. *O Holy Spirit, Fount of love. Blessed Source, &c.* By Jane E. Leeson, and pub. in her *Paraphrases* [of the *Scottish Trs. and Paraphs.*] & *Hys.*, &c., 1853, in 4 st. of 4 l., and again in the *Irvingite Hys. for the Churches*, 1864 and 1871.

4. *O Spirit, Fount of Holy Love.* In the 2nd ed. 1863, of the Appendix to the *H. Noted*, No. 280.

Other *tr.* are :—

1. *O Fount of love! blest Spirit.* W. J. Blew, 1852 and 1855.

2. *O Fount of love! Thou Spirit blest.* J. D. Chambers, 1857.

3. *All-gracious Spirit, Fount of love.* D. T. Morgan, 1880. [J. J.]

O for a closer walk with God. W. Cowper. [*Walking with God.*] This is one of the most beautiful, tender, and popular of Cowper's hymns. It appeared in the 2nd ed. of *B. Couters's Coll. of Ps. & Hys.*, 1772, in 6 st. of 4 l., and again in *A. M. Toplady's Ps. & Hys.*, 1776, and in the *Olney Hymns*, 1779, Bk. i., No. 3, and headed, "Walking with God." It is based on *Gen. v. 24*, "And Enoch walked with God." It is in extensive use in all English-speaking countries, and usually in its original form. [J. J.]

O for a faith that will not shrink. W. H. Bathurst. [*Faith.*] 1st pub. in his *Ps. and Hys.*, &c., 1831, Hy. 86, in 6 st. of 4 l., and entitled, "The Power of Faith." As found in *H. A. & M.*, the *Hy. Comp.*, and others, st. iv. is omitted. Its omission is a great gain to the hymn, as it mars its simplicity and tenderness. It reads :—

"That bears unmov'd the world's dread frown,
Nor heeds its scornful smile;
That sin's wild ocean cannot drown,
Nor its soft arts beguile."

The use of this hymn is great, and more especially in America, where it is given in most of the leading collections. [J. J.]

O for a heart to praise my God. C. Wesley. [*Holiness desired.*] Appeared in *Hys. and Sac. Poems*, 1742, p. 80, in 8 st. of 4 l. (*P. Works*, 1868-72, vol. ii. p. 77). It is based on the *Prayer Book* version of *Ps. li. 10*. From its appearance in *M. Madan's Ps. & Hys.*, 1760, No. 3, to the present time, it has been one of the most widely used of *C. Wesley's* hymns. It was given in the *Wes. H. Bk.*, 1780, No. 334. *G. J. Stevenson's* note in his *Methodist H. Bk. Notes*, 1883, p. 245, is of more than usual interest. [J. J.]

O for an overcoming faith. I. Watts. [*Second Advent.*] 1st pub. in his *Hys. and Spiritual S.*, 1707 (2nd ed. 1709, Bk. i. 17), in 4 st. of 4 l. It is based on *1 Cor. xv. 55-58*, and is included in several hymn-books in *G. Britain* and *America*.

Another form is that given to it as *No. 41* in the *Draft Scottish Translations and Paraphrases*, 1745, beginning, "When the last trumpet's awful voice." It is in 7 st. of 4 l., of which i.-iii. and vii. are new, and st. iv.-vi. are st. ii.-iv. of this hymn by *Watts*. It was rewritten in the public worship ed. of the *Trs. and Paraphs.* issued by the *Church of Scotland* in 1781 and still in *C. U.*; st. iii., ll. 3, 4, being altered from the 1745 text, and st. vii. rewritten as st. vii. and viii. The text of 1745 is ascribed by the eldest daughter of *W. Cameron* (p. 200, ii.) to *Thomas Randall* (an opinion not shared in by the other authorities); and the alterations in 1781 to *W. Cameron*. This form of the text is in *C. U.* outside of the *Trs. and Paraphs.*, both in *G. Britain* and *America*. Sometimes st. iii.-vi. are slightly altered as, "Behold what heavenly prophets sung." This form is in the *Edinburgh Diocesan Sel.* of 1890, No. 23,

and again in the Scottish Episcopal Coll., 1858, No. 126. [J. M.]

O for one celestial ray. *Anne Steele and A. M. Toplady.* [*Prayer for the Holy Spirit.*] This hymn is based on the 12 concluding lines of Miss Steele's poem on "Captivity," pub. in her *Poems, &c.*, 1760, vol. ii. p. 46 (Sedgwick's reprint, 1863, p. 227), and appeared in A. M. Toplady's *Ps. & Hys.*, 1776, No. 194, in 5 st. of 4 l. This form of the text is in a few modern collections, including the *Bap. Ps. & Hys.*, 1858, and others. [J. J.]

O for the death of those. [*Burial.*] The opening line of this hymn is the first line of J. Montgomery's "Ode to the Volunteers of Britain, On the Prospect of Invasion," pub. in his *Wanderer of Switzerland and Other Poems*, 1819; and the third line of st. i. is partly from the last stanza but one of the same "Ode." From these extracts, and the whole tone and swing of the hymn, it is clear that it was suggested by the "Ode." It appeared anonymously in Mason and Greene's *American Church Psalmody*, Boston, 1831, No. 616, in 5 st. of 4 l. It is given in several modern American collections, including Hatfield's *Church H. Bk.*, 1872, and others. It is sometimes ascribed to J. Montgomery, and at other times to S. F. Smith, but in each case in error. Its authorship is unknown. [F. M. B.]

O for the happy days gone by. *F. W. Faber.* [*Dryness in Prayer.*] Appeared in his *Jesus and Mary, &c.*, 1849, in 18 st. of 4 l., and again in his *Hymns*, 1862. In the *American Bapt. Praise Book*, N. Y., 1871, No. 937, beginning, "One thing alone, dear Lord, I dread," is a cento compiled from this hymn. [J. J.]

O for the peace which floweth as a river. *Jane Creodson, née Fox.* [*Hoping and Trusting to the end.*] Pub. in her posthumous work, *A Little While, and Other Poems*, 1864, as the opening hymn of the volume, in 6 st. of 4 l. It is found in full or in part in a large number of hymn books in G. Britain and America, and is much esteemed as a hymn for private use. [J. J.]

O fortis, O clemens Deus. *C. Coffin.* [*Evening.*] Included in the *Paris Breviary*, 1736, as the Ferial hymn at Vespers on Thursdays from Trinity to Advent; and again in *Coffin's Hymni Sacri*, 1736, p. 24. Also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 28; and *Card. Newman's Hymni Ecclesias*, 1838 and 1865. *Tr.* as:—

1. O God of our salvation, Lord. J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 25, and *Oldknow's Hymns, &c.*, 1850, &c.

2. Merciful and mighty Lord, Author of redeeming love. By R. Campbell, in his *Hys. and Anthems*, 1850. This is repeated in the 1860 *Appendix to the Hymnal Noted.*

Other trs. are:—

1. Merciful and mighty Lord, Author of the saving word. *I. Williams*. 1839.

2. O God of mercy, God of might. *J. D. Chambers*. 1867.

3. Unto Thee, O Father, merciful and mighty. *D. T. Morgan*. 1880. [J. J.]

O frommer und getreuer Gott. [*Penitence.*] Based on a hymn, "Ich armer

Mensch, mein Herr und Gott," by Johann Leon in his *Trostbüchlein*, 1611, and thence in *Wackernagel* iv. p. 507, in 14 lines. It is included in 6 st. of 4 l. in the *Königsberg G. B.*, 1650, p. 297, and probably in an earlier ed. c. 1648; also in J. Crüger's *Praxis pietatis*, 1648, No. 47, in the *Berlin G. L. S.*, ed. 1863, No. 527, &c. Sometimes erroneously ascribed to *Bartholomäus Ringwaldt*, whose hymn with the same first line (*Port's G. B.*, ed. 1855, No. 318) is entirely different. *Tr.* as:—

O God, Thou righteous, faithful Lord. In full, by A. Crull, in the *Ohio Luth. Hyl.*, 1880. [J. M.]

O God, before Whose radiant throne. [*Opening of a Place of Worship.*] This hymn appeared anonymously in the 1810 ed. of *Rippon's Bap. Sel.*, No. 338, Pt. ii., in 7 st. of 4 l. It was rewritten by the Rev. C. H. Spurgeon in 1866 in 5 st., and included in his *O. O. H. Bk.*, 1866, as by "John Rippon, 1810; Charles H. Spurgeon, 1866." This text and ascription of authorship were repeated in *Dale's English H. Bk.*, 1874. We have seen no authority for attributing the original to Dr. Rippon. Its anonymous appearance in his *Sel.*, in which the authors' names are usually given with the hymns, is no proof that he was the author. [J. J.]

O God, for ever near. *Abner W. Brown.* [*Public Worship.*] Written in 1844, and 1st pub. in his *Introsits*, 1845, in 4 st. of 4 l.; again in his *Hys. and Scriptural Chants*, 1848; and again in his *Sel. of Ps. & Hys.*, 1865. In this last it was increased to 5 stanzas, the addition being st. iv. In the *Bap. Ps. & Hys.*, 1858, No. 883, st. i.-iii. are from this hymn, and st. iv. is st. i. in a rewritten form. The hymn in whole or in part is also in other collections, as *Alford's Year of Praise*, 1867. [J. J.]

O God, my God, my all Thou art. [*Ps. lxxiii.*] This translation, by John Wesley, of a version of the 63rd Psalm, by an unknown Spanish author, was first pub. in J. Wesley's *Coll. of Psalms and Hymns*, 1738. This was an enlarged edition of the *Ps. and Hys.* previously pub. by him at Charles-Town, printed by Lewis Timothy, 1737. [See *Methodist Hymnody*, § i.] The *tr.* was again pub. in the *Wesley Hys. and Sacred Poems*, 1739, p. 196, in 10 st. of 4 l. (*P. Works*, 1868-72, vol. i., p. 174.) In 1780 it was included in the *Wes. H. Bk.*, No. 425, with the omission of st. iv., "In holiness within Thy gates." Curiously enough, this stanza, as "O Lord, within Thy sacred gates," is the opening stanza of a cento from this hymn given in several modern collections, including the *Hymnary*, 1872, the *H. Comp.*, 1870 and 1876, and others, together with many American collections. This cento is in *Elliott's Ps. and Hys.*, 1835, and is probably much earlier. Dr. Osborn says, in his note on this hymn (*P. Works*, vol. i., p. 174.) "This noble version of Ps. lxxiii. was inserted in the book of 1738, and therefore probably translated in America. The Spanish author is unknown."

Mr. G. J. Stevenson, in his *Methodist Hymn Book Notes*, 1883, p. 294, says positively:—

"This hymn is from the Spanish, translated by John Wesley when he was in America in 1735."

Although there is much to strengthen Dr. Osborn's suggestion, that the *tr.* was made in America, we have seen no proof that it was

made there in 1735; and somewhat against it is the fact that the hymn is not in the *Charles-Town Coll. of Ps. & Hys.*, 1736-37. Bishop Bickersteth's note on the cento, in his *H. Comp.* (annotated ed., 1880), is well deserved:—

"This very beautiful version of part of the 63rd Psalm is varied from the translation of a Spanish version by J. Wesley. It seems to the Editor one of the most melodious and perfect hymns we possess for public worship."

The use, both of the *Wes. H. Bk.* text, and of the cento, "O Lord, within Thy sacred gates," is extensive, especially of the latter. [J. J.]

O God, my Refuge, hear my cries.
I. Watts. [*Ps. lv.*] Appeared in his *Psalms of David*, &c., 1719, p. 147 (misprinted 947), in 10 st. of 4 l., and headed, "Support for the afflicted and tempted Soul." In explanation of some portions of the Psalm which are not paraphrased, the following note is added:—

"I have left out some whole Psalms, and several parts of others that tend to fill the mind with overwhelming sorrows, or sharp resentment; neither of which are so well suited to the spirit of the Gospel, and therefore the particular complaints of David against Achitophel here are entirely omitted."

This paraphrase is given in some collections in full, and in others in an abbreviated form. In the *Leeds Hy. Bk.*, 1853, and others, it begins with st. viii. as "God shall preserve my soul from fear." [J. J.]

O God of Bethel, by Whose hand.
P. Doddridge. [*Jacob's Vow.*] This well-known and much-appreciated hymn has more than usual interest attached to it from its historical association with the *Scottish Translations and Paraphrases* of 1745 and 1781, and the numerous forms it has undergone. The facts cannot be grasped without much difficulty unless they are set forth in chronological order, and with more than usual detail.

i. *The English form of the Text.*

1. The earliest form of the hymn is that in the handwriting of Doddridge, now in the possession of the Rooker family, and quoted in this Dictionary as the D. MS. (see Doddridge). Doddridge's MS. hymns number 100. This is as follows:—

"No. xxxii. JACOB'S VOW.
From Gen. xxxiii. 20, 22.

1
"Oh God of Bethel, by whose Hand
Thine Israel still is fed
Who thro' this weary Pilgrimage
Hast all our Fathers led

2
"To thee our humble Vows we raise
To thee address our Prayer
And in thy kind and faithful Breast
Deposit all our Care

3
"If thou thro' each perplexing Path
Wilt be our constant Guide
If thou wilt daily Bread supply
And Raiment wilt provide

4
"If thou wilt spread thy Shield around
Till these our wanderings cease
And at our Father's lov'd Abode
Our Souls arrive in Peace

5
"To thee as to our Covenant God
We'll our whole selves resign
And count that not our tenth alone
But all we have is thine.

Jan. 16 1739."

2. In 1755, Job Orton published 370 hymns

from another MS. (written in shorthand, Humphreys's ed., Preface, p. viii.) by Doddridge as *Hymns founded on Various Texts in the Holy Scriptures, &c.* This hymn is given as No. iv., and begins:—

"O God of Jacob, by whose hand,"

this being the only variation from the *Rooker MS.* as above. In 1839, J. D. Humphreys reprinted the hymn in his edition of Doddridge's *Hymns, &c.*, No. iv., from the same MS. as J. Orton had used, but with these variations: st. i., l. 4, *Hath* for "Hast"; and st. v., l. 2, *We will ourselves* for "We'll our whole selves." Of Humphreys's text editors have taken no notice.

From Orton's text there are the following hymns in C. U.:—

1. O God of Jacob, by Whose hand. In several collections.

2. O Thou, by Whose all bounteous hand. This was given in J. Belknap's *Sacred Poetry consisting of Psalms and Hymns, &c.*, Boston, U. S. A., 1795; and again in later American collections.

ii. *The Scottish form of the Text.*

1. It is through the Scottish text that the hymn is most widely known. Its history, which is somewhat singular, is as follows:—

2. A copy of the *Rooker MS.* noticed above, and in Doddridge's handwriting, is in the possession of the descendants of Col. Gardiner's family. It formerly belonged to Lady Frances Erskine (an intimate friend of Doddridge's), who became the wife of Col. Gardiner, and her name is written therein. It is a complete copy of the *Rooker MS.*, with the exception that the corrections of the text made by Doddridge in the margin of the *Rooker MS.* are given in the body of the hymn instead of the original words, and the dates are omitted. An Index of first lines, not in the *Rooker MS.*, is added in Doddridge's handwriting. From this MS. R. Blair (p. 145, i.) secured this hymn from Lady Frances Gardiner, and presented it to the Committee engaged in compiling the *Scottish Translations and Paraphrases*, and in the issue of 1745 it was given therein as No. xli., with the single alteration of "shield" to "*wings*" in st. iv., l. 1.

3. Doddridge wrote the hymn on "Jany. 16, 1739;" it was included in the *Scottish Trs. and Paraphrases* in 1745; and J. Logan was born in 1748. Notwithstanding this, Logan gave it in his *Poems*, 1781, in the following form, and as his own:—

1. "O God of Abraham, by Whose hand
Thy people still are fed;
Who through this weary pilgrimage,
Hast all our fathers led.
2. "Our vows, our prayers, we now present
Before Thy throne of grace
God of our fathers! be the God
Of their succeeding race.
3. "Thro' each perplexing path of life
Our wand'ring footsteps guide;
Give us each day our daily bread,
And raiment fit provide!
4. "O spread Thy cov'ring wings around,
Till all our wanderings cease;
And at our Father's lov'd abode
Our souls arrive in peace!
5. "Now with the humble voice of prayer,
Thy mercy we implore;
Then with the grateful voice of praise,
Thy goodness we'll adore."

Here st. i.-iv. are a revise of Doddridge, and st. v. is new.

4. During the same year (1781) the *Scottish Translations and Paraphrases* were published in their new and revised form (see *Scottish Hymnody*). The text as in Logan's *Poems* is included as No. ii., with the following variations:—

- St. i. "O God of Bethel! by whose hand."
 St. ii., iii. and iv. as in Logan's *Poems*.
 St. v. "Such blessings from Thy gracious hand
 Our humble pray'rs implore;
 And Thou shalt be our chosen God,
 And portion evermore."

5. This arrangement is evidently by the same hand as the text in the *Poems*. The text as in the *Poems* has been claimed for M. Bruce (p. 187, l.), but we think on insufficient evidence. Its designation is "*P. Doddridge, Jan. 1784; Scottish Trs. & Paraphs., 1745; J. Logan, 1781; and Scottish Paraphs., 1781.*"

6. From the *Scottish Trs. & Paraphs., 1781*, the following arrangements are in C. U.:—

1. O God of Bethel, by Whose hand. In numerous collections, in full or in part, in G. Britain and America.
2. O God of Abraham, by Whose hand. In the S. P. C. K. *Hymns*, 1852.
3. O God of ages, by Whose hand. In Martineau's *Hymns*, 1840 and 1873.
4. O God of Israel, by Whose hand. In the *Hys. for use in the Chapel of Marlborough College*, 1869.
5. O God, by Whose Almighty hand. In the Cooke and Denton *Hymnal*, 1863.
6. God of our Fathers, by Whose hand. Very much altered in the American *Prayer Book Coll.*, 1826, and a great many later American hymnals.
7. O God of Jacob, by Whose hand. In the 1889 *Supplemental Hys. to H. A. & M.*

iii. *Claim on behalf of Risdon Darracott.*

Doddridge's original has been claimed for Risdon Darracott, sometime pupil with Doddridge, and subsequently a Presbyterian minister at Wellington, Somerset. The earliest date given to Darracott's version is his marriage, after 1741. Doddridge, as we have seen, actually wrote the hymn on Jan. 16, 1734. Darracott may have adapted it for his own marriage, or Doddridge may have done it for him; in either case the hymn is by Doddridge. [J. J.]

O God of God, O Light of Light. *J. Julian.* [*Praise of Jesus.*] Written to Sir John Goss's tune *Peterborough* in Mercer's *Ch. Psalter and H. Bk.* for the Sheffield Church Choirs Union Festival, April 16, 1883, and first printed in the Festival book. In 1884 it was included in Horder's *Cong. Hymns*, and subsequently in other collections. [J. J.]

O God of hosts, the mighty Lord. *Tate & Brady.* [*Ps. lxxxiv.*] This is a more than usually good example of Tate and Brady's c. m. renderings of the Psalms. It appeared in the *New Version*, 1696, and when that work yielded to the modern hymn-book, it was adopted, usually in an abbreviated form, in many collections. The centos vary in their length, and in the stanzas chosen, and when a doxology is added, as in *H. A. & M., Thring's Coll.* and others, that of Tate and Brady is chosen. In Biggs's Annotated *H. A. & M.*, a translation into Latin by George Buchanan, c. 1550, of the corresponding verses in the Psalm, is given, together with a Latin doxology from the *Paris Breviary*. [*Psalter.* Eng. § 18. 7.] [J. J.]

O God of love, O King of Peace. *Sir H. W. Baker.* [*In Time of Trouble.*] Written for and first published in *H. A. & M.*,

1861. It has been repeated in several collections. In Alford's *Year of Praise*, 1867, it is attributed to "Cowper" in error. [J. J.]

O God of our forefathers, hear. *C. Wesley.* [*Holy Communion.*] 1st pub. in *Hymns on the Lord's Supper*, 1745, No. 125, in 4 st. of 6 l. (*P. Works*, 1868-72, vol. iii. p. 309), from whence it passed into the *Wes. H. Bk.*, 1780, No. 382, and the collections of other Methodist bodies. In those works it is usually given in Section vii., entitled "Seeking for full Redemption." Its strictly Eucharistic character is thus lost. St. ii.:—

"With solemn faith we offer up
 And spread before Thy glorious eyes,
 That only ground of all our hope,
 That precious, bleeding sacrifice,
 Which brings Thy grace on sinners down,
 And perfects all our souls in one:—"

certainly suggests most strongly, if it does not actually teach, the doctrine of the "Real Presence," and would have been so regarded if the hymn had been appropriated to its original use, or had appeared anonymously in a modern hymn-book. [J. J.]

O God of Zion, from Thy throne. [*Prayer on behalf of the Church.*] This hymn appeared anonymously in the 1800 ed. of Rippon's *Bap. Sel.*, No. 427, Pt. ii., in 7 st. of 4 l. In Beddome's posthumous *Hymns*, 1817, No. 654, there is a hymn in 4 st. of 4 l. beginning, "Look with an eye of pity down," which is probably the original of that in Rippon's *Sel.* If this is so Dr. Rippon must have had a ms. copy of the hymn from Beddome. No. 289 in the *Presbyterian Sel. of Hys.*, Philadelphia, 1861, is Rippon's text with the omission of st. ii. and vii. [J. J.]

O God [that] Who madest earth and sky. *Bp. R. Heber.* [*Patience.*] First pub. in the *Christian Observer*, Jan. 1816, p. 27, in 4 st. of 4 l., and entitled "Patience." In Heber's posthumous *Hymns, &c.*, 1827, p. 138, it was given in 2 st. of 4 l. as "O God that madest earth and sky, the darkness and the day," and appointed for use "In Times of Distress and Danger," the only alteration being the change of "Who" to *that* in the first line. It is in C. U. in Great Britain and America. [J. J.]

O God, the Rock of Ages. *Bp. E. H. Bickersteth.* [*Sunday after Christmas.*] In his note to this hymn in his annotated ed. of his *H. Comp.*, 1880, Bp. Bickersteth says that "this hymn was written by the Editor (1860)," but in his work, *The Two Brothers, &c.*, 1871, p. 226, it is dated "1862." It was included in the *Eng. Presb. Ps. & Hys.*, 1867; the *H. Comp.*, 1870 and 1876; and the author's *From Year to Year*, 1883. Its use has extended to America and other English-speaking countries. [J. J.]

O God! to Whom the happy dead. *J. Conder.* [*All Saints' Day.*] Appeared in the *Cong. H. Bk.*, 1836, No. 171, in 2 st. of 6 l., and headed, "Whose faith follow." In his work *The Choir and the Oratory*, 1837, p. 230, it was republished as a "Collect," in metre. It is a paraphrase of the words in the prayer "For the whole state of Christ's Church Militant here on earth," in the Office for Holy Communion in the *Book of Common Prayer*:—

"And we also bless Thy Holy Name, for all Thy servants departed this life in Thy faith and fear; beseeching Thee to give us grace so to follow their good examples, that with them we may be partakers of Thy heavenly kingdom: Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate."

This hymn was repeated in the author's *Hys. of Praise, Prayer, &c.*, 1856, p. 106, and is given in several modern hymn-books. In some it reads, "O God, in Whom the happy dead"; in others, "O God with Whom the happy dead"; and in others, "O God, to Whom the faithful dead." With these exceptions the text is usually given in its original form. [J. J.]

O God unseen, but not unknown. *J. Montgomery.* [*Omniscience of the Father.*] Written "Sep. 22, 1828" (m. mss.). A copy, dated "The Mount, n. Sheffield, Dec. 16, 1845," appeared in the *Christian Treasury*, 1847, p. 7. It had previously appeared in the *Evangelical Magazine*, 1846, p. 187. In 1853 it was included in Montgomery's *Original Hymns*, No. 30, in 9 st. of 12 l., and headed, "Thou, God, seeest me." It is in C. U. in an abbreviated form, and also as "The moment comes, when strength shall fail," in the *American Sabbath H. Bk.*, 1858. [J. J.]

O God unseen, yet ever near. *E. Osler.* [*Holy Communion.*] 1st pub. in Hall's *Mitre H. Bk.*, 1836, No. 270, in 4 st. of 4 l., and entitled, "Spiritual Food." In the March number of *Osler's Church and King*, 1837, it was repeated with the single change of st. iv., l. 1., from "Thus may we all" to "Thus would we all," &c. In some collections, as the *English Hymnal*, 1856 and 1861, it is given as, "O Christ unseen, yet ever near"; and in others as, "O God unseen, yet truly near." Other corruptions of the text are also found in *Darling's Hymns*, 1887, and other collections. *H. A. & M.* is an exception in favour of the original, with the single change in st. iv., l. 1., of "Thy words" to "Thy word." The use of this hymn in a more or less correct form is very extensive in all English-speaking countries. [J. J.]

O God, Who gav'st Thy servant grace. *Bp. R. Heber.* [*St. John the Evangelist.*] Pub. in his posthumous *Hymns, &c.*, 1827, p. 19, in 4 st. of 4 l. In *Thring's Coll.*, 1882, and some others, it begins, "O Thou! Who gav'st Thy servant grace." In this form of the text st. ii. is omitted, and a new stanza is added as st. iv. from another source. [J. J.]

O God, Who hear'st the prayer. *C. Wesley.* [*In Time of National Trouble.*] This is the first of three hymns "For His Majesty King George," which appeared in the Wesley tract of *Hys. for Times of Trouble, for the Year 1745*, the remaining two being (2) "The Lord is King, ye saints rejoice;" and (3) "Head of Thy Church triumphant." Concerning the hymn-tracts issued by the Wesleys at that time, Dr. Osborn says in his Advertisement to the *P. Works*, 1868-72, vol. iv., that they "relate chiefly to the Rebellion of 1745, and exhibit the patriotism and loyalty of the Wesleys, unshaken by persecution, and sustained as it was by a sense of duty to God, and by an unflinching hatred of Rome." [J. J.]

O Gott, du frommer Gott. *J. Heer-*

mann. [*Supplication.*] 1st pub. in his *Devoti musica cordis*, Breslau, 1630, p. 137, in 8 st. of 8 l., entitled "A daily prayer." It is in the section which contains "Some Prayers and Meditations. Many Christian people are accustomed at their family prayers to sing the following prayers to the melodies to which they are set;" and these were evidently written (1623-30) during the time of Heermann's greatest sufferings. Thence in *Mützell*, 1858, No. 54; in Wackernagel's ed. of his *Geistliche Lieder*, No. 42, and the *Unv. L. S.*, 1851, No. 568. Of this hymn *Fischer*, ii. 150, says:

"It is one of the poet's most widely used and signally blessed hymns, and has been not unjustly called his Master Song. If it is somewhat 'home-baked' yet it is excellent, nourishing bread. It gives a training in practical Christianity, and specially strikes three notes—godly living, patient suffering, and happy dying."

Lauxmann, in *Koch*, viii. 324-329, says it has been called the "Priest's Concordance," and relates many interesting incidents regarding it.

Thus at Leuthen, in Silesia, Dec. 5., 1757, the Prussians under Frederick the Great stood face to face with an Austrian army thrice their number. Just as they were about to engage, some of the soldiers began to sing st. ii., and the regimental bands joined in. One of the commanders asked Frederick if it should be silenced, but he replied, "No, let it be; with such men God will to-day certainly give me the victory." And when the bloody battle ended in his favour he was constrained to say "My God, what a power has religion." St. iii., adds *Lauxmann*, has been a special favourite with preachers, e.g. J. C. Schade, of Berlin; Dr. Hedinger, Court preacher at Stuttgart, &c.

Various melodies have been set to it. The best known in England (in the *Irish Church Hyl.* called *Munich*) appeared in the *Meininger G. B.*, 1693 (Dr. J. Zahn's *Psalter und Harfe*, 1886, No. 243). The hymn is tr. as:—

1. **O God, Thou faithful God.** A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 138; repeated in her *C. B. for England*, 1863, No. 115; and the *Ohio Lutheran Hyl.*, 1880.

2. **O great and gracious God.** A tr. of st. i., ii., iv., vii., viii., by Miss Borthwick, in Dr. Pagenstecher's *Coll.*, 1864, No. 198, repeated in *H. L. L.*, 1884.

Other trs. are, (1) "Lord, grant Thy servants grace," of st. ii. as st. i. of No. 655, in the *Moravian H. Bk.*, 1901 (1886, No. 845). (2) "Our blessings come, O God," by Dr. H. Mills, 1845 (1856, p. 135). (3) "Thou good and gracious God," by Miss Cox, 1864, p. 179. (4) "O God, Thou faithful God! Thou well-spring," by N. L. Frothingham, 1870, p. 217. [J. M.]

O Gott! O Geist! O Licht des Lebens. *G. Tersteegen.* [*Whiteutide.*] This beautiful hymn is one of the finest breathings of Tersteegen's mysticism. 1st pub. in the 4th ed., 1745, of his *Geistliches Blumen-gärtlein*, Bk. iii., No. 76, in 8 st. of 6 l., and entitled "Prayer for the inward working of the Holy Spirit." Included in Knapp's *Ev. L. S.*, 1837, No. 749 (1865, No. 763). Tr. as:—

1. **O God, O Spirit, Light of all that live.** A good tr., omitting st. vii., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 140. Her trs. of st. i., iv., vi. altered to four 10's are included in the *Hys. of the Spirit*, Boston, U.S., 1864, No. 10. Another cento is No. 105, in M. W. Stryker's *Christian Chorals*, 1885.

2. **O God, O Spirit, Light of life.** A spirited but free tr., omitting st. vii., by Mrs. Fevan, in her *Songs of Eternal Life*, 1858, p. 7. From

this st. i.-v. considerably altered and beginning "Spirit of Grace, Thou Light of life," were included as No. 1182 in *Kennedy*, 1863; and repeated in this form, abridged, in the *Ibrox Hymn*, 1871; Dr. Martineau's *Hys. of Praise & Prayer*, 1873; Thring's *Coll.*, 1880-82, &c. [J. M.]

O happy band of pilgrims. [*Pilgrims of Jesus.*] Appeared in Dr. Neale's *Hys. of the Eastern Church*, 1862, in 8 st. of 4 l., with the note by Dr. Neale, "This is merely a cento from the Canon of SS. Chrysanthus and Daria (March 19)." In his Preface to the 3rd ed., 1866, he is more explicit, and says concerning this hymn, "Safe home, safe home in port," and "Art thou weary?" they "contain so little that is from the Greek, that they ought not to have been included in this collection; in any future edition they shall appear as an Appendix." Dr. Neale did not live to publish another edition: but in 1882 the 4th ed. with notes, was issued under the editorship of S. G. Hatherly, and in it the three hymns named were "removed from the body of the work at Dr. Neale's suggestion," and included in an *Appendix*. Its proper designation, therefore, is *By Dr. Neale, based on the Greek Canon on SS. Chrysanthus and Daria by St. Joseph the Hymnographer*. It must be added that no Greek lines corresponding to those in the English hymn can be found in that Canon. Dr. Neale nevertheless found what he wanted there, that is the inspiration to write the hymn as it now stands. The use of this hymn is very extensive in all English-speaking countries. [J. J.]

O happy day that fix'd my choice. *P. Doddridge.* [*Joy in Personal Dedication to God.*] Appeared in J. Orton's posthumous edition of *Doddridge's Hymns, &c.*, 1755. No. 23, in 5 st. of 4 l., and entitled, "Rejoicing in our Covenant Engagements to God," 2 Chron. xv. 15; and again, with changes in the text of st. iv., in J. D. Humphreys's ed. of the same, 1839, No. 29. Its use in its full, in an abbreviated, and in a translated form, is extensive. The third stanza,

"This done; the great transaction's done;
I am the Lord's, and He is mine:
He drew me, and I followed on,
Charmed to confess the voice divine,"

although often omitted from the hymn is frequently found as a quotation. In the *American Prayer Bk. Coll.*, 1826, the hymn was altered throughout, and began, "O happy day, that stays my choice." This form is in several modern American collections. In the *American Unitarian Hys. for the Church of Christ*, 1853, st. iv., v. are given as No. 381, and begin "Now rest, my long-divided heart." The alterations which have been made in Doddridge's text are too numerous to be given in detail. At the present time two texts are quoted as the original, the first that in J. Orton's ed. of *Doddridge's Hymns, &c.*, 1755: and the second that in J. D. Humphreys's ed. of the same, 1839. These are the same, except in st. iv. The readings are:—

1755. "Now rest my long divided Heart,
Fix'd on this blissful Centre, rest;
With Ashes who would grudge to part
When call'd on Angels bread to feast?"

1839. "Now rest, my long-divided heart,
Fix'd on this blissful centre, rest;
O who with earth would grudge to part
When call'd with angels to be bless'd!"

As this hymn is not found in any Doddridge ms. with which we are acquainted, we cannot determine which of these two readings was written by Doddridge. Orton admits in his preface that he tampered in some instances (not named) with Doddridge's text [see *Doddridge, P.*], whilst Humpreys contends that he was faithful thereto. We can only add that Orton's reading has more in common with Doddridge's usual style and mode of expression than that of Humpreys, but the weight of evidence is in favour of the latter. [J. J.]

O happy is the man who hears. *M. Bruce.* [*Wisdom.*] From evidence set forth in our biographical sketch of M. Bruce (p. 187, i.), we believe the original of this hymn to have been written by M. Bruce about 1764, and that the ms. of the same was handed to J. Logan by Bruce's father a short time after Bruce's death in 1767. It was published by Logan as his own in his *Poems*, 1781, p. 104, No. 4, in 5 st. of 4 l. In the same year, a slightly altered version of the text was given in the new and revised edition of the *Scottish Translations and Paraphrases*, as No. xi., and this has been in authorised use in the Church of Scotland for more than 100 years. It is also found in many English and American collections. The nearest approach to the original text is given in Dr. Mackelvie's *Locheven and other Poems, &c.*, 1837, p. 258; and Dr. Grosart's *Works of M. Bruce*, 1865, p. 133. The text of the *Scottish Trs. and Paraphs.*, 1781, has been altered in several modern collections to (1) "How blest the man that bends the ear;" (2) "How happy is the child who hears;" (3) "How happy is the youth who hears;" and (4) "Wisdom has treasures greater far." [J. J.]

O happy land, O happy land. *E. Parson, née Rooker.* [*Heaven.*] Contributed to J. Curwen's *Child's Own H. Bk.*, 1840, in 2 st. of 8 l., the first beginning as above, and the second, "Thou heavenly Friend," &c. This was repeated in the *Bap. Ps. & Hys.*, 1858, and several other collections. Another text, also by Mrs. Parson, in 3 st. of 4 l. was published in her *Willing Class Hymns* some time after her death. It consists of the two stanzas as above, somewhat altered, and another stanza, beginning, "The saints in light," &c. These three stanzas are given in W. F. Stevenson's *Hymns for Ch. & Home*, 1873. [J. J.]

O happy saints [that] who dwell in light, And walk with Jesus, &c. *J. Berridge.* [*Saints in Glory.*] Pub. in his *Zion's Songs, &c.*, 1785, No. 143, in 6 st. of 4 l., and headed, "At Thy right hand are pleasures for evermore." Ps. xvi. 11 (ed. 1842, p. 139). Although seldom found in English collections, its use in America, sometimes abbreviated as in the *Bap. Service of Song*, Boston, 1871, is somewhat extensive. It is based upon Ralph Erskine's "Aurora veils her rosy face" (p. 96, i.) The second stanza in Berridge reads:—

"Released from sin, and toll, and grief,
Death was their gate to endless life;

An open'd cage to let them fly,
And build their happy nest on high."

This reads in Erskine's original:—

"Death is to us a sweet repose,
The bud was open'd to show the rose;
The cage was broke to let us fly
And build our happy nest on high."

The rest of the hymn follows Erskine's line of thought, but there is no repetition of his actual words. [J. J.]

O Haupt voll Blut und Wunden.
P. Gerhardt. [*Passiontide.*] This is a beautiful but free *tr.* of the "*Salve caput crucentatum,*" which is *pt. vii.* of the *Rhythmica Oratio*, ascribed to St. Bernard of Clairvaux. The Latin text is noted under *Salve mundi salutare*; the present note is given here on account of the length of that article. Gerhardt's version appeared as No. 156 in the Frankfurt ed., 1656, of Crüger's *Praxis*, in 10 st. of 8 l., entitled, "To the suffering Face of Jesus Christ." It is repeated in Wackerjagel's ed. of Gerhardt's *Geistl. Lieder*, No. 22; Bachmann's ed., No. 54: the *Unv. L. S.*, 1851, No. 109; and almost all recent German hymn-books. Lauxmann in *Koch*, viii., 47, thus characterises it:—

"Bernard's original is powerful and searching, but Gerhardt's hymn is still more powerful and more profound, as redrawn from the deeper spring of evangelical Lutheran, Scriptural, knowledge, and fervency of faith." Stanza x. Lauxmann would trace not only to Bernard but to st. iii. of "Valet will ich dir geben" (see *Herberger*); and to Luther's words on the death of his daughter Magdalen "Who dies thus, dies well." He adds many instances of its use. Thus A. G. Spangenberg, when on the celebration of his jubilee he received many flattering testimonies, replied in humility with the words of stanza iv. In 1798, while C. F. Schwartz lay a-dying, his Malabar pupils gathered round him and sang in their own language the last verses of this hymn, he himself joining till his breath failed in death.

The beautiful melody (in *H. A. & M.*, called *Passion Chorale*) first appeared in Hans Leo Hassler's *Lustgarten*, Nürnberg, 1601, set to a love song, beginning, "Mein G'müth ist mir verwirret." In the *Harmoniae Sacrae*, Görlitz, 1613, it is set to "Herzlich thut mich verlangen" (see *Knoll*), and then in the *Praxis*, 1656, to Gerhardt's hymn. The original forms are in L. Erk's *Choral Buch*, 1863, Nos. 117, 118. It is used several times by J. S. Bach, in his *Passion Music according to St. Matthew*. The hymn is *tr.* as:—

1. **O Head so full of bruises.** In full, by J. Gambold, in *Some other Hys. and Poems*, London, 1752, p. 12. Repeated in the *Moravian H. Bk.*, 1754, pt. i., No. 222; and pt. ii. pp. 389, 391. In the ed. of 1789 it was greatly altered (1886, No. 88), and a new *tr.* of st. ix. substituted for Gambold's version; the Gambold *tr.* of st. ix., "When I shall gain permission," being given as a separate hymn (1886, No. 1247). Centos from the text of 1789 are found under the original first line in Walker's *Cheltenham Ps. & Hys.*, 1855; Reid's *Praise Bk.*, 1872, &c. Other forms are:—

(1) **O Head, so pierced and wounded** (st. i. alt.) in Dr. Pagenstecher's *Coll.*, 1864.

(2) **O Christ! what consolation** (st. vi. alt.) in the *Amer. Bapt. H. Bk.*, 1871.

(3) **I yield Thee thanks unfeigned** (st. viii.), in E. Bickersteth's *Christian Psalmody*, 1833, and others.

(4) **I give thee thanks unfeigned** (st. viii. alt.), in Bp. Ryle's *Coll.*, 1860.

2. **O Sacred Head! now wounded.** A very beautiful *tr.* by Dr. J. W. Alexander. The *trs.* of st.

L, ii., iv., v., vii.—x. were first pub. in the *Christian Lyre*, N. York, 1830, No. 136. These were revised, and *trs.* of st. iii., vi., added, by Dr. Alexander for Schaff's *Deutsche Kirchenfreund*, 1849, p. 91. The full text is in Dr. Alexander's *Breaking Crucible*, N. Y., 1861, p. 7; in Schaff's *Christ in Song*, 1869, p. 178; and the *Cantate Domino*, Boston, U. S., 1859. In his note Dr. Schaff says:—

"This classical hymn has shown an imperishable vitality in passing from the Latin into the German, and from the German into the English, and proclaiming in three tongues, and in the name of three Confessions—the Catholic, the Lutheran, and the Reformed—with equal effect, the dying love of our Saviour, and our boundless indebtedness to Him."

This version has passed into very many English and American hymnals, and in very varying centos. A comparison with the *Christ in Song* text will show how these centos are arranged. We can only note the following forms:—

(1) **O Sacred Head! now wounded** (st. i.), *People's H.* 1867; *Hymnary*, 1872; and in America in Hatfield's *Church H. Bk.*, 1872; *Hys. & Songs of Praise*, N. Y., 1874, &c.

(2) **O Sacred Head! once wounded** (l. alt.), *Leeds H. Bk.*, 1863; *Bapt. Ps. & Hys.*, 1858; *New Cong.*, 1859.

(3) **O Sacred Head, sore wounded** (l. alt.), in the *Stoke H. Bk.*, 1878.

(4) **O Sacred Head, so wounded** (l. alt.), J. L. Porter's *Coll.*, 1876.

(5) **O blessed Christ, once wounded** (l. alt.), Dr. Thomas's *Augustine H. Bk.*, 1866.

(6) **O Lamb of God, once wounded** (l. alt.), *Scottish Presb. Hyl.*, 1876.

(7) **O Lamb of God, sore wounded** (l. alt.), in the *Iroca Hyl.*, 1871.

3. **Ah! Head, so pierced and wounded.** A good *tr.* by R. Massie, omitting st. vi., contributed as No. 92 to the 1857 ed. of Mercer's *C. P. & H. Bk.*, and reprinted in his own *Lyra Domestica*, 1864, p. 114. Abridged in Mercer's *Oxford ed.*, 1864, and in *Kennedy*, 1863. A cento beginning with st. viii., l. 5, "Oh! that Thy cross may ever," is in J. H. Wilson's *Ser. of Praise*, 1865.

4. **Ah wounded Head, that barest.** By Miss Winkworth, omitting st. vi., as No. 51 in her *C. B. for England*, 1863. Abridged in the *Uppingham and Sherborne School H. Bk.*, 1874, and the *Free Ch. H. Bk.*, 1882.

5. **Oh! bleeding head, and wounded.** In full, by J. Kelly, in his *P. Gerhardt's Spir. Songs*, 1867, p. 59, repeated in the *Ohio Luth. Hyl.*, 1880.

Other *trs.* are:—(1) "Ah wounded Head! must Thou." By Miss Winkworth, 1866, p. 80. (2) "Thou pierced and wounded brow." By Miss Dunn, 1867, p. 39. (3) "O Head, blood-stained and wounded," in the Schaff-Gilman *Lib. of Religious Poetry*, ed. 1863, p. 145, marked as *tr.* by Samuel M. Jackson, 1873, 1890.

[J. M.]

O heavenly love, arise, arise. [*Love as a Guide.*] This is part of a song which Wolfram von Eschenbach (q.v.) is supposed to sing at a contest for a prize at the hands of a German princess. The work in which this song is found is *Tannhäuser*; or, *The Battle of the Bards. A Poem by Neville Temple and Edward Trevor*, Lond., Chapman & Hall, 1861, p. 54, in 5 st. of 4 l. The hymn in *Kennedy*, 1863, No. 195, is composed of st. iii.—v., and a closing stanza by Dr. Kennedy. It is a beautiful hymn and suited for the Epiphany. We may add that *Neville Temple* was the Hon. Julian Charles Henry Fane; and *Edward Trevor* was Edward Robert Bulwer, afterwards Lord Lytton.

[J. J.]

O help us, Lord; each hour of need. *H. H. Milman.* [Lent.] 1st pub. in Bp. Heber's posthumous *Hymns*, &c., 1827, p. 52, in 6 st. of 4 l. and appointed for second Sunday in Lent, being based on the Gospel of that day. In his *Sel. of Ps. & Hys.*, 1837, Milman omitted st. iv. and v., thus reducing it to 4 st. of 4 l. and each stanza beginning with the words, "Oh! help us." In this form it has come into extensive use in all English-speaking countries. In the *Mitre H. Bk.*, 1836, No. 190, it is partly rewritten by E. Osler as, "O help us, Lord! in all our need." This is repeated in Osler's *Church and King*, June 1, 1837, but it has failed to attract attention. Another arrangement, beginning with st. ii., "O help us, when our spirits bleed," is sometimes found in modern hymnals. [J. J.]

O Herre Gott, dein göttlich Wort. [*Holy Scripture.*] Appeared in the *Erfurt Enchiridion* of 1527, and thence in *Wackernagel*, iii. p. 123, in 8 st. of 12 l. Included in Klug's *G. B.*, 1529, and became very popular in Reformation times. Recently it is found as No. 434 in the Berlin *G. L. S.*, ed. 1863.

In the 1527 and many later books it bears the initials "A. H. Z. W." Lauxmann, in a long note in *Koch*, viii. 697-706, tries to vindicate its authorship as by Ulrich (Alaricus) Herzog zu Württemberg, who d. at Tübingen, Nov. 6, 1650. In the *Blätter für Hymnologie*, 1883, p. 79, 1887, p. 11, it is noted that in the *Lieder Krone* of 1734 to the *Katzeburg G. B.*, these initials are resolved to mean Anark Herr zu Wildenfels (near Zwickau), who was known as one of the principal supporters of the Reformation at the court of the Elector John of Saxony, was one of the signatories to the Augsburg Confession (subscribing it as Anark dominus de Wildenfels), and d. at Altenburg, June 1, 1539. The ascription to Anark of Wildenfels seems to us much the more probable. *Tr.* as:—

1. How long, Oh God, Thy word of life. A very free *tr.* in 16 st. of 4 l. by Miss Fry, in her *Hys. of the Reformation*, 1845, p. 122. Her *trs.* of st. i., vii., viii. are No. 48, in Whittimore's *Suppl. to all H. Bks.*, 1860.

Other trs. are, (1) "O heavenly Lorde, Thy godly Worde," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 584). (2) "Lord God, Thy face and word of grace," in the *Guide & Godly Ballades*, ed. 1668, fol. 29 (1868, p. 48.) (3) "O God our Lord, Thy divine Word," as No. 307 in pt. 1 of the *Moravian H. Bk.*, 1754. (4) "We give Thee thanks, most gracious Lord," by Dr. J. Hunt, in his *Spir. Songs of Martin Luther*, 1863, p. 73. [J. M.]

O himmlische Liebe! du hast mich besessen. [*Love to Christ.*] Included in Wagner's *G. B.*, Leipzig, 1697, vol. iii. p. 718, in 6 st. of 6 l. Repeated in the *Trier G. B.* (Rom. Catholic), 1846, p. 227, reading, *du hast mich ergriffen*. It is *tr.* as:—

O Heavenly Love, Thou hast made me Thy dwelling. By Dr. Littledale, in full, as No. 399 in the *People's Hyl.*, 1867, and signed "F. R." [J. M.]

O hochbeglückte Seele. *C. J. P. Spitta.* [*Christian Service.*] A fine hymn for Lay Helpers and all workers in Christ's service. 1st pub. in his *Psalter und Harfe*, Pirna, 1833, p. 78, in 7 st. of 8 l., entitled "The Servant of the Lord." Included in the Leipzig *G. B.*, 1844, No. 395. *Tr.* as:—

1. How blessed, from the bonds of sin. A free *tr.* of st. i., ii., vi., vii., by Miss Borthwick, in *H. L. L.*, 1st Ser., 1854, p. 66 (1884, p. 67). This version has attained considerable popularity, and is found in a number of the leading hymnals of Great Britain, e.g. *H. A. & M.*, 1875; the *S. P. C. K. Church Hys.*, 1871; *Free Ch. H. Bk.*,

1882, &c.; and in America in the *Epis. Hys. for Ch. & Home*, 1860; Boardman's *Sel.*, 1861, &c.

2. **The man is highly blessed.** In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 76. His *trs.* of st. iii., iv., vi., vii. beginning "God sanctifies and blesses," are included in the *Bk. of Common Praise*, 1863, and G. S. Jellicoe's *Coll.*, 1867.

Other trs. are, (1) "O Soul, how blest (blest truly,)" by the Hon. S. R. Maxwell, 1857, p. 101. (2) "Thrice happy he who serveth," by Miss Burlingham, in the *British Herald*, Aug. 1865, p. 119. (3) "O highly blessed servant," by Lady Durand, 1873. [J. M.]

O Holy Ghost, Thou God of peace. *I. Williams.* [*Communion of Saints; and For Unity.*] 1st pub. in his *Hys. on the Catechism*, 1842, No. 28, in 4 st. of 4 l., and again in later editions of the same work. In its original form it is not much used. In 1854 it appeared in an altered form in Morrell & How's *Ps. & Hys.*, st. i.-iii. being from I. Williams with alterations, and st. iv. being new by Bp. W. W. How. I. Williams's omitted stanza reads:—

"For love is life, and life is love,
And Thou Thyself art love and life;
And we in Thee shall live and move,
If Thou wilt keep us free from strife."

The Williams-How text has been repeated in the *S. P. C. K. Church Hymns*, 1871, *Thring's Coll.*, 1882, and others. [J. J.]

O Holy Ghost, Thy people bless. *Sir H. W. Baker.* [*Whiteuntide.*] Written for use in the London Mission of 1874, and printed in *Hys. for the London Mission* (No. 2), which were published by the compilers of *H. A. & M.*, 1874. In 1875 it was included in the revised ed. of *H. A. & M.* [J. J.]

O Holy Jesu, Prince of Peace. *R. Brown-Borthwick.* [*Holy Communion.*] Written in 1870, and 1st pub. in his *Sixteen Hys. with Tunes*, &c., the same year, in 6 st. of 6 l., and again in his *Select Hys. for Church and Home*, 1871, No. 58. In 1871 it appeared in the *S. P. C. K. Church Hymns*, with the omission of st. iv. In the author's 2nd ed. with *Appendix* of his *Select Hymns*, &c., 1885, st. iv. is bracketed for omission, a slight alteration in st. i., l. 3, is introduced, and the following note is added:—

"This is not a congregational hymn, but a meditation, to be read while non-communicants are retiring, or to be sung by the choir alone, anthem-wise, kneeling." [J. J.]

O Holy Lord, content to live [dwell—fill]. *Bp. W. W. How.* [*A Child's Hymn.*] Written in 1850, and 1st pub. in *The Parish Choir* in 1851. In 1854 it was repeated in Morrell & How's *Ps. & Hys.*, No. 65, in 5 st. of 4 l. When included in *H. A. & M.*, in 1861, considerable alterations were made in the text, and it began, "O Holy Lord, content to dwell." This first line, but not the alterations in detail, was adopted in the enlarged ed. of Morrell & How's *Ps. & Hys.*, 1864. For the *S. P. C. K. Church Hymns*, 1871, it was again rewritten, this time by Bp. How, as "O Holy Lord, content to fill." This is the author's authorised text, and is repeated in his *Hymns*, 1886. All these texts are in C. U. [J. J.]

O Holy Saviour, Friend unseen. *Charlotte Elliott.* [*In Affliction.*] This hymn

is found in two forms, and both by Miss Elliott. The first appeared in the *Invalid's Hymn Book*, 1834, in 9 st. of 4 l., and began:—

“O Holy Saviour! Friend unseen,
Since on Thine arm Thou bid'st me lean,
Help me, throughout life's varying scene,
By faith to cling to Thee.”

The second version was given in her *Hours of Sorrows, &c.*, 1836, p. 132, also in 9 st. of 4 l. It began:—

“O Holy Saviour! Friend unseen!
The faint, the weak, on Thee may lean:
Help me, throughout life's varying scene,
By faith to cling to Thee.”

The full text of this revision is given in Lord Selborne's *Book of Praise*, 1862, and in the *Lyra Brit.*, 1867, as the original, in error. The hymn-books have generally followed this text, but (in an abbreviated form) Snapp's *Songs of G. & G.*, 1872, and a few others, are exceptions in favour of the older text. In Beecher's *Plymouth Coll.*, 1855, No. 759, is a cento from the older text, and begins, “O Holy Saviour, Friend unseen.” Dr. Martineau's “O Holy Father, Friend unseen,” in his *Hymns*, 1873, is also from the same text. This altered form is also in other Unitarian hymn-books. In *Kennedy*, 1863, No. 517, begins “O gentle Saviour, Guide unseen.” These various texts and centos are all in C. U. in G. Britain, and America. [J. J.]

O Holy Spirit, come, And Jesu's love declare. *O. Allen.* [*Whitsuntide.*] Appeared in his *Hys. of the Christian Life*, 1862, p. 53, in 8 st. of 4 l. It is based upon the words “The Holy Ghost shall teach you all things,” St. John xiv. 26. In an abridged form it is in C. U. in G. Britain and America. [J. J.]

O how I love Thy holy word. *W. Cooper.* [*Holy Scripture in Affliction.*] This is No. 17 of Book iii. in the *Olney Hymns*, 1779. It is in 6 st. of 4 l., and headed, “Afflictions sanctified by the Word.” It is in C. U. in its original form, but a cento therefrom, beginning with st. iii., “Long unafflicted, undismayed,” is much more popular than the complete hymn. [J. J.]

O how the thought that we shall know. *E. Swaine.* [*Heaven Anticipated.*] The original publication of this hymn we are unable to determine. It probably appeared in a religious magazine, circa 1830: for st. ii.-v. were given in Bickersteth's *Christian Psalmody*, 1833, No. 575: as “For ever to behold Him shine.” The original was republished in Swaine's *The Hand of God, a Fragment, with Poems, Hymns, and Versions of Psalms*, 1839: Bickersteth's arrangement was also repeated in several collections. In 1876 Bp. E. H. Bickersteth wrote a new stanza, substituted it for Swaine's original, and gave the hymn in his *Hy. Comp.* as “‘For ever’ beatific word,” together with an elaborate note in which he says it was strange to begin the hymn as his father had done, with the second stanza of the original, “For ever to behold Him shine,”

“without the sacred name of Jesus being previously expressed, and without the key-note, ‘For ever,’ being clearly struck, as in the original, at the close of the first verse. It is probably owing to this fact that so beautiful a hymn has been omitted from many of the standard hymnals of the Church. The editor therefore ventured,

though with much diffidence, to write the first verse given in the text [as in *H. Comp.*]: for the closing of the first and last stanzas with the same word ‘For ever,’ as originally contrived by the author, seems almost essential to the full chord of eternity, which is struck again and again in this admirable hymn.” (*Notes, H. Comp.*, No. 240.)

This arrangement by Bp. Bickersteth has produced a very attractive and melodious hymn. [J. J.]

O ignis Spiritus Paracliti. *St. Hildegarde.* [*Whitsuntide.*] *Mone*, No. 179, gives this sequence from a ms. of the 12th cent. at Wiesbaden. This ms. contains the writings of St. Hildegard, Abbess of Rupertsberg, near Bingen (b. 1098, d. 1180), and Mone thinks the sequence is probably by her. His text is repeated by *Daniel*, v. p. 201. and *Kehrlein*, No. 127. *Tr.* as:—

O fire of the Comforter, O Life of all that live. By R. F. Littledale in the *Lyra Messianica*, 1864, p. 377. In the *People's H.*, 1867, and the Irvingite *Hys. for the Churches*, 1871, it is rewritten by Dr. Littledale as “O Fire of God, the Comforter.”

Another tr. is:—
O Comforter, Thou uncreated Fire. T. G. Crispen, in his *Ancient Hys. & Poems*, &c., 1868. [W. A. S.]

O it is hard to work for God. *F. W. Faber.* [*Trial of Faith.*] Appeared in his *Jesus and Mary*, &c., 1849, in 19 st. of 4 l., and headed, “The Right must Win;” also repeated in his *Hymns*, 1862. The following centos from this hymn are in C. U.:—(1) “O it is hard to work for God:” (2) “God's glory is a wondrous thing:” (3) “O blest is he to whom life is given:” and (4) “Workman of God O lose not heart.” [J. J.]

O it is joy in one to meet. *Bp. R. Mant.* [*Divine Worship.*] In his *Ancient Hymns, &c.*, 1837, p. 89, is given an original “Hymn commemorative of the pleasure of Social Worship,” in 6 st. of 4 l., beginning, “Glad is thy sound, O Sabbath bell” (ed. 1871, p. 153). From this sts. ii.-v. were taken, slightly altered, and given in Beecher's *Plymouth Coll.*, 1855, No. 709, as, “O, it is joy in one to meet.” In the *Songs for the Sanctuary*, N. Y., 1865, the same stanzas are given as “O, it is joy for thee to meet.” The use of both arrangements is limited. [J. J.]

O Jesu Christ, mein schönstes Licht. *P. Gerhardt.* [*Love to Christ.*] Included in the 5th ed., Berlin, 1653, and the Frankfurt ed., 1656, of Crüger's *Praxis*, in 16 st. of 9 l., reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 45; Bachmann's ed., No. 73; and included as No. 771 in the *Une. L. S.*, 1851. One of the finest hymns on the Love of Christ, it is founded on Prayer v. of Class ii. in J. Arndt's *Paradiesgärtlein*, 1612. Lauxmann, in *Koch*, viii. 294, relates many incidents regarding this hymn, mentioning that J. A. Bengel caused it to be sung at the celebration of Holy Communion at his death-bed, and that the wife of J. Lange (p. 638, l.) was greatly comforted by it in her last hours. *Tr.* as:—

Jesús, Thy boundless love to me. A full and very fine tr. by J. Wesley, in *Hys. and Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 138), and as No. 35 in *Hys. & Spir. Songs*, 1753. In

the *Wes. H. Bk.*, 1780, No. 362, reduced to 9 st. The following forms are in C. U. :—

- i. **Jesus, Thy boundless love to me** (st. i.). In *Mercer* (10 st.); *N. Cong.*, 1859 (4 st.); *Bapt. Hyl.*, 1879 (3 st.); &c.; and in America in the *Dutch Ref.*, 1869 (3 st.); *Swang. Hyl.*, 1890 (4 st.); *Laudes Domini*, 1884 (3 st.); &c.
 - ii. **O Love, how cheering is thy ray** (st. iii.) *Bk. of Hys.*, Boston, U.S., 1848; *Holy Song*, 1869.
 - iii. **My Saviour, Thou Thy love to me** (st. v.). *Moravian H. Bk.*, 1789; H. L. Hastings's *Hymnal*, 1880.
 - iv. **More hard than marble is my heart** (st. vi.). *American Sabbath H. Bk.*, 1858.
 - v. **O draw me, Saviour, after Thee** (st. ix.) *Snepp's Songs of G. & G.*; *Pennsylvania Luth. Ch. Bk.*, 1868.
 - vi. **O draw me, Father, after Thee** (st. ix. alt.). *Bk. of Hys.*, Boston, U.S., 1848, *Amer. Unitarian H. Bk.*, 1869.
 - vii. **Still nigh me, O my Saviour stand**. St. i. of this form is taken from "Peace, doubting heart, my God's I am" (q.v.). To this is added in *Snepp's Songs of G. & G.*, st. xii., xiv., xvi., and in J. L. Porter's (*ibid.*, 1876, st. xii., xv., xvi. of this tr.).
 - viii. **Thou Friend of sinners! Who hast bought**. This is st. v., iv., xvi. rewritten by E. Osler, and pub. as No. 180 in the *Mitre H. Bk.*, 1836, and in his own *Church and King*, June, 1857, p. 140. Repeated in the *Irish Church Hyl.*, 1869 and 1873.
- Other trs. are**, (1) "O Christ, my sweetest Life and Light," in the *Suppl. to German Psal.*, ed. 1765, p. 29; in *Select Hys. from German Psal.*, Tranquebar, 1754, p. 47, and the *Moravian H. Bk.*, 1754, pt. I., No. 444. St. v.-viii., beginning "Thou com'st in love to my relief," are given at p. 802 in the *Moravian H. Bk.* pt. ii., 1746. In the *Moravian H. Bk.*, 1789 (1849, No. 460), it begins, "O Christ, my only Life and Light." (2) "O Jesus Christ! my fairest Light," by J. Kelly, 1867, p. 122. (3) "O Christ, my Light, my gracious Saviour," in the *Moravian H. Bk.*, 1886. [J. M.]

O Jesu Christe, wahres Licht. J. Heermann. [*Christian Church.*] 1st pub. in his *Devoti musica cordis*, Breslau, 1630, p. 120, in 6 st. of 4 l. as one of the "Songs of Tears" in the section entitled, "In the time of the persecution and distress of pious Christians." Thence in *Mützell*, 1858, No. 49; in Wacker-nagel's ed. of his *Geistliche Lieder*, No. 37, and the *Unv. L. S.*, 1851, No. 242. It is a beautiful hymn on Christ as the Light and Centre of the world, and the most widely used through English trs. of any of Heermann's hymns. Tr. as:—

1. **O Thou, the true and only Light, Direct, &c.** A good tr. of st. i., ii., by W. Ball, as part of his book of words for the English ed. of Mendelssohn's *St. Paul*, 1836, and thence in Robinson's *Church Psalter & H. Bk.*, 1860. To this in Allon's *Suppl. Hys.* and *C. P. Hyl.*, 1886, *Bapt. Hyl.*, 1879, &c., trs. of st. iv.-vi., from *Chope* (see below), were added; and in the *Suppl.* of 1874 to the *New Cong.*, trs. of st. iii.-vi. from *Miss Winkworth* (see below). The version in the *Anglican H. Bk.*, 1868, No. 275 (1871, No. 316), is st. i. by Ball, ii.-vi. by R. C. Singleton, 1867.
2. **O Christ, the Light of heavenly day!** A full and very good tr. by A. T. Russell, as No. 137 in his *Ps. & Hys.*, 1851, and thence in Bosworth's *Church Hys.*, 1865, and G. S. Jellicoe's *Coll.*, 1867. In the Cooke-Denton *Hymn d.*, 1853, No. 12 is composed of sts. i., iv., v., ii., vi., of *Russell*, in the order named. This form is repeated in *Chope's Hyl.*, 1862, *Thring's Coll.*, 1880-82, &c. The form beginning "O Jesu, Light of heavenly day," in *Kennedy*, 1863 (thence in Dr. Thomas's *Augustine H. Bk.*, 1866), is *Chope* greatly altered.
3. **O Thou, the true and only Light! Enlighten, &c.** A somewhat free tr. in 5 st., as No. 58 in J. F. Thrupp's *Ps. & Hys.*, 1853.
4. **O Christ, our true and only Light.** A good and full tr. by Miss Winkworth in her *Lyra Ger.*,

2nd Ser., 1858, p. 21, repeated in her *C. B. for England*, 1863, No. 100. This is found in the *App.* of 1874 to the *Leads H. Bk.*, 1853; *Psalmist*, 1878; and in America in the *Presb. Hyl.*, 1874; Baptist *H. Bk.*, 1871; *Bapt. Service of Song*, 1871; *Ohio Luth. Hyl.*, 1880, &c.

5. **O Jesu Christ, the world's true Light.** A good but rather free version by E. Massie in his *Sacred Odes*, vol. ii., 1867, p. 175, and thence in J. L. Porter's *Coll.*, 1876.

Another tr. is, "O Christ, Thou heavenly Light, illumine," by Dr. G. Walker, 1860, p. 31. [J. M.]

O Jesu, meine Sonne. C. J. P. Spitta. [*Love to Christ.*] A beautiful hymn on Jesus as the daily help and life of His faithful people. 1st pub. in Spitta's *Psalter und Harfe*, Pirna, 1833, p. 69, in 8 st. of 8 l. entitled, "Life and full satisfaction in Jesus." Included in Knapp's *Ev. L. S.*, 1850, No. 1445 (1865, No. 1507). Tr. as:—

O blessed Sun, whose splendour. A full and good tr. by R. Massie in his *Lyra Domestica*, 1860, p. 66, repeated in Reid's *Praise Bk.*, 1872, and in Schaff's *Christ in Song*, 1869-70. Varying centos with the original first line are found in Flett's *Coll.*, Paisley, 1871; Hatfield's *Church H. Bk.*, N. Y., 1872; Harland's *C. P. & Hyl.*, 1876; J. L. Porter's *Coll.*, 1876, &c.; and (with the first line as "Blessed Sun") in the *Bk. of Common Praise*, 1863. Varying centos (generally iv.-vi.) beginning "I know no life divided" (st. iv.) are included in *Kennedy*, 1863; *People's Hyl.*, 1867; and in America in the *Presb. Hyl.*, 1874; *Meth. Epis. Hyl.*, 1878; *Dutch Reformed H. Bk.*, 1869; *Laudes Domini*, 1884, &c.

Other trs. are, (1) "Jesus, my sun! before Whose eye," by Miss Fry, 1859, p. 143. (2) "O Jesus Christ, my Sunshine," by Miss Manington, 1864, p. 15. (3) "O Jesus, at Thy shining," by Miss Burlingham, in the *British Herald*, Aug. 1865, p. 124, repeated in Reid's *Praise Bk.*, 1872. (4) "Jesus, my Sun, before Whose beams," by Lady Durand, 1873, p. 29. [J. M.]

O Jesu, my [our] beloved King. E. Caswall. [*Grace and Merit.*] Pub. in H. Formby's *Catholic Hys.*, 1851, p. 45, in 7 st. of 4 l.; in Caswall's *Manque of Mary*, 1858, p. 217; and in his *Hys. & Poems*, 1873, p. 248. In the *Hymnary*, 1872, it begins, "O Jesu, our beloved King." [J. J.]

O Jesu, Thou art standing. Bp. W. W. How. [*Christ at the Door.*] Written in 1867, and first pub. in the 1867 *Supplement to Morrell & How's Ps. & Hymns*, in 6 st. of 4 l. It has passed, and usually in an unaltered form, into the 1868 *Appz. to H. A. & M.*, the S. P. C. K. *Church Hys.*, 1871, and other collections in G. Britain, and also into several American collections. It is one of the most popular of Bishop How's hymns. [J. J.]

O Jesus bruised and wounded more. Cecil F. Alexander. [*Holy Communion.*] Appeared in her work, *The Legend of the Golden Prayers and other Poems*, 1859, p. 143, in 5 st. of 4 l., and entitled "Communion Hymn." In the *Lyra Anglicana*, 1865, it was given as Pt. ii. of the hymn "He cometh, on yon hallowed board," Pt. i. being an addition of 6 st. to the original hymn. Each of these "Parts" is in C. U. as a separate hymn, the second part being the more popular of the two. [J. J.]

O Jesus! God and man. F. W. Faber. [*Children's Hymn.*] This popular children's

hymn was given in his *Jesus and Mary*, &c., 1849, in 7 st. of 4 l., and headed "Ragged School Hymn." In C. U. it is found in two forms, first, the original, in Roman Catholic hymn-books for missions and schools, in which st. iii., iv., both of which are addressed to the B. V. M., are retained; and second, in other hymn-books, where they are omitted. Orig. text in Faber's *Hymns*, 1862. [J. J.]

O Jesus, I [we] have promised To serve Thee to the End. *J. E. Bode.* [Confirmation.] Contributed to the 1869 *Appendix* to the S. P. C. K. *Ps. & Hymns*, No. 395. It has been repeated in a great number of hymn-books, and is very popular as a Confirmation hymn. [J. J.]

O Jesus, Jesus, dearest Lord. *F. W. Faber.* [*Love to Jesus.*] 1st pub. in his *Jesus and Mary*, &c., 1849, in 10 st. of 4 l., headed "Jesus, my God, and my All"; and again in his *Hymns*, 1862. It is in C. U. in its full form, and also abbreviated to 5 st., as in Hatfield's *Church H. Bk.*, N. Y., 1872. A cento therefrom, beginning with st. vii., "O Light in darkness, Joy in grief," is No. 580 in the *Hymnary*, 1872. [J. J.]

O Jesus, make Thyself to me. *Charlotte Elliott.* [*The Presence of Jesus desired.*] Under date of Jan. 26, 1872, the Rev. J. Babington, brother-in-law to Miss Elliott, wrote to the late D. Sedgwick concerning this hymn:—

"The lines you refer to, 'O Jesus, make Thyself to me,' are Miss Charlotte Elliott's. They were for many years the private expression of her own daily prayers, and were so much a part of her own hidden life with her Saviour that they were rarely communicated by her to any one, and only to her most intimate friends. One of those had them printed on a card by Taylor (Edinburgh, 1860), and at first she was rather disconcerted, till she was led to feel that this was her loved Saviour's way of leading others to the participation in her own sacred inner life."

The lines are:—

"O Jesus, make Thyself to me,
A living, bright reality;
More present to faith's vision keen
Than any outward object seen;
More dear, more intimately nigh,
Than e'en the sweetest earthly tie!"

These lines are given in Snapp's *Songs of G. & G.*, 1872, as No. 538. [J. J.]

O Jesus, Saviour of the lost. *Bp. E. H. Bickersteth.* [*Jesus, the Rock.*] Appeared in his *Water from the Well-Spring*, &c., 1852, p. 180, in 4 st. of 4 l., and headed, "Thou art my Rock." In 1858 it was repeated in his *Ps. & Hym.*, No. 135; and again, as "O Jesus, Saviour, &c.," in his *H. Companion*, 1870 and 1876. It is also in use in America. Bp. Bickersteth dates its composition 1849, but it is not in his *Poems* of that Year. [J. J.]

O Jesus, still, still shall I groan. *C. Wesley.* [*Lent.*] This poem, in 4 parts, appeared in *Hymns and Sacred Poems*, 1742, in 36 st. of 6 l., and entitled, "Groaning for Redemption." (*P. Works*, 1868-72, vol. ii. p. 126.) In 1780 the following hymns were compiled therefrom, and included in the *Wes. H. Bk.*:—

1. Jesus, Thou knowest my simpleness (sinfulness). St. i.-iii., vii., viii. of Pt. ii.
2. Lay to Thy hand, O God of grace. St. viii.-x. of Pt. iii.
3. Saviour from sin, I wait to prove. St. i., ii., iv.-vi. of Pt. iv.

These hymns are retained in the *Wes. H. Bk.*, 1875, and are found in various collections. [J. J.]

O King of earth, and air, and sea. *Bp. R. Heber.* [*Lent.*] Appeared in his posthumous *Hymns*, &c., 1827, p. 55, in 6 st. of 4 l., and appointed for the 4th Sunday in Lent. Although apparently based upon the petition in the Lord's Prayer, "Give us this day our daily bread," it was doubtless suggested by the Gospel of the day, the feeding of the five thousand (John vi. 1). It is in C. U. in G. Britain and America. In the American Unitarian *Bk. of Hymns*, 1848, No. 492, it begins with st. iv., "Thy bounteous hand with food can bless." [J. J.]

O King of kings, Thy blessing shed. [*National Hymn.*] This hymn "For the King" appeared anonymously in the 8th ed. of Cotterill's *Selection*, 1819, No. 266, in 5 st. of 4 l. It is known in the following forms:—

1. Its full form as above, and in various hymn-books to 1837.
2. In 4 st. of 4 l. in Bickersteth's *Christian Psalmody*, 1833. This is the text, with the necessary changes from King to Queen, &c., which was used in the S. P. C. K. *Jubilee Hymns*, 1887, and other Jubilee collections.
3. The same arrangement of stanzas altered to suit the changed circumstances occasioned by the accession of H. M. Gracious Majesty Queen Victoria. This was given in an early edition of Hall's *Mitre H. Bk.* (1st ed., 1836), and was made by Hall.
4. The *Mitre H. Bk.* text with the addition of Bp. Ken's doxology, "Praise God from Whom," &c.
5. The *Mitre H. Bk.* text, with a return in some instances to the original text on the one hand, and some new changes on the other, in Thring's *Col.*, 1882.

This hymn is usually attributed to T. Cotterill. In the *Julian* and the *Brooke* marked copies of his *Selection* [see Cotterill, T.] it is blank. Snapp, in his *Songs of G. & G.*, 1872, and others attribute it to "T. Cotterill." Their authority was the simple guess of D. Sedgwick, as his mss. testify. So far as we can discover it is "Anon. in Cotterill's *Selection*, 1819." [J. J.]

Ὁ Κύριος ἔρχεται. [*τὴν ἡμέραν τὴν φρικτὴν.*]

O let my Jesus teach me how. *J. Berridge.* [*Abiding in Jesus.*] Pub. in his *Zion's Songs*, &c., 1785, No. 99, in 6 st. of 4 l., with the heading "Little children, abide in Him, 1 John ii. 28" (ed. 1842, p. 99). In modern hymn-books it is usually abbreviated, as in Spurgeon's *O. O. H. Bk.*, 1866. [J. J.]

O Lord, consider my distress. *W. Whittingham.* [*Ps. li.*] This rendering of the 51st Ps., which first appeared in the *Anglo-Genevan Psalter*, 1556 [Old Version, § III.], is the earliest known version of a Psalm in L. M. in the English language. A copy of the *Psalter* in which it appeared is preserved in the Bodleian, Oxford. Notwithstanding its historical value and some merit, it is unknown to modern collections. As a specimen we will quote the first stanza:—

"O Lord, consider my distress,
and now with speed some pity take:
My sins deface, my faith redress,
good Lord, for thy great mercies sake."

The full text is difficult to find, except in the *Psalter* appended to many old copies of the Bible, and in the Old Version. [J. J.]

O Lord, how good, how great art Thou. *H. F. Lyte.* [*Ps. viii.*] This is Lyte's altered version of his paraphrase of *Ps. viii.*, which first appeared as "How good, how faithful, Lord, art Thou" (p. 706, ii. 4), in his *Poems*, 1833. This altered form was given in his *Spirit of the Psalms*, 1834, and is found in the *Wes. H. Bk.*, 1875, and other collections. [J. J.]

O Lord, how happy should we be. *J. Anstice.* [*Rest and Peace in Jesus.*] 1st pub. in his posthumous *Hymns*, 1836, No. 44, in 5 st. of 6 l. In 1841 it was included in the *Child's Christian Year*, and from thence has passed into numerous hymn-books in all English-speaking countries. It was probably suggested by the words of the Psalmist, "Cast thy burden upon the Lord, and He shall sustain thee:" but in the *Hymns* there is nothing to indicate its origin, as it is printed there without title or heading of any kind. Usually the text is slightly altered, that in the *H. Companion*, although claiming to be the original, being at fault in no less than four instances. This hymn is the best known and most widely used of Anstice's hymns. [J. J.]

O Lord, in all our trials here. *Emma Toke, née Leslie.* [*Saints' Days.*] Written in 1851, and contributed anonymously to the *S. P. C. K. Hymns for Public Worship*, 1852, No. 114, in 3 st. of 4 l. This hymn is in use in the following forms:—

1. The original in *S. P. C. K. Hymns*, &c.
2. Rewritten by Mrs. Toke, in 3 st. of 8 l. for the Rev. R. Judd's *Sunday School Liturgy and H. Bk.*, Halifax, 1870, No. 11, and adapted for St. Stephen's Day.
3. In Hutton's *Appendix*, Lincoln, n. d., composed of the original; st. iv. from J. Newton's *Olney Hymns*, No. cxvi., st. vii.; and a doxology. This arrangement was given in Thring's *Coll.*, 1st ed., 1880, but omitted in the 2nd ed., 1882, in favour of:—
4. The original with a fourth stanza added by Prebendary Thring, No. 385. [J. J.]

O Lord, incline Thy gracious ear. *C. Wesley.* [*Ps. v.*] Pub. in the *Wesley Ps. & Hys.*, 1743, in 7 st. of 8 l. (*P. Works*, 1868–1872, vol. viii. p. 9.) From this paraphrase three centos are in C. U.:—

1. **O Lord, incline Thy gracious ear.** In *Kennedy*, 1863, No. 377.
2. **Behold us, Lord, with humble fear.** Composed of st. iv., v., and vii. rewritten and greatly altered, in *A Sel. of Hys. designed as a Suppl. to the Ps. & Hys. of the Presb. Church*. Philadelphia, 1861.
3. **On Thee, O God of purity.** This, which begins with st. ii., was given in the revised ed. of the *Wes. H. Bk.*, 1875. In *Common Praise*, 1879, this is again changed to "On Thee, Thou God of purity." [J. J.]

O Lord, my best desire fulfil. *W. Couper.* [*Resignation.*] 1st pub. in the *Olney Hymns*, 1779, Bk. iii., No. 29, in 6 st. of 4 l., and entitled "Submission." It was somewhat widely used in the older hymn-books, and is still given in several collections in G. Britain and America. Usually it is abbreviated, and sometimes it is attributed to J. Newton, but in error. [J. J.]

O Lord of heaven, and earth, and sea. *Bp. C. Wordsworth of Lincoln.* [*Offertory.*] 1st pub. in the 3rd ed. of his *Holy Year*, 1863, in 9 st. of 4 l., and headed, "Charitable Collect'ons." It is in extensive use in G. Britain and America, sometimes in its original form, as in the 1869 *Appendix* to the *S. P. C. K. Ps. & Hys.*, and again as altered

in *H. A. & M.*, or the *S. P. C. K. Church Hymns*, and others. The changes in the text of the *Church Hys.* were approved by the author. His authorised text is in the 6th ed. of his *Holy Year*, 1872. [J. J.]

O Lord of hosts, Whose glory fills a Church. *J. M. Neale.* [*Laying Foundation Stone of a Church.*] Appeared in his *Hys. for the Young* (being the 2nd series of his *Hys. for Children*), in 1844, No. 27, in 6 st. of 4 l., and headed, "Laying the First Stone of a Church." It is given in numerous hymnals, as *H. A. & M.*, the *People's H.*, *Thring's Coll.*, &c. The alteration of st. v., ll. 1–2, from:—

"Endue the hearts that guide with skill;
Preserve the hands that work from ill;"

to—

"The heads that guide endue with skill,
The hands that work preserve from ill,"

given in *H. A. & M.* in 1861, has been adopted with almost common consent. [J. J.]

O Lord, our fathers oft have told. *Tate & Brady.* [*Ps. xlii. Thanksgiving for Victory.*] 1st pub. in three parts in the *New Version*, 1696. From this rendering, centos of varying length have been compiled from time to time, and have come into common use. In 1836, Edward Osler rewrote various lines from the *N. V.* and formed them into a hymn of 4 st. of 4 l. beginning:—"Great God of hosts, our ears have heard." This was included in Hall's *Mitre H. Bk.*, as a version of *Ps. xlii.* and entitled "For Succour against our Foes." From thence it passed into various collections, including Pott's *Hymns*, &c., 1861, where it was given with slight alterations, and a doxology. This text was repeated in the *S. P. C. K. Church Hymns*, 1871, with the change in the doxology of "One co-eternal Three" to "One God in Persons Three." [J. J.]

O Lord our God, with earnest care. [*Fast Day.*] This cento, in 5 st. of 4 l. in *A Selection of Hys. Designed as a Suppl. to the Ps. & Hys. of the Presb. Church*, Philadelphia, 1861, No. 356, and the *Songs for the Sanctuary*, N. Y., 1865, No. 1393, is from *trs.* of Latin hymns pub. in the *H. Noted*; st. i. being st. iii. of "Ecce tempus idoneum;" st. ii., iii. being st. iii., iv. of "Jesu quadragenariae;" st. iv. being st. iv. of "Audi benigne Conditor;" and st. v. of "Plasmator hominis Deus." (For history of the Latin texts see under their respective first lines.) Of these *trs.* st. i.–iv. are by Dr. Neale, and st. v. by another hand. The result is a most successful hymn for a Fast Day service, or for Lent. [J. J.]

O Lord, our languid souls inspire. *J. Newton.* [*Opening of a Place of Worship.*] This hymn was written at the same time and under the same circumstances as Cowper's "Jesus, where'er Thy people meet." Full details are given in the note on that hymn. "O Lord, our languid souls," &c., was pub. in the *Olney Hymns*, 1779, Bk. ii., No. 43, in 7 st. of 4 l., and headed, "On opening a Place for Social Prayer." It is rarely found in its full form. The abbreviated texts sometimes begin with the first stanza, but the most popular arrangements are:—

1. Dear Shepherd of Thy people, hear. This is

usually composed of four stanzas of the original, beginning with st. ii.

2. **Great Shepherd of Thy people, hear.** This is the most popular form of the hymn. Bickersteth included it in his *Christian Psalms*, 1833.

3. **Kind Shepherd of Thy people, hear.** This arrangement appeared in J. H. Gurney's *Coll. of Hymns, &c.*, 1838, and is repeated in later hymn-books.

The use of this hymn in these various forms is extensive. [J. J.]

O Lord, our Strength in weakness. *Bishop C. Wordsworth of Lincoln.* [For a *Girls' Friendly Society.*] Written in 1881 for *The Lincoln Diocesan Manual of the Girls' Friendly Society*, and first printed therein, 1881, in 6 st. of 8 l. (Lincoln: Williamson). It is an admirable lyric on *Temperance*, and is one of the most beautiful of Bp. Wordsworth's hymns. [J. J.]

O Lord, refresh Thy flock. *J. Anstice.* [*Passiontide.*] Appeared in his posthumous *Hymns*, 1836, No. 27, in 5 st. of 4 l., and again, with alterations, in the *Child's Christian Year*, 1841. In the former it is without title or heading of any kind: in the latter it is appointed for "Thursday in Passion Week." It is in several hymn-books, the text being usually that of the *Child's Ch. Year*. [J. J.]

O Lord, Thou knowest all the snares. *Emma Toke, née Leslie.* [*Lent.*] Written in 1851, and contributed anonymously to the *S. P. C. K. Hys. for Public Worship*, 1852, No. 34, in 2 st. of 8 l. From thence it has passed into later eds. of the same collection, the *Irish Church Hymnal*, and others. In 1870 Mrs. Toke altered it (for the worse) for the Rev. R. Judd's *S. S. Liturgy and H. Bk.*, Halifax, 1870, No. 24, as "O God! Thou knowest all the snares," but in this form it has failed to attract attention. [J. J.]

O Lord, turn not Thy face away. *J. Marckant.* [*Lent.*] This hymn, known as *The Lamentation of a Sinner*, is first found in J. Daye's ed. of *Sternhold and Hopkins*, 1560-61 [Old Version, § v.] but without signature. In the edition of 1565, the authorship is given to *Marckant*. This name, sometimes written *Market*, appears also in the editions of 1595 and 1606 [Old Version, § ix. 10]. The first stanza is:—

"O Lord, turn not Thy face away
From him that lies prostrate,
Lamenting sore his sinful life
Before Thy mercy gate."

In *The Whole Book of Psalms, &c.*, by J. Playford, 1677, p. 286, it begins "O Lord, turn not away Thy face."

The authorship of this hymn is given by Miller (*Singers and Songs*, 1867, p. 46) and by Lord Selborne (*Book of Praise*, 1862, p. 239, and note) to *John Marckley*, although Miller adds a "?" in his Index [Old Version, § ix. 10]. These conclusions are based upon Farr's note in his *Select Poetry Chiefly Devotional of the Reign of Queen Elizabeth, &c.*, 1845, vol. i. p. l., where the signature "M" in the *Old Version* is thought to represent *John Marckley*.

A second rendering of *The Lamentation* is that by *Tate and Brady*, in the 6th ed. of the *Supplement of the New Version*, 1708. It is the *Old Version* text rewritten in 9 st. of 4 l. The first stanza reads:—

"O Lord, turn not Thy face from me,
Who lie in woeful state,
Lamenting all my sinful life
Before Thy mercy gate."

This text continued in use as a part of *Tate and Brady* until that work was superseded by modern hymn-books. It is also found in a considerable number of the latter, but usually in an abridged form.

A third rendering of *The Lamentation*, by *Bp. K. Heber*, was given in his posthumous *Hymns*, 1827, p. 104, in 12 double lines. The opening lines are:—

"Oh Lord, turn not Thy face away
From them that lowly lie,
Lamenting sore their sinful life
With tears and bitter cry."

This rendering, signed in *Heber's Hymns "Sternhold"* in error, is given in full in *Lord Selborne's Book of Praise*, 1862, p. 239. It is considerably altered from the *Old Version* original. In several modern hymn-books, including the *Scottish Presbyterian Hymnal*, 1876, it is slightly altered, as "O Lord, turn not Thy face from us." Other altered forms of the text are (1) "Turn not Thy face away, O Lord," in the *American Sabbath H. Bk.*, 1858, and others; and (2) "Turn not, O Lord, Thy face from me," in *Alford's Ps. & Hys.*, 1844, and his *Year of Praise*, 1867. The original texts of the *O.* and the *N. Versions* may be found bound up with old copies of the *Book of Common Prayer*. [J. J.]

O Lord, upon Thine heritage. [*Ember Days.*] This hymn, in *W. J. Blew's Church Hymn and Tune Bk.*, 1852-55, in 5 st. of 4 l. is based upon *F. Rouss's* version of *Ps. 68*, st. ix.-xii. as pub. in the *Scottish Psalter*, 1650. In the *H. Bk. for the use of Wellington College*, 1860, and in *Kennedy*, 1863, st. i.-iv., are repeated, together with the substitution of a doxology for *Blew's* st. v. [J. J.]

O Lord, when dangers press me round. *W. H. Bathurst.* [*Ps. cxl.*] 1st pub. in his *Ps. & Hys.*, 1831, as a version of *Ps. cxl.* in 3 st. of 6 l. with the heading, "God a sure Defence." In its original form it is not in *C. U.*, but as "My God, when dangers press me round," it is in a few modern collections, including the *New Cong.*, 1859, No. 235. This altered form of the hymn appeared in *Hall's Mitre H. Bk.*, 1836. The changes introduced by *Hall* are very slight. [J. J.]

O Lord, Who in Thy love divine. *Bp. C. Wordsworth of Lincoln.* [*Ember Days and Ordinations.*] 1st pub. in his *Holy Year*, 1862, p. 200, in 9 st. of 6 l. and headed "For *Ember Weeks*; and at the Ordination of *Bishops, Priests, and Deacons.*" In 1865 a new stanza was added, as st. ii. ("Thou Who the night in prayer didst spend"), and the hymn was divided into two parts, Pt. ii. beginning with st. v., "O may Thy pastors faithful be." In *Snepp's Songs of G. & G.*, 1872, No. 759, begins with st. iv. of the 1865 text. "O Thou Who didst at Pentecost." [J. J.]

O Lord, wilt Thou teach me to pray? *Jane Taylor.* [*A Child's Hymn.*] 1st pub. in *Orig. Hys. for Sunday Schools*, 2nd ed., 1813, No. 21, in 6 st. of 4 l. In the 4th ed. of the *Original Hys.*, 1816, the opening line was changed to "Lord, teach a sinful child to

pray." In this form, and in the more pleasing reading given to it by some, "Lord teach a little child to pray," it is found in numerous collections for children. [J. J.]

O Love divine, how sweet Thou art. *C. Wesley.* [*Desiring to Love.*] Appeared in *Hys. and Sac. Poems*, 1749, vol. i., in 7 st. of 6 l. as No. 5 of six hymns on "Desiring to Love" (*P. Works*, 1868-72, vol. iv. p. 341). Three leading centos are in C. U. :—

1. Composed of st. i., iii., iv., and vii. This was given in G. Whitefield's *Hymns*, &c., 1753, No. 86, as the second of two hymns on "Longing for Christ." This cento was repeated by *Madan*, *Toplady*, and others in the older collections, and is that usually found in the Church of England hymn-books.

2. Composed of st. i.-iv. This was given in the *Wes. H. Bk.*, 1780, No. 141, and is in very extensive use in all English-speaking countries. In the revised ed. of the *Wes. H. Bk.*, 1875, st. v., vi., of the original were added to the hymn.

3. Composed of st. iv., vi., and iii., in the order named. This cento, beginning "O that I could for ever sit," is in the American *Songs for the Sanctuary*, N. Y., 1865.

In addition to these other forms of the text beginning with st. i. are in limited use. G. J. Stevenson's associations in his *Methodist H. Bk. Notes*, 1883, are most interesting. [J. J.]

O Love divine, what hast Thou done? *C. Wesley.* [*Passiontide.*] 1st pub. in *Hys. & Sacred Poems*, 1742, in 4 st. of 6 l., as the last of three hymns on "Desiring to Love" (*P. Works*, 1868-72, vol. ii. p. 74). It came into use in the Church of England through *Toplady's Ps. & Hys.*, 1776, No. 25, and with the Methodist Societies and other nonconformists through the *Wes. H. Bk.*, 1780, No. 27. The historic account of its beautiful refrain, "My Lord, my Love is crucified," is given under "My Lord, my Love was crucified" (p. 781, ii.). [J. J.]

O luce quae tuâ lates. *Claude de Santeuil.* [*Trinity.*] Appeared in the *Paris Breviary*, 1680; the *Cluniac Breviary*, 1686, p. 532; the *Paris Brev.*, 1736; and again in other and later French Breviaries. It is also in J. Chandler's *Hys. of the Primitive Church*, 1837; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and Biggs's annotated ed. of *H. A. & M.*, 1867. *Tr.* as:—

1. **O Thou Who dwellest bright on high.** By J. Chandler in his *Hys. of the Primitive Church*, 1837, p. 93, and again in his *Hys. of the Church*, 1841, No. 54. This is given unaltered in some collections, and in others as "Thou ever blessed Trinity," as in Murray's *Hymnal*, 1852, No. 68.

2. **Who, in Thy very light, self-àbrouted art.** W. J. Blew in his *Church Hy. & Tune Bk.*, 1852-55, and again in Rice's *Sel.* from the same, 1870.

3. **Blest Trinity, from mortal sight.** By the Compilers of *H. A. & M.*, given first in their trial edition, 1859, and then in their first ed., 1861, but omitted from the revised ed., 1875.

4. **Great God, Who in Thy light dost rest.** By R. C. Singleton, written in 1867, and included in his *Anglican H. Bk.*, 1868 and 1871.

5. **O Thou Who hidden art in Thine own light.** By I. Williams in the *British Magazine*, Sept. 1837, vol. xii. p. 270, and his *Hys. tr. from the Paris Breviary*, 1839, p. 163. [J. J.]

O Luce qui mortalibus. *C. Coffin.* [*Sunday Evening.*] Given in the *Paris Bre-*

iary, 1736, as the hymn for Sundays at Vespers, from Trinity to Advent; and again in Coffin's *Hymni Sacri*, 1736, p. 10. It is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 10; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and in Biggs's Annotated ed. of *H. A. & M.*, 1867. *Tr.* as:—

1. **O Thou Who in the light dost dwell.** By I. Williams in the *British Magazine*, Jan. 1834, vol. v. p. 31, and his *Hys. tr. from the Parisian Breviary*, 1839, p. 10. It was included with alterations in the *Hymnary*, 1872. It is also No. 104 (altered) in Korison's *Hys. and Anthems*, 1851.

2. **O Thou, Whose throne is hid from men.** By J. Chandler in his *Hys. of the Primitive Church*, 1837, p. 8, and his *Hys. of the Church*, &c., 1841, No. 7. It is in a few collections only.

3. **Thou Who in light dost dwell.** By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, and Rice's *Sel.* from the same, 1870.

4. **The splendours of Thy glory, Lord.** By Archbishop E. W. Benson. 1st pub. in the *H. Bk. for the Use of Wellington College*, during his Head Mastership, 1860, and again in the *S. P. C. K. Church Hys.*, 1871.

5. **Great God, Who hid from mortal sight.** By the Compilers of *H. A. & M.*, 1861 (based on J. Chandler), omitted from the revised ed., 1875, but restored, with alterations, in 1889.

6. **Father of glory, that dost dwell.** By J. M. Neale in the East Grinstead *St. Margaret's Hyl.*, 1875.

Translations not in C. U. :—

1. **O Thou Who in the light dost dwell.** *R. Campbell.* 1860. This is I. Williams's *tr.* as above, rewritten in l. x. The opening ll. 1-3 are the same as Williams's.

2. **O God, enshrined in heavenly might.** *J. D. Chambers.* 1867.

3. **God, who in the unapproached light.** *D. T. Morgan.* 1880. [J. J.]

O Lux beata Trinitas, Et principalis Unitas. *St. Ambrose.* [*Evening.*] This is one of the twelve hymns which the Benedictine editors regarded as undoubtedly the work of St. Ambrose. It is cited as by St. Ambrose by Hincmar of Rheims in his treatise *De unâ et non trinâ Deitate*, 857. The original consists of two sts. (ii. "Te mane laudum carmine") and a doxology. Its almost universal use was at Vespers on Saturday, as in the older *Roman* (Venice, 1478); *Paris*, 1643; *Sarum*, *York*, and *Aberdeen Breviaries*. It was sometimes also assigned to Vespers or Lauds on Trinity Sunday. *Daniel*, i. No. 26, gives the original, along with the revised text of the *Roman Breviary* of 1632, where it begins *Jam sol recedit igneus*. In his notes *Daniel* gives the additional st. *tr.* in J. D. Chambers's *Lauda Syon*, 1857 (see below): (iii. "Jam noctis tempus advenit"; iv. "Tu Christe solve vincula"; v. "Oramus ut exaudias"), which are found only in the *Mozarabic Breviary*, where the hymn is given for Vespers on the 2nd S. after the Epiphany, and at other seasons. In his further notes at iv. pp. 47-48. *Daniel* refers to the original text as in a 10th cent. Rheiman ms.; gives the statements of Hincmar; and also cites a passage from the 21st Epistle of St. Ambrose, which he thinks clearly refers to this hymn, and so decisively settles its authorship. [W. A. S.]

Mone. i. p. 372, cites this hymn as in an 8th cent. ms. at Darmstadt, where it is assigned to dally Vespers. Dreyes gives it in his *Hymnary Moissiacensis*, 1888, from a 10th cent. ms. It is also in three mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 2 b; Harl. 2961 f. 218; Add. 30848 [a *Mozarabic Breviary*] f. 66 b). In the *Lat. Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, p. 1., it is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 2). Also in an 11th cent. ms. at Corpus Christi, Cambridge (391, page 227); in the *St. Gall ms.*, No. 387, of the 11th cent.; in *Migne's Patrol.* xvi., col. 1407, and lxxxix., cols. 220, 232, 699, 924; in *Wackernagel*, i. No. 60; in *Card. Newman's Hymni Ecclesiae*, 1838 and 1868, and others.

The original text has been frequently *tr.* into German, and through three of these versions has passed into English.

i. *Der du bist drei in Einigkeit.* This is a full and faithful version by M. Luther, written in 1543, and 1st pub. in *Klug's G. B.*, Wittenberg, 1544. Thence in *Wackernagel*, iii. p. 29; in *Schircks's ed. of Luther's Geistl. Lieder*, 1854, p. 42; and the *Unc. L. S.*, 1851, No. 186. *Tr.* as:—
Thou Who art Three in Unity, True God. By R. Massie, in his *Martin Luther's Spir. Songs*, 1854, p. 25. Repeated in the *Ohio Luth. Hyl.*, 1880, and by *Dr. Bacon*, 1884, p. 71

Other *trs.* are:—

(1) "Since Thou, the living God, art Three," by *Miss Fry*, 1845, p. 139. (2) "The true One God, in Persons Three," by *J. Anderson*, 1846, p. 23 (1847, p. 46). (3) "Thou Three in One, and One in Three," by *Dr. J. Hunt*, 1853, p. 53. (4) "Thou only God, the Three in One," by *Dr. H. Mills*, 1856, p. 223. (5) "Thou Who'rt One, and yet as Three," by *Miss Manington*, 1863, p. 156. (6) "Thou, Lord, art Three in Unity," by *S. Garratt*, in his *Hys. and Trs.*, 1867, p. 39. (7) "Thou, Who art Three in Unity, A," by *Dr. G. Macdonald*, in the *Sunday Mag.*, 1867, p. 388, and his *Exotics*, 1876, p. 61.

ii. *O selges Licht, Dreifaltigkeit.* A full and good *tr.* by Bunsen for his *Versuch*, 1833, No. 41. Repeated in the *Kirchen G. B.* of the Eisenach Conference, 1854, No. 74. *Tr.* as "O Trinity of blessed Light, Thou Unity," by *H. J. Bucholtz*, 1842, p. 62.

iii. *O werthes Licht der Christenheit.* A full and good *tr.* by M. A. von Löwenstern. It seems to have appeared in the 2nd ed., circa 1646, of the *Breslau Kirchen- und Haus-Music. Mützell*, 1858, No. 288, quotes it (as No. 26 of Löwenstern's *Apelles-Lieder*) from the 5th ed., circa 1668. Included in *Burg's G. B.*, Breslau, 1746, No. 64. *Tr.* as, "O Holy fount of light on high," in full as No. 178 in *Dr. Pagenstecher's Coll.*, 1864, signed, "F. C. C." [J. M.]

Both forms of the Latin text have been *tr.* into English. The text of each is:—

<i>Durham text.</i>	<i>Breo. Rom.</i>
"O Lux beata Trinitas, Et principalis unitas; Jam sol recedit igneus; Infunde lumen cordi- bus.	"Jam sol recedit igneus: Tu lux perennis unitas, Nostris, beata Trinitas, Infunde lumen cordi- bus.
Te mane laudent car- mina, Te deprecemur vespere, Te nostra supplex gloria Per cuncta laudet sæ- cula.	Te mane laudum car- mina, Te deprecamur vespere, Digneris, ut te supplices Laudemus inter coelites.
Deo Patri sit gloria, etc.	Patri, simulque Filio, etc.

These forms have been translated thus:—

i. *O Lux beata Trinitas.*
1. *Bright and blessed Three in One.* By W. L. Alexander, in his *Augustine H. Bk.*, 1st ed., 1849, No. 195, and again in later editions.
2. *O Trinity of blessed light.* By J. M. Neale, in the *Hymnal N.*, 1852, No. 1. It is given in several collections, including *H. A. & M.*, 1861

and 1875, with slight alterations; the *Hymnary*, 1872, with other changes; and other hymn-books.

3. *O Light thrice blessed, Holy Trine.* By W. J. Blew, in his *Church H. & Tune Bk.*, 1852-55, and again in *Rice's Sel.* from the same, 1870.

4. *O Light! Thou [O] Trinity most blest.* By J. D. Chambers. This is a *tr.* of the 5th stanza and doxology form of the hymn as given in the *Mozarabic Breviary* (see above). It was pub. in *Chambers's Psalter*, 1852, p. 325; and his *Lauda Syon*, 1857, p. 56, and is No. 410 in the *People's H.*, 1867.

Other *trs.* are:—

1. *O blessed lighte, O Trinitie, O Unity that is the chief.* *Primer*, 1604.
2. *O blessed light, O Trinity, O Unity most principal.* *Primer*, 1615.
3. *Thou ever-blessed Triune light.* *Hymnarium Anglicanum*, 1844.
4. *O Trinity, blest Light.* I. Williams, in his *Thoughts in Past Years*, 1848.
5. *When sinks in night that radiant sun.* *H. M. Macgill*, 1876.

ii. *Jam sol recedit igneus.* This revised version of the hymn appeared in the *Roman Brev.* in 1632. It is the hymn on Saturdays at Vespers from the Octave of the Epiphany to Lent; also at first and second Vespers of Trinity Sunday; and also on Saturdays at Vespers from the Octave of Corpus Christi until Advent. It is *tr.* as:—

1. *Now sinks in night the flaming sun.* By Bp. R. Mant. This paraphrase rather than translation appeared in his *Ancient Hys. from the Rom. Brev.*, &c., 1837, p. 16, in 3 st. of 8 l. (ed. 1871, p. 31). The first stanza may be said to be the *tr.* of the Latin and the rest an expansion of the same line of thought, thus making the paraphrase. It is in several modern collections, including *Kennedy*, 1863, *Thring's Coll.*, 1882, &c., and altered as "Father of lights, Who dwell't in light," in the 1874 *Supplement to the New Cong.*, and as "The flaming sun has sunk in night," in the *Hymnary*, 1872.

2. *Now doth the fiery sun decline.* By E. Caswall, in his *Lyra Catholica*, 1849, pp. 36 and 108, and again in his *Hys. and Poems*, 1873, pp. 21 and 61. It is in several modern collections.

Other *trs.* are:—

1. *Now doth the fiery sun retire,* *Primer*, 1685.
2. *The fiery sun now rolls away. And hastens.* *Primer*, 1706.
3. *The fiery sun now rolls away. Blest Three and One, &c.* *Evening Office*, 1710.
4. *Already the bright sun departs.* *A. J. B. Hope*, 1844.
5. *Behold the fiery sun recede.* *F. C. Husenbeth*, 1840.
6. *The fiery sun is gone.* *W. J. Copeland*, 1848.
7. *The fiery sun now fades from sight.* *W. J. Copeland*, 2nd *tr.* 1848.
8. *Behold the radiant sun departs.* *R. Campbell*, 1850.
9. *The red sun is gone.* *Card. Newman*, 1853.
10. *While fades the glowing sun away.* *T. J. Potter*.
11. *Blest Light, eternal Trinity.* *J. D. Aylward*. This *tr.* is followed by 5 additional stanzas.
12. *The fiery sun recedes from sight.* *J. Wallace*, 1874.

Of these *trs.* not in C. U. Nos. 1, 2, 3, 5, 8, 10, and 11, are in *O. Shipley's Annus Sanctus* (and its *Appendix*), 1884. [J. J.]

O Majestät! wir fallen nieder. *G. Tersteegen*. [*Public Worship*.] This hymn, founded on *Rev. iv.*, first appeared in the 4th ed., 1745, of his *Geistliches Blumengärtlein*, Bk. iii., No. 74, in 7 st. of 12 l., entitled

"Hallelujah"; repeated in the Berlin *G. L. S.*, ed. 1863. The form *tr.* into English is that given in Dr. H. A. Daniel's *Evang. Kirchen G. B.*, 1842, No. 251, beginning, "Herr, unser Gott, mit Ehrfurcht dienen," being st. ii.-iv., vii., greatly altered. *Tr.* as:—

1. Lord our God, in reverence lowly. A good *tr.* of Daniel's text by Mrs. Findlater in *H. L. L.*, 3rd Ser., 1858, p. 32 (1884, p. 154), and repeated in the Meth. N. Conn. *Hymns*, 1863. It is also found in the following forms:—

(1) Lord God of might, in reverence lowly. In *Kennely*, 1863, &c.

(2) O Lord our God, in reverence lowly. In the 1869 *Appendix* to the S. P. C. K. *Ps. & Hys.*, repeated in their *Church Hys.*, 1871; the *Hymnary*, 1872, &c.

(3) Thee, God Almighty, Lord thrice holy. In the 1874 *Suppl.* to the *New Comp. H. Bk.*; in the 1874 *Appendix* to the *Leeds H. Bk.*, &c.

2. Lord our God, to whom is given. A free *tr.* of Daniel's st. i., iii., iv., by Dr. W. F. Stevenson, 1871, given in his *Hys. for Ch. & Home*, 1873; the refrain of st. i., ii. being taken from Mrs. Findlater as above. [J. M.]

O Master, at Thy feet. *Frances R. Havergal.* [*Adoration.*] We have been furnished with the following interesting account of this hymn from Miss Havergal's private papers:—

"I felt that I had not written anything specially in praise to Christ. A longing to do so possessed me. I wanted to show forth His praise to Him, not to others, even if no mortal ever saw it. He would see every line, would have known the unwritten longing to praise Him even if words failed utterly. It describes, as most of my poems do, rather reminiscence than present feeling. I cannot transcribe at the moment of strong feeling. I recall it afterwards and write it down. 'O Master!' It is perhaps my favourite title because it implies *rule* and *submission*; and this is what love craves. Men may feel differently, but a true woman's submission is inseparable from deep love. I wrote it ['O Master!'] in the cold and twilight in the little back room, uncarpeted, at Shareshill Parsonage, Dec. 31, 1866. I began my book [*Ministry of Song*] with the expression of its devotion to God's glory. I wished to close it with a distinctive ascription of praise to Jesus, and, therefore, without any hesitation, at once decided upon placing 'Adoration' [this hymn] where it stands."

The hymn was given in the *Sunday Magazine*, 1867; in her *Ministry of Song*, 1869; and in *Life Mosaic*, 1879, in 5 st. of 4 l. [J. J.]

O may the power which melts the rock. *J. Newton.* [*National Fast.*] This is one of his Fast-day hymns pub. in the *Olney Hymns*, 1779, Bk. ii., No. 65, in 8 st. of 4 l. and headed, "Confession and Prayer, Dec. 13, 1776." In *Cotterill's Sel.*, 1810, it was given in 6 st., and in this form it has come down to modern hymn-books. [J. J.]

O mean may seem this house of clay. *T. H. Gill.* [*Divinity of, and Oneness with, Christ.*] Written in 1850; 1st pub. in *G. Dawson's Ps. & Hys.*, 1853; and again, after slight revision, in the author's *Golden Chain*, &c., 1869, No. 36, in 11 st. of 4 l. Concerning it the author says that it

"Has had by far the widest acceptance of all my hymns. It was put into my mouth as the truth of the Incarnation was revealed to me [see *Gill, T. H.*]. Its production was a great spiritual event in my own life, as well as an exquisite and unspeakable delight. It wrought powerfully upon my outward life, and introduced me to persons my connection with whom led to a change of residence, and furthered the publication of my work, 'The Papal Drama.'" [E. M.S.]

This hymn as a whole is too long for C. U., but in an abbreviated form it is in numerous

hymn-books in G. Britain and America. No. 58 in *Holder's Cong. Hymns*, 1884, is an example of a choice selection of stanzas. [J. J.]

O mighty Mother! why that light? *F. W. Faber.* [*Whitsuntide.*] Pub. in his *Jesus and Mary*, &c., 1849, in 21 st. of 4 l. on "The Descent of the Holy Ghost." Also in his *Hymns*, 1862. The hymn, "He comes, He comes, the Holy One," in the *Sarum Hyl.*, 1868, is compiled from the 1849 text. [J. J.]

O most compassionate High Priest. *C. Wesley.* [*For Pardon.*] "First published in 1743, as 'A Prayer for those who are Convinced of Sin,' at the end of *The Nature, Design, and General Rules of the United Societies*, &c.; and to be found there in most if not all the editions of that tract published during Wesley's life" (*P. Works*, 1868-72, vol. v. p. 230). It was also included in *Hymns and Sacred Poems*, 1749, vol. ii. No. 63, in 18 st. of 4 l., as No. 3 of "Hymns of Intercession." In 1780, st. vi.-xiv. were given as: "O let the prisoners' mournful cries," in the *Wes. H. Bk.*, No. 450, and from thence passed into other collections. The revised ed. of the *Wes. H. Bk.*, 1875, omits the last two stanzas of the 1780 text. [J. J.]

O most delightful hour by man. *W. Cowper.* [*Death and Burial.*] These are the "Stanzas Subjoined to a Bill of Mortality for the Parish of All Saints, in the Town of Northampton, Anno Domini 1789," and subsequently pub. with Cowper's translations from the French of Madame Guion, as *Poems Translated from the French of Madame de la Mothe Guion*, &c., Newport-Pagnel, 1801, p. 122. There are 9 st. of 4 l. in all. Of these st. i.-iv. with alterations, were given in *Martineau's Hymns*, &c., 1840 and 1873, and also in a few American collections. [J. J.]

O my distrustful heart. *W. Hammond.* [*Final Perseverance.*] This hymn, on 2 Tim. ii. 13, "If we believe not, yet He abideth faithful," appeared in his *Ps. & Hys.*, &c., 1745, p. 165, in 4 st. of 6 l. In 1776, A. M. Toplady pub. it in a rewritten form, but beginning with the same first line, in his *Ps. & Hys.*, &c., No. 252. This arrangement was repeated in various collections to Snapp's *Songs of G. & G.*, 1872, No. 727, with the change in Snapp of st. iv. l. 1. from "The bowels of Thy grace," to "Thy rich and sovereign grace." It is also in other collections, and should be given as "W. Hammond, 1745; A. M. Toplady, 1776." [J. J.]

O nata lux de lumine. [*The Transfiguration.*] The oldest text known of this hymn is in G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms.; and in two Rheinau mss. now in the University Library at Zürich, No. 91 of the 11th cent.; No. 82 of the 11th or 12th cent. It is also in an early 14th cent. ms. in the Bodleian (Ashmole 1523 f. 247); in the *Sarum Breviary*, Venice, 1495; the *Aberdeen Breviary* of 1509, &c. The printed text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; *Daniel*, iv. p. 161, &c. [J. M.]

Translations in C. U.:—

1. O Light of Light, Lord Jesu. By W. J.

Blew, in his *Church Hy. and Tune Bk.*, 1852-55, and again in Rice's *Sol.* from the same, 1870.

2. *O Light, Which from the Light hast birth.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 241. This is repeated in several modern collections, including the *People's H.*, 1867; the *Hymner*, 1882, &c.

In the *Hymnal Noted*, 1854, the tr. "A type of those bright rays on high," is given in error under "O Nata Lux de Lumine," instead of "Coelestis formam Glorise" (p. 240, ii.), of which it is a tr. [J. J.]

Ὁ νέος Οὐρανός. [*Conception of the B. V. M.*] Three Cathismata (i.e. hymns sung seated from the Daydawn or Lauds for the Conception of Anna, Dec. 9, in the *Memora*. The tr. by Dr. R. F. Littledale, "Within the womb of Anna," was first pub. in the *Church Times*, Dec. 3, 1864, signed "R. F. L." and again in the *People's H.*, 1867, and signed "L." It is an expansion of the original, the second stanza being introduced for the sake of clearness. The doxology is also by Dr. Littledale. [J. J.]

Ὁ παῖδας ἐκ Καμίνου. Ἀναστάσεως ἡμέρα.]

Ὡ πάντων ἐπέκεινα. *St. Gregory of Nazianzus*. [*Praise.*] This "Hymn to God" is found in various editions of *St. Gregory's Opera*; in *Daniel*, iii. 12, and in *Anth. Græca Carm. Christ.*, 1871, p. 24. It is an exceedingly fine hymn, and has been well rendered into English by Mr. Chatfield in his *Songs and Hymns*, &c., 1876, in 12 st. of 4 l., pp. 98-101, as, "O Thou, the One Supreme o'er all." [*Greek Hymnody*, § iv.] [J. J.]

O Paradise eternal. *T. Davis*. [*Heaven.*] Appeared in his *Hys. Old and New*, 1864, No. 192, in 6 st. of 4 l., and again in his *Annus Sanctus*, 1877. It has passed, in its full, or in an abbreviated form, into a large number of hymn-books in G. Britain and America. [J. J.]

O Paradise, O Paradise. *F. W. Faber*. [*Heaven.*] 1st pub. in his *Hymns*, 1862, in 7 st. of 8 l., and entitled "Paradise." In 1868 it was included in the *Appendix to H. A. & M.*, with the omission of st. iii. and vii., and the addition of the stanza "Lord Jesus, King of Paradise," by the compilers. For some time after the hymn was included in *H. A. & M.* it was very popular, Dr. Dykes's tune therein being the chief cause of its success. Latterly, however, its unreality, and, in its original form, its longing for sudden death, has caused it to be omitted from several of the best collections. The rewritten version, in three stanzas, in *Morrell & How's* enlarged edition of their *Ps. & Hys.*, 1864-67, No. 165, is a failure. [J. J.]

O Pater sancte, mitis atque pie. [*Trinity Sunday.*] This hymn is found in two mss. of the 11th cent. in the British Museum (*Vesp. D. xii. f. 118 b*; *Jul. A. vi. f. 70 b*); and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, it is printed from an 11th cent. ms. at Durham (*B. iii. 32. f. 48*). It is included in the *Sarum, York, Aberdeen*, old *Roman* (Venice, 1478), and other *Breviaries*. The printed text

is also in *Mone*, No. 12; *Daniel*, iv. p. 270; *G. M. Dreves's Hymnarius Moissiacensis*, 1888, from a 10th cent. ms., and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U. :—

1. *O Holy Father, merciful and loving.* By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55; and again, with slight alterations, in the 1860 *Appendix to the Hymnal N.*, No. 140.

2. *O gracious Father, merciful and holy.* By R. F. Littledale, in the *People's H.*, 1867, under the signature of "A. L. P."

3. *Holiest Father, pitiful and loving* [tender]. In the *Antiphoner and Graal*, 1880, and, altered, in the *Hymner*, 1882.

Translations met in C. U. :—

1. *O Holy Father, gracious and benign.* *J. D. Chambers*, 1852 and 1867.

2. *Father most Holy, merciful and loving.* *J. W. Hewett*, 1859. [J. J.]

O perfect life of love. *Sir H. W. Baker*. [*Passiontide.*] Written for the revised edition of *H. A. & M.*, and included therein in 1875, as one of the "Hymns of the Passion," in 7 st. of 4 l. It is a hymn of much merit. [J. J.]

Ὁ πλάστης μου κύριος. *St. Theophanes*. [*Quinquagesima.*] *Stichera* from the *Triodion* at the Vespers of Tyrophagus, the Sunday before the commencement of the Great Fast, in which even cheese (allowed for the last time on this Sunday) is prohibited. [See *Δεῦτε ἄναγες*, p. 292, ii.] The original is in 5 st. of unequal length, as in *Dr. Neale's tr.* Adam's expulsion from Paradise is the subject of Tyrophagus, and the first three stanzas are spoken in the person of Adam. *Dr. Neale's tr.*: "The Lord my Maker, forming me of clay," is of st. i., ii., iii. and v., and appeared in his *Hys. of the Eastern Church*, 1862. He introduces it with the following note:—

"The reader can hardly fail to be struck with the beautiful idea in the third stanza, where the foliage of Paradise is asked to make intercession for Adam's recall. The last stanza, Milton, as an universal scholar, doubtless had in his eye, in Eve's lamentation." [J. J.]

O praise our God to-day. *Sir H. W. Baker*. [*Friendly Societies.*] Written in 1861, and pub. in *H. A. & M.* the same year, in 5 st. of 4 l. It has passed into several hymn-books in G. Britain and America, and is admirably suited for the purpose of *Friendly Societies*, &c., for which it was written. [J. J.]

O praise ye the Lord, Praise Him in the height. *Sir H. W. Baker*. [*Ps. cl.*] Written for and 1st pub. in *H. A. & M.*, 1875. One of the author's most spirited productions. It is in 4 st. of 8 l. [J. J.]

O qualis quantaque lætitia. *Thomas à Kempis*. [*Eternal Life.*] In his *Opera*, Nürnberg, 1494, f. 130, entitled "Hymn on the joys of Heaven and the nine angelic choirs." The full text is in *Wackernagel*, i., No. 374. *Trench*, ed. 1864, p. 321, gives a beautiful fragment beginning with l. 9, "Astant (Astant) angelorum chori." This portion has been tr. as:—

In the far celestial land. By *Harriet M. Chester*, made for and pub. in the *Hymnary*, 1872, under the signature of "H. M. C." [J. M.]

O quam glorifica luce coruscas. [*B. V. M.*] This hymn is found in four mss. of the

11th cent. in the British Museum (Vesp. D. xii. f. 87; Jul. A. vi. f. 55 b; Harl. 2961 f. 241; Add. 30848 f. 179 b); in a ms. of the 11th cent. at Corpus Christi College, Cambridge (391, p. 263); and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, it is printed from a ms. of the 11th cent. at Durham (B. iii. 32 f. 32 b). Among the St. Gall mss. it is found in No. 92 of the 9th cent.; and in Nos. 387 and 413 of the 11th cent. It was included in the *Sarum*, *York*, and various German Breviaries, as a hymn for the Assumption of the B. V. M. The printed text is also in *Daniel*, iv. p. 188; and G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms. *Tr.* as:—

1. O with what glorious lustre resplendent. By J. D. Chambers, in his *Lauda Syon*, 1866, p. 87.
2. O what light and glory. By T. I. Ball, in the 1863 ed. of the *Appendix to the H. Noted*.
3. O with what glorious lustre thou shinest. In the *Antiphoner & Grail*, 1880, and the *Hymner*, 1882. [J. M.]

O quam juvat fratres, Deus. C. Coffin. [*Unity.*] Appeared in the *Paris Breviary*, 1736, as the hymn for Tuesdays at Vespers; and again in Coffin's *Hymni Sacri*, 1736, p. 17. It is also in J. Chandler's *Hys. of the Primitive Church*, 1837, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. O Lord, how joyful 'tis to see. J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 19. It is given, generally without alteration, in a large number of hymn-books, including *H. A. & M.*, 1875; the *Hymnary*, 1872; Thring's *Coll.*, 1882, &c. It ranks with the most popular of Chandler's translations.

2. How sweet the days, O Lord, are sped. Given anonymously in the *Wellington College H. Bk.*, 1860, and later editions.

Other trs. are:—

1. How sweet it is to see, Brethren in Unity. *J. Williams*. 1839.
2. Father and God, how sweet to see. *W. J. Blew*. 1862-6.
3. O God, what joys around are shed. *J. D. Chambers*. 1857.
4. O God, our loving God, by whom Thy Church. *D. T. Morgan*. 1880. [J. J.]

O quanta qualia sunt illa Sabbata. Peter Abelard. [*Sunday. Eternal Life.*] Cousin, in his ed. of Abelard's *Opera*, Paris, 1849, vol. i. p. 306, gives this from a ms. in the Royal Library at Brussels. This ms. is of the 12th cent., and is probably the collection of hymns which Abelard prepared for the use of the abbey of the Paraclete of which Heloise was abbess. *Mone*, No. 282, gives the text from the St. Gall ms., No. 528, of the 14th cent.; and in the 1875 catalogue of the St. Gall mss. it is also marked as being contained in No. 387 of the 11th cent. It is also in Migne's *Patrologiae Cursus*, vol. 178, col. 1786. [J. M.]

1. O what their joy and their glory must be. By J. M. Neale, in the *Hymnal N.*, 1854. It is in several hymn-books, including the S. P. C. K. *Church Hys.*, 1871; Thring's *Coll.*, 1882; and others, the text most in use being Neale's *tr.* slightly altered by the compilers of *H. A. & M.*, 1861.

2. O how fair and how great. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 58. In the

Scottish *Epis. Coll. of Hys.*, 1858, it is given as "O how surpassing fair."

3. O what shall be. O when shall be! By S. W. Duffield. Mr. Duffield says in his *English Hymns*, &c., N. Y., 1886, p. 440, that he wrote this *tr.* in the Astor Library in 1883. He also says that he used the text as in Migne's *Patrologiae*. This *tr.* was given in the *Laudes Domini*, N. Y., 1884, in two parts. Pt. ii. begins "O glorious King, O happy state."

Other trs. are:—

1. O what must be their joy. *J. W. Hewett*. 1859.
2. O what must be the sabbaths. *D. T. Morgan*. 1880. [J. J.]

O qui perpetuus nos monitor doces. Jean Baptiste de Santeuil. [*Common of Doctors.*] Given in the *Cluniac Breviary*, 1686, p. xlii.; in the author's *Hymni Sacri et Novi*, 1689, p. 207 (ed. 1698, p. 248); in the *Paris Breviary*, 1736, as the hymn for the Common of Doctors at first and second Vespers; and also in several modern French Breviaries. Card. Newman repeats the hymn from the *Paris Brev.* in his *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

O Thou the eternal Father's Word. By E. Caswall, in his *Masque of Mary*, &c., 1858, p. 323; and in his *Hys. and Poems*, 1873, p. 185. In the *Hymnary*, 1872, it is altered as "O Jesu Christ, Incarnate Word."

Other trs. are:—

1. O Thou, our only Teacher and true Friend. *I. Williams*. 1839.
2. O Thou, Who every hour. *J. D. Chambers*. 1866. [J. J.]

O qui tuo, dux martyrum. Jean Baptiste de Santeuil. [*St. Stephen.*] Appeared in the *Cluniac Breviary*, 1686, p. 176, and in the author's *Hymni Sacri et Novi*, 1689, p. 55 (ed. 1698, p. 26). In 1736 it was included in the *Paris Breviary*. It is also in modern French Breviaries, and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Rightful Prince of Martyrs thou. This was given in I. Williams's *Hys. tr. from the Parisian Breviary*, 1839, p. 58. In his Preface Williams says that this *tr.* was "supplied by a Friend," but who this friend was we have not been able to determine to our satisfaction. The *tr.* is in C. U. in its original form and also altered as:—

(1) Prince of martyrs! whose own name. This was given in Murray's *Hymnal*, 1862, and is the 1839 text altered and with another doxology.

(2) First of martyrs! whose own name. This in the *Salisbury Hymnal*, 1857, is another arrangement of the 1839 text, but has more in common with Murray than with it.

(3) First of martyrs! thou whose name Doth thy golden crown, &c. By the compilers of *H. A. & M.*, based upon the 1839 *tr.*, together with the doxology as in Murray. This is the most popular *tr.* of the hymn.

(4) Prince of martyrs! thou whose name. This *tr.* in the 1860 *Appendix to the H. Noted*, and the *People's H.* is a cento, st. i., iii.—v. being Chambers's *tr.* (see below) altered; st. ii., the 1839 text as above; st. vi., vii., added by the editor; and the doxology from Murray altered.

(5) Chief of martyrs! thou whose name. This is given in the *Anglican H. Bk.*, 1868, as well by the editor, the Rev. R. C. Singleton. It is somewhat more musical than the 1839 text; but in other respects it is essentially the same.

(6) First of martyrs! thou whose name. Answers to thy crown, &c. This, in the *Hymnary*, 1872, is an ingenious and successful cento from most of the foregoing translations.

2. O Captain of the martyr host. By E. Caswall,

in his *Lyra Catholica*, 1849, p. 285, and his *Hys. & Poems*, 1873, p. 189. It is in use in some Roman Catholic hymn-books.

3. O Prince of martyrs! thou whose name. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 83. [J. J.]

O quickly come, dread Judge of all. *L. Tuttiett.* [Advent.] 1st pub. in his *Hys. for Churchmen*, 1854, in 4 st. of 6 l. It was included in the 1868 *Appendix to H. A. & M.*, in the S. P. C. K. *Church Hymns*, 1871, and several other collections. In a few American hymn-books it begins — "Come quickly come, dread Judge of all." In the *Guardian* of Dec. 24, 1884, the *H. A. & M.* text is rendered into Latin by "A. C." as: — "Ipse veni, generis Judex sanctissime nostri." [J. J.]

O rubentes coeli rosae. [Virginia.] This hymn on St. Ursula and the 11,000 virgins, is given by *Mone*, No. 1187, from a 15th cent. ms. at Basel. *Daniel*, iv. p. 281, repeats the text from *Mone*. The original was imitated by G. Moultrie, and printed in the *Church Times*, June 25, 1864; then in his *Hys. and Lyrics*, 1867; and the *People's H.* the same year as "Heavenly garland, rosy red." [J. J.]

O sacrum, sacrum convivium. [Holy Communion.] In the *York Breviary* of 1493 this is given as an antiphon to the Gospel on the Festival of Corpus Christi, as follows: — "O sacrum convivium in quo Christus sumitur, reculitur memoria passionis ejus, mens impletur gratia, et futurae gloriae nobis pignus datur, Alleluia." In this form it is found in other ancient Breviaries, and in a *Sarum Processional* of circa 1390, in the *Brit. Mus.* (Harl. 2942 f. 80 b). A hymn in metrical form, with this first line, we have been unable to find. The *tr.* in the *Irvingite Hys. for the Use of the Churches*, 1871, is by E. W. Eddia, and was written in 1869. It begins: "O holy, holy, Feast of life Divine." There is also a prose *tr.* in the 1863 ed. of the *Appendix to the H. Noted*, No. 228. [J. M.]

O sator rerum, reparator aevi. [Transfiguration.] The festival of the Transfiguration of our Lord was authorised by Pope Callistus III. in 1457 (and adopted by the English Convocation in 1483), and there are few hymns on this subject older than the 15th cent. This hymn is in two Rheinau mss. in the University Library, Zürich, No. 91 of the 11th cent., and No. 82 of the 11th or 12th cent. It is also in a 14th cent. ms. in the Bodleian (Aahmole 1523 f. 247 b); in the *Sarum Breviary*, Venice, 1495 (Pars Estiv. pt. ii. f. 174 b, as the hymn at Matins for the Transfiguration); in the *Aberdeen Breviary*; and in some of the eds. of the *York Breviary* after 1493. It is given in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and G. M. Dreves's *Hymn. Moissia*, 1888, from a 10th cent. ms. *Daniel*, i., No. 280, gives only st. i. *Tr.* as: —

Author of all things, Christ, the world's Redeemer. In the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882.

Other *trs.* are: —

1. The World's Restorer, Christ, of kings the King. *W. J. Bliss*. 1852-55.
2. Framer of worlds! Restorer of our days. J. D. Chambers. 1857. [J. M.]

O Saviour, is Thy promise fled? *Bp. R. Heber.* [Advent.] This is the third of the four hymns contributed by Heber to the October number of the *Christian Observer*, 1811. It was given for the 3rd Sun. in Advent, and consisted of 5 st. of 4 l. In Heber's posthumous *Hymns, &c.*, 1827, p. 10, it is slightly altered and expanded to 6 st. of 4 l., the new stanza being "Yet, 'mid the wild and wintry gale." It is in C. U. in its full form as in *Thring's Coll.*, 1882, and in an abbreviated form as in *Common Praise*, 1879. There are also two centos, both beginning "Come, Jesus, come, return again," the first, in the American Unitarian *Hys. for the Church of Christ*, Boston, 1853, and others, consisting of st. ii.-iv. of the 1827 text; and the second in the *Islington Ps. & Hys.*, 1862, No. 270, where st. ii., v., vi. are given. The latter arrangement is also repeated in other collections. The original hymn is based upon the Gospel for the 3rd S. in Advent, St. Matt. xi. 2-10. [J. J.]

O Saviour of the faithful dead. *Bp. R. Heber.* [On Recovery from Sickness.] 1st pub. in the *Christian Observer*, Jan., 1816, in 4 st. of 8 l., and headed, "View of Death." In Heber's posthumous *Hymns, &c.*, 1827, p. 152, it is slightly altered, divided into 8 st. of 4 l., and the heading is changed to "On Recovery from Sickness." It is usually given in an abridged form of 2 st. of 8 l., or 4 st. of 4 l., but its use is not extensive. [J. J.]

O Saviour, Whom this holy morn. *Bp. R. Heber.* [Christmas.] Pub. in the *Christian Observer*, Nov., 1811 (p. 697), in 5 st. of 4 l. and headed, "Christmas Day." The opening stanza reads: —

"Oh Saviour! Whom this holy morn
Gave to our world below;
To wandering and to labour born,
To weakness and to woe!"

In Heber's posthumous *Hymns, &c.*, 1827, p. 13, it was given with alterations, the first stanza reading: —

"Oh Saviour Whom this holy morn
Gave to our world below;
To mortal want and labour born,
And more than mortal woe!"

Each stanza, except st. ii., is altered in like manner, the result being two distinct texts. Of these texts that of 1827 is almost absolutely followed by hymn-book compilers. Very few, however, give it in its complete form. The *H. Comp.* is an exception in favour of the full 1827 text, with the change of st. v. l. i., "Through fickle fortune's various scene," to "Through this world's fickle various scene." Other forms of the hymn are: —

1. O Saviour, Whom this joyful morn. This text is very much altered throughout. The opening stanza is the 1811 text with alterations; the rest are altered from the text of 1827. In this form it was given in Bickersteth's *Christian Psalmody*, 1833, No. 301; Elliott's *Ps. & Hys.*, 1855; and again in recent hymn-books.

2. O God, Whose Holy Child this morn. This altered form of the 1827 text appeared in Martineau's *Hymns*, 1840.

3. Incarnate Word! by every grief. This, beginning with st. ii. of the 1827 text, is No. 318 in the American *Bap. Praise Bk.*, N. Y., 1871.

4. Jesus, Thou man of Sorrows born. This is found in several modern collections, including *Common Praise*, 1879, and others, and is the 1811 text slightly altered.

When these various forms of the text are taken into account it is found that the use of

this hymn is extensive. It is, however, far from being one of Heber's best productions.

[J. J.]

O Saviour, Whose mercy severe in its kindness. *Sir R. Grant.* [Benefits of Affliction.] This poem is found in *Sacred Poetry*, 2nd Series, Edinburgh, W. Oliphant & Son, circa 1824, No. 149, in 8 st. of 4 l., headed "Benefit of Affliction," and signed "Sir Robert Grant." In Grant's posthumous *Sacred Poems*, 1839, it was given unaltered as No. v., with the text "Blessed is the man whom thou chastenest. Psalm xlv. 12." It is given in full in H. W. Beecher's *Plymouth Coll.*, 1855, and other American hymn-books. In the Boston Unitarian *Hys. of the Spirit*, 1864, No. 586, "I thought that the course of the pilgrim to heaven," is composed of st. v.-vii.

[J. J.]

O say not thou art left of God. *Card. J. H. Newman.* [*Faith.*] 1st pub. in the *British Magazine* for July, 1834, in 5 st. of 4 l., and again in the *Lyra Apotolica*, 1836, No. 27, with the heading "Tokens. 'The Lord stood with me and strengthened me,'" and signed "S." It is also in his *Verses on Religious Subjects*, 1853, and his *Verses on Various Occasions*, 1868. In *Kennedy*, 1863, the text is slightly altered, and a doxology is added.

[J. J.]

O see how Jesus trusts Himself. *F. W. Faber.* [*True Love.*] Pub. in the 1852 ed. of his *Jesus and Mary*, &c., No. 59, in 23 st. of 4 l., and headed "True Love." It is also in his *Hymns*, 1862. The cento usually found in C. U. was given in Spurgeon's *O. O. H. Bk.*, 1866, No. 784, and is composed of st. i., iii., v. and vi. This is repeated in *Laudes Domini*, N. Y., 1884, and, with slight alterations, in Dale's *English H. Bk.*, 1874. [J. J.]

O selig Haus, wo man dich aufgenommenen. *C. J. P. Spitta.* [*Private Use.*] A beautiful description of a true Christian household, taken from the happy home life of the author. 1st pub. in his *Psalter und Harfe*, Pirna, 1833, p. 97, in 5 st. of 8 l., entitled "Salvation is come to this house" (St. Luke xix. 9). Included in the *Württemberg G. B.*, 1842, No. 500; *Hannover G. B.*, 1883, No. 527, and many others. *Tr.* as:—

1. Oh happy house! where Thou art loved the best. A good but free *tr.* by Mrs. Findlater in *H. L. L.*, 3rd Ser., 1858, p. 16 (1884, p. 142). In Schaff's *Christ in Song*, 1869-70. St. i.-iv. were also repeated in the 1869 *Appendix* to the S. P. C. K. *Ps. & Hys.*

2. O happy house, O home supremely blest. A good *tr.* by R. Massie in his *Lyra Domestica*, 1860, p. 81, repeated in Bp. Ryle's *Coll.*, 1860, No. 216, and in Arthur Wolfe's *Hymns*, 1860.

Other *trs.* are, (1) "O blessed house, whose favoured inmates know," by S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 68. (2) "O happy house, where ev'ry breast," by Dr. G. Walker, 1860, p. 67. (3) "O blessed house, where Thou, dear Lord," by Dr. R. Maguire, 1883, p. 103.

[J. M.]

O show me not my Saviour dying. *J. Conder.* [*Easter.*] 1st pub. in the *Cong. H. Bk.*, 1836, No. 160, in 4 st. of 8 l.; again in Conder's *Choir and Oratory*, 1837, p. 65; and again in his posthumous *Hys. of Praise*,

Prayer, &c., 1856, p. 128. Although given for "The Lord's Supper" in *The Cong. H. Bk.*, it is, strictly speaking, an Easter hymn, and is based on the words "He is not here; He is risen. Come, see the place where the Lord lay." In an abridged form of 3 st., together with alterations, it is given in the S. P. C. K. *Church Hymns*, 1871, as "Show me not my Jesus dying." [J. J.]

O sight for angels to adore. *Bp. W. W. How.* [*Baptism of Jesus.*] Written for the S. P. C. K. *Church Hymns*, 1871, where it is given as one of the hymns for the Epiphany. In his *Notes* to the folio ed. of *Church Hys.*, 1881, Mr. Ellerton explains this assignment of the hymn as follows:—

"The Baptism of our Lord was anciently the chief event commemorated in the feast of the Theophania or Epiphany; and in the Eastern Church this is still the key-note of the festival. Hence it was thought very desirable to place amongst Epiphany hymns one specifically commemorating this great Manifestation of the Son of God."

In *T. Darling's Hys. for the Ch. of England*, 1887, st. iv. is omitted. [J. J.]

O Son of Man, Thyself once [crossed] crost. [*St. Stephen's Day.*] This hymn was given in the Rev. J. F. Thrupp's *Ps. & Hys. for Pub. Worship*, 1853, No. 120, in 4 st. of 4 l. In his Index of first lines Mr. Thrupp says that it was "rewritten," but does not give the source of the original. That original is evidently Mrs. C. F. Alexander's hymn for St. Stephen's Day, "Have you not seen the lily ride," which appeared in her *Verses for Holy Seasons*, 1846, p. 11, in 10 st. of 4 l.: the stanzas chosen being viii., iv., v., ix., x. Thrupp's form of the hymn underwent another change when included in the S. P. C. K. *Church Hymns*, 1871, as "O Son of Man, Thyself once *crossed*," when the compilers added their st. ii. "O Son of God, Whose glory cast," and altered Thrupp's st. iv. and v. This text of 1871 is also in *Thring's Coll.*, 1882. [J. J.]

O speak that gracious word again. *J. Newton.* [*Peace.*] This is No. 53 of Bk. iii. in the *Olney Hymns*, 1779, in 7 st. of 4 l., and is headed "Peace restored." In its full or in an abridged form it is found in a few modern hymnals. In the American Meth. *Epis. Hymns*, 1849, No. 882, it is changed from c. m. to s. m., and reads, "O speak that word again;" but this form of the hymn has not met with favour. [J. J.]

O Spirit of the living God. *J. Montgomery.* [*For Missions.*] Written in 1823 "to be sung at the Public Meeting of the Auxiliary Missionary Society for the West Riding of Yorkshire, to be sung in Salem Chapel, Leeds, June 4, 1823." It was first printed on a fly-sheet for that meeting, and again in the *Evangelical Magazine* in the following August. After a careful and most successful revision it was pub. by Montgomery in his *Christian Psalmist*, 1825, No. 552, in 6 st. of 4 l., and headed "The Spirit accompanying the Word of God;" and again in his *Original Hymns*, 1853, No. 257. It is usually given in an abridged form; but the text is seldom altered. As a hymn on behalf of Missions it has great merit, and is in extensive

use in all English-speaking countries. The original text is given in the *Churchman's Shilling Magazine*, 1877. [J. J.]

O splendor aeterni Patris. C. Coffin. [*Lent.*] Given in the *Paris Breviary*, 1736, as the hymn on Sundays and Ferias at Compline throughout Lent till Wednesday in Holy Week. It is also in Coffin's *Hymni Sacri*, 1736, p. 95; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 15; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. It is based upon the "Christe qui lux es et dies" (p. 227, i.). *Tr.* as:—

1. *Thou Brightness of the Father's face.* By J. Chandler, in his *Hys. of the Prim. Ch.*, 1837, p. 12, and thence into a few collections.

2. *Brightness of the Father's glory.* By Bp. J. R. Woodford, in his *Hys. arranged for the Sundays, &c.*, 1852; and the *Parish H. Bk.*, 1863, and several other collections.

Other *trs.* are:—

1. O Christ, blest influence divine. *I. Williams*, 1829.

2. O Christ, the true and endless Day. *R. Campbell*, 1850.

3. O Brightness of Thy Father! Ray. *J. D. Chambers*, 1857. [J. J.]

O take away this evil heart. J. Montgomery. [*Lent.*] Written Dec. 9, 1829 [m. mss.], and pub. in his *Original Hymns*, 1853, No. 281, in 5 st. of 4 l., with the heading "O Lord, I beseech Thee, deliver my Soul." It is found in a few modern hymn-books. [J. J.]

O ter jucundas, o ter foecundas. [Christmas.] Included in the *Mainz G. B.* (R. C.), 1661, p. 103, in 5 st., entitled "Hymn on the holy birth-night of Christ." In later collections it begins, "O ter foecundas, o ter jucundas," and so in *Daniel*, ii. p. 339; *Trench*, ed. 1864, p. 116; and in H. M. Macgill's *Songs of the Christian Creed and Life*, 1876. "This pretty poem," as *Trench* terms it, does not seem to be earlier than the 17th cent. *Tr.* as:—

O blessed night! O rich delight. By H. M. Macgill, contributed to the *Draft of the Scottish Presb. Hymnal*, 1874, and pub. in that *Hymnal* in 1876. It is also in Dr. Macgill's *Songs of the Christian Creed and Life*, 1876, No. 34.

Other *trs.* are:—

1. Three joyful night. E. C. Leaton-Blenkinsopp, in *Lyra Messianica*, 1864.

2. O night of nights, supreme delights. J. C. Earle, in O. Shipley's *Annus Sanctus*, 1864. [J. M.]

O that I was as heretofore. C. Wesley. [*A Minister's Prayer.*] Pub. in *Hys. and Sac. Poems*, 1749, vol. i., No. 188, in 8 st. of 6 l. (*P. Works*, vol. v., 1868-72, p. 105). Two centos from this hymn are in C. U.:—

1. Give me the faith which can remove. Composed of st. iii-vii in the *Wes. H. Bk.*, 1780, No. 421, and later collections.

2. I would the precious time redeem. Composed of st. v-vii in the *Bapt. Hym.*, 1879. [J. J.]

O that Thou would'st the heavens rend. C. Wesley. [*Prayer against the power of Evil.*] Appeared in *Hys. and Sac. Poems*, 1749, p. 79, in 17 st. of 4 l. (*P. Works*, 1868-72, vol. i. p. 269). It has been broken up into parts thus:—

1. O that Thou would'st the heavens rend. St. i.-ix. in the *Wes. H. Bk.*, 1780, No. 134. In the American

Meth. Epis. Hymns, 1849, st. i.-iv. are given as No. 376.

2. Jesus, Redeemer, Saviour, Lord. St. x.-xvii. in the *Wes. H. Bk.*, 1870, No. 135. In the American *Meth. Epis. Hymns*, 1849, No. 426 is composed of st. x.-xiii.

3. Almighty God, be Thou our Guide. St. iii, iv, vi, viii, ix., slightly altered, in *Holy Song for all Seasons*. Lond., 1869.

4. Is there a thing too hard for Thee. St. v.-ix. in the American *Meth. Epis. Hymns*, 1849, No. 377.

5. O Christ, Redeemer, Saviour, Lord. In *Kennedy*, 1863, is composed of st. x., xiii.-xvii. slightly altered.

In addition to these arrangements from this hymn another in 8 st. is sometimes met with in the Church of England collections. It opens with the first stanza of the original, but is distinguished from the arrangement in the *Wes. H. Bk.* as above, by the second stanza, which reads, "What tho' I cannot break my chain." It first appeared in A. M. Toplady's *Ps. & Hys.*, 1776, No. 352, and is composed of st. i., iv., vi., vii., ix., xii., xv., xiii. in the order named. A second cento in *Toplady*, 1776, No. 108, and beginning, "Jesus, Redeemer, Saviour, Lord," is composed of six stanzas from this hymn, and three (iv.-vi.) from C. Wesley's "Jesus, if still Thou art to-day." Also in later collections. [J. J.]

O the bitter shame and sorrow. T. Monod. [Gratitude.] Mr. J. Thin's annotation of this hymn (the substance of which was derived apparently direct from the author) as given in his *Notes of 1887 to the Scottish Presbyterian Hymnal*, reads:—

"By Rev. Theodore Monod, Paris. Written by him in English during a series of 'Consecration' meetings held at Broadlands, England, in July 1874. Given by the author to Lord Mount-Temple at the close of the meetings, and printed by his Lordship on the back of a programme card for another series of similar meetings held at Oxford in October, 1874. . . . The author writes (1887) that he now wishes line 4 of ver. 4 to read, 'Grant me now my supplication.'"

This hymn is given in several collections, including the *Hy. Comp.*, 1876, where, in the annotated edition, it is accompanied by the following note by Bp. E. H. Bickersteth:—

"This touching hymn by Monod, with the exception of reading 'petition' for 'desire' [st. iv. l. 4] for the measure's sake, is without alteration. In one of the last letters which the Editor received from the late Sir H. W. Baker, he expressed his great regret that it was not included in the revised edition of *H. A. and M.*"

It is in the *H. A. & M. Suppl. Hys.*, 1889. [J. J.]

O the hour when this material. J. Conder. [The Invisible State.] Pub. in *Collyer's Coll.*, 1812, No. 898, in 8 st. of 8 l., and headed "The Invisible State; or, absent from the Body present with the Lord." *Rev.* vii. 15-17." It was repeated in the *Cong. H. Bk.*, 1836, No. 620, and again in Conder's posthumous *Hys. of Praise, Prayer, &c.*, 1856, p. 192. It is in C. U. in its full form, as in the *Leeds H. Bk.*, 1853. A cento therefrom: also in use as "Jesus, blessed Mediator." This cento is popular in America. [J. J.]

O the vastness, O the terror. J. M. Neale. [All Souls.] This Sequence for All Souls appeared in his posthumous *Sequences, Hys. and other Ecclesiastical Verses*, 1866, p. 34, in 30 st. of 4 l. From it three centos have come into C. U.:—(1) "O the vastness, O the terror;" (2) "At length the Master calls;" and (3) "Now when prayer and toil have failed." [J. J.]

'Ο θεατής τῶν ἀρρήτων. [St. John Evangelist.] These are three *prosimia* (hymns of a similar structure) from the Vespers of St. John the Divine, May 8, in the *Menæa*, and preceding others also in the *Anth. Græca Car. Christ.*, 1871, p. 65. The author and date are unknown. The tr. by Dr. Littledale, "O Saint permitted here to see," was written for, and first pub. in, the *People's Hymnal*, 1867, signed "L." and appointed for the festival of St. John the Divine. The fourth stanza in the *People's H.* is not in the original. [J. J.]

O Thou, before Whose gracious throne. [During the dangerous illness of a Minister.] The earliest date to which we have traced this hymn is the 4th ed. of the Bristol Bap. Coll. of Ash & Evans, 1781, where it is given in 9 st. of 4 l., and is unsigned. In the 8th ed., 1801, it is signed "J—K—" It was included in full in Rippon's Bap. Sel., 1787, No. 413, but without signature. In Dobell's Sel., 1806, No. 592, it is signed "K.—Evans's Coll." In later editions it is "K." only. This uncertainty of authorship was increased by D. Sedgwick's guesses at the meaning of "K." In one of his books annotated in ms. we find him giving it to "John Kentish," in another to "George Keith," and so on, but in each case confessing that it was a guess only. In the *Primitive Meth. Hyl.*, 1837, it is given to "F. Kirkham," a signature which is evidently wrong. We must subscribe it "J. K. in Ash & Evans, 1781." In modern collections the text is usually in an abbreviated form. [J. J.]

O Thou Eternal Victim slain. C. Wesley. [Passiontide.] Pub. in the *Hys. on the Lord's Supper*, 1745, No. 5, in 3 st. of 6 l. (*P. Works*, 1868-72, vol. iii. p. 219). It is found in its full and unaltered form in the *Wea. H. Bk.* and other collections, both old and new. In the *Salisbury H. Bk.*, 1857; the *Sarum*, 1868; the *S. P. C. K. Church Hymns*, 1871, and others, it reads "O Thou before the world began." In addition this hymn has been entirely rewritten in two forms, the first by Dr. Kennedy in his *Hymno. Christ.*, 1863, as, "O first in sorrow, first in pain"; and the second by T. Darling, in his *Hymns*, 1887, as, "Christ Jesus, ere the world began." Of these Dr. Kennedy's is the finer of the two. [J. J.]

O Thou from Whom all goodness flows. T. Haweis. [Christ our Hope in Affliction.] This hymn is given at the close of a tract the title of which is:—

The Reality and Power of the Religion of Jesus Christ Exemplified in the Dying Experience of Mr. William Browne of Bristol, who departed this Life October 16, 1791. Aged 70 . . . Bristol. Printed by John Rose, No. 21 Broadmead . . . 1791. Price Two Pence.

In the account given in this tract of Browne's last illness, it is said he made this remark to a gentleman who called upon him:—

"I have chosen my funeral text and hymn *Remember me*. He hath remembered me with that favour which He beareth to His own people. The Lord will perfect that which concerneth me. Thy mercy, O God, endureth for ever: fulfil the work of Thine own hands" (p. 8).

From this it is tolerably clear that the hymn appeared before 1791, in some book or magazine which we have failed to trace. On p. 12 of the tract the hymn is given as follows:—

"HYMN."

Composed by the Rev. Mr. Haweis, Sung after his [Browne's] Funeral Sermon.

"O Thou from Whom all goodness flows
I lift my heart to Thee:
In all my sorrows, conflicts, woes,
Dear Lord, 'Remember me!'"

"While on my poor distressed heart
My sins lie heavily,
My pardon speak, new peace impart,
In love 'Remember me!'"

"Temptations sore obstruct my way,
To shake my faith in Thee;
O give me strength, Lord, as my day;
For good 'Remember me!'"

"When in desertion's dismal night,
Thy face I cannot see;
Then, Lord, arise with glorious light,
And still 'Remember me!'"

"If on my face for Thy dear name,
Shame and reproaches be,
All hail, reproach, and welcome shame,
If Thou 'remember me!'"

"The hour is near, consign'd to death
I own the just decree;
Saviour, with my last parting breath,
I'll cry, 'Remember me!'"

In Haweis's *Carmina Christo*, 1792, No. 42, it is given in another form thus:—

St. i. As above.

St. ii. "When groaning on my burden'd heart";
and as above.

St. iii. l. 2. "And ill I cannot flee." Lines 1, 3, 4 as above.

St. iv. "Distrest with pain, disease, and grief
This feeble body see;
Grant patience, rest, and kind relief,
Hear! and remember me."

St. v. As above.

St. vi. As above.

This form of the hymn was repeated in several of the older collections. In Cotterill's Sel., 1819, the hymn underwent another change. As No. 359 it reads:—

"O Thou, from Whom all goodness flows
I lift my soul to Thee;
In all my sorrows, conflicts, woes,
Good Lord, remember me.

"When on my aching, burden'd heart
My sins lie heavily,
Thy pardon grant, new peace impart;
Good Lord, remember me.

"When trials sore obstruct my way,
And ill I cannot flee,
O let my strength be as my day;
Good Lord, remember me.

"If, for Thy sake, upon my name,
Shame and reproach shall be,
All hail reproach, and welcome shame!
Good Lord, remember me.

"When worn with pain, disease, and grief,
This feeble body see;
Grant patience, rest, and kind relief;
Good Lord, remember me.

"When in the solemn hour of death
I wait Thy just decree,
Be this the prayer of my last breath,
Good Lord, remember me.

"And when before Thy throne I stand,
And lift my soul to Thee,
Then with the saints at Thy right hand,
Good Lord, remember me."

This form of the hymn was repeated by J. Montgomery in his *Christian Psalmist*, 1825, No. 188. As Montgomery assisted Cotterill in compiling Cotterill's Sel. of 1819, and altered several hymns by other writers for the same, it seems (from the fact that he reproduced the same text in his *Christian Psalmist*) that the alterations were made by him, and not by Cotterill. Montgomery attributed the original hymn to "T. Humphreys." The text and the ascription of authorship were copied by Bickersteth in his

Christian Psalmody, 1833, by Elliott in his *Ps. & Hys.*, 1835, and others, and were for a long time accepted as correct. Cotterill's text of 1819 (sometimes with alterations) is that usually found in modern hymn-books in G. Britain and America. Its use is extensive. [J. J.]

O Thou God Who hearest prayer, Every hour, &c. *J. Conder.* [Lent; or, *In Affliction.*] Written whilst suffering from a severe accident through a fall from a horse, and 1st pub. in his *Star in the East*, &c., 1824, p. 72, in 5 st. of 6 l., and dated "Sep. 20, 1820." It was included in *The Cong. H. Bk.*, 1836, No. 590; and in Conder's posthumous *Hys. of Praise, Prayer, &c.*, 1856, p. 77. In modern hymnals it is given in its full and also in an abridged form. [J. J.]

O Thou that [Who] hangedst on the tree. *C. Wesley.* [For *Condemned Malefactors.*] Pub. in *Hys. & Sac. Poems*, 1749, vol. i., in 14 st. of 4 l., and headed, "For *Condemned Malefactors.*" It is based on the Prayer-Book Version of Ps. lxxix. 12 (*P. Works*, 1868-72, vol. iv., p. 460). From this hymn the following are taken:—

1. **O Thou that hangedst on the tree.** Composed of st. i. iv.-vii. in the 1830 *Supplement* of the *Wes. H. Bk.*

2. **O Thou Who hangedst on the tree.** A cento in the *Hymnary*, 1872, st. i.-iv., very much altered from, and st. v.-viii. based upon Wesley.

3. **Canst Thou reject our dying prayer?** Composed of st. viii.-xi. in the 1830 *Supplement* to the *Wes. H. Bk.*

4. **Thou that didst hang upon the tree.** A cento in the *American Sabbath H. Bk.*, 1868, and others. St. i., viii., x., xi., altered.

5. **We have no outward righteousness.** Composed of st. iv.-vii. in the *American Meth. Episcopal Hymns*, 1849, and their *Hymnal*, 1878.

Most of these centos are in extensive use in G. Britain and America. [J. J.]

O Thou that hearest prayer. *J. Bur-ton, jun.* [*The Holy Spirit desired.*] Appeared in the *Evangelical Magazine*, June 1824, p. 260, in 6 st. of 4 l., headed, "Prayer for the Holy Spirit," and signed "Essex—J. B." It was given anonymously in the *Leeds H. Bk.*, 1853, and has since then passed in a more or less complete form into a large number of hymn-books, and more especially into those of America. [J. J.]

O Thou that hear'st when sinners cry. *I. Watts.* [*Ps. li.*] This is the third part of his l. m. version of Ps. li. It appeared in his *Psalms of David*, &c., 1719, p. 143, in 8 st. of 4 l., headed "The Backslider restored; or, Repentance and Faith in the Blood of Christ." In its full form its use is limited, but the cento therefrom beginning with st. v., "A broken heart, my God, my King," is found in a large number of hymn-books. A second cento beginning with st. iv. is in the *American Methodist Episcopal Hymns* 1849, as "Though I have grieved Thy Spirit, Lord." [J. J.]

O Thou, the contrite sinner's Friend. *Charlotte Elliott.* [*Jesus, the Advocate.*] Appeared in her brother's *Ps. & Hys.*, 1st ed., 1835, in 6 st. of 4 l., and headed with the text, "We have an Advocate with the Father." In the Index it was given as by "Wesley" in error, and this ascription was continued therein for a considerable length of time. Lord Selborne cleared up the matter in a note to the hymn in his *Book of Praise*, 1862:—

"Miss Elliott's name is now (through the kindness of her brother, the Rev. H. V. Elliott, in obtaining for me her permission) first made public as the authoress of this hymn. Through some accidental error it is ascribed in the Rev. H. V. Elliott's collection to Wesley; and the same mistake has been transferred to Ryle's *Spiritual Songs*, Boucher's *Solace in Sickness and Sorrow*, and probably other works."

The use of this hymn has extended to all English-speaking countries. Usually the original text is given as in the *H. Comp.*, No. 139. In Thring's *Coll.*, 1882, there is a change in st. v. l. 2 (suggested by H. H. Pierson, the musician) from "Darken'd with anguish, guilt, and fear," to "O'ercast with sorrow, pain, and fear," which was submitted to Miss Elliott and received her approval. [J. J.]

O Thou the hope of Israel's host. [*Perpetual presence of God desired.*] This cento appeared in T. Gibbons's *Hys. adapted to Divine Worship*, &c., 1784, in 4 st. of 4 l. It is made up of st. i. by Gibbons, and st. ii.-iv. from P. Doddridge's "Come, our indulgent Saviour, come" (p. 260, l.), st. ii., iv., v. much altered. It was repeated in the 27th ed. of Rippon's *Bap. Sel.*, 1827, No. 404, Pt. ii., and thence into later collections including Spurgeon's *O. O. H. Bk.*, 1866, &c. [J. J.]

O Thou Who at Thy creature's bar. *C. Wesley.* [*Testifying for Christ.*] Pub. in his *Hys. and Sacred Poems*, 1749, vol. i. No. 209, in 9 st. of 12 l., and headed, "For a Person called forth to bear his Testimony." Dr. Osborn says in the *Wesley P. Works*, 1868-72, vol. v., p. 184, that "this grand hymn was more than once published as a supplement to an apologetic or controversial tract." This hymn has supplied the following centos:—

1. **Thy power and saving truth to show.** This was given in the *Wes. H. Bk.*, 1780, as No. 427. It begins with st. v., and is repeated in several collections.

2. **Thou! Jesu, Thou my breast inspire.** This is No. 428 in the *Wes. H. Bk.*, 1780. It begins with st. viii., and is repeated in several collections.

3. **Servants of Christ, His truth who know.** This cento, beginning with st. v. much altered, was given in the *Mitre H. Bk.*, 1836, No. 218, and was compiled and altered by E. Osler. It is repeated in *Kennedy*, 1863, and others.

4. **Lord of the Church, we humbly pray.** This also appeared in the *Mitre H. Bk.*, 1836, No. 219. It was repeated in E. Osler's *Church and King*, April 1, 1837. In the Index to the bound volume of his *Church and King*, Osler says he based it upon C. Wesley. The text used by Osler was No. 2 above, as in the *Wes. H. Bk.* Osler's version, slightly altered, is in Thring's *Coll.*, 1882.

Dr. Jackson, in his official *Memoirs of the Rev. Charles Wesley, M.A.*, in writing of the *Hys. and Sac. Poems*, in which this hymn is found, says, concerning the hymn:—

"The first volume concludes with a hymn of unusual length, and of almost unparalleled sublimity and force. Nothing could give so perfect a view of the spirit in which he had exercised his ministry, from the time at which he began his glorious career in Moorfields and Kennington-common, to this period of his life. In these noble verses he has strikingly depicted the mighty faith, the burning love to Christ, the yearning pity for the souls of men, the heavenly-mindedness, the animating hope of future glory, which characterized his public ministry, and which not only enabled him to deliver his Lord's message before scoffing multitudes, but also carried him through his wasting labours, and the riots of Bristol, of Cornwall, of Staffordshire, of Devizes, and of Ireland, without a murmur. As a witness for Christ he freely sacrificed his reputation as a man of letters and of genius; and of life itself, comparatively speaking, he made no account." (*Abridged ed.* 1848, p. 229.) [J. J.]

O Thou Who by a star didst guide. *J. M. Neale.* [*Epiphany.*] Appeared in his 2

Hys. for Children, 1st series, 1842, No. 23, in 5 st. of 4 l., and headed "The Epiphany, or Twelfth Night." It is usually described as a translation, but in error. Its use is extensive, the original text as in the *H. Comp.*, with the omission of the doxology, being generally followed. [J. J.]

O Thou Who camest from above. *C. Wesley*. [*For Holiness, and for Earnestness in Work.*] Pub. in his *Short Hymns, &c.*, 1762, vol. i. p. 57, in 2 st. of 8 l. (*P. Works*, 1868-72, vol. ix. p. 58). It was included in the *Wes. H. Bk.*, 1780, No. 318, and has become one of the most popular hymns in the Methodist denominations. To some hymn-book compilers the opening lines of st. ii.,

"There let it for Thy glory burn
With inextinguishable blaze,"

have presented difficulties which have caused its omission from many collections. Bp. E. H. Bickersteth, in his *H. Comp.*, has done much towards removing this difficulty by rendering the lines:—

"There let it for Thy glory burn
Unquenched, undimmed in darkest days."

This reading has been adopted by others. Bp. Bickersteth's note thereto explains the cause and meaning of the change:—

"The Editor believes that this admirable hymn would have been far more popular if it had not been for the very long word 'inextinguishable.' Words of five syllables must be admitted into hymns sparingly; but for a whole congregation to be pained on six, practically leads to a hymn being passed by. It is hoped that the line given in the text, which only paraphrases the same thought, will be allowed."

In Martineau's *Hymns*, 1840, and 1873, the opening line of this hymn is changed to "O Thou, Who *deignest* from above." [J. J.]

O Thou, Who didst with love untold. *Emma Tolté, née Leslie*. [*St. Thomas.*] Written in 1851, and contributed to the S. P. C. K. *Hymns for Pub. Worship*, 1852, No. 117, in 4 st. of 4 l., and appointed for St Thomas's Day. The various forms which these 4 st. of 4 l. have taken are somewhat perplexing, and we can name only those which are of importance:—

1. The original text as above and in later editions of the same collection.
2. An altered version with a doxology by the editors in the Cooke & Denton *Hymnal*, 1853, No. 165. This is repeated in full in the S. P. C. K. *Church Hys.*, 1871 (with one slight variation), and, in an abridged form, in Chope's *Hymnal*, 1864; Windle's *Coll.*, and others.
3. In the *Hymnary*, 1872, No. 342 is composed of st. i.-iii. of the Cooke & Denton text, and st. iv.-vi. by the editors.

Other altered texts, beginning with the same first line, are to be found. Their departures from the original may be ascertained by a collation with the original as in any edition of the S. P. C. K. *Ps. & Hys.* [J. J.]

O Thou Who hast Thy servants [children] taught. *H. Alford*. [*Fruits of Holiness.*] 1st pub. in his *Ps. & Hys.*, 1844, No. 61, in 4 st. of 4 l., for the 8th S. after Trinity, and again in his *Year of Praise*, 1867, No. 47, for the 3rd S. after Epiphany. Another form to adapt it for children is, "O Thou Who hast Thy children taught." It is composed of sts. i., iv. slightly altered. [J. J.]

O Thou, Who when I did complain. *S. Wesley, sen.* [*Ps. cxvi.*] 1st pub., together

with other Psalm-versions, in his *Pious Communicant Rightly Prepared*, 1700, in 7 st. of 4 l. It was repeated in full in J. Wesley's *Coll. of Ps. & Hys.* Charlestown, 1786-7, No. 7; in the *Wesley Hys. & Sac. Poems*, 1789; in the *Wesley P. Works*, 1868-72, vol. i. p. 123; and in the *Wes. H. Bk.*, revised ed., 1875. In this last it forms Pt. i. of No. 614. To it Pt. ii. is added, beginning "What shall I render to my God?" which is a cento from C. Wesley's rendering of *Ps. cxvi.* pub. from his mss. in the *P. Works*, vol. viii., p. 200. Pt. i. is in several collections; but Pt. ii. is confined to the *Wes. H. Bk.* [J. J.]

O Thou Whom neither time nor space. *Bp. R. Heber*. [*5th S. in Lent.*] This hymn, based upon the Gospel for the 5th S. in Lent, was pub. in Heber's posthumous *Hymns, &c.*, 1827, p. 57, in 4 st. of 4 l. It has passed into several hymn-books, including those for the Harrow and Rugby Schools, the *Leeds H. Bk.*, 1853, Dale's *English H. Bk.*, 1874, and others. [J. J.]

O Thou Whose justice reigns on high. *I. Watts*. [*Ps. lvi.*] Appeared in his *Ps. of David, &c.*, 1719, p. 150, in 10 st. of 4 l., and headed "Deliverance from Oppression and Falsehood; Or, God's care of His People in answer to Faith and Prayer." Three centos are in C. U.: (1) "O Thou Whose justice reigns on high"; (2) "God counts the sorrows of His saints," and (3) "In God, most holy, just, and true." These centos are not in extensive use. [J. J.]

O throned, O crowned with all renown. *Archbishop E. W. Benson*. [*Rogation Days.*] Written during Dr. Benson's Headmastership of Wellington College, and first printed in the *Hymn-Book for the Use of Wellington College*, 1860, in 6 st. of 8 l. In its original or in an abbreviated form it has passed into a large number of hymnals. An altered form of the text is, "O Jesu, crowned with all renown," in *Kennedy*, 1863, and one or two others, is by Dr. Kennedy. It has failed to supplant the original text as above, and as in *Thring's Coll.*, 1882. [J. J.]

O 'tis enough, my God, my God. *C. Wesley*. [*Penitence and Pardon.*] Given in *Hys. on God's Everlasting Love*, 1741, No. 9, in 11 st. of 6 l. (*P. Works*, 1868-72, vol. iii. p. 18). In the *Wes. H. Bk.*, 1780, Nos. 163 and 164 were included therefrom, the first being st. i.-iii., and the second, "O God, if Thou art love indeed," st. viii.-xi. These hymns have been repeated in other collections. In the first number of the *Arminian Magazine*, 1778, st. i.-ix. were given with the title "Salvation depends not on Absolute Decrees." This title is somewhat defiant, when we remember that Toplady's *Gospel Magazine* was in course of issue at the same time. [J. J.]

Ἦ τῶν δωρεῶν. [Ἀνεστῆς τριήμερος.]

O Traurigkeit, o Herzeleid. *J. Rist*. [*Easter Eve.*] 1st pub. in the *Erste Zehen* of his *Himliche Lieder*, Lüneburg, 1641, p. 13, in 8 st. of 5 l., entitled "A sorrowful funeral hymn on the mournful entombment of our Saviour Jesus Christ, to be sung on Good Friday," and with this note at p. 16:—

"The first verse of this funeral hymn, along with its devotional melody, came accidentally into my hands. As I was greatly pleased with it, I added the other seven as they stand here, since I could not be a party to the use of the other verses."

The original hymn appeared in the *Würzburg G. B.* (Roman Catholic), 1628, in 7 st. The st. adopted by Rist is there:—

"O Trawrigkeit,
O Hertzenleyd,
Ist dass dann nicht zu klagen:
Gottes Vatters einigs Kind,
Wird zum Grab getragen."

The hymn in this form (i. e. st. i. as in the 1628, and st. ii.-viii. by Rist) by its simplicity and force obtained speedy popularity in Germany: passed into Crüger's *Praxis*, 1656. No. 161, and most later books, and is No. 112 in the *Unv. L. S.*, 1851. Its popularity was greatly aided by the plaintive melody, which appeared with the original hymn in 1628 (see *Bäumker*, i. p. 490). *Tr.* as:—

1. O darkest woe! This, omitting st. ii., vi., is by Miss Winkworth, given in her *C. E. for England*, 1863, No. 54, with the original melody. Repeated in her *Christian Singers*, 1869, p. 191, and in the *Ohio Lutheran Hyl.*, 1880, No. 78.

2. O grief, O woe. A good *tr.*, omitting st. vi., vii., contributed by E. Thring to the *Uppingham and Sherborne School H. Bk.*, 1874, No. 83.

Other trs. are, (1) "O boundless grief," by J. C. Jacobi, 1722, p. 19. (2) "O grief of heart," as No. 301 in pt. 1. of the *Moravian H. Bk.*, 1754. (3) "O deepest grief," based on the 1754, as No. 119 in the *Moravian H. Bk.*, 1789 (1849, No. 150). [J. M.]

O treuer Heiland Jesu Christ. *C. J. P. Spitta.* [*Supplication.*] Founded on 1 Cor. v. 17, being also a prayer that the good work may be carried on in us to the end. First pub. in his *Psalter und Harfe*, 2nd Ser., Leipzig, 1843, p. 25, in 9 st. of 4 l., entitled "Thanksgiving and Supplication." *Tr.* as:—

We praise and bless Thee, gracious Lord. A free *tr.* in 10 st., by Miss Borthwick, in *H. L. L.*, 2nd Ser., 1855, p. 45 (1884, p. 104). In full in *Bp. Ryle's Coll.*, 1860, No. 279. St. i.-vi. are included in *Kennedy*, 1863, and in *Dr. Thomas's Augustine H. Bk.*, 1866. St. i., iii., iv., vi., vii., x. are in *Allon's Suppl. Hys.*, 1868, and his *Cony. Psalmist Hyl.*, 1886; the *Bapt. Hyl.*, 1879; *Dale's Eng. H. Bk.*, 1874, &c. Other centos are in the *Church S. S. H. Bk.*, 1868; *W. F. Stevenson's Hys. for Ch. & Home*, 1873; *Harland's C. P. & Hyl.*, 1876; *Boardman's Selection*, Philad., 1861, &c. In the *Hys. of the Spirit*, Boston, U.S., 1864, No. 417, beginning "I praise and bless Thee, O my God," is Miss Borthwick's st. i., iv., and a st. added.

Other trs. are, (1) "Oh faithful Saviour, Je-us Christ," by *Miss Wainington*, 1863, p. 57. (2) "We give Thee thanks, O Lord, who hast," by *R. Massie*, 1864, p. 25. [J. M.]

O vos fideles animae. [*All Souls.*] This is the hymn in the Little Office for the dead, in *W. Nakanenus's Coeleste palmetum*. It is at p. 363 in the ed. of 1701, which professes to be unaltered from the original ed. of 1668; and is repeated in all later eds., e.g. *Mechlin*, 1859, p. 264. *Tr.* as: "Ye souls of the faithful," by *E. Caswall*, in his *Masque of Mary*, &c., 1858, p. 371; and his *Hys. & Poems*, 1873, p. 233. [J. M.]

O we des smerszen. [*In Sorrow*] *Wackernagel*, ii. p. 326, gives this in 20 l. from a

Basel ms. of the 14th cent. Also in *F. H. van der Hagen's ed. of the Minnesinger*, 1838, vol. iii. p. 468. *Tr.* as, "Alas for my sorrow," by *Miss Winkworth*, 1869, p. 45. [J. M.]

O weep not o'er thy children's tomb. *Bp. R. Heber.* [*Holy Innocents' Day.*] Pub. in his posthumous *Hymns, &c.*, 1827, p. 20, in 4 st. of 4 l. It is in use in its original form, and as "Why weep'st thou by thy children's tomb?" It is one of the least popular of the author's hymns. [J. J.]

O Welt, sieh hier dein Leben. *P. Gerhardt.* [*Passiontide.*] 1st pub. in the 3rd ed., 1648, of *Crüger's Praxis pietatis melice*, No. 119, in 16 st. of 8 l., reprinted in *Wackernagel's ed. of his Geistliche Lieder*, No. 15; *Bechmann's ed.*, No. 8, and included as No. 113 in the *Unv. L. S.*, 1851. It is a thoughtful meditation on the Passion. St. iii.-v. were favourites with *J. S. Bach* and used by him in his *St. Matthew* and *St. John Passion Music.* *Tr.* as:—

1. Extended on a cursed tree. A free *tr.* in *L. M.* of st. i., iii., iv., vi., viii.-xi., xvi., by *J. Wesley*, in *Hys. & Sacred Poems*, 1740 (*P. Works*, 1868-72, vol. i. p. 232), and thence, as No. 23, in the *Wes. H. Bk.*, 1780, and since in other hymnals of the Methodist family. Included in full, as No. 402, in the 1857 ed. of *Mercer's C. P. & H. Bk.* (Ox. ed., 1864, No. 172, omitting the *tr.* of st. xi.). The *tr.* of st. ix.-xi., xvi., beginning "My Saviour, how shall I proclaim," were included in the *American Sabbath H. Bk.*, 1858, and the *Baptist Service of Song*, Boston, U.S., 1871.

2. See, World, upon the bloody tree. A *C. M.* version by *P. H. Moulter* of st. i.-x. as No. 118, in the *Moravian H. Bk.*, 1742, and thence, as No. 442, in pt. i. of the *Moravian H. Bk.*, 1754. In 1789, No. 96 (1886, No. 109) it is altered to "See, world, upon the shameful tree." In his *Christian Psalmist*, 1825, No. 280, *Montgomery* omitted the *tr.* of st. ii., v., vi. In 1856, st. i., iii.-vi. were included in the *Evan. Union H. Bk.*

3. O World! behold upon the tree. A good *tr.*, omitting st. vii., by *Miss Winkworth*, in the 2nd Ser., 1858, of her *Lyra Ger.*, p. 29, and thence in *Schaff's Christ in Song*, ed. 1869, p. 174. Her *tr.* of st. i., iii.-v., xii., xv., xvi. were included, slightly altered, in the *Hymnary*, 1872, and that of st. xi.-xiii., xv., xvi. altered and beginning "Lord, be Thy Cross before our sight," in *Kennedy*, 1863.

Other trs. are, (1) "Here, World, see thy Redeemer." In the *Supplement to German Psalmody*, ed. 1765, p. 16; in *Select H. from German Psalmody*, Tranquebar, 1754, p. 28. (2) "O World! attention lend it," by *J. Gambold*, as No. 442 in pt. 1. of the *Moravian H. Bk.*, 1754. In 1789, No. 89, altered to "O World, see thy Creator" (1886, No. 94). (3) "O World! see thy Life languish," by *J. D. Burns*, in the *Family Treasury*, 1859, pt. i. p. 64, and in his *Memoir & Remains*, 1869, p. 246. (4) "See, World! thy Life assailed," by *J. Kelly*, 1867, p. 54. (5) "Here, World, thy great Salvation see," by *Dr. J. Guthrie*, 1869, p. 87. (6) "O World! see here suspended," as No. 1009, in *Reid's Praise Bk.*, 1872. (7) "Behold, O World, thy Life, thy Lord," by *Dr. R. Maguire*, 1883, p. 143. [J. M.]

O what a lonely path were ours. *Sir E. Denry.* [*Jesus ever with us.*] Given in the *Appendix to Hymns for the Poor of the Flock*, circa 1838; in the author's *Selection*, 1839, No. 260; in the *Ps. and Hys.*, Lond., D. Walther, 1842, Pt. i., No. 72, and other and

later Plymouth Brethren collections. In some hymn-books it is abridged to 5 st., and in others it is sometimes attributed to "T. Moore" in error. [J. J.]

O! what, if we are Christ's. *Sir H. W. Baker.* [*Feasts of Martyrs.*] 1st pub. in Murray's *Hymnal*, 1852, No. 126, in 6 st. of 4 l., and headed "Ye shall indeed drink of My cup, and be baptized with the baptism that I am baptized with." It was repeated in the following year in the Cooke & Denton *Church Hymnal*, No. 166, where it was appointed for the "Conversion of St. Paul." This was followed in 1857 by the *Salisbury H. Bk.*, No. 161, where it was given as one of the hymns for the "Festivals of Martyrs." In 1859 it appeared in the trial copy of *H. A. & M.*, No. 126, with st. iv., l. 2, changed from "Ever like them to bear," to "Like them in faith to bear," and the substitution of a new doxology. These changes were retained in the authorized *H. A. & M.*, 1861, and in the revised ed., 1875. Also found in a large number of hymn-books. [J. J.]

O when my righteous Judge shall come. [*The Judgment Day.*] Miller's account of this hymn in his *Singers and Songs*, &c., 1869, p. 182, is:—

"It was in this fourth edition [of the *Lady Huntingdon H. Bk.*] that there appeared for the first time the striking and well-known hymn by the Countess 'O! when my righteous Judge shall come.' . . . It is the second part of a piece on the Judgment Day which has a first part of five verses, beginning 'We soon shall hear the midnight cry.'"

This statement by Miller is based upon information which he received from Daniel Sedgwick. On turning to D. Sedgwick's own copy of the edition of the *Lady Huntingdon H. Bk.* referred to by Miller, we find, first, two separate and distinct hymns numbered 146 and 147, and beginning respectively, "We soon shall hear the midnight cry," and "O when my righteous Judge shall come;" and, secondly, a note in pencil in Sedgwick's handwriting which reads, "Hymn 146 and 147 seem to be both by the same Author—perhaps the Countess's." On turning to Sedgwick's copy of Miller's *Singers and Songs*, we find, written by Sedgwick opposite the words quoted by Miller as above, the following:—

"Upon the testimony of the Rev. Thomas Young of Canterbury this hymn was composed by Charles Wesley. None doubt it was wrote at the suggestion of the Countess by C. Wesley."

It is clear that these guesses of Sedgwick are worthless. The history of the hymn, so far as we have been able to trace it, is as follows:—

(1) In an enlarged edition of the *Lady Huntingdon Coll.*, circa 1774 [see *Huntingdon Hymn-books*, *Lady*, § iv.], it was given, together with "We soon shall hear the midnight cry" (as Nos. 146 and 147), in 4 st. of 6 l., and in common with all the rest of the hymns in the collection without signature. Both hymns were subsequently omitted from all official editions of the hymn-book, a fact which tells greatly against the guess that they were written by the Countess.

(2) We next find both hymns in the 1775 *Appendix* by L. Coughlan to J. Bazlee's *Select Coll. of Ps. & Hys.* . . . for the Use of the Congregation of Cumberland Street [London] Chapel. [*Lady Huntingdon.*] They are numbered 295, 296. [See *Bazlee, J.*, p. 119, i.]

(3) "We soon shall hear the midnight cry," is seldom found after this date; but its companion hymn, "O when my righteous Judge shall come," appears in Rippon's *Bap. Sel.*, 1787, No. 579, as "When Thou, my righteous Judge, shalt come." This was repeated in

numerous hymn-books in G. Britain and America, and is the popular form of the hymn.

The most, therefore, that can be said with regard to its authorship is that it is "Anon. *Lady Huntingdon's H. Bk.*, circa 1774: *Rippon's Bap. Sel.* 1787." [J. J.]

O where shall rest be found. *J. Montgomery.* [*The Present and the Future.*] Written for the Anniversary Sermons of the Red Hill Wesleyan Sunday School, Sheffield, which were preached on March 15 and 16, 1818, and printed for use on a broadsheet, in 6 st. of 4 l. It was included in *Cotterill's Sel.*, 1819, No. 172, in 3 st. of 8 l., and with st. v. of the original rewritten thus:—

Broadsheet, "Lord God of grace and truth
1818. Teach us that death to shun;
Nor let us from our earliest youth
For ever be undone."

Cotterill, "Lord God of truth and grace!
1819. Teach us that death to shun;
Lest we be driven from Thy face,
And coermore undone."

The latter text was repeated in *Montgomery's Christian Psalmist*, 1825, No. 514, with "Lest we be driven," altered to "Lest we be banish'd from Thy face," in st. iii., l. 3. This form of the text was repeated in his *Original Hys.*, 1853, No. 216, and is that in C. U. [J. J.]

O! wherefore, Lord, doth Thy dear praise. *T. H. Gill.* [*Praise perfected by Holiness.*] Written in 1849, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853; and again in the author's *Golden Chain*, &c., 1869, No. 25, in 7 st. of 4 l., and entitled "Praise Perfected by Holiness." It is in C. U. in G. Britain and America. Although usually abbreviated, it is given in full in *Dale's English H. Bk.*, 1874, No. 20. [J. J.]

O Word of God Incarnate. *Bp. W. W. How.* [*Holy Scriptures.*] Written for and 1st pub. in the 1867 *Supplement* to *Morrell and How's Ps. & Hys.* It has been repeated in a large number of hymn-books in G. Britain and America, and is one of the author's most popular hymns. It is usually given unaltered and unabridged as in *Church Hymns*, 1871. [J. J.]

O worship the King, All-glorious above. *Sir R. Grant.* [*Ps. civ.*] This version of *Ps. civ.* is W. Kethe's rendering of the same psalm in the *Anglo-Genevan Psalter* of 1561, reset by Sir R. Grant in the same metre but in a less quaint and much more ornate style, as a quotation of Kethe's st. i., ii. will show:—

"My soule praise the Lord,
speake good of his Name
O Lord our great God
how doest thou appeare,
So passing in glorie,
that great is thy fame,
Honour and maiestie,
in thee shine most cleare.

"His chamber beames lie,
in the clouds full fure,
Which as his chariot,
are made him to beare.
And there with much swiftness
his course doth endure
Upon the wings rising,
Of winds in the aire."

Sir R. Grant's version was given in *Bickerseth's Ch. Psalmody*, 1833, No. 17; in *Elliott's Ps. and Hys.*, 1835; and in *Lord Glenelg's*

ed. of Grant's *Sacred Poems*, 1839, p. 33. From the Preface to Elliott's *Ps. & Hys.* we find that the text in *Bickersteth* was not authorized. It was altered from a source at present unknown to us. The authorized text is in the *Hy. Comp.*, 1876, with st. ii., l. 3, thus—

“*His chariots of wrath the deep thunderclouds form.*”

This text with the omission of the “the” is in extensive use in all English-speaking countries. It is also in use in an abbreviated and slightly altered form as in *H. A. & M.*, 1861; and in the full form, but still altered as before, in *H. A. & M.*, 1875. The 1839 text is in *Church Hys.*, 1871; *H. Comp.*, 1876; *Thring's Coll.*, 1882, and others. It has been tr. into Latin by R. Bingham, in his *Hymno. Christ. Latina*, 1871, p. 143, as, “*Glorioso ferte Regi vota vestra carmine.*” [J. J.]

O worship the Lord in the beauty of holiness. *J. S. B. Monsell.* [*Epiphany; or, Divine Worship.*] This hymn for the Epiphany is found in two forms, both by Dr. Monsell, and each is in C. U. The first and most extensively used is the original, which opens with “O worship,” &c. It was pub. in his *Hys. of Love and Praise*, 1863, p. 103, in 5 st. of 4 l. It is found, sometimes altered, in a large number of hymn-books in G. Britain and America. Orig. text in *Thring's Coll.*, 1882. The second form is Dr. Monsell's revision of the 1863 text which he made for, and included in, his *Parish Hymnal* in 1873, No. 85, as, “Worship the Lord in the beauty of holiness.” This is almost unknown. [J. J.]

O ye immortal throng. *P. Doddridge.* [*Christ seen of Angels.*] In the D. MSS. this hymn is No. 35, in 7 st. of 8 l., is headed “Christ seen of Angels, from 1 Tim. iii. 16,” and is dated “Feb. 13, 1734.” It was pub. by J. Orton in his posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 304, with the same heading, but with slight variations in the text. In J. D. Humphreys's ed. of the *Hymns*, &c., 1839, No. 330, it begins “Ye bright immortal throng.” This text is repeated in *Snepp's Songs of G. & G.*, 1872. Usually Orton's text of 1755 is followed. The S. P. C. K. *Church Hymns* is an exception in favour of a text which is much altered, and a doxology unknown to Doddridge. [J. J.]

Oakeley, Frederick, D.D., youngest s. of Sir Charles Oakeley, Bart., sometime Governor of Madras, was b. at Shrewsbury, Sept. 5, 1802, and educated at Christ Church, Oxford (B.A. 1824). In 1825 he gained a University prize for a Latin Essay; and in 1827 he was elected a Fellow of Balliol. Taking Holy Orders, he was a Prebendary of Lichfield Cathedral, 1832; Preacher at Whitehall, 1837; and Minister of Margaret Chapel, Margaret Street, London, 1839. In 1845 he resigned all his appointments in the Church of England, and was received into the Roman Communion. Subsequently he became a Canon of the Pro-Cathedral in the Roman Catholic ecclesiastical district of Westminster. He d. January 29, 1880. Miller (*Singers and Songs of the Church*, 1869, p. 497), writing from information supplied to him by Canon Oakeley, says:—

“He traces the beginning of his change of view to the lectures of Dr. Charles Lloyd, Regius Professor, delivered at Oxford about the year 1827, on the ‘History and Structure of the Anglican Prayer Book.’ About that time a

great demand arose at Oxford for Missals and Breviaries, and Canon Oakeley, sympathizing with the movement, co-operated with the London booksellers in meeting that demand. . . . He promoted the (Oxford) movement, and continued to move with it till, in 1845, he thought it right to draw attention to his views, to see if he could continue to hold an Oxford degree in conjunction with so great a change in opinion. The question having been raised, proceedings were taken against him in the Court of Arches, and a sentence given that he was perpetually suspended unless he retracted. He then resigned his Prebendal stall at Lichfield, and went over to the Church of Rome.”

Canon Oakeley's poetical works included:—

(1) *Devotions Commemorative of the Most Adorable Passion of Our Lord and Saviour Jesus Christ*, 1842; (2) *The Catholic Florist*; (3) *The Youthful Martyrs of Rome, a Christian Drama*, 1856; (4) *Lyra Liturgica; Reflections in Verse for Holy Days and Seasons*, 1866.

Canon Oakeley also published several prose works, including a tr. of J. M. Horst's *Paradise of the Christian Soul*, London, Burns, 1850. He is widely known through his tr. of the “*Adeste fideles*” (p. 20, i.). Several of his original hymns are also in Roman Catholic collections. [J. J.]

Oecom, Samson (sometimes given as *Ockum*, and again as *Occum*), a Mohican Indian, was b. at Norwich, Connecticut, in 1728. He was converted from Paganism under G. Whitefield, in 1739–40, and educated by the Revs. E. Wheelock and Benjamin Pomeroy. In 1748 he removed to Long Island and laboured amongst a remnant of his people. In 1759 he received Presbyterian orders, visited England, 1766–67, where he preached often (once for J. Newton at Olney), and with acceptance, and raised about ten thousand pounds for Dartmouth College, and for Indian education. His later life was spent first among his own race on Long Island, and, from 1786, in Oneida County, N. Y. He d. in July, 1792. Oecom's *Choice Collection of Hys. and Spiritual Songs* was pub. at New London, Connecticut, in 1774 (2nd ed. 1785). He is credited as the author of several hymns, but none of those hymns are found in his own collection. They are:—

1. *New the shades of night are gone.* *M. Wain.* The date of 1770 is given to this hymn, but on insufficient authority. No evidence connects it with Oecom, though it has not, on the other hand, been claimed for any other. It is first found in the *Hartford Congregational Coll.*, 1799, and was brought into general use by the *Prayer-Book Coll.*, 1826. It is in several modern hymn-books.

2. *Awaked by Sinai's awful sound.* *Peace with God.* By this hymn, from its extensive use, Oecom is chiefly known. We are satisfied, however, that in this form it is not his. It is first found in the *Connecticut Evangelical Magazine*, July, 1802, p. 39, “communicated as original.” It is however altered from “*Waked by the gospel's powerful sound,*” which is No. 285 in Josiah Goddard's *Coll.*, Walpole, N. H., 1801, and possibly earlier. This older text is probably Oecom's own composition.

3. *When shall we three meet again? Parting.* This once popular hymn has been ascribed to Oecom, but the claim is doubtful. We find it in no collection earlier than Leavitt's *Christian Lyre*, 1830, although it is known to have been sung at an earlier date. It is sometimes given as, “*When shall we all meet again?*” as in H. W. Beecher's *Plymouth Coll.*, 1856. [F. M. B.]

Octoechus, the Greater and Lesser.

[Greek Hymody, § xiv.]

Ode. [Ὀδὴ. Ὀδιῶν.] [Greek Hymody, § xvi. 10.]

O'er the shoreless waste of waters. *Bp. W. W. How.* [*Holy Baptism.*] Written in 1870 for the S. P. C. K. *Church Hymns* and

pub. therein in 1871. It is "intended to embody the doctrinal teaching of the Church on Baptism, without reference to any individual case; so that it may be sung before or after catechings or sermons on the subject." (*Church Hys.*, folio ed., p. li.) [J. J.]

O'er those gloomy hills of darkness. *W. Williams.* [*Missions.*] This hymn was pub. (not in his *Hosannah*, 1759, as sometimes stated, but) in his *Gloria in Excelsis: or, Hys. of Praise to God the Lamb, Carmarthen, John Ross, 1772*, No. 37, in 7 st. of 6 l. (Orig. text in *Lyræ Brit.*, 1867, p. 631.) It is known to modern hymn-books in the following forms:—

1. *O'er those gloomy hills of darkness.* The original in full, but more often abbreviated.
2. *O'er the gloomy hills of darkness.* This was given in Rippon's *Bap. Sel.*, 1787, No. 428, with slight alterations, and the omission of st. v. and vii. In the 27th ed., 1827, it was enlarged to 6 st. by the addition of "Every creature, living, breathing," &c. This text is repeated in Spurgeon's *O. O. H. Bk.*, 1866.
3. *O'er the realms of pagan darkness.* This appeared in Cotterill's *Sel.*, 8th ed., 1819, No. 239, in 4 st. of 6 l. It can hardly be said to be Williams's text rewritten, there is so little of Williams therein. It would be more accurate to say that it is based upon Williams, as the first stanza of each will show:—

Original. "O'er those gloomy Hills of Darkness
Look, my Soul, be still and gaze,
All the Promises do travel
On a glorious Day of Grace.
Blessed Jubil, &c.
Let the glorious Morning dawn."

Cotterill. "O'er the realms of pagan darkness
Let the eye of pity gaze;
See the kindreds of the people,
Lost in sin's bewildering maze:
Darkness brooding
On the face of all the earth."

This arrangement is in several hymn-books in Great Britain and America.

4. *Light of them that sit in darkness.* This, in the Irish *Church Hymnal*, 1873, and others, begins with st. ii. of Cotterill's text as above.

The use of this hymn in these various forms is extensive. [J. J.]

Of justice and of grace I sing. *I. Watts.* [*Ps. ci.*] Pub. in his *Ps. of David*, 1719, p. 258, in 6 st. of 4 l. It is in use in its original form, and as, "Mercy and judgment I will sing," in the *Islington Ps. & Hys.*, 1862, and as, "Mercy and judgment will I sing," in the *Wes. H. Bk.*, 1875. Although found in these three forms its use is limited. [J. J.]

Of Thy love some gracious token. *T. Kelly.* [*Close of Service.*] 1st pub. in his *Coll. of Ps. & Hys.*, *Dublin*, 1802, No. 256, in the following form:—

"Of Thy love, some gracious token,
Grant us, Lord, before we go;
Bless Thy word which has been spoken,
Life and peace on all bestow;
When we join the world again,
Let our hearts with Thee remain!
O direct us,
And protect us!
Till we gain the heav'nly shore,
Where Thy people want no more."

This text was rewritten and included in the 27th ed. of Rippon's *Bap. Sel.*, 1827, No. 373, Pt. 2, as:—

"Grant us, Lord, some gracious token
Of Thy love before we part;
Crown Thy word which has been spoken,
Life and peace to each impart;
And all blessings
Which shall sanctify the heart."

Both forms of the text are in C. U. in Great Britain and America. [J. J.]

Offertorium. This is the name of the anthem said or sung directly after the *Niçne Creed*, while, in ancient times, the offerings of bread and wine were being made by the faithful laity. It was generally taken from Holy Scripture, and most frequently from the Book of Psalms. Occasionally it was drawn from some other source. We subjoin a specimen of a metrical Offertory taken from the *Mass of the Compassion or Lamentation of the Blessed Virgin Mary*, in the *Sarum Missal of 1497*:—

"Christum cruce mortuum
Nostros ob defectus
Maesta mater aspexit
Pios per affectus;
Et clamavit lacerans
Capillos et pectus,
Heu me! jacet Filius
Mens hic despectus,
Nuper inter millia
Qui fuit electus
Scut myrrhæ fasciculus
Mens sic dilectus."

Reprinted from the *Burtonland ed. of the Sarum Missal*, 1861, col. 923*. [F. E. W.]

Offord, Robert M., a. of an English "open-communion" Baptist, was b. at St. Austell, Cornwall, Sept. 17, 1846. In 1870 he removed to America, where he was associated for some time with the Methodists, but subsequently joined the Reformed Dutch Church in 1878. He is editor of the *New York Observer*. To that paper he contributed:—

1. Jesus, heed me, lost and dying. *Leat.*
2. It is no untried way. *Christ's Burden.*

No. 1 appeared on Jan. 25th, and No. 2 on Feb. 1st, 1883. They were revised for *Laudes Domini*, N. Y., 1884 (*Duffield's English Hys.*, N. Y., 1886). [J. J.]

Oft as the bell with solemn toll. *J. Newton.* [*Death and Burial.*] 1st pub. in his *Twenty Six Letters on Religious Subjects by Omicron*, 1774, in 7 st. of 4 l., and entitled "The Passing Bell." It was repeated in the same year in R. Conyers's *Coll. of Ps. & Hys.*, No. 364, and again in the *Olney Hymns*, 1779, Bk. ii., No. 74. It is found in its full, or in an abridged form, in a few modern collections. In R. Bingham's *Hymno. Christ. Latina*, 1871, st. i., iii., v., vi. are rendered into Latin as "Ah! quoties animam solito campana sonore." [J. J.]

Ogilvie, John, D.D., eldest s. of the Rev. James Ogilvie, or Ogilvy, of Aberdeen, was b. at Aberdeen in 1733. After studying at the University of Aberdeen (Marischal College), which, in 1766, conferred upon him the degree of D.D., he became parish minister of Lumphanan, Aberdeenshire, in 1759, and of Midmar, Aberdeenshire, in 1760. He d. at Midmar, Nov. 17, 1813. He pub. a number of poetical works, and among others *Poems on Several Subjects*, in 2 vols. (London, 1769). This includes his well known paraphrase of *Psalms cxxviii.*—"Begin, my soul, the exalted lay." He was a member of the Committee appointed by the General Assembly of 1775, to revise the *Scottish Translations and Paraphrases of 1745*, and is said to have contributed No. 62, "Lo, in the last of days behold" (p. 633. ii.), to the 1781 authorized ed. of the same. [*Scottish Trans. and Paraph.*] [J. M.]

Oi paides eusebeia. [*Χριστός γερνᾶται.*]

ᾠδῶν. [Greek Hymnody, § xvi. 10.]

Ὀῦκος. [Greek Hymnody, § xvi. 5.]

Old Everton, in the *Gospel Magazine*, 1775-77, i.e. the Rev. John Berridge.

Old Version. I. Introduction.—The Old Metrical Version of the Psalms, obsolete as it seems, has exercised an enduring influence on the metres and general type of our hymnody; still possesses an interest for a small circle of lovers of curious books; and has even something of an historical value. The parallel of accidents between its originator, Thomas Sternhold, groom of the robes to Henry VIII., and Clement Marot, valet of the bed-chamber to Francis I., who originated the French Metrical Psalter, has been frequently remarked. There is, however, little real resemblance between the godly, sober Englishman and the brilliant poet of France; nor beyond the fact that Marot's success may have suggested the task, is there any trace of Marot's influence on Sternhold. Sternhold's work is distinctly English, and in its first conception scarcely pretended to literary excellence. His aim was to make sacred ballads for the people; with one exception (120th P.M.), he wrote in ballad metres (s.m (25th) and c.m.); and three-quarters of the *Version* are composed, either by him or his disciples Hopkins and Norton, in common metre, which has thus almost become a consecrated measure, but for its use by the Lake poets, and for Thackeray's caricatures of street doggerel. The early and lasting success of the *Version* are both due to this adoption of a few simple metres. As Puritanism increased, music decayed. The *Scottish Psalter* of 1564 is in strong contrast with the English one from the variety of its metres, and shows, both in the earlier pieces by Whittingham and Kethe, and the later ones by Craig and Pont, its affinity with the Psalms of Marot and Beza: but the revised *Scottish Psalter* of 1650 was reduced to the monotonous uniformity of the English c. m., which had proved of greater practical usefulness. To this English ballad element there was added, in the Genevan editions, an imitation of the metres and tunes of Marot and Beza. And in the Elizabethan editions a slight German influence is discernible.

II. Early Editions.

Sternhold's psalms were originally composed for his own "Godly solace" (*Strype*) and sung by him to his organ. Some may have been written in Henry VIII.'s reign. They were overheard by the young King Edward, and repeated in his presence. The 1st ed., undated, was dedicated to him, and contains 19 psalms. Its title is:—

Certaine Psalmes, choise out of the Psalter of David and drawe into English metre by Thomas Sternholde, grome of ye kynge's Maiesties robes. [Brit. Mus.]

A 2nd ed. was pub. posthumously in 1549 and contained 37 psalms. The title is:—

All such Psalmes of David as Thomas Sternholde, late grome of the Kynges's Maiesties robes did in his lyfe tyme drawe into English metre. [Brit. Mus.]

A 3rd ed. of 1551 (*Bodleian*) by Whitchurch contains, at the end of Sternhold's psalms, seven others by J. H. (*John Hopkins*), who in

a short preface says that he does not deem them "in any parte to be compared with" [Sternhold's] "most exquisite doyngees." There were reprints of this book, both by Whitchurch and John Kyngeston in 1553 (*Cotton*).

III. Anglo-Genevan Psalters.

During the troubles at Frankfort among the congregation of exiles, the Puritan party resolved to frame an order of Service in place of the Book of Common Prayer. This order was drawn up by Knox, Whittingham, Gylby, Fox and Cole, whilst still at Frankfort, but was not printed till they had settled at Geneva. It appeared as:—

The forme of prayers and ministracion of The Sacraments, &c., used in the English Congregation at Geneva: and approved by the famous and godly learned man, John Caluyn. Imprinted at Geneva by John Crespin, M.D.L.VI.

The progress of the *Psalter* is connected with the editions of this book, which contain, immediately before the Catechism, the metrical psalms, with independent pagination. The separate titlepage of the 1556 edition is:—

One and Fiftie Psalmes of David in English metre, wherof 37 were made by Thomas Sternholde, ad the rest by others. Ciferred with the hebreue and in certeyn places corrected as the text and sens of the Prophete required. (*Bodleian*).

The psalms are those by Sternhold and Hopkins, pub. in 1551, with 7 fresh ones, which, from later editions, are known to be by Whittingham. A metrical rendering of the Ten Commandments by Whittingham is appended. Among these psalms is the earliest L. V. "O Lord, consider my distress" (51st). The Psalms of Sternhold and Hopkins had undergone a revision, probably by Whittingham, who was a good Hebraist. The general preface to *The Forme of Prayers, &c.*, contains, among other interesting remarks on the value of metrical psalms, an apology for altering the revered words of Sternhold. (It may be noted that Warton's ridicule of the bridegroom "ready trimmed" (shaved), in Ps. 19, really falls on the revisers, not on Sternhold.) This revised text was permanently adopted in all subsequent editions of the *Psalter*.

The contents of a lost edition of *The Forme of Prayers, &c.* (1558), cannot be ascertained. But Livington, in his splendid work on the *Scottish Psalter*, to which this article is largely indebted, has conjectured, for reasons which will appear below, that it contained 9 fresh psalms by Whittingham, and 2 by Pullain.

In 1561 and probably in the earlier half of the year appeared another edition of *The Forme*, of which there is an unique copy in St. Paul's Cathedral Library. The *Psalter* in it is entitled:—

Four Score and seven psalmes of David in English metre by Thomas sternholde and others: conferred with the Hebrue, and in certeyn places corrected, as the sense of the Prophet requireth, wherunto are adde the Songe of Simeon, the then commandements and the Lords prayer. (The account here given is from a collation by Dr. Simpson, Librarian of St. Paul's, and another by Major Crawford in *Notes and Queries*, June 2, 1883.)

The contents of this book are a reprint of all the pieces in 1556, with the addition of 9 fresh psalms by Whittingham; 2 by John Pullain, already, it is probable, published in 1558; 24 with the signature of William

Kethe (*W. Ke*); and the L.M. 100th Ps. ("All people that" (p. 43, ii.)), set to its familiar tune (which had appeared in the French Psalter of 1551 and was set there to the 134th Ps.), and with the extraordinary signature "Tho. Ster." There are also a version of "The Song of Simeon" and two of "The Lord's Prayer" by Whittingham; a third, of the "Lord's Prayer," anonymous, which is known from the English Psalters to be by D. Cox; and a prose prayer to be said before a man begins his work. It is in this edition that the influence of Marot and Beza's Version is most perceptible. Several of the psalms, by Pullain (148th), and Whittingham (e.g. 121, 124, 127), and most of Kethe's, are either imitations of French metres, or are set to French tunes. There are 60 tunes, 18 of which are from Marot and Beza's Version; the rest (except Pss. 67th, 125th) are in the 1560 ed. below. This is probably the book alluded to in a passage in "A Brieff Discours off the Troubles begonne at Franckford":—

"The congregation prepared themselves to depart (from Geneva), savinge certeine whiche remained behinde the reste, to witt, to finishe the Bible (the Geneva Bible) and the Psalmes bothe in meeter and prose, whiche were already begoon." &c. (The prose Psalmes were finished, and presented to Queen Elizabeth. The metrical Psalter was only advanced another stage towards completion.)

Later Editions.

Two further editions may be added, although they to a certain extent anticipate the after history, in order to present here a complete view of the development of the Psalter at Geneva. There is an unique edition in the Peterborough Cathedral Library, incorporated in "*The Forme of Prayers and Ministration of The Sacraments, &c., used in the English Church at Geneva approved and receyved by the Church of Scotland,*" pub. by Henri Mareschal (no place of pub.). The origin of this book is puzzling. The title-page, table of contents, calendar, and sonnet by William Stenart are identical with the Scottish Psalter, 1565. But the Psalms are not from the Scottish Psalter. The 1561 edition (*St. Paul's*) is first reprinted in block. Then all the remaining numbers are filled up from the English Psalter, omitting its duplicate psalms. At the end are printed "The Commandmentes of Almighty God" ("Attend, my people"), "A Prayer" ("The Spirit of grace graunt us, O Lord"), "The Lordes Prayer," *D. Cox*, "The XII Articles of the Christian Faith" ("All my belief" &c.), "A Prayer unto the holy Ghost to be song before the Sermon," "The Lamentation of a Sinner" (2nd, (beginning of it lost), "A thankes-giving after the receiving of the Lord's Supper," and "The Song of Simeon" (*W. Whit.*). In 1569 an edition of "*The Forme of Prayers,*" &c., pub. by Crespin at Geneva (*Holléian*), contains a reprint of one of the English complete editions of the Psalters (app.) with the substitution of Whittingham's version of the "Nunc dimittis." The singular feature in both these editions is the preference of the English Psalter to the Scottish, notwithstanding the far closer affinity that existed between the Churches of Scotland and Geneva. The 1566 edition appears entirely ignorant of the special psalms of the Scottish version of 1564. The 1569 edition adopts the English version by preference, and as a consequence rejects the majority even of the genuine Genevan psalms, written by Kethe. A notice may here be inserted of the unique reprint of the 1561 edition existing in the Britwell Library of S. Christie Miller, Esq., and through his kindness collated by Major Crawford specially for this work. It is slightly smaller (4½ by 3½ inches) than the St. Paul's book, and, unlike that, is in black letter. The title is the same, but there is no imprint of the place of publication. It was, however, undoubtedly printed in Great Britain, perhaps in Edinburgh, probably for the use of the Genevan exiles. Many of the misprints of the Genevan edition, due to foreign printers, are corrected; and there are a few slight variations in the melodies. But the only substantial change is the substitution (Ps. 100) of the signature of *W. Ke* (*Kethe*) for the obvious blunder of the Genevan

edition (*Tho. Ster.*). It is from this reprint of the Genevan 1561 edition apparently that the psalms are taken for incorporation in the complete Scottish Psalter of 1564, rather than from the Genevan edition itself. Fuller details of this collation than we could embody in this article are given by Major Crawford in *Notes and Queries*, June 2, 1883, pp. 423-424.

IV. English Editions, 1559-60.

Meanwhile psalm-singing had become a powerful religious engine in England. In 1559 (see *Watts's Bibliotheca*) a now lost edition of the *Psalter* was published. It was probably the illicit edition referred to in the Stationers' Registers:—

"Recevyd of John Daye for a fyne for printing of serten copies without license . . . a quartron of psalmes with notes, the 2d of Octobre, 1559, xlii." [A quartron is probably 250 sheets.]

In 1560 appeared the:—

Psalmes of David in Englishe metre by Thomas Sterneholde and others, conferred with the Ebrue, & in certein places corrected, as the sense of the Prophete required: and the Note ioyned withall. Very mete to be used of all sorte of people privally for their Godly solace and comfort: laiyng aparte all ungodly songes & ballades, which tende only to the nourishing of vice and corrupting of youth. Newly set fourth and allowed according to the order appointed in the Quene's Matetrie's Injunctions.

There is no name of publisher. The only known copy is at Christ Church, Oxford. It contains 65 psalms, viz.: the Psalms of 1556, together with the 9 by Whittingham and 2 by Pullain, which we have already noted in 1561 (*Geneva*), 2 new ones by Robert Wisedome (67th, 125th), and 1 anonymous psalm (95th). The list of appended pieces is also extended. There are metrical versions of "Magnificat," "Nunc Dimittis," (not Whittingham's, in 1561 (*Geneva*)), the "XII Articles of the Christian fayth," and "The Lord's Prayer," by D. Cox(x). At the end of Whittingham's "Ten Commandments," reprinted from 1556, is added a metrical version of the response ("Lord have mercy upon us," &c.), entitled "An addition." There may have been other pieces, the volume being imperfect. The psalms by Wisedome, though P. M., are not French in character, but German, in the style of Coverdale. The 67th is derived from Luther, but borrows in the first verse from Coverdale's version. (See the psalm in Livingston's *Scottish Psalter*: it is found only in this 1560 edition.) Cox's rendering of the Lord's Prayer is also a transcript of Luther. (See "Vater unser in Himmelsreich.") This affinity with the German will appear more largely in the succeeding English editions. The appended pieces are an indication of a new aim in the English editions, which will appear more clearly in the next section. There are 42 tunes, 24 of which are from the 1556 edition (*Geneva*), with 18 new ones, 6 of which are from the French Version of Marot and Beza (*Livingston*).

V. In 1561

appeared an edition of great value in regard to the development of the English *Psalter*. The title-page is:—

Psalmes of David in Englishe Metre, by Thomas Sterneholde and others: conferred with the Ebrue, & in certein places corrected (as the sense of the Prophete required) and the Note ioyned withall. Veri mete to be used of all sortes of people privally for their godly solace and comfort: laiyng aparte all ungodly Songes and Ballades which tende only to the nourishing of vice, and corrupting of youth. Newly set fourth and allowed,

according to the order appointed in the *Queens Maiesties Injunctions*, 1560. James V. If any be afflicted let him pray, and if any be merry let him singe Psalmes. [Also the quotation of Colossians iii. 16, and then:—] *Imprinted at London, by Iohn Day, dwelling ouer Aldersgate. Cum gratia & priuilegio Regie Maiestatis.*

This *Psalter* contains 83 psalms in all (80 in the body of the book). The psalms of the earlier edition are reprinted, with the exception of Wisdome's 67th (never reprinted), and Whittingham's 67th and 71st, now finally excluded from the *English Psalter*, though appearing in the *Geneuan Psalter*, 1561, and in the *Scottish*, 1564. The 95th Psalm, however, is removed from the body of the book, and placed as a canticle before the *Te Deum*. (This version of the 95th retains this position in the complete ed. of 1562 and those that follow it, another version being composed by Hopkins for insertion in the *Psalter*). All the Canticles, metrical versions of Creed, Lord's Prayer, and Commandments, mentioned in the last section, are reprinted. To these are added 3 psalms by Sternhold, one of which is 23rd, "My Shepherd is the Living Lord," 13 by Hopkins (the 66th, which, though signed "Th. Ster.," is probably, from its double rhyme, by Hopkins (see § x.)), the 75th, which is here anonymous, but afterwards consistently ascribed to Norton, and the old 100th ("All people that," &c.), set to its well-known tune, and anonymous as it is in every subsequent English edition (see § x.). Besides these, the number of pieces attached to the *Psalter* is increased by new versions of Canticles, Creed, &c., by original hymns, and by the insertion of the translation of "Veni Creator," from the Ordinal (see details below): some of these forming a sort of prelude, others an *Appendix* to the *Psalter*. It contains in all 40 tunes, 14 of which are set to the appended hymns, psalms, and canticles.

As no account of this edition has hitherto been published, a more extended notice and criticism of it may be in place here. Only one copy is known to exist, which is in the possession of Octavius Morgan, Esq., F.S.A., to whose kindness we are indebted for these details. The size of the book is 74 in. by 7 in. The date of the book (1561) appears only in the colophon at the end. It is bound up in a volume containing a Prayer Book of 1560, a Bible of 1563, the Homilies of 1560, and the Godly Prayers (no date): the binding is probably not later than 1561. There is a short introduction to the Science of Music, in which the object of the book is stated as use "as well in the common place of praying . . . as privately by themselves or at home in their houses." Before the Psalms there are metrical versions of "Veni Creator," "Venite," "Te Deum," "Benedictus," "Magnificat," "Nunc Dimittis," "Quicumque Vult," "The Lamentation of a Sinner," "The Lordes Praier," "The Ten Commandments." After the Psalms there are Ps. 117, *T. B.* . . . to be songe before Mornyn Prayer; Ps. 134, *T. B.* . . . to be songe before Evenyn Prayer; "The Ten Commandmentes," *W. Whit.*, "The Lordes Prayer," *D. Cox*; "The XII Articles of the Christyan Faythe," "A Prayer vnto the Holy Ghoste," to be songe before the sermon; "Da pacem, Domine," "Thanksgiuynge after receiuing the Lordes Supper," the hymn "Preserue us Lord by thy deare Worde," and then prose prayers to be used before and after meals (2 sets), and a Prayer to be used at all times. There can scarcely be a question that it was intended not merely for private, but public use, and as a Companion to the Prayer Book of 1559. And with this intention on its face it was "allowed," i.e. "approved and permitted to be printed," by the Archbishops or the Bishop of London, who were the censors for the Queen.

John Day obtained a patent to print the Psalms in metre on the 3rd of June in this year (Dibdin's *Amer*). He would risk no more illicit printing: the book was to be lawfully published. It is possible that this

patent applied also to the earlier 1560 edition (Ch. Ch.) (if it is Daye's, which is doubtful), which was "allowed" by the censors in the same terms; and looking back at it we now see what was the intention of the versified Canticles ("Benedictus," "Magnificat," "Nunc Dimittis"), Ten Commandments, and Response ("Lord haue mercy on us," &c.), The Lord's Prayer and Creed, in that edition. The attempt to associate the *Psalter* with the *Prayer Book*, and so take away Genevan suspicions, had begun in the earlier book, was developed in the edition 1561, and was to be completed in 1562. This new movement seems to be connected with the names of Wisdome and Hopkins, Norton and Cox, and perhaps Grindal (see § ix.). Robert Wisdome, unlike John Pullain, the other new contributor to the earlier edition of 1560, was not a Genevan exile: on the contrary, he appears at Frankfort among the party of Cox, which defended the Prayer Book of Edward against Calvin's Service Book introduced by Knox. His contributions to the *Psalter* also have no affinity with Geneva; the likeness of his 67th Psalm to Coverdale was remarked above. John Hopkins's place of exile is unknown, but it is not probable that he was at Geneva; and he reappears now, bringing apparently Sternhold's *mass*, and contributing a large number of Psalms. The influence of Whittingham, on the other hand, has ceased. He had left England before the edition 1561 was published; two of the psalms by him in the Christ Church edition of 1560 are now rejected, and his contribution to the English edition has attained its maximum; it may even be doubted whether he had any personal share in editing the earlier edition of 1560; the new psalms by him and Pullain then published may have already appeared in the lost Genevan edition of 1558. The German influence is increased by two more translations ("Da pacem" and "Preserue us, Lord, by Thy dear word"); and the admission of uninspired hymns, such as "The Lamentation," &c., is an entire departure from Genevan precedent and in accord with Luther's practice. [For *Becon* and *Norton* see below, § ix.]

§ VI. *The English and Anglo-Genevan Psalters compared.*

A careful comparison of these two editions with that of *Geneva* (1561), throws an interesting light on the internal history of the *English* and *Scottish Psalters* in their ultimate forms. Leaving out of sight the whole contents of the 1556 edition, which is incorporated in the three books, the only matter common to the Christ Church ed. (1560) and the *Genevan* at St. Paul's (1561) consists of the 9 psalms by Whittingham, 2 by Pullain, and the version of the Lord's Prayer by Cox. The psalms of Whittingham and Pullain, both Genevan exiles, excite no surprise in the *Genevan* edition of 1561; but their previous appearance in the *English*, 1560, lends great plausibility to Livingston's conjecture that they had originally appeared in the lost Genevan edition of 1558, and passed thence to England with the exiles; and if this was really the case, then the only absolutely new matter common to 1560 and 1561 (*Geneva*) is somewhat surprising, viz.:—The Lord's Prayer by Cox, the stout antagonist of Calvin. (It is given as anonymous in 1561, not as by Cox.) With this exception, the two editions ignore each other. The version of the "Nunc Dimittis" in 1561 (*Geneva*), is a different one to that in Christ Church, 1560, and written by Whittingham, who was then under Calvin's influence, and did not throw in his lot definitely with the English Prayer Book till 1563, when he became Dean of Durham; his selection of both this and the Lord's Prayer (2) for versification follows the precedent of Beza's continuation of Marot, pub. in 1551. It would be natural also to suppose that if the compilers of 1561 (*Geneva*) had seen the 95th

of Christ Church, 1560, they would not have left that psalm a blank, as they did. The independence of the English work is marked more strongly still, when the 1561 (*Geneva*) is compared with Daye's edition, 1560-1. If the Geneva editors had known of the three new-found Sternhold's, and eight renderings of Hopkins, all of which they have left blank, it is scarcely conceivable that they would have omitted them. There is only one absolutely new piece common to them both: the Old 100th ("All people that," &c.), signed, in the Geneva edition, *Tho. Ster.* (!) In these facts we seem to catch sight of two companies of editors at work independently. The English one is under the direction of Hopkins and his colleagues, using the old material of Geneva with a certain reserve, shown by the rejection of Whittingham's 67th and 71st. The Geneva one is under the direction of Kethe, adopting the previous Geneva work in its entirety, and unaware (except in the case of the Old 100th, and Cox's Lord's Prayer, which may have reached them in ms.) of the versions which Hopkins and the others were publishing in England. If now for a moment we look on to the complete *Scottish*, 1564, and *English Psalters*, 1565, we see that they are the direct descendants of these two separate movements. The *Scottish Psalter* adopts the Geneva, 1561, in the block. The English adopts the 1560-1 Daye in the block, with a slight reduction of the Geneva element (Whittingham's 115th and 129th, and Pullain's 149th), and only uses the Geneva 1561 to fill in the blanks not supplied by England, with 9 renderings by Kethe.

VII. The Complete Psalter.

In 1562 *The Complete Psalter* was published by John Daye, entitled—

The whole Book of Psalmes, collected into English metre by T. Sternhold, John Hopkins, and others: conferred with the Hebrew, with apt notes to sing them without. Faithfully perused and allowed according to th' orders appointed in the Queene's Maiesties Injunctions. Very mete, &c. (See Christ Church title-page.) Only one copy is known to exist. It was examined by Dr. Allon (*Congregational Psalmist Historical Notes*, pp. vii.-viii.) and by Livingston (*Scottish Psalter*). The details here are from the latter.

This is the first edition in which Hopkins's name is given in full. On comparing it with Daye's edition, 1560-1, we find that all the psalms are reprinted except the 23rd and 50th by Whittingham, the Old Hundredth ("All people," &c.), the 125th by Wisedome (all displaced for the moment, but to reappear in the fuller English edition of 1565); and Whittingham's 115th and 129th, and Pullain's 149th (all of which disappear permanently from the *English Psalter*, though preserved in the *Scottish*, 1564). The new contributions to the *Psalter* consist of 39 psalms by Hopkins, 25 by Norton, the 102nd signed "J. H.," but probably also by Norton, 8 by Kethe, the 111th signed "N.," but probably also by Kethe (see § x.), and 4 by Murekant. The pieces before and after the Psalms in Daye, 1560-1, are also reprinted. There are given before the Psalms "The Song of the Three Children," and "The Humble Sute of a Sinner." After the Psalms are added "The Complaint of a Sinner," and a second hymn called a "Lamentation." The 9 psalms by

Kethe are the same as those in the St. Paul's edition of 1561 (*Geneva*), and the contrast they present with the new material is very striking. With the exception of the 107th and 134th, they are P. M., and set to French tunes. Livingston thinks they were written with little regard to English rhythm to fit the tunes in the French *Psalter*; and this may be the explanation of such lines as "honour and majesty," &c., Pa. 104. The whole of the new contributions are, on the other hand, C. M.

The contrast illustrates the entire spirit of the English and Scottish *Psalters*. In the English the C. M. of Sternhold remains monotonously dominant; and the French imitations of Whittingham and Kethe are only sparingly admitted; in the Scottish not merely are all Kethe's and Whittingham's contributions to 1561 (*Geneva*) reprinted, but the versions by Pont and Craig, which are adopted instead of those of the English *Psalter*, generally incline to irregular metres. The divergence from the French model is further marked by the versification of "The Benedicite" from the English Prayer Book, and the admission of three more uninspired hymns. (See above.) We seem to see in these, as well as in Wisedome's psalm, and the translations from Luther of 1560-1 (see § v.), the re-assertion of the old influence of Luther on Coverdale. [See *English Hymnody*, Early, § IV.]

VIII. Final Alterations.

Though complete as a *Version*, the book had still some slight alterations to receive, before it assumed its final shape. In the ed. of 1563, of which Lea Wilson has a short notice (*Ass. Brit. Mus.*) there were inserted some extra psalms in an *Appendix*. In 1564 (*Brit. Mus.*) this *Appendix* contains the rejected 50th of Whittingham, the Old 100th, "All people," &c., and Wisedome's 125th. In the splendid folio of 1565 (*Brit. Mus.*), this *Appendix* has disappeared; but the psalms that composed it are inserted as alternative renderings in the body of the *Psalter*, and Whittingham's 23rd is also added. The latest addition of all was made not earlier than 1581—an importation from the *Scottish Psalter*—the alternative 136th Psalm by "T. C.," a misprint for "J. C.," the initials ascribed to John Craig (q. v.).

IX. Authors.

The book was the work of at least twelve hands. (1) Thomas Sternhold is usually described as a Hampshire man (Fuller's *Ch. Hist.* and Wood's *Athenae*). An entry, however, in the registers of Awre in Gloucestershire, inserted on a blank page, between the years 1570 and 1580, in printed characters, apparently at a later date, says—

"Let it be remembered for the honor of this parish that from it sounded out the Psalmes of David in English metre by Thomas Sternhold and John Hopkins. The former lived in an estate near Blakeney, called the Hayfield; the later in an estate in the tything of Awre called the Woodend. And in the house of the said John Hopkins there is now to be seen the arms of the Tudor family being painted upon the wall of it: and on both sides is written, in Saxon characters, the former part of the thirteenth chapter of St. Paul's Epistle to the Romans, which was done at that time. In perpetuum rel sive operis memoriam."

Miller (*Singers and Songs of the Church*,

1869, p. 49), to whose industry this extract is due, says that the Hayfield estate is still well known; and that the Woodend estate remained in the hands of the descendants of Hopkins until it was purchased by the present possessors; the house, however, was washed down by the Severn. Sternhold was at Oxford, but left it without a degree. He became Groom of the Robes to Henry VIII., and received a bequest of a hundred marks from him. It has been conjectured that the King's favour may have arisen from a knowledge of his metrical psalms (see R. Brathwaite in his *English Gentleman*, 1641, quoted by Warton), but this is only a conjecture. He retained his office under Edward VI., and obtained the King's patronage for his verse (see § II.). Wood says that he caused musical notes to be set to his psalms, and that he hoped that the courtiers would sing them instead of their amorous and obscene songs. Both Wood and Fuller speak of his poetry as equal to the best that was composed in those times, "when poetry was in the non-age." His psalms should be judged as ballads for the people rather than as poetry. He is the author of 40 versions, nearly all in the older form of c. m., the ballad measure of Chevy Chase with only two rhymes. He d. in 1549. From his will he appears to have possessed lands in Slackstead and other places in Hampshire, and Bodmin in Cornwall. Miller attributes to him the versification of *Certain Chapters of the Proverbs of Solomon*, but this is apparently an error (see Cotton's *Edd. of the Bible*).

(2.) Of John Hopkins very little is certainly known. His residence in Gloucestershire, mentioned above, may perhaps be reconciled with the usual account of him as a clergyman and schoolmaster in Suffolk. Wood conjectures that he may be the same as one John Hopkins, who graduated as B.A. at Oxford in 1544 or 1545. He also mentions a John Hopkins, who died at Waltringfield in Suffolk in Oct. 1570, as possibly the same man. Wood speaks of him as "*Britannicorum potarum sui temporis non infimus*." Some Latin stanzas prefixed to Foxe's *Martyrs* are by him. In the history of the metrical *Version* we catch sight of him first in 1551. He then disappears (his place of exile being unknown), until the close of 1560, when he brings a large contribution of psalms to Daye's edition, 1560-1; and his name is printed in full, as the largest contributor to the *Version*, in 1562. His contribution from first to last consists of 60 psalms, all in c. m., but distinguished from Sternhold's by having four rhymes in a stanza—a change which eventually greatly altered the stresses and cadence of the metre. (See § x.)

(3.) William Whittingham was of greater mark. He was senior student of Cardinal College (Christ Church), Oxford (B.A. 1545), and then travelled in France, Germany, and Geneva, returning in 1553. He fled from the Marian reign to Frankfort, 1554, and thence to Geneva in 1555. He there married Calvin's sister Catherine, and succeeded Knox as pastor of the English congregation. He had an eminent share in the translation of the Geneva Bible, and stayed behind the main body of the exiles to finish it. His thanks to the muristates for their hospitality to him and his

companions were given May 30, 1560, and he no doubt then left Geneva for England. He left England, however, the same year with the Earls of Bedford and Warwick. He was made Dean of Durham in 1563, and had correspondence thence with Knox across the border. He was fond of music, and is said by Warton to have introduced the use of the metrical Canticles in the Cathedral. Wood charges him with acts of vandalism there, especially the destruction of the image of St. Cuthbert. He protested against the habits. When Abp. Sandys visited Durham during the vacancy of the see, he refused to attend his summons. Sandys excommunicated him, and tried to invalidate his Genevan orders, received from Calvin. Whittingham died before the struggle ended, in 1579. He is the author of 12 psalms in the *English* and 16 in the *Scottish Psalter*. The short period of his residence in England in 1560 makes it doubtful whether he can have had any personal share in publishing the 1560 edition, and favours Livingston's conjecture that the psalms from his pen in that edition had appeared in the lost edition of 1558. His influence on the *Psalter* was, in the first place, that of scholarly revision of the work of Sternhold, and of Hopkins's seven early psalms from his knowledge of Hebrew; and, in the second, imitation of French metres, especially notable in the 1560 Christ Church. The first l. m. is his (51st) "O Lord, consider my distress" (see § III.).

(4.) John Fullain was also one of the original students of Christ Church, Oxford, admitted in 1547. He was a Yorkshire man, previously at New College, Oxford (M.A. 1544). He was one of the Genevan exiles in company with Whittingham and Kethe. He became Archdeacon of Colchester under Elizabeth. His name appears among the signatories of the Articles in Convocation, 1562, and also attached to a petition in the same year "that the psalms appointed at common prayer be sung distinctly by all the congregation . . . and that all curious singing and playing of the organs may be removed." (The "psalms" mean those in the Prayer Book, not metrical psalms). Besides the 148th and 149th Psalms (the latter only found in the *Scottish Psalter*), he paraphrased Ecclesiastes, Solomon's Song, Esther, Judith, and Susannah. His influence on the *Psalter* is slight, though of the same kind as Whittingham's: but it is worthy of remark that to his version of the 148th Psalm we owe a fine metre, again employed in the *New Version* for the same psalm ("Ye boundless realms of joy"), and also in one or two of Watts's richest compositions (e.g. "Lord of the worlds above").

(5.) Robert Wisdome was educated at Cambridge, where he took a B.D. degree. He was curate of Stisted in Essex. His protest against Roman doctrines brought him into trouble for a sermon at Oxford; and about 1538 he was obliged to bear a faggot by Stokesley, Bp. of London. Two years afterwards he was complained of to Bonner, and summoned before the Privy Council, as parish priest of St. Margaret's, Lothbury, and imprisoned in the Lollard's Tower. In 1543, in company with his friend Becon and others, he recanted and burnt his books at Paul's

Cross. (See Recantation at length in Foxe's *Acts and Monuments*, ed. 1846, *Appendix* xii.) He then retired with Becon to Staffordshire, and revoked his recantation. Here, too, he wrote "a postill. . . upon euery gospell through the yeare," translated from Ant. Corvinus, pub. 1549. And here he wrote an exposition of certain Psalms of David, and turned some of them into verse. If the 67th Psalm, contained only in the Christ Church ed. 1560, and the 125th ("Those that do put their confidence") were among these, they are perhaps the earliest pieces of the *Old Version*. In the reign of Edward VIth (July 1550), he obtained the rectory of Settrington in Yorkshire, in the gift of the king, and was mentioned by Cranmer (1552) for the archbishopric of Armagh, which he declined. He was deprived in Mary's reign (1554), and at Frankfort was a hot advocate of the Prayer Book of Edward VIth, on the side of Cox. In the autumn of 1559 he appealed to the royal visitors of the northern dioceses against one Thorneton, who had intruded into his benefice at Settrington. He was instituted Archdeacon of Ely in the diocese of his friend Cox, Feb. 27, 1560. He preached at court, and at Paul's Cross that year. His name occurs among the signatories of the Articles, and the petition about organs, &c. (see above, 4) in 1562. He d. at Wilburton (a parish which, with Haddenham, was then annexed to the Archdeaconry) in 1568. [For a full account of Wisedome, see *Athenæ Cantabrigienses*, by C. H. and T. Cooper, 1850.] The three pieces by Wisedome have a marked individuality. The 125th Psalm is written in an 8-line stanza, of which lines 1-4 are in the metre of Hopkins, with the double rhyme, and lines 5-8 are in a metre very common in Parker's *Psalter*, with a middle rhyme in lines 5 and 7. The 67th Psalm (1560) is *tr.* from Luther, with help from Coverdale. (See *Es wollt uns Gott genädig seyn.*) The third piece is the hymn "Preserve us, Lord, by Thy dere word," a *tr.* from Luther, on which much satire has been expended (see Warton's *Eng. Poetry*) for its conjunction of Turk and Pope. (See *Erhalt uns, Herr, bei deinem Wort.*) It is plausible to associate the return to German matter and precedent, and the movement in favour of the Book of Common Prayer, which first shows itself in 1560, in some measure to Wisedome, whose pieces are then first inserted.

(6.) The initials E. G. (the author of the hymn "Da pacem," found first in Daye's edition of the *Psalter*, 1560-1, though it possibly may have appeared in the lost page at the end of Christ Church, 1560), have been conjecturally attributed by Rev. H. F. Sheppard to Edward Gosynhill, author of *The Schole House of Women* (a satire), and a *Praise of Women* (Herbert's Catalogue). But the discovery of the German original ("Gib Fried zu unser Zeit o Herr," composed by Wolfgang Köpfel, and pub. in the Strasburg *Gesangbuch* of 1533, see p. 376, i.), which is followed in sense and metre, lends greater probability to the conjecture of Mr. Mearns, that the translation is by no less a person than Edmund Grindal, afterwards Abp. of Canterbury, who was a Strasburg exile.

(7.) Thomas Norton was a barrister, b. at London, circa 1532, and d. Mar. 24, 1584 at Sharpenhoe, in Bedfordshire, "a forward and busy Calvinist" (Wood). He was author of a *tr.* of a letter of Peter Martyr to the Duke of Somerset, 1550; five controversial tracts about the rebellion in the north and the Papal Bull, in 1563, and a *tr.* of Calvin's *Institutions of Christian Religion*, 1587. In a widely different region of literature he was joint author with Lord Sackville of our first regular tragedy, *Gorboduc*. (1st performed 1562, pirated ed. pub. in 1565, author's ed. 1571.) His initial appears in Daye's edition, 1560-1, between the "Quincunque" and "The Lamentation," but in subsequent eds. it was appended to the former. The 75th Psalm is also included in this edition, though anonymous like the Old 100th. This omission of the initial on the first appearance of a writer is worth noting in reference to the vexed question of the authorship of the Old 100th. He contributes 26 psalms, all in c. m. of the type of Sternhold.

(8.) D. [Richard] Cox. In *A Brief discourse of the troubles begonne at Frankford*, Dr. Richard Cox is mentioned as *D. Cox* or *D. Coxe* (1574). So that there is good reason to believe that the author of the Lord's Prayer rendering derived from Luther is the same. He was born at Whaddon, Bucks (1499); scholar of King's College, Cambridge; then (1519) fellow. He was invited by Wolsey to Oxford, and made one of the junior canons of Cardinal College. He was imprisoned for heresy in Henry's reign. He was Master of Eton; Archdeacon of Ely (1540); preceptor to Edward VI.; Dean of Christ Church, Oxford (1546); Dean of Westminster (1549); and one of the compilers of the Prayer Book of that year. He was imprisoned in the Marshalsea under Mary, and deprived of his offices. He retired to Frankfort, where he waged war against Knox and Calvin, and maintained the use of the Book of Common Prayer in the English congregation. He was afterwards at Strasburg with Peter Martyr. He was one of the revisers of the Prayer Book (1552). Elizabeth appointed him to the bishopric of Ely (1559), which he held till his death, July 22, 1581. The impression his character produces is that of an honest, plain-dealing man ("fidelis integerque," *Leland*) standing in the *media via* of his day. His pleading with Edward for the revenues of Oxford, and with Elizabeth against some unjust exchanges of episcopal and crown lands; a letter excusing himself from officiating in the Royal Chapel on account of the Crucifix, and a remonstrance with the Queen for her treatment of Grindal, speak for his faithfulness. In opinions, notwithstanding his stout defence of the Prayer Book at Frankfort, he rather inclined to the Protestant side; a friend of Bullinger and Gualter, desirous of welding together the Reformed churches by a common confession of faith, and not too fond of the habits.

(9.) Thomas Becon is the well-known early reformer. He was born about 1512, in Norfolk. He graduated at St. John's, Cambridge, in 1530, and was ordained 1538. He was presented afterwards to the living of Brensett in

Kent. He was a friend of Wisedome, and joined him in Staffordshire, when in peril about the *Six Articles*. In 1542 he was brought with Wisedome to Paul's Cross and recanted and burnt the books he had written against them. He was a disciple of Lutterer. In Edward VI.'s reign he became (March 24, 1547) Vicar of St. Stephen's, Walbrook, and chaplain to Somerset. He was imprisoned in Mary's reign, but released; two paraphrases of Ps. 103, 112, were written as a thanksgiving for his deliverance. He fled to Strasburg, and wrote thence a letter to the brethren in England. Under Elizabeth he was restored to Walbrook, made a Prebendary of Canterbury, and held the livings of Buckland (Herts), Christ Church Newgate Street, and St. Dionis Backchurch. He d. before July 2, 1567. His works, in 3 vols., are published by the Parker Society. In his *Catechism*, 1560, he echoes the commonplace of the time. "Let no filthy songs be sung. . . but rather songs of Holy Scripture and the Psalms of David set forth in metre in our English tongue." His 2 psalms (117th, 134th) form no part of the regular *Psalter*. They were added at the end of Daye's ed. 1560-1, as acknowledged psalms; but in the complete edition they merely retain the alternative title, "An Exhortation unto the prayse of God to be soong before mornynge (or 'evenynge') prayer." The name *T. Becon* is given in full in the 1565 edition.

(10.) John Marckant was incumbent of Clacton Magna (1559), and Shopland (1563-8). *Livingston*, p. 70. He is known only as the author of one or two small pieces: a political poem on Lord Wentworth, 1558-9; a New Year's gift intitled, *With speed return to God; and Verses to divers good purposes, circa 1580-1* (*Rev. H. F. Sheppard* quoting Stationers' Registers). The 4 psalms he contributed to 1562 (118th, 131st, 132nd, 135th), were attributed by conjecture, in the *Censura Litteraria*, to John Mardeley, "who turned 24 psalms into English odes, and many religious songs." Among the latter, "The Lamentation" ("Oh! Lord, turn not Thy face"), and "The Humble Sute," both marked "M.," in 1562, would be classed. This conjecture is adopted by *Miller* with a "?" in his Index, and *Lord Selborne*. But the name is given in full "*Marckant*," in 1565, and in later editions is sometimes written "*Market*."

(11.) For William Kethe see *Scottish Hymnody* and *Kethe*. He contributed 9 psalms to the ed. of 1562, not counting the Old 100th; they had appeared previously, in 1561, Geneva. The imitation of French metres is more conspicuous than in Whittingham's: the 104th psalm is one of the best in the *Psalter*, and its metre the only surviving result that has achieved success of these attempts to naturalise the French.

(12.) T. C. are the initials of John Craig. (See *Scottish Hymnody* and *Craig, John*.) The 136th psalm signed T. C. is evidently copied from the *Scottish Psalter*, and was not inserted earlier than 1581. "T. C.," as a misprint for J. C., was perpetuated in the English editions—one of the clearest instances of the uncertainty which attaches to the evidence of the signatures. The English critics,

ignorant of the *Scottish Psalter*, have (until Livingston pointed out the error, and even subsequently) allotted the initials to *Thomas Churchyard*, a late writer of the Elizabethan time.

X. Details of Authorship.

As the initials of the writers are attached to each piece from 1560 onwards, it would seem easy to identify the authorship. But, as a fact, the signatures of late editions are full of errors, and even in the earliest there are curious printers' freaks.

Thus 119, 127, which are elsewhere W. W., are anon in 1560-1. The c. m. 100th, elsewhere anon, is J. H. in 1564. The interchange of N. and M., common in late editions, is favoured by N. to Ps. 118 in 1563 (*Liv.*), and 129 in 1569 (*Geneva*), and N. to 132 in 1564. Other instances will be observed in this and § 12.

The verdicts here are based on the signatures of Sternhold's 1st edition (*Brit. Mus.*), 2nd (*Lowndes and Cotton*), 1551 (*Bodleian*), 1556 (*Bodleian*), 1560 (*Ch. Ch.*), 1561 (*Morgan's Daye*, see § v.), 1562 (*Livingston*), 1564 (*Brit. Mus.*), 1565 (*Brit. Mus.*), 1569 (*Bodleian and Lincoln Cathedral*), 1579 (*Brooke*), and several editions of the 16th and 17th cents. The psalms of the *English Psalter* only are noted: ? is attached to the doubtful psalms, and the reasons of the decision are given subsequently.

T. Sternhold.—Pss. 1-5, 20, 25, 28, 29, 32, 34, 41, 49, 73, 78, 103, 120, 123, 128, in the undated first edition; Pss. 6-17, 19, 21, 43, 44, 63, 68, added in 1549; Pss. 18, 22, 23, in 1561.

J. Hopkins.—Pss. 30, 33, 42, 52, 79, 82, 146, in 1561; Pss. 24, 26, 27, 31, 62, 64, 65, 66 (?), 67, 69-72, 74, in 1561; Pss. 35, 36, 38, 39, 40, 45-48, 50 (2nd), 54-61, 76, 77, 80, 81, 83-99, in 1562.

W. Whittingham.—Pss. 23 (1st), 51 (1st), 114, 130, 133, 137, in 1566; Pss. 37, 50 (1st), 119, 121, 124, 127, in 1560; Ten Comm. in 1556 and sequ.

J. Pullain.—Ps. 148 in 1560 and sequ.

T. Norton.—Ps. 75, in 1561; Pss. 51 (2nd), 53, 101, 102 (?), 105, 106, 108-110, 115-117, 129, 136 (1st), 138-145, 147, 149, 150, in 1562; *Quicunque*, in 1561 and sequ.; Ten Comm. ("Hark Israel"), in 1561 and sequ.

K. Wisedome.—Ps. 125; "Those that do put their confidence," in 1560 and sequ.; and "Preserve us, Lord," in 1561 and sequ.

J. Marckant.—Pss. 118, 131, 132, 135, and the Lamentation "Oh! Lord, turn not," and "The Humble Sute," *W. Kethe*.—Pss. 104, 107, 111 (?), 112, 113, 122, 125 (1st), 126, 134.

J. Craig.—Ps. 136 in 1581 and sequ.

Anonymous.—Both versions of 100th, and the Canticles and other pieces not specified in § 6 x., x. "S." is attached to "Nunc Dimittis" in 1562 (*Liv.*).

Comment.—In Sternhold's 1st edition there are several misprints in the numbers: 19 (29), 27 (28), 33 (31), 121 (120), 122 (123), 128 (128). The only psalm here assigned to Hopkins which is doubtful is 66th, marked "T. S.," in 1561, 1562, 1564, 1569; but in 1565, and *Scottish* 1564, 1565, "J. H.," as it has four rhymes, it is probably by Hopkins. A similar conflict of evidence occurs as to 29th, signed "I. H.," in 1561, 1562, 1564, 1565. But it is one of the Sternhold's in 1551, 1566, and "T. S.," in 1566, 1569, 1579, and the double rhyme decides it for "Sternhold." The 162nd rhyme decides it for "Sternhold." The 162nd is signed "I. H." in 1562, 1565, 1566, 1579; but "N." in 1564, 1569, 1579, and later editions. As it has only a double rhyme, it is probably Norton's. The 111th is signed "V." in 1562, 1564, 1565, 1566, and all later editions we have compared; but on its first appearance, 1561 (*Gen.*), and in the *Scottish* 1566 and 1565, it is W. K., and as it is P. m., never used by Norton, except in the distimlar 136th, and as there is no trace of Norton's work in 1561 (*Geneva*), it is probably Kethe's. The authorship of the Old 100th is discussed elsewhere under "All people that on earth do dwell" (p. 43, ff.).

XI. Authorization.

A hot dispute, often biased by party considerations, has raged as to the nature of the authority of the *Version*. It may be read at large in Heylin's *Ecclesia Restaurata*, Warton's

Hist. of Eng. Poetry, and Todd's *Observations on the Metrical Versions*. It is agreed on all hands that it was not sanctioned by Convocation or Parliament; the dispute concerns the nature of the royal authority. This authorization is stated in three formulas of the title-pages, none of which there is any reason to distrust. In the Christ Church edition of 1560 the book is said to have been "allowed according to the order appointed in the Quene's Maiesties Injunctions." In 1562 the formula is "Faithfully perused, and allowed according to," &c. And in 1566 (*Bodleian*) the formula is adopted, which remains in all subsequent editions, "allowed to be song . . . before and after morning and evening prayer: as also before and after the Sermon." "The order in the Queen's Injunctions" refers to the 51st in the Injunctions of 1559; which forbade the printing of all books except classics until they had been "perused and licensed" by certain appointed officers of the Queen; books so licensed were said to be "allowed." The titlepages of 1560 and 1562 consequently prove no more than authorized and legal printing. The titlepage of 1566 has been held (even by *Heylin*, who discredits it in consequence,) to assert the royal permission of use in public worship. The assertion, however, may be more implicit than explicit. By a more celebrated clause of the Injunctions, any intelligible hymn "or song to the praise of Almighty God" might be sung before and after Morning and Evening Prayer, and hence the *Psalter* among the rest. The use of it before and after sermons was not forbidden by the Act of Uniformity, and had become a cherished custom; which may therefore not have needed express authorization. (It is curious, however, that the Lords Committee in 1641 suggested "to add lawful authority to have them sung before and after sermons"—as if the practice was illegal.) The book itself bore on its face the object of use in public worship; parts of it had been so used for years, and in the words of Parker (Dec. 1559, to Exeter, see *Psalters*, § vi.), "permitted in this Church of England;" if it was printed, its use in public worship was a certainty. With the most vivid knowledge of all this, the Queen's officers "allowed" it, i.e. licensed it to be printed; the permissive use in church was the corollary of that allowance rather than its gist. If the patents of 1560 and 1568 to John Daye for printing the *Psalms* could be recovered, they might furnish decisive evidence; but we only know, from Barker's Report in 1582 (*Stationers' Registers*) that "in priviledge or private license granted to John Daye are among other things the *Psalms* in metre with notes to sing them in the churches, as well in four parts as in plain song:" which is not more distinct than the titlepages. A comparison of the three other royal authorizations of *Psalters* seems unfavourable to the interpretation of "allowance" by "permitted use." Both in King James's *Version*, in the *New Version*, and Sir Richard Blackmore's, the word "allowed" is used apparently in the sense of "licensed" or "approved," but the permissive use is granted in other words, such as "recommended" (*King James*) or

"permitted to be used" (*New Version* and *Blackmore*). Whatever be the legal and technical authorization, of its practical adoption by the State, the State Services in 1576 and 1580, which quote it as if it were the only psalm book, are an evidence. (Parker Society reprints, *Liturgical Services*, 1847.)

XII. Success.

Few books have had so long a career of influence. With the growing Puritanism psalm-singing came to be esteemed the most divine part of God's public service; "the reading psalms, with the first and second lessons, being heard in many places with a covered head, but all men sitting bare-headed when the psalm was sung" (*Heylin*). Its Genevan parentage, its use as a badge of Calvinism, and the illegal practice of "intermingling *Psalms*" with the Liturgy brought on it the "frowns of great people," such as Laud, Wren, and Cosin. But the Restoration brought a change of feeling. The Puritans at the Savoy Conference petitioned in vain that it might be amended or superseded; the Bishops held that it lay outside their commission. In 1694 the antiquated words were changed, and a few alterations, drawn from Rous and Barton (according to Archd. Churton), made to give it a more modern air. In 1710 Bp. Beveridge wrote a strenuous defence of it as a venerable monument of the Reformation. Though generally superseded by *The New Version*, it was used in a few churches within the memory of many still living.

XIII. Merits.

The chief claims to excellence that have been put forward in behalf of the *Old Version* are its fitness as an instrument of instruction and spiritual good to the common people, and its fidelity to the Hebrew. It has found patrons in Beveridge, Horsley, and Romaine. We ought in fairness to remember the times and the conditions of the work. The great burst of Elizabethan poetry was still in the future; Sternhold's ambition was to make the *Psalms* the ballads of the court and people; and this consideration determined the metres and treatment. If judged by contemporary ballads, or even the hymns in Henry VIII.'s *Primers*, or the religious poetry of the age, they will be found in Fuller's words "to go abreast with" them; and this is the explanation of the apparently exaggerated estimates of Sternhold and Hopkins as poets, quoted in § IX. We must add to this, that they were written for the level of the mass; even Warton tempers his contempt by confessing that "had they been more poetically translated, they would not have been acceptable to the common people." Probably style was a very subordinate consideration to that of faithfulness to the original. This faithfulness has been acknowledged by Keble: and Beveridge, contrasting it with the inaccuracy of the *New Version* (*Defence of the Old Version*, 1710), points out that it anticipated some of the subsequent revisions of the *Authorized Version* of 1611. Still, for literary use, it must be confessed to be almost utterly dead. The likeness to the Hebrew is that of the corpse to the living body (*Quarterly Review*). From the times of Dod the Silkman (see

Psalters, Eng., § x.) the abuse lavished on it has steadily increased in the prefaces to new translations of the Psalms. "Their piety was better than their poetry;" "they had drunk more of Jordan than of Helicou;" "sometimes they make the Maker of the tongue speak little better than barbarism, and have in many verses such poor rhyme that two hammers on a smith's anvil would make better music," says Fuller. Rochester's epigram on passing with Charles II., while a parish clerk was singing, is well-known:—

"Sternhold and Hopkins had great qualms,
When they translated David's psalms,
To make the heart right glad;
But had it been King David's fate
To hear thee sing and them translate,
By — 'twould set him mad."

Still, on the whole, it is pleasant to think that in Sternhold's 23rd. "My Shepherd is the living Lord," in the Old 100th. "All people that on earth do dwell," in Kethe's 104th, "My soul, praise the Lord," and one or two more, we still retain some links with so venerable a book and history. [H. L. B.]

When the *Old* and *New Versions* gradually gave way to the hymn-book proper, their fall was broken by the adoption in the hymn-books of extensive extracts from their contents. These extracts took the form, sometimes of entire versions of individual psalms, and again of parts of, and centos from the same, or from others. Those of the *N. V.* so dealt with are given under *New Version*. It remains for us to provide the same information with regard to the *Old Version*. In doing this we shall give (1) The first line of each Psalm from the 1565 ed.; (2) the same line, when altered, from the Clarendon Press ed.; (3) the first lines of all parts taken from any Psalm; and (4) the initials of the author, not as in 1565, but as in the foregoing Key in § x.

- i. The man is blest that hath not bent. T. S.
- ii. Why did the Gentiles tumults raise? T. S.
- iii. O Lord, how are my foes increased? T. S.
- iv. O God, that [Thou] art my righteousness. T. S.
- v. Incline thine ears unto my words. T. S.
- vi. Incline Thine ear, O Lord, and let.
- vii. Lord, in Thy wrath reprove me not. T. S.
- viii. O Lord my God, I put my trust. T. S.
- ix. With heart and mouth unto the Lord. T. S.
- x. What is the cause, that Thou, O Lord. T. S.
- xi. I trust in God, how dare ye then. T. S.
- xii. Help, Lord, for good and godly men. T. S.
- xiii. How long wilt Thou forget me, Lord? T. S.
- xiv. There is no God, as [do] foolish men. T. S.
- xv. O Lord, within Thy tabernacle. T. S.
- xvi. Lord keep me, for I trust in Thee. T. S.
- xvii. O Lord, give ear to my just cause. T. S.
- xviii. O God, my strength and fortitude. T. S.
- xix. The heavens and the firmament. T. S.
- xx. In trouble and adversity. T. S.
- xxi. O Lord, how joyful is the King. T. S.
- xxii. O God, my God, wherefore dost Thou? T. S.
- xxiii. The Lord is only my support. W. W.
- xxiv. My Shepherd is the living Lord. T. S.
- xxv. I lift my [mine] heart to Thee. T. S.
- xxvi. Lord, be my Judge! and Thou shalt see. J. H.
- xxvii. The Lord is both my health and light. J. H.

- xxviii. Thou art, O Lord, my Strength and Stay. T. S. (?)
- xxix. Give to the Lord, ye potentates. T. S. (?)
- xxx. All laud and praise, with heart and voice. J. H.
- xxxi. O Lord, I put my trust in Thee. J. H.
- (1) Great grief, doth me, O Lord, assail.
- (2) Lord, let me not be put to shame.
- xxxii. The man is blest whose wickedness. T. S.
- xxxiii. Ye righteous, in the Lord rejoice. J. H.
- (1) Blessed are they to whom the Lord.
- xxxiv. I will give laud and honor, both. T. S.
- (1) Come near to me, my children, and.
- xxxv. Lord, plead my cause against my foes. J. H.
- xxxvi. Grudge not to see the wicked men. W. W.
- xxxvii. Put me not to rebuke, O Lord. J. H.
- xxxviii. I said, I will look to my ways. J. H.
- xxxix. (1) For all the sins that I have done.
- xl. I waited long and sought the Lord. J. H.
- (1) I have not hid within my breast.
- xli. The man is blest that careful is. T. S.
- xlii. Like as the hart doth breathe [pant] and bray. J. H.
- xliii. Judge and revenge [defend] my cause, O Lord. T. S.
- xliv. My ears have heard our fathers tell. T. S.
- xlv. My heart doth take in hand. J. H.
- (1) O fairest of all men.
- xlvi. The Lord is our defence and aid. J. H.
- xlvii. Ye people all in [with] our accord. J. H.
- xlviii. Great is the Lord, and with great praise. J. H.
- xlix. All people hearken, and give ear. T. S.
- l. The mighty God, the Eternal, &c. W. W.
- li. O Lord, consider my distress. W. W.
- (1) Cast me not, Lord—out from Thy sight.
- lii. Have mercy on me God [Lord], after. T. H.
- (1) O God, that art God of my health.
- liii. Why dost thou, tyrant, boast abroad. J. H.
- liiii. The foolish man in that which he. T. H.
- liiii. The foolish man within his heart.
- liv. God save me, for Thy holy Name. J. H.
- lv. O God, give ear and do apply. J. H.
- (1) My heart doth faint for want of breath.
- lvi. Have mercy, Lord, on me, I pray. J. H.
- lvii. Take pity for Thy promise sake. J. H.
- lviii. Ye rulers that [which] are put in trust. J. H.
- lix. Send aid and save me from my foes. J. H.
- lx. O Lord, Thou didst us clean forsake. J. H.
- lxi. Regard, O Lord, for I complain. J. H.
- lxii. My soul to God shall give good heed. J. H.
- lxiii. O God, my God, I watch betime. T. S.
- O God, my God, I early seek.
- lxiv. O Lord, unto my voice give ear. J. H.
- lxv. Thy praise alone, O Lord, doth reign. J. H.
- lxvi. Ye men on earth, in God rejoice. J. H. (?)
- lxvii. Have mercy on us, Lord. J. H.
- lxviii. Let God arise, and then His foes. T. S.
- lxix. Save me, O God, and that with speed. J. H.
- lxx. O God, to me take heed. J. H.
- lxxi. My Lord, my God, in all distress. J. H.
- lxxii. Lord, give Thy judgments to the king. J. H.
- (1) All things shall seek with one accord.
- lxxiii. However it be, yet God is good. T. S.
- Truly the Lord is very good.
- lxxiv. Why art Thou, Lord, so long from us? J. H.
- (1) O God, Thou art our King and Lord.
- lxxv. Unto Thee, God, we will give thanks. T. H.
- To Thee, O God, will we give thanks.
- lxxvi. To all that now in Jewry [Judah] dwell. J. H.
- lxxvii. I with my voice to God do [dido] cry. J. H.
- lxxviii. Attend, my people, to my law. T. S.
- lxxix. O Lord [God], the Gentiles do invade. J. H.
- lxxx. Thou Herd that Israel dost keep. J. H.
- Thou Shepherd that dost Israel keep.
- lxxxi. Be light and glad, in God rejoice. J. H.
- lxxxii. Amid the press, with men of might. J. H.
- Among the princes, men of might.
- lxxxiii. Do not, O God, refrain Thy tongue. J. H.
- lxxxiv. How pleasant is Thy dwelling place. J. H.
- lxxxv. Thou hast been merciful indeed. J. H.
- lxxxvi. Lord, bow Thine ear to my request. J. H.
- lxxxvii. That city shall full well endure. J. H.
- lxxxviii. Lord God of health, the Hope and Stay. J. H.
- lxxxix. To sing the mercies of the Lord. J. H.
- xc. Thou, Lord, hast been our sure Defence. J. H.
- xci. He that within the secret place. J. H.
- xcii. It is a thing both good and meet. J. H.
- xciii. The Lord as King aloft [alone] doth reign. J. H.
- The Lord doth reign and clothed is.

- xciv. O Lord, Thou dost revenge all wrong. J. H.
 (1) The Lord doth know the heart of man.
 xcvi. O come, let us lift up our voice. J. H.
 xcvi. Sing ye with praise unto the Lord. J. H.
 (1) Fall down and worship ye the Lord
 xcvi. The Lord doth reign wherest [for which] the
 earth. J. H.
 xcvi. O sing ye now unto the Lord. J. H.
 xcix. The Lord doth reign, although at it. J. H.
 c. All people that on earth do dwell. W. K.
 c. In God the Lord be glad and light. A. K.
 c. I mercy will and judgment sing. T. H.
 cli. O hear my prayer, Lord, and let. T. H.
 Hear Thou my prayer, O Lord, and let.
 clii. My soul, give laud [praise] unto the Lord.
 T. S.
 civ. My soul, praise the Lord. W. K.
 cv. Give praises unto God the Lord. T. H.
 cv. Praise ye the Lord, for He is good. T. H.
 cvii. Give thanks unto the Lord our God. W. K.
 cviii. O God, my heart prepared is. T. H.
 cx. In speechless silence do not hold. T. H.
 cx. The Lord did say unto my Lord. T. H.
 cxii. With heart I do [do I] accord. W. K. (?)
 cxii. The man is blest that God doth fear. W. K.
 cxiii. Ye children which do serve the Lord. W. K.
 cxiv. When Israel by God's address. W. W.
 When Israel by God's command.
 cxv. Not unto us, Lord, not to us. T. H.
 cxvi. I love the Lord, because my [the] voice. T. H.
 (1) I said in my distress and fear.
 cxvii. O all ye nations of the world. T. H.
 cxviii. O giveye thanks unto [to] God the Lord. J. H.
 (1) I will give thanks to Thee, O Lord.
 cxix. Blessed are they that perfect are. W. W.
 cxx. In trouble and in thrall. T. S.
 cxxi. I lift mine [my] eyes to Sion hill. W. W.
 cxxii. I did in heart rejoice. W. K.
 cxxiii. O Lord, that heaven doth [doth] possess.
 T. S. (?)
 O Thou that in the heavens doth dwell.
 cxxiv. Now Israel may say, and that truly. W. W.
 cxxv. Such as in God the Lord do trust. W. K.
 cxxv. Those that do put [place] their confidence.
 E. W.
 cxxvi. When that the Lord, again His Sion had
 forth brought. W. K.
 cxxvii. Except the Lord the house do [doth] make.
 W. W.
 cxxviii. Blessed art thou that fearest God. T. S.
 cxxix. Oft they, now Israel may say. T. H.
 cxxx. Lord, to [unto] Thee I make my moan. W. W.
 cxxxi. O Lord, I am not puffed [put] in mind. J. H.
 cxxxii. Remember David's troubles [trouble], Lord.
 J. H.
 cxxxiii. O how [what] happy a thing it is. W. W.
 cxxxiv. Behold, and have regard. W. K.
 cxxxv. O praise the Lord, praise Him, praise Him.
 J. H.
 O praise the Lord, praise ye His Name.
 cxxxvi. Praise ye the Lord, for He is good. T. H.
 cxxxvi. O laud [praise] the Lord benign. J. O. This
 is not in the 1565 ed. In the 1581 ed.
 (J. Daye) it is marked. T. O.
 cxxxvii. When as we sat in Babylon. W. W.
 When we did sit in Babylon.
 cxxxviii. Thee will I praise with my whole heart. T. H.
 cxxxix. O Lord, thou hast me tried and known. T. H.
 cxl. Lord, save me from the evil man. T. H.
 cxli. O Lord, upon Thee do I call. T. H.
 cxlii. Before [Unto] the Lord God with my voice.
 T. H.
 cxliii. Lord, hear my prayer, hark the plaint. T. H.
 Lord, hear my prayer and my complaint.
 cxliv. Blest be the Lord, my Strength, that doth. T. H.
 cxlv. Thee will I laud, my God and King. T. H.
 cxlvi. My soul, praise thou the Lord always. J. H.
 cxlvii. Praise ye the Lord, for it is good. T. H.
 (1) O praise the Lord, Jerusalem.
 cxlviii. Give laud unto the Lord. J. P.
 cxlix. Sing ye unto the Lord our God. T. H.
 cl. Yield unto God, the mighty Lord. T. H.

Several of these Psalms demand fuller notice than could be given in this article; and accordingly, the more important are annotated under their respective first lines. [Various.] [J. J.]

Olearius, Johann Gottfried, s. of Dr. Gottfried Olearius, pastor of St. Ulrich's Church at Halle, was b. at Halle, Sept. 25, 1635. He entered the University of Leipzig in 1653, and

graduated M.A. 1656, residing also for short periods at other German Universities. In 1658 he was ordained as assistant to his father at St. Mary's Church in Halle, where he became diaconus in 1662, and in 1685 pastor and also superintendent of the second portion of the district of the Saale. He was finally appointed, in 1688, as chief pastor, superintendent, and consistorialrath at Arnstadt, and also professor of Theology in the Gymnasium there. He d. at Arnstadt, May 21, 1711, after having been for some years totally blind. (*Allg. Deutsche Biog.* xxiv: p. 280; *Bode*, p. 124, &c.)

Olearius was the author of several devotional works, and composed a number of melodies to his own hymns. His hymns appeared in his (1) *Jesus! Poetische Erstlinge an geistlichen Deutschen Liedern und Madrigalen*, Halle, 1664 (Berlin), and the second edition enlarged and altered as (2) *Geistliche Singe-Lust*, Arnstadt, 1697 (Wernigerode). A number passed into the Arnstadt *G. B.*, 1705, and a few are still in German C. U. Two have passed into English, one ("Es war die ganze Welt") being noted under J. A. Schlegel (q.v.), and the other being:—
Komm du werthes Lesegold. Advent. Founded on St. Matt. xxi. 9. 1st pub. 1664 as above, p. 1 in 4 st. of 6 l., and entitled, "On Advent." In the Berlin *G. L. S.*, ed. 1863, No. 137. Tr. as:—

Come, O Lord, our sacrifice. By A. T. Russell, omitting st. iii., as No. 10 in the Dalton Hospital *H. Bk.*, 1848, repeated in Dr. Pagenstecher's *Coll.*, 1864, No. 2. [J. M.]

Olearius, Johannes, s. of Johann Olearius, pastor of St. Mary's Church and superintendent at Halle, was b. at Halle, Sept. 17 (N. S.) 1611. He entered the University of Wittenberg in 1629 (M.A. 1632, D.D. 1643), where he became lecturer, and, in 1635, adjunct of the philosophical faculty. In 1637 he became Superintendent at Querfurt; and, in 1643, was appointed by Duke August of Sachsen-Weissenfels as his chief court preacher, and private chaplain at Halle, where he became in 1657 Kirchenrath, and in 1664 General Superintendent. When, on the death of Duke August in 1680, the administration of Magdeburg fell to the Elector of Brandenburg, Duke Johann Adolf gave Olearius similar appointments at Weissenfels, which he held till his death on April 24, 1684 (*Koch*, iii. 346; *Allg. Deutsche Biog.* xxiv. 279, &c.)

Olearius was the author of a Commentary on the whole Bible, and of various devotional works. He was also the compiler of one of the largest and most important German hymn-books of the 17th cent., viz. the *Geistliche Singe-Kunst*, of which the first ed. appeared at Leipzig in 1671, with 1207 (1218) hymns, and the second at Leipzig in 1672, with 1340. The first ed. contained 302 hymns by Olearius himself, and marked "D. J. O." They may best be described as useful, being for times and seasons hitherto unprovided for, and filling up many gaps in the various sections of the German hymn-books. They are mostly short, many of only two verses, simple and easy of comprehension, often happy in expression and catching, and embodying in a concise form the leading ideas of the season or subject. Many were speedily adopted into German hymn-books, and a considerable number are still in use.

Of Olearius's hymns the following have passed into English:—

i. *Galobet sei dar Herr. Trinity Sunday.* One of his best hymns. Founded on the Gospel for Trinity Sunday. Included in 1671 as above, No. 709, in 5 st. of 8 l., and entitled "Encouragement from the Gospel to thankful meditation on this great mystery." In the Berlin *G. L. S.*, ed. 1863, No. 17. Tr. as:—

1. *Blest be my Lord and God.* A good tr., omitting st. v. by A. T. Russell, as No. 134, in his *Ps. & Hys.*, 1851.

2. O praise the Lord! His name extol. A version of st. i.-iii., as No. 115 in the *Ohio Luth. Hyl.*, 1880.

ii. Herr Jesu Christ, dein theures Blut. *Passion-side*. His finest hymn. Founded on 1 St. John i. 7. In 1871 as above, No. 576, in 4 st. of 4 l. and entitled "Meditation on the Precious Blood of Jesus Christ." St. ii. is based on the hymn "In Christi Wunden schlaf ich ein" (p. 319, il.). In the *Berlin G. L. S.*, ed. 1863, No. 233. *Tr.* as:—

1. Lord Jesu Christ! Thy precious blood Brings to my soul. A good and full *tr.* by A. T. Russell, as No. 161 in his *Ps. & Hys.*, 1851.

2. Lord Jesus Christ! Thy precious blood Is to my soul. In full by C. H. L. Schnette, as No. 77 in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is "Lord Jesus Christ, Thy blessed blood." By *Miss Manington*, 1863, p. 43.

iii. Herr, öffne mir die Herzentür. *Holy Scripture. After Sermon*. In 1871 as above, No. 975, in 2 st. and a doxology. In the *Berlin G. L. S.*, ed. 1863, No. 492. The *tr.* in C. U. is—

Lord, open Thou my heart to hear, And by Thy Word to me draw near. In full by Dr. M. Loy in the *Ohio Luth. Hyl.*, 1880.

iv. Nun kommt das neue Kirchenjahr. *Advent*. In 1871 as above, No. 384, in 3 st. and a doxology. In the *Berlin G. L. S.*, ed. 1863, No. 145. The *tr.* is:—

The new Church-year again is come. By E. Cronewett, as No. 15 in the *Ohio Luth. Hyl.*, 1880.

v. Trüftet, trüftet meine Lieben. *St. John Baptist's Day*. In 1871 as above, No. 733, in 4 st. of 8 l., and entitled "Meditation on the Lesson of the Festival. Isaiah xl." In the *Berlin G. L. S.*, ed. 1863, No. 124. *Tr.* as:—

Comfort, comfort ye my people. A full and good *tr.* by *Miss Winkworth*, as No. 83 in her *C. B. for England*, 1863. Repeated in full in the *Parish H. Bk.*, 1865, and the *Ohio Luth. Hyl.*, 1880, and, omitting st. ii. in the *Pennsylvania Luth. C. Bk.*, 1868.

Other hymns by *Olearius* have been *tr.* into English, viz.:—

vi. Gott Lob, mein Jesus macht mich rein. *Presentation in the Temple*. In 1871 as above, No. 607, as a hymn on the Purification in 6 st., and entitled "Encouragement from the Gospel," viz. St. Luke ii. 22-32. In the *Berlin G. L. S.*, ed. 1863, No. 1270. The form *tr.* is "Durch Jesum kann ich auch mit Freud," which is No. 428 in *Knapp's Ev. L. S.*, 1837, and is st. iv.-vi. altered. *Tr.* as "I too, through Jesus, may in peace." By *Dr. H. Mills*, 1848 (1856, p. 277).

vii. Sollt ich meinem Gott nicht trauen. *Trust in God*. In 1871 as above, No. 878, in 6 st., and entitled "Encouragement from the Gospel," viz. St. Matt. vi. 24 ff, the Gospel for the 15th S. after Trinity. In the *Berlin G. L. S.*, ed. 1863, No. 857. *Tr.* as, "Shall I not trust my God." By *Miss Warner*, 1858, p. 206.

viii. Wenn dich Unglück hat betreten. *Cross and Consolation*. In 1871 as above, No. 827, in 6 st., and entitled "Encouragement from the Gospel," viz. St. Matt. xv. 21-28, the Gospel for Reminiscere Sunday (2nd S. in Lent). In *Parish G. B.*, ed. 1855, No. 997. The *trs.* are (1) "When afflictions sore oppress you," By *Miss Cox*, 1841, p. 129. (2) "When affliction rends the heart." By *Lady E. Porteus*, 1843, p. 56. [J. M.]

Olivers, Thomas, was b. at Tregynon, near Newtown, Montgomeryshire, in 1725. His father's death, when the son was only four years of age, followed by that of the mother shortly afterwards, caused him to be passed on to the care of one relative after another, by whom he was brought up in a somewhat careless manner, and with little education. He was apprenticed to a shoemaker. His youth was one of great ungodliness, through which

at the age of 18 he was compelled to leave his native place. He journeyed to Shrewsbury, Wrexham, and Bristol, miserably poor and very wretched. At Bristol he heard G. Whitefield preach from the text "Is not this a brand plucked out of the fire?" That sermon turned the whole current of his life, and he became a decided Christian. His intention at the first was to join the followers of Whitefield, but being discouraged from doing so by one of Whitefield's preachers, he subsequently joined the Methodist Society at Bradford-on-Avon. At that town, where he purposed carrying on his business of shoemaking, he met John Wesley, who, recognising in him both ability and zeal, engaged him as one of his preachers. Olivers joined Wesley at once, and proceeded as an evangelist to Cornwall. This was on Oct. 1, 1753. He continued his work till his death, which took place suddenly in London, in March 1799. He was buried in Wesley's tomb in the City Road Chapel burying ground, London. Olivers was for some time co-editor with J. Wesley of the *Arminian Magazine*, but his lack of education unfitted him for the work. As the author of the tune *Helmsley*, and of the hymn "The God of Abraham praise," he is widely known. He also wrote "Come Immortal King of glory"; and "O Thou God of my salvation," whilst residing at Chester; and an *Elegy* on the death of John Wesley. His hymns and the *Elegy* were reprinted (with a *Memoir* by the Rev. J. Kirk) by D. Sedgwick, in 1868. [J. J.]

Olney Hymns. A collection of hymns by the poet Cowper (p. 265, l.) and John Newton (q.v.), sung originally either in the church or at the prayer-meetings at The Great House at Olney, and pub. as—

Olney Hymns, in Three Books. Book I. On Select Texts of Scripture. Book II. On Occasional Subjects. Book III. On the Progress and Changes of the Spiritual Life. . . . London: Printed and sold by W. Oliver, No. 12, Bartholomew Close . . . MDCCCLXXIX. The three "Poems" were added in later editions.

They were probably given out verse by verse, like many of those by Watts and Doddridge, and often suggested by Newton's sermons. In the preface Newton says, that besides the principal motive of promoting the faith and comfort of sincere Christians, the hymns were designed "to perpetuate the remembrance of an intimate and endeared friendship" between himself and Cowper. This project was formed in 1771. Whether it was simply suggested by Newton's perception of Cowper's poetical powers, or intended to occupy a mind in which there were symptoms of approaching madness, cannot be decided. Cowper contributed 67 hymns. Two of them—*The Happy Change* ("How blest Thy creature is, oh! God") and *Retirement* ("Far from the world, oh! Lord, I flee") had been written immediately on his recovery from his first attack of madness, at St. Albans, in 1764. "Jesus, where'er Thy people meet," had been written for the opening of the large room at The Great House as a place for prayer-meetings (April 17, 1769). The only other hymn whose date is approximately known is *Light shining out of darkness* ("God moves in a mysterious way"), which, despite of its rational fortitude, was written under the most painful circumstances

(see p. 433. i.). The known hymns by Newton previous to 1773 are few, and during the early part of that year the shock of Cowper's calamity made him "hang his harp on the willows." In his *Diary*, Nov. 30 of that year, he speaks, however, of then making one hymn a week; and there are memoranda of composition at intervals to Jan. 30, 1778 (see Newton's *Life* by Rev. Josiah Bull). Twelve hymns by Newton and Cowper appeared in the *Gospel Magazine* (1771-78): thirteen were attached to *Omicron's Letters* (1774); R. Conyers's collection has several; and one or two others are found in obscure hymn-books. The complete *Olney Collection* appeared in 1779, arranged in three books. 1. "On Select Texts of Scripture"; 2. "On occasional Subjects"; 3. "On the Rise, Progress, Changes and Comforts of the Spiritual Life." It contained 348 hymns and 3 other pieces, and has gone through many editions. Except in refined tenderness, Cowper's hymns are indistinguishable from Newton's. Both follow Newton's stern yet wholesome caution, that in hymns the "imagery and colouring of poetry, if admitted at all, should be admitted very sparingly and with great judgment." Both in their best pieces exhibit great excellence of structure. Both authors are vague as to the aim, capabilities, and limitations of hymns. Several pieces are disquisitions or soliloquies ("What various hindrances we meet" is really not a hymn, but a fine instruction on prayer). With the splendid exception of "Glorious things of thee are spoken," there is scarcely a trace of jubilation. Out of the many themes of Christian praise one alone is touched—the surpassing mercy of Jesus to His sinful elect; and even the rapt contemplation of this droops away into sad reflection. Gloom is a characteristic of the book. The despondence, sense of exile from God, and not the gladness, of the Psalms, are selected for versification. The contemplation of nature suggests sorrowful resemblances to the work of grace in the human heart, not the vision of God's majesty and love. Hymns describing the heavy self-accusation, dejection, desertion of the regenerate, form the largest and most darkly real portion of the book, and those of Newton have more unrelieved dejection than Cowper's. But Newton's despondence arose from his sense of ingratitude for his election, never from doubt of it; and hence alongside of it there are hymns full of rational faith, strong confidence, and, above all, fervent clinging love of Jesus. Verses often occur, which from their direct force, are vigorous maxims; and, though there is a large quantity of tame, sermonlike doggerel, there are a considerable number of pure English hymns, of melodious cadence and Scriptural ring. The earlier hymn-books that most nearly resemble them are Shepherd's *Penitential Cries* and the *Collection* by Newton's friend, Dr. Conyers. The intense love of the Saviour, which animates them, endeared them to numbers in the earlier part of this century, and the finest of them are still in C. U. in all English-speaking countries. [See Cowper, William; Newton, John.] [H. L. B.]

Omicron. In the *Gospel Magazine*, 1771, i.e. John Newton.

Omnes una celeberrimus. [Sunday.]

This has not been traced earlier than the *Elucidatorium* of Clichtovaeus, Paris, 1516, f. 178b; and his text has been repeated in *Daniel*, v. p. 216; Neale's *Sequentiae*, 1852, p. 251; and *Kehrein*, No. 164. The trs. are:—

1. In our common celebration. By J. M. Neale, in the *Hymnal N.*, 1854, the *Salisbury H. Bk.*, 1857, No. 18, &c.

2. Come let us all with one accord. Made by Mrs. H. M. Chester for the *Hymnary*, 1872, and signed "H. M. C." [J. M.]

Omnipresent God, Whose aid. C.

Wesley. [Evening.] Pub. in *Hys. and Sacred Poems*, 1749, vol. i., in 8 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 8). In the *Wes. H. Bk.*, 1780, st. i., iv.-vi. were given as No. 278, and in the revised ed., 1875, st. vii., viii. were added thereto. In addition to these forms of the hymn the following centos are also in C. U.:—(1) "Holiest Whose present might," st. i. and vi., altered in the American Unitarian *Hys. of the Spirit*, 1864, and others; and (2) "O Thou Holy God, come down," st. iv. and vi., in the American Unitarian *Hys. of the Church of Christ*, 1853; Beecher's *Plymouth Coll.*, 1855, and others. [J. J.]

On earth we meet again below. J.

Montgomery. [For Sunday School Gatherings.] Printed on a broadsheet as No. 1 of the Hymns for the Sheffield Sunday School Union, Whit-Monday, May 27, 1844, in 6 st. of 4 l.; also included in *Montgomery's Original Hymns*, 1853, No. 324. [J. J.]

On our way rejoicing as we homeward [onward] move. J. S. B. Monseil.

[Joy.] Appeared in his *Hys. of Love and Praise*, 1863, p. 124, in 4 st. of 8 l., and appointed for the 1st S. after Trinity. It was rewritten by him for his *Parish Hymnal*, 1873, No. 155, the principal change being the addition of the first four lines from st. i., as a refrain to each stanza. These changes were made to adapt the hymn as a Processional, and appeared elsewhere before the *Parish Hymnal*, as in the S. P. C. K. *Church Hymns* 1871, &c. Both forms are in C. U. [J. J.]

On Sinai's top in prayer and trance.

J. Keble. [Prophets and Kings desiring to see the Gospel Days.] Dated Sep. 16, 1821, and pub. in his *Christian Year*, 1827, in 21 st. of 4 l. It is based upon the Gospel for the 13th S. after Trinity. In *Nicholson's Appendix Hymnal*, 1866, No. 112, is a cento from this poem beginning with st. i. [J. J.]

On the dewy breath of even. Julia

Ann Elliott, née Marshall. [Evening.] 1-1 pub. in her husband's *Ps. & Hys.*, 1835, anonymously, and subsequently with the signature "I. A. E." in the Index. In modern collections it is usually found, as in the *Leeds H. Bk.*, 1853, and the *Bap. Ps. & Hys.*, 1858, where st. i.-iii. are unaltered from Mrs. Elliott, st. v. from the same altered, and st. iv. by another hand. In some hymn-books this hymn is attributed to Miss Charlotte Elliott, but in error. [J. J.]

On the hill of Zion standing. Bp. F.

H. Bickersteth. [Missions.] Written for the

Jubilee of the Church Missionary Society, 1848, and 1st pub. in the broadsheet of hymns printed for that occasion. It was also included in his *Poems*, 1849; his *Ps. & Hys.*, 1858; and his *The Two Brothers*, &c., 1871, p. 257. In R. Bingham's *Hymns. Christ. Latina*, 1871, it is rendered into Latin as "In Zionis alto colle." [J. J.]

On the mountain's top appearing. *T. Kelly*. [*Missions*.] This hymn appeared in his *Coll. of Ps. & Hys.*, Dublin, 1802, No. 249, in 4 st. of 6 l., and is based on Ps. lii. 7. It was subsequently repeated in the author's *Hymns*, &c., 1804, and later editions (ed. 1853, p. 555). In Cotterill's 1815 *Appendix to his Sel. of Ps. & Hymns*, No. 203, st. i., iii., iv. were given in an altered form. This was repeated in the 8th ed. of the *Sel.*, 1819, No. 162; in Montgomery's *Christian Psalmist*, 1825, No. 437, and again in later collections. Two texts, both beginning with the same opening stanza, have thus come into C. U. They can be easily distinguished by the 3rd stanza of Kelly and the 2nd of Cotterill, which read:—

T. Kelly. "God, thy God will now restore thee:
He Himself appears thy friend:
All thy foes shall flee before thee,
Here thy boasts and triumphs end;
Great deliverance
Zion's King vouchsafes to send."

T. Cotterill. "Lo! thy sun is risen in glory!
God Himself appears thy friend;
All thy foes shall flee before thee;
Here thy boasted triumphs end:
Great deliverance
Zion's King vouchsafes to send."

When these two forms of the hymn are taken into account, its use is found to be extensive. Cotterill's text has been rendered into Latin by R. Bingham in his *Hymns. Christ. Latina*, 1871, as "Stat ecce! in altis montibus jam nuncius." [J. J.]

On what has now been sown. *J. Newton*. [*Close of Service*.] This hymn is in C. U. in three forms, as follows:—

1. The original in 1 st. of 6 l. This is found in a few of the older collections. The stanza is the sixth of J. Newton's hymn "What contradictions meet," which appeared in the *Olney Hymns*, 1779, Bk. ii., No. 26.

2. The same stanza, with the addition of a doxology as given in *Common Praise*, 1879.

3. The same stanza, with the addition of J. Newton's "Short Hymn," "To Thee our wants are known," from the *Olney Hymns*, 1779, Bk. iii., No. 103. This is No. 56 in the *Irish Church Hymnal*, 1873. [J. J.]

Once in Royal David's city. *C. F. Alexander, née Humphreys*. [*Christmas*.] 1st appeared in her *Hymns for Little Children*, in 1843, p. 30. It is based on the words of the Creed, "Who was conceived by the Holy Ghost, Born of the Virgin Mary," and is in 6 st. of 6 l. It is usually given in a correct form, and ranks as one of the most popular of Mrs. Alexander's hymns for children. [J. J.]

Once more before we part. [*Close of Service*.] The details concerning this hymn, and others which have grown out of it, are as follows:—

1. **Once more before we part.** By *J. Hart*, in his 1792 *Supplement to his Hymns*, &c., No. 79, as follows:—

"Once more, before we part,
We'll bless the Saviour's name;
Record His mercies every heart,
Sing every tongue the same.

"Hoard up His sacred word,
And feed thereon and grow;
Go on to seek, to know the Lord,
And practice what you know."

This is in C. U. in Spurgeon's *O. O. H. Bk.*, 1866, and other collections.

2. **Once more before we part.** By *J. Hart and R. Hawker*. In 1787 R. Hawker opened a Sunday School at Charles, Plymouth; and then, or shortly after, he pub. his *Ps. & Hys. Sung by the Children of the Sunday School in the Parish Church of Charles, Plymouth*, &c., n.d. In this *Coll.* Hart's hymn appeared in this form:—

"Once more before we part,
Bless the Redeemer's name;
Write it on every heart,
Speak every tongue the same.
Chorus. Jesus the sinners' friend,
Him Whom our souls adore:
His praises have no end;
Praise Him for evermore.

"Lord, in Thy grace we came;
That blessing still impart;
We met in Jesus' name,
In Jesus' name we part.
Jesus the sinners' friend, &c.

"Still on Thy holy word,
We'd live, and feed, and grow;
Go on to know the Lord,
And practice what we know.
Jesus the sinners' friend, &c.

"Here, Lord, we came to live,
And in all truth increase:
All that's amiss forgive,
And send us home in peace.
Jesus the sinners' friend, &c.

"Now, Lord, before we part,
Help us to bless Thy name;
May every tongue and heart
Praise and adore the same.
Jesus the sinner's friend," &c.

The portions above in italics are from Hart's hymns, and the last stanza is also Hart's st. i. rewritten; the rest of the hymn is by Dr. Hawker. This text was repeated in several later collections.

3. **Come, brethren, ere we part.** This, as No. 610 in the *Comprehensive Hymn*, 1844, is composed of st. i. and ii. with the chorus from the *Hart-Hawker* text, and a new stanza as st. iii. This text is repeated in Spurgeon's *O. O. H. Bk.*, 1866, No. 1049; but in the description the fact that st. iii. is from the *Comprehensive Hymn*, 1844, is ignored.

4. **Come, children, ere we part.** This text in some American collections for children, and the English *Meth. S. S. H. Bk.*, 1879, is composed of st. i. and iii. of the *Comprehensive Hymn* text slightly altered.

[W. T. B.]

Once more we meet to pray. *Lenz*. We have traced this hymn to Matthew Wilks's enlarged ed. of G. Whitefield's *Col. of Hys.* . . . *Corrected and Enlarged; with some Original Hymns*, &c., Lond., 1798, No. 300. It is in 4 st. of 4 l., and headed "Distress." It subsequently appeared in several collections, including the *American Baptist Psalmist*, 1843; Spurgeon's *O. O. H. Bk.*, 1866, and others. In Spurgeon the text of st. iv. is slightly altered. This appears to be one of the "Original Hymns" named in Wilks's title-page, but whether by him or not we cannot say. [J. J.]

Once Thou didst on earth appear. *C. Wesley*. [*God manifest in the Flesh*.] This is a cento thus composed: st. i. from *Short Hys.*, 1762, vol. ii., No. 790; st. ii., iii., *Short Hys.*, vol. ii., No. 649; and st. iv., *Hys. for Families*, 1747, No. 28. In this form it was given in the *Wes. H. Bk.*, 1780, No. 401, and from thence has passed into several collections in G. Britain and America. In the 1875 ed. of the *Wes. H. Bk.* st. iv. is omitted. [J. J.]

Onderdonk, Henry Ustic, D.D., was b. in New York, March 16, 1789, and educated

at Columbia College. Taking Holy Orders, he was for some time Rector of St. Ann's Church, Brooklyn, New York. On the 27th Oct., 1827, he was consecrated at Philadelphia, and acted as Assistant Bishop of Philadelphia to Bishop White from that date to 1836, when upon the death of Bishop White, he entered upon the full charge of the diocese. He was suspended by the House of Bishops on the ground of intemperance in 1844, but restored in 1856. He d. in Philadelphia, Dec. 6th, 1858. Without Bishop Doane's commanding talents, he yet rendered large and useful service to hymnody as author and compiler. He was a member (and apparently a leading one) of the Committee which compiled the *American Prayer Book Coll.* of 1826 [*American Hymnody*, § 1.], and was by far the largest contributor thereto. Apart from hymn-writing, so far as we know, he wrote nothing in verse. His original hymns contributed to the *Prayer Book Coll.*, 1826, are:—

1. *Although the vine its fruit deny. Confidence in God.* A paraphrase of Hab. iii. 17-19.
2. *Blessed be Thou, the God of Israel. Praise.* A paraphrase of 1 Chron. xxix. 10-13.
3. *How wondrous and great. Missions.* A paraphrase of Rev. xv. 3, 4, being the Song of Moses and of the Lamb.
4. *On Zion, and on Lebanon. Missions.* Based on the text, Is. xxxv. 2.
5. *Seek, my soul, the narrow gate. The Narrow Way.* A paraphrase of St. Luke xiii. 24-27.
6. *Sinner, rouse thee from thy sleep. Exhortation to awake out of sin.* Based upon Eph. v. 14-17.
7. *The Spirit in our hearts. Invitation.* Based upon Rev. xxii. 17-20. This hymn may possibly have been suggested by Dr. Gibbons's "The Spirit in the word," which appeared in *Hys. adapted to Divine Worship*, 1769, p. 149. Bp. Onderdonk's hymn is in extensive use. Sometimes it is given as "The Spirit to our hearts."
8. *Though I should seek to wash me clean. Need of the Mediator.* This is not only used in full, but st. iii. v. are also used separately as "Ah, not like erring man is God."
9. *When, Lord, to this our western land. Missions.* This, and No. 4, were given in the *Prayer Bk. Coll.* "For Missions to the new Settlements in the United States."

In addition to these original hymns, Onderdonk contributed to the same collection the following adaptations from others:—

10. *Ah, how shall fallen man? Redemption.* This is I. Watts's "How should the sons of Adam's race?" (p. 539. l.), rewritten from the form given to it in the *Scottish Translations and Paraphrases*, 1781.
11. *Heirs of unending life. Trust in God.* Of this st. i. is by Onderdonk, and st. ii. and iii. are altered from Beddome's hymn "That we might walk with God." Sometimes given as "Heirs of immortal life."
12. *The gentle Saviour calls. Christ accepting Children.* This is altered from Doddridge's "See Israel's gentle Shepherd stand." It is sometimes given as "The Saviour kindly calls." [F. M. B.]

One there is above all others, O how He loves. *Marianne Nunn.* [*Jesus the Friend.*] The first st. of this hymn is:—

"One there is above all others:—
O how He loves!
His is love beyond a brother's;
O how He loves!
Earthly friends may fall and leave us,
This day kind, the next bereave us;
But this friend will ne'er deceive us,
O how He loves!"

This hymn appeared in her brother's (J. Nunn's) *Ps. & Hymns*, 1817, in 4 st., and was intended as an adaptation of J. Newton's hymn as below, to the Welsh air "Ar hyd y nos." From Nunn's *Ps. & Hys.* it has passed into numerous collections, and sometimes as

"One is kind above all others." Orig. text in *Lyra Brit.*, 1867, p. 449. [J. J.]

One there is above all others, Well deserves, &c. *J. Newton.* [*Jesus the Friend.*] The first stanza of this hymn is:—

"One there is above all others,
Well deserves the name of Friend;
His is love beyond a brother's,
Costly, free, and knows no end:
They who once His kindness prove,
Find it everlasting love."

The hymn appeared in the *Olney Hymns*, 1779, Bk. i., No. 53, in 6 st. of 6 l., and headed "A Friend that sticketh closer than a brother." It has come into extensive use, but often in an abridged form. It sometimes begins, "There's a Friend above all others." Orig. text in *Lyra Brit.*, 1867, p. 445. [J. J.]

Onslow, Phipps, B.A., was educated at Exeter College, Oxford (B.A. 1846). Taking Holy Orders in 1847, he was some time curate of Longdon, and of March. In 1859 he was preferred to the Rectory of Upper Sapey, in the Diocese of Hereford. Mr. Onslow's hymns, principally translations from the Latin, were published in the *Lyra Messianica*, *Lyra Mystica*, and *Lyra Eucharistica*, the best known being "Hark! a glad exulting throng" (p. 230. ii.). He is also the author of some prose works, of articles in the *Dict. of Christian Antiquities*, &c. [J. J.]

Onward, Christian soldiers. S. Barling-Gould. [*Processional.*] This most successful processional hymn was written in 1865, and first printed in 6 st. in the *Church Times* during the same year. Usually st. iv.,

"What the saints established
That I hold for true,
What the saints believed
That believe I too.
Long as earth endureth
Men that Faith will hold,—
Kingdoms, nations, empires,
In destruction rolled."

is omitted, and certainly to the advantage of the hymn. The form given to the text in *H. A. & M.*, 1868, is that in general use in all English-speaking countries. [J. J.]

Open thine eyes, my soul, and see. *J. Austin.* [*Morning.*] From his *Devotions in the Antient Way of Offices*, Rouen, 1668, where it is appointed for Wednesday at Matins. It is in 7 st. of 4 l., and was included in the reprints of that work, as well as in the editions for Anglican Use by Dorrington & Hicke. In 1874 an altered version was given by Rev. T. Darling in his *Hys. for the Church of England*, as "Awake, my soul, awake and see." This is repeated in the ed. of 1887. [W. T. B.]

Opes decusque regium reliqueras. *Urban VIII.* [*St. Elizabeth of Portugal.*] This hymn is found in *Maphaei S. R. E. Card. Barberini nunc Urbani VIII. Poemata*, Rome, 1631, p. 121, entitled, "On St. Elizabeth Queen of Portugal." It was not included in the *Roman Breviary*, 1632, but was incorporated in later eds. (e.g. Antwerp, 1697, p. 881), as the hymn at Second Vespers on her festival (July 8). Besides being in recent eds. of the *Roman Breviary*, the text is also in *Daniel*, iv. p. 304. *Tr.* as:—

1. *Riches and regal throne, for Christ's dear sake. By*

E. Caswall, in his *Lyra Catholica*, 1849, p. 161, and his *Hys. & Poems*, 1873, p. 88. It is used in Roman Catholic hymn-books for Missions and Schools.

2. *Elizabeth, thy regal wealth and fame.* By J. Wallace, in his *Hys. of the Church*. 1874. [J. M.]

Opie, Amelia, *née* Alderson, daughter of Dr. Alderson, a physician at Norwich, was b. there Nov. 12, 1769. In May 1798 she was married to John Opie, the painter, who d. in 1807. Originally Mrs. Opie was an Unitarian, but in 1814 she joined the Society of Friends. Most of her subsequent life she lived at Castle Meadow, Norwich, where she d. Dec. 2, 1853. Mrs. Opie's prose works were somewhat numerous, and included *Father and Daughter*, 1801, a most popular tale; *Temper*, 1812; *Tales of Real Life*, 1813; and others. Her poetical works were *Miscellaneous Poems*, 1802; *The Warrior's Return and Other Poems*, 1808; *Lays for the Dead*, 1833, &c. Very few of her poems have come into use as hymns. The best known is "There seems a voice in every gale." [J. J.]

Opitz, Martin, s. of Sebastian Opitz, butcher at Bunzlau in Silesia, was b. at Bunzlau, Dec. 23, 1597. He entered the University of Frankfurt a. Oder in 1618, and in 1619 went to Heidelberg, where he acted as a private tutor, and studied literature and philosophy at the University, paying also short visits to Strasburg and Tübingen. When the University was threatened by the Spanish troops (they sacked the town under Tilly in Sept. 1622), Opitz left Heidelberg in Oct. 1620, and with his friend, H. A. Hamilton (a member of a Danish noble family), travelled through Holland, Friesland and Jutland. In the spring of 1621 he returned to Silesia through Lübeck, and at Easter, 1622, became Professor of Philosophy and Poetry in the Gymnasium founded at Weissenburg in Transylvania by Prince Bethlem Gabor (Gabriel Bethlen). He resigned this post in the summer of 1623, and then for some time employed himself at the request of Duke Rudolf of Liegnitz-Brieg in versifying the Epistles for Sundays and Festivals according to the metres of the French Psalter (see below), being rewarded with the title of Rath, but receiving no permanent appointment. In 1625 he accompanied his cousin, Kaspar Kirchner, on an embassy to Vienna, where he presented to the Emperor Ferdinand II. a poem on the death of the Grandduke Karl (Prince-Bishop of Breslau, and brother of the Emperor), and was crowned as a poet by the Emperor (who in 1628 also raised him to the nobility as Opitz von Boberfeld). He then became, in 1626, private secretary to the Burgrave Carl Hannibal von Dohna, president of the Supreme Court in Silesia. When, in 1628, von Dohna began the Counter-Reformation, by means of the Lichtenstein dragoons, against the Protestants of Silesia, Opitz wrote poems in his praise, and in 1631 pub. a *tr.* of the controversial manual of the Jesuit Martin Becanus, "for the Conversion of the Erring" to help on this work. He also executed a diplomatic mission to Paris in 1630, on Dohna's behalf, where he became acquainted with Hugo Grotius. When Dohna was driven out of Breslau in Sept. 1632, by means of the Saxon and Swedish troops, Opitz remained behind.

In the autumn of 1633 he was sent by Duke Johann Christian of Liegnitz-Brieg as his plenipotentiary to Berlin, and also to the Swedish chancellor Oxenstierna. When Wallenstein obtained the mastery over the Silesian duchies, Opitz accompanied Duke Johann Christian to Thorn in 1635. He then went to Danzig, where in June, 1637, he was definitely installed as Historiographer to King Wladislaw IV. of Poland. Here, from this place of rest, he did his best, by correspondence and otherwise, to atone for the oppression of his brethren in Silesia. During the pestilence which visited Danzig in 1639 he was accosted on Aug. 17 by a diseased beggar to whom he gave an alms, and whose frightful appearance so affected him that he returned home, sickened of the pestilence, and d. Aug. 20, 1639. (*Allg. Deutsche Biog.* xxiv. 370; Goedeke's *Grundriss*, iii., 1887, p. 37, &c.)

Opitz was pre-eminently a literary man of the world who knew how to ingratiate himself with people of all opinions. He was one of those writers who exercise an enormous influence over their contemporaries, but whose works succeeding generations are content to leave unread. A long list of his works is given by Goedeke, some ninety (including a considerable number of *trs.* from the Greek, Latin, French, and Dutch), of which appeared during his lifetime. In his poems originality and force are conspicuous by their absence, and the great majority have little but their style to recommend them. He became a member of the great German literary union, the Fruitbearing Society, in 1629. His great merit was as a reformer of German prosody by his example of literary style and by his *Buch der Deutschen Poeterey*, an epoch-making work, pub. at Breslau in 1624. Here he laid down the rules of German verse, and may be said to have given it the form which it retains to this day. Among his sacred poems his hymns are much the best (he also pub. a paraphrase of the *Lamentations of Jeremiah* in 1626; and of *Canticles* in 1627). He also pub. versions of detached *Psalms* in 1629, 1630, 1634, 1635, and 1636, and a complete version in 1637 (see *Psalters, German*). His hymns on the Epistles for the Church Year seem to have been written in 1624 (see above), but were apparently first pub. as *Die Episteln der Sonntage und Jürnensten Feste des ganzen Jahrs, auff die Weisen der Frantzösischen Psalmen in Lieder gefasset*, Breslau, 1628 (printed at Leipzig) (Weimar Library). His hymns, Psalm versions, &c., to the number of 248, are collected in his *Geistliche Poemata*, Breslau, 1639. Twenty-nine are given by Müttzell, 1868, pp. 187-221.

A few of Opitz's hymns are found in recent German hymn-books, while two have passed into English, viz. :—

i. *Brieh auf, und werde Lichte. Epiphany.* In his *Episteln*, 1628, p. 11, in 6 st. of 6 l., and entitled, "On the Holy Three Kings Day. Isaiah 60." Repeated in the *Geistliche Poemata*, 1638, p. 132, and in the *Ohio G. B.*, 1870, No. 55. *Tr.* as :—

Zion, awake and brighten. In full by E. Cronenwett, as No. 51 in the *Ohio luth. Hyl.*, 1880.

ii. *O Licht, geboren aus dem Lichte. Morning.* His finest hymn, and a special favourite in Silesia. 1st pub. at the end of his *Zehen Psalmen Davids*, Breslau and Leipzig, 1634, p. 48, in 3 st. of 10 l., and entitled "Morning Hymn." Bunsen, in his *Versuch*, 1833, p. 865, speaks of it as "of singular beauty in form and contents," and as a "pious prayer for the Fatherland and for the Church in her sore troubles." Repeated in his *Geist. Poemata*, 1638, p. 231, in the *Breslau Kirchen- und Hausmusic*, 1644, p. 762, and recently in the *Univ. L. S.*, 1851, No. 470. *Tr.* as :—

Thou Light, from Light eternal springing. A good and full *tr.* by H. J. Buckoll, in his *Hys. from the German*, 1842, p. 17; repeated, slightly altered, in the *Dalston Hospital H. Bk.*, 1848.

Other trs. are: (1) "O Holy Light, of Light engendered." By C. W. Shields, in *Sacred Lyrics from the German*, Philadelphia, U. S. A., 1859, p. 164. (2) "O Sun of Righteousness, thou Light." By Dr. G. Walker, 1860, p. 58. (3) "O Light, who out of Light wast born." By Miss Winkworth, 1869, p. 173. [J. M.]

Opprobriis, Jesu, satur. *C. Coffin.* [*Passiontide.*] Given in the *Paris Breviary*, 1736, as the Ferial hymn at Matins throughout Passion Week, and after till Maundy Thursday. It is also in Coffin's *Hymni Sacri*, 1736, p. 50, and some modern French *Brevs.* J. Chandler in his *Hys. of the Primitive Church*, 1837, and Card. Newman in his *Hymni Ecclesiae*, 1838 and 1865, also give the text. *Tr. as:—*

His trial o'er, and now beneath. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 72, and his *Hys. of the Church*, 1841, No. 40. It has been repeated in a few collections, and also, altered as "From judgment taken, lo, beneath" in the *Hyl. for the Use of St. John the Evangelist's, &c., Aberdeen*, 1870. In the *Suppl. Hyl. to H. A. & M.*, 1889, Chandler's *tr.* is altered by the Compilers to "O scorned and outcast Lord, beneath."

Other trs. are:—

1. Up that dark hill funeral, faint with ill. I. Williams, in the *British Mag.*, April, 1834; and his *Hys. tr. from the Parisian Breviary*, 1839.

2. Like faithful Abraham's holy child. *R. Campbell*, 1850.

3. Now to the cruel scourge, the twined thorn. *W. J. Blew*, 1852-55. The 1st st. of this *tr.* of "Et lam flagella," which is st. vii. of "Fando quis audivit, Dei," p. 658. The *tr.* of "Opprobriis, Jesu, satur" begins with st. ii.

4. Jesu, by cruel taunts distressed. *J. D. Chambers*, 1857. [J. J.]

Optatus votis omnium. [*Ascension.*] This hymn is probably of the 6th or 7th cent. It is found in two mss. of the 11th cent. in the British Museum (Vesp. D., xii. f. 74 b; Jul. A. vi. f. 50 b); in a ms. of the 11th cent. in the Library of Corpus Christi College, Cambridge (391, p. 249); and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, it is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 26). It was included in the *Ambrosian Breviary*, 1539, and some Carthusian and Cistercian Breviaries. The printed text is also in *Mone*, No. 175, and *Daniel*, i., No. 55. [J. M.]

Translations in C. U.:—

1. Delight and joy of earth. By W. J. Blew, of st. i.-iv., in his *Church Hyl. & Tune Bk.*, 1852-55, and Rice's *Sel.* from the same, 1870. In the 1860 *Appendix to the Hymnal N.*, No. 135, st. i.-iv. and viii. are from this *tr.*, and st. v.-vii. are from Mrs. Charles's *tr.* of the same hymn altered. This cento begins "Delight of all the earth."

2. O mighty joy to all. This begins with st. v., "O grande cunctis gaudium," and was *tr.* by W. J. Blew as above, 1852-55.

3. At length the longed-for joy is given. By Mrs. Charles, in her *Voice of Christian Life in Song*, 1858, p. 104. This is given in full or in part in several collections, and is the most widely used of the *trs.* of this hymn.

4. O wondrous joy to all mankind. By J. Skinner, in his *Daily Service Hymnal*, 1864.

5. The sacred day hath beamed. By R. C. Singleton, in his *Anglican H. Bk.*, 1871.

Translations not in C. U.:—

1. O long-desired! O festal day. *J. D. Chambers*, 1857.

2. Hail, day of hallowed birth. *Jackson Mason*, 1860.

[J. J.]

Opus peregristi tuum. *C. Coffin.* [*Ascension.*] Given in the *Paris Breviary*, 1736, as one of the hymns for the Ascension. It was also included in Coffin's *Hymni Sacri*, 1736, p. 53; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 72; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr. as:—*

1. Redeemer, now Thy work is done. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 72; and his *Hys. of the Church*, 1841, No. 47. This is in C. U. in its full, and also in an abbreviated form, in addition to the following arrangements, which are based thereupon.

(1) O Saviour. Who for man hast trod. This appeared in R. Campbell's *Hys. and Anthems*, 1856, p. 77. Of this arrangement st. i., iv., ll. 1, 2; vi. ll. 3, 4, and vii. ll. 1, 2, were from Chandler's *tr.* altered, and the rest by Campbell. In Murray's *Hymnal*, 1852, No. 62, this text is repeated in full, with the exception of st. ii., ll. 1, 2, and st. v., where Chandler's original *tr.* is given, slightly altered, instead of Campbell's. In the 1st ed. of *H. A. & M.*, 1861, No. 123, and the revised ed., No. 146, we have a cento, evidently suggested by Murray's text, and composed as follows. St. i., Chandler altered by Campbell; st. ii., ll. 1, 2, Chandler; ll. 3, 4, Campbell altered by Compilers; st. iii., Compilers; st. iv., ll. 1, 2, Chandler altered by Campbell; ll. 3, 4, Campbell altered by Compilers; st. v., Chandler altered by Compilers; st. vi., ll. 1, 2, Campbell altered by Compilers; ll. 3, 4, Chandler altered by Campbell; st. vii., ll. 1, 2, Chandler altered by Campbell; ll. 3, 4, Compilers. Instead of reading as in the 1875 ed. of *H. A. & M.* that this *tr.* is by the "Compilers based upon Latin *tr.* by J. Chandler," we should read, "Tr. from Latin by J. Chandler, 1837; altered by R. Campbell, 1856; and again altered by the Compilers, 1861." As the strength and beauty of this *tr.* owes more to Campbell than to Chandler or the Compilers of *H. A. & M.*, it is unfair to ignore his claims as is done in *H. A. & M.* This text in *H. A. & M.* is the most popular *tr.* of the "Opus peregristi tuum" in C. U., and is widely used.

(2) Blast Saviour, now Thy work is done. This altered form of Chandler's *tr.*, st. i.-v., was given in the Scottish *Epis. Coll. of Hys.*, 1858; and repeated, with the addition of Campbell's doxology, in the 1860 *Appendix to the Hymnal Noted*.

2. Redeemer, when Thy work is done. By W. L. Alexander, in his *Augustine H. Bk.*, 1849, No. 90, and later editions.

3. Anointed One! Thy work is done. By W. J. Blew, in his *Church Hyl. and Tune Bk.*, 1852-55, and again in the *People's H.*, 1867.

4. Thy glorious work, O Christ, is done. By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

Translations not in C. U.:—

1. Best Saviour, now Thy work is done. *I. Williams*, 1839.

2. O Christ! Thy love its work hath done. *J. D. Chambers*, 1857. [J. J.]

Orbis Patrator optime. *Cardinal Belarmino?* [*Guardian Angels.*] The festival of the Guardian Angels was authorized by Pope Paul V. in 1608; and the office is found in the *Breviarium Benedictinum*, pub. at Venice in 1612. There the hymns are (1) "Custodes hominum" (see p. 274, ii.), for Vespers, at p. 987; and (2) "Orbis Patrator optime," for Lauds, at p. 992; and they are repeated in this form in the *Hymni Breviarii Romani*, Rome, 1629, pp. 91, 92. The office is not, however, found in the eda. of the *Rom. Brev.* prior to 1632, nor was it incorporated in the revised *Rom. Brev.* of 1632; but in the ed. pub. at Venice in 1635 by the Giuntae (aped Juntas), it is in a separately paged *Appendix*, which is entitled: "Officia propria sanctorum recitanda ad libitum cleri Romani." In 1635, and in recent eda. of the *Rom. Brev.*, the Lauds hymn, "Orbis Patrator optime," begins, "Aeterni Rector siderum"; and the *trs.* are

noted under this form of the text (see p. 26, l.), the revised text is also found in *Daniel* iv. p. 306. We may add that the copy of the *Hymni Brev. Rom.*, Rome, 1629, in the *Brit. Mus.* (C. 28, f. 1), has numerous ms. corrections which, in a ms. note on the fly-leaf, are ascribed to Pope Urban VIII., whose pontificate extended from 1623 to 1644. [J. M.]

Ὁρθρίσωμεν ὄρθρου βαθέος. [Ἀναστάσεως ἡμέρα.]

Ὁρθριος δίδωμι τῷ θεῷ μου δεξιᾶς. *St. Gregory of Nazianzus.* [Morning.] A Morning Prayer found in various editions of his *Works*, and the *Anth. Graeca Carm. Christ.*, 1871, p. 28. It dates 324-389. From the *Anth. Graeca Carm. Christ.* text Mr Chatfield made his tr. "Tis dawn: to God I lift my hand," and pub. the same in his *Songs & Hymns*, 1876, p. 120, in 3 st. of 4 l. [See *Greek Hymnody*, § iv.] [J. J.]

Ὡς θεῖος ποταμός. [Time of Pestilence.] Two Catismata from the *Greek Office of Prayer Oil*, given after the 3rd ode of the Canon by St. Arsenius. The only tr. into English is "Christ, mercy's holy River," by Dr. Littledale, first printed in the *Church Times*, Aug. 13, 1864, and signed "R. F. L." In 1867 it was transferred in an altered form to the *People's Hymnal*, No. 322, and signed "A. L. P." It is therein appointed for a "Time of Pestilence," for which it is most suitable. The doxology added by Dr. Littledale is not in the original [J. J.]

Osler, Edward, was b. at Falmouth in January, 1798, and was educated for the medical profession, first by Dr. Carosso, at Falmouth, and then at Guy's Hospital, London. From 1819 to 1836 he was house surgeon at the Swansea Infirmary. He then removed to London, and devoted himself to literary pursuits. For some time he was associated with the Society for Promoting Christian Knowledge, both in London and at Bath. In 1841 he became the Editor of the *Royal Cornwall Gazette*, and took up his residence at Truro. He retained that appointment till his death, at Truro, March 7, 1863. He was a m. r. c. s. and a f. r. i. s. For the Linnæan Society he wrote *Burrowing and Boring Marine Animals*. He also pub. *Church and Bible; The Voyage: a Poem written at Sea, and in the West Indies, and Illustrated by papers on Natural History*, 1830; *The Life of Lord Exmouth*, 1837, &c. His hymnological work is mainly connected with the *Mitre H. Bk.* During 1835-36 he was associated with Prebendary W. J. Hall, the editor, in producing that collection, which was pub. in 1836 as *Ps. and Hys. adapted to The Services of the Church of England* [see Hall, W. J., p. 401]. He resided in Mr. Hall's house during the time. From the "HALL MSS." we gather that he contributed 15 versions of the Psalms (5 being rewritten from others), and 50 hymns (a few rewritten). Most of these hymns and Psalm versions, together with others not in the *Mitre H. Bk.*, were afterwards given in the monthly numbers of his *Church and King*, from Nov. 1836 to Aug. 1837. The best known of these hymns are, "O God, unseen,

yet ever near," and "Worship, honour, glory, blessing." Several of his hymns are annotated under their respective first lines (see Index); the rest in C. U. are:—

1. Father, Whose love and truth fulfil. *Holy Baptism.*
2. Glory to God! with joyful adoration. *Praise to the Father.*
3. Great God, o'er earth and heaven supreme. *Men the Stewards of God's Bounties.*
4. Great God of hosts, our ears have heard. *Ps. xlv. Based on the N. Version.*
5. Great God, Whose awful mystery. *Holy Trinity.*
6. I hold the sacred book of God. *Martyrs.*
7. Jehovah hath spoken, the nations shall hear. *Second Advent.*
8. Lord, may the inward grace abound. *Holy Baptism.*
9. May we Thy precepts, Lord, fulfil. *Love.*
10. Mighty Saviour, gracious King. *Advent.*
11. O God, the help of all Thy Saints. *Ps. z.*
12. O Thou, the Lord and Life of those. *Christ the Life of Men.*
13. O Saviour, Who didst come. *Easter.*
14. Saviour, Whose love could stoop to death. *Easter.*
15. See, Lord, before Thy mercy seat. *For Schools.*
16. Set in a high and favoured place. *Advent.*
17. Wake from the dead, new life begin. *Lent.*
18. With trembling awe we come. *Lent.*

Several of these hymns are not in Osler's *Church and King*. We have ascribed them and others to him on the authority of the "HALL MSS." It must be noted also that the text in the *Church and King* often differs from that in the *Mitre*. [J. J.]

Oswald, Heinrich Siegmund, s. of Johann Heinrich Oswald or Osswald, of Nimmersatt, near Liegnitz, in Silesia, was b. at Nimmersatt, June 30, 1751. After passing through the school at Schmiebeberg; he was for seven years clerk in a public office at Breslau. In 1773 he became Secretary to the Landrath von Pritwitz at Glatz, with whom he remained two years, and was thereafter in business at Hamburg and at Breslau. Through J. D. Hermes, Oberconsistorialrath at Potsdam, whose daughter he married, he became acquainted with King Friedrich Wilhelm II. of Prussia, and in 1791 was appointed reader to the king. He accordingly removed to Potsdam, and was in 1791 appointed also Geheimrath. After the king's death, on Nov. 16, 1797, Oswald received a pension, and retired first to Hirschberg, and then to Breslau, where he d. Sept. 8, 1834. (*Allg. Deutsche Biog.* xxiv. 528; *Miller's Singers & Songs*, 1869, p. 303; extracts from the *Breslauer Zeitung*, Sept. 12, 1834, and the *Schlesische Provinzialblätter*, 1835, p. 289, kindly communicated by Dr. Markgraf of the Breslau Stadt Bibliothek, &c.)

Oswald's hymns, over 100 in all, appeared principally in his (1) *Unterhaltungen für gläubige Seelen*, Berlin, 1792. (2) *Gedichte und Lieder fürs Herz*, Berlin, 1793. (3) *Letzten Mittheilungen meiner der Wahrheit und Religion geweihter Muse*, Breslau, 1826. (4) *Schwänzen-gesänge*, Breslau, n. v. (preface Aug. 1827).

Three or four of Oswald's hymns have passed into German hymn-books. One has been tr. into English, viz. :—

Wem in Leidenstagen. *For Mourners.* In his *Letzte Mittheilungen*, 1826, p. 42, in 14 st. of 4 l., and entitled "An exhortation to Tranquillity. To the Suffering. Psalm 50, v. 15." Bunsen, in his *Versuch*, 1833, No. 813 (*Allg. G. B.*, 1846, No. 333), selects st. i.-iii., x., xii.-xiv. The singing of this beautiful hymn (in Miss Cox's version) formed an impressive part of the service

in the church at Edensor at the funeral of Lord Frederick Cavendish, May 11, 1882. *Tr.* as:—

1. O! Let him whose sorrow. A very good *tr.* from Bunsen's text, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 181 (*H. from the Ger.*, 1864, p. 189), included in Alford's *Ps. & Hys.*, 1844, and others. Since its reception into *H. A. & M.*, 1861 (unaltered save st. vii. and the change to the plural), it has attained a wide popularity, and is found in many English and American collections. In the Unitarian *Hys. for the Ch. of Christ*, Boston, U.S., 1853, the *Hymnary*, 1872, and others, it begins with st. ii., "Where the mourner weeping," and in C. H. Bateman's *Sacred Melodies*, 1872, with st. iii., "God will never leave thee." In Dale's *English H. Bk.*, 1874 (in order to make up 4 double st.) four lines, beginning "On Thy truth relying," were added from J. Montgomery's "In the hour of trial" (p. 566, ii.). This form is also in J. L. Porter's *Coll.*, 1876, and Horder's *Cong. Hys.*, 1884.

Another *tr.* is: "When in thine hours of grief," by Lady E. Fortescue, 1843, p. 71. [J. M.]

Otfrid of Weissenburg, was b. about the beginning of the 9th cent., according to some in Franconia, according to others near the Lake of Constanx. After receiving the elements of his education in the Benedictine monastery of Weissenburg in Alsace, he went, about 830, to the cathedral school at Constanx. He afterwards studied at the school of the monastery of Fulda, where, under the care of Rabanus Maurus, he learned to love his mother tongue. In 846 he left Fulda, and, after a short stay at St. Gall, settled as a monk and priest at Weissenburg, where he became head of the monastic school. Here he wrote and completed about 865 a German poetical Life of our Lord (or Harmony of the Gospels), or *Evangelienbuch*, in 5 books of 15,000 lines (first printed at Basel in 1571; recent eds. by E. G. Graff, 1831; J. Kelle, 1856; P. Piper, 1878; O. Erdmann, 1882; *trs.* into modern German by G. Rapp, 1858, F. Rechenberg, 1862, J. Kelle, 1870, &c.), a most interesting work philologically, and the earliest example of a long German poem in rhyme. (*Allg. Deutsche Biog.* xxiv. 529; Goedeke's *Grundriss*, vol. i., 1884, p. 22, &c.) Besides this he wrote a number of rhymed prayers in German. Two which have been ascribed to him, and have been *tr.* by Miss Winkworth, are noted under their first lines, see *Du himilico trohtin* (p. 315, i.), and *Got, thir eigenhaf ist* (p. 443, i.). They are in his manner, but appear to be of later date. Miss Winkworth also gives a *tr.* of a section of the *Evangelienbuch*, which begins thus:—

Mánot unsih thisu fárt. This is chapter xviii. of Book i., and is on the *Epiphany*. It is in Wackernagel's *Deutsche Kirchenlied*, ii. p. 8, in 23 st. of 4 l.; in Erdmann's ed. of the *Evangelienbuch*, 1882, p. 47, &c. Erdmann, in his notes at p. 370, speaks of this chapter as the "first detailed mystical explanation [of the Return of the Magi to their own land]. The removing of the Magi from their home and their home-going by another way reminds us of our Home, the glorious Paradise (lines 1-10); we have lost it by pride, self-will and disobedience, and sojourn in sorrowful banishment (11-30). In order to reach Home again, we must follow the new way of purity, humility, love and self-denial (31-46)." The only *tr.* is "Now warneth us the Wise Mens fare." By Miss Winkworth, 1869, p. 17. [J. M.]

Οὐ γὰρ βλέπεις τοὺς ταραττοῦτας. *St. Andrew of Crete. [In Temptation.]* The title given by Dr. Neale to his *tr.* in his *Hymns of the Eastern Church* is "Stichera for the Second Week of the Great Fast." After the most careful research nothing corresponding to these *Stichera* can be found in any editions of the *Octoechus* which have come under our notice; and the Rev. S. G. Hatherly, in the 4th ed. of Dr. Neale's *Hys. of the Eastern Church*, 1882, says, "These *Stichera* are not in use in the Church Service." Dr. Neale's *tr.*, "Christian! dost thou see them?" appeared in his *Hys. of the E. C.*, 1862, in 4 st. of 8 l., and was first pub. for congregational use in the *Parish H. Bk.*, 1863. From that date it rapidly grew into favour, until few editors think it wise to countenance its omission from their collections. Some hymnals, including the *Sarum*, the *S. P. C. K. Ps. & Hys.* and their *Church Hymns*, have altered texts, but *H. A. & M.* is Neale's original *tr.* [J. J.]

Our blest Redeemer, ere He breathed. *Harriet Auber. [Whitsuntide.]* 1st pub. in her *Spirit of the Psalms*, 1829, p. 147, in 7 st. of 4 l., as one of two hymns for "Whit-Sunday." It was some time before it came into common use, but when once brought before the notice of hymnal compilers, it speedily attained to great popularity. It is in common use in all English-speaking countries, and has been translated into several languages. The text as in *H. A. & M.* rendered into Latin by C. S. Calverley, was given in Biggs's annotated ed. of *H. A. & M.* as "Qui Pretium nostrae Vitam dedit; ante Supremum." In most hymnals it is given in an abbreviated form, and sometimes with a doxology (not in the original), as in Thring's *Coll.*, 1882. Orig. Text in *Hy. Comp.*, st. i., ii., iv., v., vi., vii., with l. 4, st. vii., changed from "And worthier Thee." The omitted st. iii. is:—

"He came in tongues of living flame
To teach, convince, subdue,
All powerful as the wind He came
As viewless too."

In Spurgeon's *O. O. H. Bk.*, 1866, and some American collections, the text is tortured into c. m. [J. J.]

Our eyes, great God, have seen Thy grace. *J. Merrick. [Ps. lxxxv.]* 1st pub. in his *Psalms Translated or Paraphrased in English Verse*, 1765; and, again, in the same work, with each paraphrase divided into stanzas for parochial use, by the Rev. W. D. Tattersall, 1797. In Collyer's *Coll.*, 1812, six stanzas were given as "Arise, great God, and let Thy grace." This was repeated in later hymn-books, and sometimes as, "Arise, O God, and let Thy grace." [J. J.]

Our Father, throned in heaven, Thy name be praised. *Bp. T. Ken. [The Lord's Prayer.]* Appeared in his posthumous *Hys. for all the Festivals of the Year*, 1721; and, again, in the same, pub. by Pickering in 1868, as *Bp. Ken's Christian Year*, &c., p. 284. It forms a part of the poem for the 15th S. after Trinity, which is based upon St. Matt. vi., the chapter from which the Gospel of the day is taken. Although not in C. U. it is very concise and musical, and is worthy of attention.

[J. J.]

Our festal morn is come. *W. H. Havergal.* [*Missionary Anniversaries.*] Appeared in *W. Carus Wilson's Bk. of Christian Psalmody*, 2nd ed., 1842, No. 625, in 4 st. of 4 l., and is based on Ps. lxxxi., 3. In *Mercer's C. P. & H. Bk.*, Oxford ed. 1864, No. 125, st. ii. is from *I. Watts's* version of Ps. xviii., Pt. ii., st. ii. and st. vi. is also an addition. [J. J.]

Our God is love: and all His saints. [*Brotherly Love.*] We have not been able to trace this hymn beyond *Cotterill's Sel.*, 1819, No. 129, where it is given in 4 st. of 4 l., and headed, "For Christian Love." It is not by *Cotterill*, and although sometimes attributed to *Wilkinson*, its authorship is unknown. It is in somewhat extensive use. [J. J.]

Our God, our God, Thou shinest here. *T. H. Gill.* [*Whiteutide.*] Written in 1846, and 1st pub. in *G. Dawson's Ps. & Hys.*, 1846, No. 119, in 7 st. of 4 l. In 1853 it was given in *Hedge & Huntington's Hys. for the Ch. of Christ*, No. 726, with the omission of st. vi., and thus came into American C. U. It was rewritten by the author for his *Golden Chain*, &c., 1869, No. 55, in 8 st. of 4 l., is therein entitled "The Glory of the latter days," and is accompanied with the quotation from *Milton*:—

"The power of Thy grace is not passed away with the primitive times as fond and faithless men imagine, but Thy kingdom is now at hand, and Thou standing at the door."

The *Bapt. Hymnal*, 1879, No. 756; *Dale's English H. Bk.*, 1874, No. 364; *Horder's Cong. Hymns*, 1884, No. 185, and other modern English collections follow the 1869 text. The cento "Come, Holy Ghost, in us arise," in the American *Bapt. Service of Song*, Boston, 1871, is also from the 1869 text, and is composed of st. v.–viii. The author says of the full text, "I approve of both forms, but the earlier has more freshness and freedom." [J. J.]

Our God, our help in ages past. *I. Watts.* [*Ps. xc.*] This is the first part of his c. m. rendering of Ps. xc., in 9 st. of 4 l., which appeared in his *Psalms of David*, &c., 1719, p. 229, and entitled "Man Frail, and God Eternal." This version of Ps. xc. has come down to modern collections in the following forms:—

(1) The original, in a few instances in full, but oftener in an abbreviated form of sts. i., ii., iii., v., vii. and ix.

(2) The altered text by *J. Wesley*, 1st pub. in his *Coll. of Ps. & Hys.*, 1737, where it begins, "O God, our help," &c. In this text alterations are introduced in st. i., ii., vi., and viii. This arrangement in 7 st. was included in the *Wes. H. Bk.*, 1780, No. 39, and has been retained in all subsequent editions of that collection. A collation of any hymnal with the original and these changes by *J. Wesley*, will shew that in nearly every case the sts. taken are i., ii., iii., v., vii., ix., and the alterations, if any, are by *J. Wesley*. In *Biggs's Annotated H. A. & M.*, 1867, a rendering into Latin by *C. S. Calverley*, 1866, "Auxilium quondam, nunc spes," is given of the *H. A. & M.* text which is the original, with *J. Wesley's* "O God" for "Our God."

(3) A curious arrangement of *Watts* with *Tate & Brady* was given by *Toplady* in his *Ps. & Hys.*, 1776, No. 308, in 10 st. of 4 l. This cento is unknown to modern collections.

(4) In *Stowell's Manchester Coll.*, 1831, *Ps. xc.* is composed of st. i., ii., from this version by *Watts*; and iii.–v. by another hand. It is repeated in the 1877 ed. by his son. It is a most unequal cento, with a grand opening and a most feeble finish.

Of *Watts's* original it would be difficult to

write too highly. It is undoubtedly one of his finest compositions, and his best paraphrase. In the commonly accepted form of six stanzas it is seen to the fullest advantage, the omitted portions being unequal to the rest, and impede the otherwise grandly sustained flow of thought. It has been rendered into many languages, and its use is universal. Original text in modern editions of *Watts*. [*Psalterns, Eng.*, § xv.] [J. J.]

Our heavenly Father calls. *P. Doddridge.* [*Communion with God.*] This hymn is in the D. mss., but is undated. It was given, without alteration, in *Job Orton's* posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 346, in 5 st. of 4 l., with the heading, "Communion with God and Christ," and again in *J. D. Humphreys's* ed. of the same, 1839, No. 372. It is in several hymn-books. [J. J.]

Our heavenly Father! hear our prayer. *J. Montgomery.* [*The Lord's Prayer.*] Written Feb. 28, 1835 [M. mss.], and printed as No. v., in the *Church Missionary Society's Jubilee Tract of Hymns and Prayers*, 1835, in 3 st. of 4 l. It was repeated in *Montgomery's Original Hymns*, 1853, No. 63. [J. J.]

Our Saviour's words are, Watch and Pray. *J. Montgomery.* [*Watchfulness and Prayer.*] Written in 1835 [M. mss.], and printed on a broadsheet for use at the Anniversary Sermons of the Red Hill Wesleyan Sunday Schools, Sheffield, March 1 and 2, 1835, in 6 st. of 4 l. It was also used by the Sheffield Sunday School Union, at the Whit-Monday gathering, 1841. In 1853 it was included in *Montgomery's Orig. Hys.*, No. 162, and headed, "Watch and Pray." [J. J.]

Our souls shall magnify the Lord, In Him our spirit shall rejoice. *J. Montgomery.* [*For Friendly Societies.*] This hymn is given in modern collections in three forms as follows:—

1. *The Original.* This appeared in *Cotterill's Sel.*, 8th ed., 1819, No. 130, in 4 st. of 4 l., and headed "For unity and brotherly love." It was repeated, unaltered, in the 9th ed., 1820, No. 130, where it is given "For a Friendly Society;" in *Bickersteth's Christian Psalmody*, 1833, and others of the older collections. This is the original of No. 305, in the *S. P. C. K. Church Hys.*, 1871, and not No. 2 as under. Both the text and the date quoted in the note in *Church Hys.* folio ed. are incorrect. The alterations of the text in that collection are from an *Appendix* to the *Cooke and Dental Hymnal*.

2. *Author's Revised Text.* In his *Christian Psalmist*, 1825, No. 530, *Montgomery* slightly altered the text of 1819, added thereto three stanzas (ii., iii. vi.), and gave the same as a hymn "For a Female Friendly Society." This begins, "Our soul shall magnify," &c., and is repeated in his *Original Hys.*, 1853, No. 285.

3. *A Cento.* In *Hall's Mire H. Bk.*, 1838, No. 285, is a cento composed of st. i., iii., iv. and v. of the 1825 text, slightly altered. Its use is limited. [J. J.]

Our times are in Thy hand, Father, we wish them there. *W. F. Lloyd.* [*Resignation.*] The opening st. of this hymn is:—

"Our times are in Thy hand,
Father, we wish them there;
Our life, our soul, our all, we leave
Entirely to Thy care."

This hymn appeared in *Hys. for the Poor of the Flock*, 1841, No. 257, in 6 st. of 4 l., each stanza opening with the same first line. *Watts* was repeated in *Ps., Hys. and Spiritual S.*, Lond., *D. Walther*, 1842, Pt. i., No. 64; and again in *A few Hys. and some Spiritual Songs*

selected 1856 for the *Little Flock*, No. 209. In Spurgeon's *O. O. H. Bk.*, 1866, the text is slightly altered. Spurgeon's date, "1835" we cannot authenticate. [J. J.]

Our times are in Thy hand, and Thou wilt guide our footsteps, &c. *Sir J. Bowring*. [Divine guidance.] The first stanza of this hymn reads:—

"Our times are in Thy hand, and Thou
Wilt guide our footsteps at Thy will:
Lord, to Thy purposes we bow:
Do Thou Thy purposes fulfil."

The hymn appeared in Beard's *Unitarian Coll. of Hymns*, 1857, No. 37, in 3 st. of 4 l., but is not marked, in common with other hymns by Sir J. Bowring, as "Original." In the 3rd ed. of the author's *Matins and Vespers*, 1841, p. 223, it was given in an unaltered form. In the American Unitarian *Hymns of the Spirit*, 1864, it reads "My times are in Thy hand," &c. [J. J.]

P

P. C. E., in the *People's Hymnal*, 1867, i.e. R. Littledale, "Priest, Church of England."

P. P. Bk., i.e. *Priests' Prayer Book*.

Pabst, Julius, a. of Karl Leopold Pabst, sometime Inspector of the Royal Normal School at Erfurt, was b. at Wilhelmshöhe, near Eitorf on the Sieg (Rhenish Prussia), Oct. 18, 1817. From 1838 to 1842 he studied theology and philosophy at the Universities of Breslau and Halle; from 1842 to 1852 he acted as private tutor in Berlin, in the Neumark, and in Dresden; and from 1852 to the end of 1855, was engaged in literary pursuits at Berlin. After New Year's Day, 1856, he resided at Dresden as secretary and teacher of the dramatic art on the staff of the general direction of the Court Theatre and the Royal Orchestra, receiving, in 1860, the honorary title of Hofrath. He d. Oct. 22, 1881 (F. Brümmer's *Deutsche Dichter-Lexikon*, 1877, pt. ii. p. 123; ms. from his family, &c.).

His hymns appeared principally in his (1) *Die Furcht des Herrn ist der Weisheit Anfang*, Berlin, 1846, and his (2) *Christliches Schatzkämlein*, Hamburg, 1848. The only one in English C. U. is:—

O Geist des Lichtes, komm herab. *Whitsuntide. Schatzkämlein*, p. 227, in 7 st. of 5 l., entitled "Festival Hymn." Tr. as:—

Spirit of Light, come down, we pray. In full, by Dr. R. Maguire, in his *Melodies of the Fatherland*, 1883, p. 73, repeated in R. Gault's *Hymn Bk.*, 1886, No. 252, omitting st. v., vi. [J. M.]

Pain and toil are over now. *Cecil F. Alexander, née Humphreys*. [Easter Eve.] Pub. in her *Verses for Holy Seasons*, &c., 1846, p. 59, in 6 st. of 6 l., and headed "Easter Even. 'And laid it in his own new tomb.' St. Matt. xxvii. 60." In C. U. it is commonly abbreviated, one form being that in the American Protestant Episcop. Church *Hymnal*, 1871, where st. i., ii. and iv., are altered, and the two closing lines of each stanza are omitted. These alterations and omissions have gone far towards utterly spoiling the hymn. [J. J.]

Palgrave, Francis Turner, m.a., eldest s. of Sir Francis Palgrave, the Historian, was

b. at Great Yarmouth, Sept. 28, 1824, and educated at the Charterhouse (1838-1843) and at Oxford, where he graduated in first class Classical Honours. He was scholar of Balliol (1842) and Fellow of Exeter (1846). He was engaged in the Education Department of the Privy Council till 1884, being also Private Secretary to Lord Granville (then Lord President). In 1885 he was elected Professor of Poetry in the University of Oxford. Professor Palgrave's publications include:—

(1) *Idylls and Songs*, 1854; (2) *Art Catalogue of the Great Exhibition*, 1862; (3) *Essays on Art*, 1868; (4) *Lyrical Poems*, 1871; (5) *Hymns*, 1st ed., 1867; 2nd ed., 1868; 3rd ed., 1870. He has also edited, (6) *Golden Treasury of English Lyrics*, 1861; (7) *Sir Walter Scott's Poems, with Life*, 1867; and (8) *Chryseida*, a selection from Herrick, 1877.

A large proportion of Professor Palgrave's hymns are in C. U., the greatest number being in the Marlborough College *Hymns*, 1869 (5); Thring's *Coll.*, 1882 (4); Horder's *Congregational Hymns*, 1884 (11); and the *Westminster Abbey H. Bk.*, 1888 (12). These include:—

1. From his *Hymns*, 1867-70:—
1. High in heaven the sun. (1867.) *Morning*.
2. Hope of those who have none other. (1862.) *Consolation in Affliction*.
3. Lord God of morning and of night. (q.v.) *Morning*.
4. O Light of Life, O Saviour dear. (1865.) *Evening*.
5. O Thou not made with hands. (1867.) *Kingdom of God within*.
6. Once Man with man, now God with God above us. (1868.) *Holy Communion*.
7. Thou sayest 'Take up thy cross.' (1865.) *Taking the Cross of Christ*. In *Macmillan's Magazine*.
8. Thou that once, on sin-wrath's knee. (1863-7.) *The Child Jesus*.
9. Though we long, in mother's blindness. (1868.) *Lost and Found*.
10. We name Thy Name, O God. (1868.) *Lent*.
- ii. From *Other Sources*:—
11. Christ, Who art above the sky. *Christ, the Consoler and Guide*.
12. Lord, how fast the minutes fly. *The New Year*.
13. O God, Who when the night was deep. *Morning*.
14. O God [Lord] Who when Thy cross was high. *Evening*.
15. Thrice-holy Name that sweeter sounds. *Litany of the Name of Jesus*. From the *School Guardian*, 1883.

These hymns, in common with others by Professor Palgrave, noted in this Dictionary under their respective first lines, are marked by much originality of thought and beauty of diction, as well as great tenderness. His object was "to try and write hymns which should have more distinct matter for thought and feeling than many in our collections offer, and so, perhaps, be of little use and comfort to readers," and he has admirably succeeded in his object. [W. G. H.]

Πάλιν φέγγος, πάλιν αἶος. *Synesius, Bp. of Ptolemais*. [Morning.] This is hymn No. ii. of his ten hymns. It is a morning hymn of some beauty. It is rendered into English as: "Again we hail the opening morn." This tr. is by Mr. Chatfield, and appeared in his *Songs & Hymns*, &c., 1876, p. 14, in 96 lines. Another tr. by A. Stevenson, in his *Ten Hymns of Synesius*, &c., 1865, is, "After the gloom of night is passed away." The original is found in the *Anth. Graeco-Carm. Christ.*, 1871. [Greek Hymnody, § v.] [J. J.]

Πάλιν προσήλθεν ὁ δράκων. St. Gregory of Nazianzus. [To Christ.] This is

composed of ll. 16-22 of his "Hymn to Christ," the full text of which is in *Daniel*, iii. p. 13. It is "imitated" by Dr. Bonar in his *Hys. of Faith and Hope*, 2nd series, 1864, in 4 st. of 3 l. as, "Again the tempter comes! to Thee I cling." [J. J.]

Palmer, Horatio Richmond, m. s. doc., was b. April 26, 1834. He is the author of several works on the theory of music; and the editor of some musical editions of hymn-books. To the latter he contributed numerous tunes, some of which have attained to great popularity, and 5 of which are in I. D. Sankey's *Sacred Songs and Solos*, Lond., 1881. His publications include *Songs of Love for the Bible School*; and *Book of Anthems*, the combined sale of which has exceeded one million copies. As a hymn-writer he is known by his "Yield not to temptation," which was written in 1868, and pub. in the *National Sunday S. Teachers' Magazine*, from which it passed, with music by the author, into his *Songs of Love*, &c., 1874, and other collections. In America its use is extensive. Dr. Palmer's degree was conferred by the University of Chicago in 1880. [J. J.]

Palmer, Ray, D.D., s. of the Hon. Thomas Palmer, a Judge in Rhode Island, was b. at Little Compton, Rhode Island, Nov. 12, 1808. His early life was spent at Boston, where he was for some time clerk in a dry-goods store. At Boston he joined the Park Street Congregational Church, then under the pastoral care of Dr. S. E. Dwight. After spending three years at Phillips Academy, Andover, he entered Yale College, New Haven, where he graduated in 1830. In 1835 he became pastor of the Central Congregational Church, Bath, Maine. During his pastorate there he visited Europe in 1847. In 1850 he was appointed to the First Congregational Church, at Albany, New York, and in 1865 Corresponding Secretary to the American Congregational Union, New York. He resigned in 1878, and retired to Newark, New Jersey. He d. at Newark, Mar. 29, 1887. Dr. Palmer's published works in prose and verse include:—

(1) *Memoirs and Select Remains of Charles Pond, 1829*; (2) *The Spirit's Life, a Poem, 1837*; (3) *How to Live, or Memoirs of Mrs. C. L. Watson, 1839*; (4) *Doctrinal Text Book, 1839*; (5) *Spiritual Improvement, 1839*, republished as *Closet Hours* in 1851; (6) *What is Truth? or Hints on the Formation of Religious Opinions, 1860*; (7) *Remember Me, or The Holy Communion, 1865*; (8) *Hymns and Sacred Pieces, with Miscellaneous Poems, 1865*; (9) *Hymns of my Holy Hours, and Other Pieces, 1865*; (10) *Home, or the Lost Paradise, 1873*; and (11) *Voices of Hope and Gladness, 1881*.

Most of Dr. Palmer's hymns have passed into congregational use, and have won great acceptance. The best of them by their combination of thought, poetry, and devotion, are superior to almost all others of American origin. The first which he wrote has become the most widely known of all. It is:—

1. My faith looks up to Thee. *Faith in Christ*. This hymn was written by the author when fresh from College, and during an engagement in teaching in New York. This was in 1830. The author says concerning its composition, "I gave form to what I felt, by writing, with little effort, the stanzas. I recollect I wrote them with very tender emotion, and ended the last line with tears." A short time afterwards the hymn was given to Dr. Lowell Mason for use, if thought good, in a work then being compiled by him and Dr. T. Hastings. In 1831 that work was pub. as *Spiritual Songs for Social Worship*: adapted to the use of Families, &c. Words

and Music arranged by Thomas Hastings, of New York, and Lowell Mason of Boston. It is No. 141 in 4 st. of 8 l., entitled "Self Consecration," and accompanied with the tune by Dr. L. Mason, there given as "My faith looks up to Thee," but subsequently known as *Olivet*. (Orig. text of hymn in Thring's *Coll.*, 1882.) It has passed into most modern collections in all English-speaking countries, and has been rendered into numerous languages. That in Latin, by H. M. Macgill (p. 708, li.), begins "Fides Te mea spectat."

2. Fountain of everlasting love. *Praise for renewed Spiritual Life*. This also appeared in the *Spiritual Songs*, &c., 1831, No. 191, in 4 st. of 4 l., and headed "Praise for a Revival."

The hymns which are given below are all in Dr. Palmer's *Poetical Works*, N. Y., 1876, and the dates appended in brackets are those given by him in that work.

3. Thou who roll'st the year around. (1852.) *Close of the Year*. In several American collections.

4. Away from earth my spirit turns. (1853.) *Holy Communion*. Appeared in Lowell Mason's *Union Hymns*, in 4 st. of 4 l. In the *Church Praise Bk.*, N. Y., 1862, it begins with st. ii. "Thou, Saviour, art the Living Bread."

5. Before Thy throne with tearful eyes. (1834.) *Liberty of Faith*.

6. Stealing from the world away. (1834.) *Evening*. Written at New Haven in 1834, and is very popular in America.

7. Thine (Thy) holy day's returning. (1834.) *Sunday Morning*.

8. Wake thee, O Zion. (1862.) *Zion Exultant*.

9. We stand in deep repentance. (1834.) *Lent*.

This last, No. 9, in common with Nos. 10, 11, 12, is marked "original," in the Presbyterian *Parish Hymns*, 1843. Probably they were given to the editors of that book in ms., and had not previously appeared.

10. And is there, Lord, a rest! (1843.) *Rest in Heaven*. Written at Bath, Maine, in 1843.

11. O sweetly breathe the lyres above. *Consecration to Christ*. This was accidentally omitted from Dr. Palmer's *Poetical Works*, 1876. S. W. Duffield says:—

"It was written in the winter of 1842-43, at a time of revival. At the previous Communion several had been received under circumstances that made Doddridge's hymn, 'O happy day that fixed my choice' a most appropriate selection. Not caring to repeat it, and needing something similar, Dr. Palmer composed the present hymn." *English Hymns*, N. Y., 1866, p. 432.

12. When downward to the darksome tomb. (1842.) *Death Contemplated*. Written at Bath, Maine, 1842.

From 1843 there comes a long break, and Dr. Palmer seems to have done no more hymn-writing until called upon by Professors Park and Phelps, of Andover, for contributions to their *Sabbath Hymn-Book*, 1858. His hymns written for that important collection rank amongst the best that America has produced. This is specially true of the first four (Nos. 13-16) from the Latin.

13. Jesus, Thou joy of loving hearts. (1858.) *Tr. of a cento from "Jesu dulcis memoria"* (p. 488, li.).

14. O Bread to Pilgrims given. (1858.) *Tr. of "O esca viatorum"* (q.v.).

15. O Christ our King, Creator Lord. (1858.) *Tr. of "Bex Christie, factor omnium"* (p. 482, li.).

16. Come Holy Ghost.—in v. (1858.) *Tr. of "Veni Sancte Spiritus"* (q.v.).

17. Jesus, these eyes have never seen. (1858.) *Christ loved, though unseen*. This hymn is accounted by many as next in merit and beauty to "My faith looks up to Thee."

18. Lord, my weak thought in vain would climb. (1858.) *God Inseparable*. This hymn deals with the mysteries of Predestination in a reverent and devout manner.

19. Thy Father's house! thine own bright home. (1858.) *Heaven*.

The next group, Nos. 20-27, appeared in Dr. Robinson's *Songs for the Sanctuary*, 1865.

20. Lord, Thou wilt bring the joyful day. (1865.) *Contemplation of Heaven*. Written in New York city.

21. Eternal Father, Thou hast said. (1865.) *Missions*.

22. Jesus, Lamb of God, for me. (1863.) *Jesus, the Way of Salvation*. Written in Albany, New York.
 23. Take me, O my Father, take me. (1864.) *Lent*.
 24. Wouldst thou eternal life obtain. (1864.) *Good Friday*.
 25. Come Jesus, Redeemer, abide Thou with me. (1864.) *Holy Communion*.
 26. Lord, Thou on earth didst love Thine own. (1864.) *Fellowship with Christ*.
 27. Thou, Saviour, from Thy throne on high. (1864.) *Prayer*.

The next four (Nos. 28-31) present another group. They appeared in D. E. Jones's *Songs for the New Life*, 1869, and the Reformed Dutch *Hys. of the Church*, N. Y., 1869. The dates of composition are from Dr. Palmer's *Poems*, 1876.

28. Lord, Thou hast taught our hearts to glow. (1865.) *Ordination, or Meeting of Ministers*.
 29. When inward turns my scorching gaze. (1865.) *Evening*.
 30. O Jesus, sweet the tears I shed. (1867.) *Good Friday*.
 31. Jesus, this [my] heart within me burns. (1868.) *Love*.

The hymns which follow are from various sources.

32. O Christ, the Lord of heaven, to Thee. (1867.) *Universal Praise to Christ*. Appeared in the author's *Hys. of my Holy Hours*, 1867. It is a hymn of great merit, and is widely used.
 33. Behold the shade of night is now receding. (1869.) A tr. of "Ecce jam noctis." (p. 390, i., and *Various*.)
 34. Mid evening shadows let us all be waking. (1869.) A tr. of "Nocte argentes" (p. 809, i.).
 35. I give my heart to Thee. (Aug. 20, 1868.) A tr. of "Cor meum Tibi dedo," p. 968, ii.
 36. Holy Ghost, that promised came. (1873.) *Whit-sunide*. From the author's *Poems*, 1876.
 37. O Holy Comforter, I hear. *The Comforter*. Appeared in the *Boston Congregationalist*, September 7th, 1867.
 38. Lord, when my soul her secrets doth reveal. (1865.) *Holy Communion*.

Most of the foregoing hymns are in C. U. in G. Britain, and all are found in one or more American hymn-books of importance.

[F. M. B.]

Palmer, William. [Various.]

Palms of glory, raiment bright. *J. Montgomery*. [*Heaven in Prospect*.] Written for the Sheffield Sunday School Union, and first printed on a broadsheet for use at the Anniversary in June 1829, in 6 st. of 4 l. It then appeared in T. Russell's *Sel. of Hys.* . . . *An Appendix to Dr. Watts's Ps. & Hys.*, N. D. [circa 1833, see p. 259, i.]; again in *Montgomery's Poet's Portfolio*, 1835, p. 240; and again in his *Original Hys.*, 1853, p. 160, where it is headed "Heaven in prospect." It is of more than usual merit, and is widely used.

[J. J.]

Pange lingua gloriosi corporis mysterium. *St. Thomas of Aquino*. [*Holy Communion*.] One of the finest of the mediæval Latin hymns; a wonderful union of sweetness of melody with clear-cut dogmatic teaching. It was written for the office of the Festival of Corpus Christi, which St. Thomas drew up in 1263, at the request of Pope Urban IV. The metre and the opening line are imitated from Fortunatus. It is found in the *Roman* (Venice, 1478; and again, untouched, in 1632); *Mozarabic* of 1502, *Sarum*, *York*, *Aberdeen*, *Paris* of 1736, and many other Breviaries. Wherever employed it was always primarily for use on Corpus Christi, either at Matins (*Sarum*), or at Vespers (*Roman*). It has also been used

as a processional on Corpus Christi, in the Votive Office of the Blessed Sacrament, at the Forty Hours, and otherwise. Stanza v., "Tantum ergo sacramentum," with the magnificent doxology, is sung as a separate hymn in the office of the Benediction of the Blessed Sacrament, or during Mass at the Elevation of the Host. The text, in 5 st. and a doxology, will be found in *Daniel*, i., No. 239, the *Hymn Sariab.*, 1851, p. 121, and others. [W. A. S.]

The hymn is found in a ms. of the 13th cent. in the Bodleian (Ashmole 1526, f. 175); in a ms. of the end of the 13th cent. (Add. 23935 f. 3), and a 14th cent. *Sarum Breviary* (Reg. 2, A. xiv. f. 94), both now in the British Museum; in the St. Gall ms. 503 i. of the 13th cent. Also in *Wackernagel*, i., No. 233; *Bäster*, No. 99; *Königsfeld*, i. p. 146; *Card. Newman's Hymni Ecclesiæ*, 1838 and 1865, and others. [J. M.]

Translations in C. U. :—

1. **Speak, O tongue, the Body broken.** By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 169. In *Stretton's Church Hys.*, 1850, st. i.-iii. of this tr. and st. iv.-vi. from another were given as one hymn. This arrangement, with the opening line changed to "Sing we that blest Body broken," was repeated in *Dr. Oldknow's Hymns, &c.*, 1850.

2. **Sing, my tongue, the Saviour's glory, Of His flesh the mystery sing.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 111, and again in his *Hys. & Poems*, 1873, p. 63. It is given unaltered in several Roman Catholic hymn-books, and a few other collections. In the *Irvingite Hys. for the Use of the Churches*, 1871, it begins with the same first line, but is considerably altered, especially in st. iv. The alterations in the *New Cong.*, 1859, No. 878, are also considerable, but in another direction, whilst the opening line remains unchanged. In *Skinner's Daily Service Hyl.*, 1864, it is altered to "Of Christ's Body, ever glorious."

3. **Hail the Body bright and glorious.** By R. Campbell, in his *Hys. and Anthems*, 1850, p. 69. This is repeated in *Hys. used in the Church of St. Thomas the Martyr, Oxford*, 1861, and the *St. Margaret's Hymnal* (East Grinstead), 1875. In the *St. Margaret's H.* it is attributed to "Fortescue" in error.

4. **Of the glorious Body telling.** By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 126 (ed. 1863, p. 178, with a valuable note). It was repeated in the 1860 *Appendix to the Hymnal N.*; the *People's H.*, 1867; the *Hymnary*, 1872, and others, in most instances with slight variations from the original translation. In *Dr. Schaff's Christ in Song*, N. Y., 1869, it begins "Sing, my tongue, the mystery telling." The alterations are by Dr. Schaff.

5. **Sing the glorious Body broken, Ransom of the world to be.** By J. A. Johnston, in his *English Hyl.*, 1852, No. 99. In the 2nd ed., 1856, he rewrote it as "Speak, my tongue, the Body glorious," and in the 3rd ed., 1861, as "Speak, my tongue, a mystery glorious."

6. **Sing the glorious Body broken, Sing the precious Blood, &c.** By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-5, and again in *Rice's Sel.* from the same, 1870.

7. **Hail, each tongue, with adoration.** By W. J. Irons. Contributed to the Rev. R. T. Lowe's *Hys. for the Christian Seasons*, Gainsburg, 1854, and repeated in *Dr. Irons's Hymns, &c.*, 1866, and his *Ps. & Hys.*, 1875.

8. **Now, my tongue, the mystery telling.** No.

203 in *H. A. & M.*, 1861, and No. 309, revised ed., 1875, is said in the Index to be by the Compilers, "based on *tr.* from Latin by E. Caswall." This is, however, not strictly correct. An examination of the text shows that st. i., ii., and vi. are Dr. Neale's *tr.* rewritten; st. v. Dr. Neale's *tr.* very slightly altered; st. iii. Caswall's *tr.* rewritten; and st. iv. a *tr.* by the Compilers. This *tr.* is repeated in the *Lyra Eucharistica*, 1863, without alteration: and with a nearer approach to the original in the *Altar Hymnal*, 1884.

9. Of that glorious Body broken. This *tr.* in the *Sarum*, 1868, No. 123, is Caswall's altered (except in st. ii. and iii.) almost beyond recognition. It is repeated in Thring's *Coll.*, 1882, with slight changes, except in the crucial st. iv. This is materially changed in the wording, although it remains the same in doctrinal teaching.

10. Wake, my tongue, the mystery telling. By R. C. Singleton, in his *Anglican H. Bk.*, 1868 and 1871.

Translations not in O. V. :—

1. Of Christe his body glorious. *Primer*, 1604.
2. Sing thou my tongue with accent clear. *Primer*, 1615.
3. Sing, O my tongue, devoutly sing. *Primer*, 1685.
4. Sing, O my tongue, adore and praise. *Primer*, 1706.
5. Resound, my tongue, the mystery resound. *D. French*, 1839.
6. Tell, my tongue, the wondrous story. Bp. Coxe in his *Christian Ballads*, 1840 and 1848.
7. Of the glorious Body bleeding. *A. D. Wackerbarth*, 1842.
8. Of the Body bright and gracious. In Dr. Pusey's *tr.* of Horat's *Paradise of the Christian Soul*, 1847.
9. Loudly sing my tongue! proclaiming. *J. R. Beste*, 1849.
10. Speak, my tongue, the mystic glory. *J. D. Chambers*, 1852 and 1857.
11. Sing, O [my] tongue, the Body glorious. *H. N. Owenham*. In *The Ecclesiastic*, Jan., 1853; his *Manual of Devotions*, 1854; and his *Sentences of Kairis*, 1854.
12. Break we forth in high thanksgiving. W. Bright in his *Athanasius and other Poems*, 1858.
13. My tongue, the mystic doctrine sing. *J. W. Hewett*, 1859.
14. Sing, and the mystery declare. Ray Palmer, in *Schaff's Christ in Song*, 1869.
15. Let my tongue the mystery sing. *J. Wallace*, 1874.
16. Now, my tongue, the mystery singing. W. T. Brooke, in his *Churchman's Manual of Private and Family Devotions*, 1881.
17. Sing, my tongue, the joyful mystery. *J. D. Aylward*, in *O. Shipley's Annus Sanctus*, 1884.

Tantum ergo sacramentum. This portion of the "Pange lingua," consisting of st. v. and vi., and sung in the office of the Benediction of the Blessed Sacrament, &c., as noted above, has been *tr.* by all the above-named translators, and each *tr.* is given as the conclusion of the original hymn. In a few instances the stanzas (v.—vi.) are given as a separate hymn in English, as in Latin. These include (1) Caswall's "Down in adoration falling," which appears in some Roman Catholic hymn-books for missions and schools; (2) a cento in the *Altar Hymn.*, 1884, in 2 st., the first being Caswall altered, and the second the doxology from *H. A. & M.*, as "Down in lowly worship bending;" and (3) Neale's *tr.*, altered to "Bow we then in veneration," in the 1863 *Appendix to the Hymnal N.*

Dr. Neale's estimate of this hymn is well known. His words are so few and to the point that we may quote them here:—

"This hymn contests the second place among those of the Western Church with the *Vesilla Regis*, the *Stabat Mater*, the *Jesu dulcis Memoria*, the *Ad Regias Agni*

Dapes, the *Ad Supernam*, and one or two others, leaving the *Dies Iraz* in its unapproachable glory." (*Med. Hys.* 3rd ed., 1867, p. 179.)

Concerning translations, and of his own in particular, he says:—

"It [the hymn] has been a bow of Ulysses to translators. The translation above given [his own] claims no other merit than an attempt to unite the best portions of the four best translations with which I am acquainted—Mr. Wackerbarth's, Dr. Pusey's, that of the Leeds book, and Mr. Caswall's. . . . The great cruz of the translator is the fourth verse."

Before continuing Dr. Neale's remarks it will be well to give the original Latin of st. iv., which reads:—

"Verbum caro, panem verum verbo carnis efficit,
Fique sanguis Christi merum, et si sensus deficit
Ad firmandum cor sincerum sola fides sufficit."

Dr. Neale continues, "I give all the translations:—

- (1) 'God the Word by one word maketh
Very Bread His Flesh to be:
And whose that Cup partaketh,
Tastes the Fount of Calvary:
While the carnal mind forsaketh,
Faith receives the Mystery.' [*Leeds H. Bk.*]

"Here the *incarnation* of the Word, so necessary to the antithesis, is omitted: and so exact a writer as S. Thomas would never have used the expression by *one word*.

- (2) 'At the Incarnate Word's high bidding,
Very Bread to Flesh doth turn:
Wine becometh Christ's Blood-shedding:
And, if sense cannot discern,
Guileless spirits, never dreading,
May from Faith sufficient learn.'

[*Wackerbarth*. Mr. Wackerbarth's l. 2 reads, "Bread to very flesh," &c.]

"Here the antithesis is utterly lost, by the substitution of *Incarnate* for *made flesh*, and *bidding* for *word*, to say nothing of *Blood-shedding*, for *Blood*.

- (3) 'Word made Flesh! The Bread of nature,
Thou by word to Flesh doth turn:
Wine, to Blood of our Creator:
If no sense the work discern,
Yet the true heart proves no traitor:
Faith unaided all shall learn.' [*Pusey*.]

"Here the antithesis is preserved, though at the expense of the vocative case:—And surely S. Thomas, in an exact dogmatical poem, would not have spoken of the Blood of our *Creator*. Mr. Caswall, following up the hint given by the last version, and substituting the apposite pronoun for the vocative, has given, as from his freedom of rhyme might be expected, the best version.

- (4) 'Word made Flesh, the Bread of nature
By a word to Flesh He turns:
Wine into His Blood He changes:
What though sense no change discerns,
Only be the heart in earnest,
Faith the lesson quickly learns.'

"In both these last translations [*Pusey* and *Caswall*], however, the *panem verum* of S. Thomas is not given; and Mr. Caswall brings in the worse than unnecessary article—"By a word." [It must be noted that Dr. Neale must have quoted Caswall from memory or from some other source than Caswall's *Lyra Catholica*, 1849, p. 112, where l. 2 reads, "By his word to Flesh He turns;" and l. 6, "Faith her lesson quickly learns." These readings of 1849 are repeated in Caswall's *Hys. & Poems*, 1873, p. 63. Did Dr. Neale misread Caswall, or did Caswall publish a text distinct from that in his *Lyra Catholica* ?]

"Since the first edition of my book [1851], *Hymns Ancient and Modern* have produced a translation put together from former ones,—but nearer my own version than to any other. Their fourth verse is their weakest:—

'Word made Flesh, True Bread He maketh
By His word His Flesh to be:
Wine His blood: which whose taketh
Must from carnal thoughts be free:
Faith alone, though sight forsaketh,
Shows true hearts the Mystery.'

"It is needless to observe that the Italicised line and a half is not in the original. '*Forsaketh*,' too, is scarcely English. I have substituted an alteration of *Hymns Ancient and Modern* for my original 5th verse. ['Therefore we, before it bending.']"

After this exhaustive criticism by Dr. Neale we must give his rendering of the same passage. It reads:—

“ Word made Flesh, by Word He maketh
Very Bread His Flesh to be;
Man in wine Christ's Blood partaketh,
And if senses fail to see,
Faith alone the true heart waketh,
To behold the Mystery.”

These examples of translations could be increased to the total number known. The result, however, would be to add materially to the length of this article without increasing its historical value. [J. J.]

Pange lingua gloriosi proelium certaminis. *V. H. C. Fortunatus.* [*Passiontide.*] This is one of the finest of the Latin Mediaeval Hymns, and perhaps the best of its author. It has been sometimes, apparently without reason, ascribed to Claudianus Mamertus, who d. c. 474. In its full form it consists of 10 stanzas of unrhymed trochaic tetrameter verse. In some of the mss. there is added a doxology, but in very various forms. F. Leo in his ed. of Fortunatus's *Opera poetica*, Berlin, 1881, p. 27, gives it from a St. Petersburg ms. of the 8th or 9th cent., two mss. of the 9th cent. in the Bibl. Nat. Paris (No. 1153, and Lat. 9347), &c. *Mone*, No. 101, prints it from a ms. of the 8th cent. now at Trier; a ms. at Trier of about the end of the 8th cent. or beginning of the 9th; a ms. of the 11th cent. at St. Gall, &c. It is found in a 10th cent. Mozarabic service book in the British Museum (Add. 30846 f. 70); in four mss. of the 11th cent. there, viz. two English *Hymnaries* (Harl. 2961 f. 240; Vesp. D. xii. f. 120 b); a Spanish *Breviary* (Add. 30848 f. 109), and a *Sequentary* written at St. Gall (Add. 19768, f. 51 b), &c. Also in *Daniel*, i., No. 140, and iv. pp. 67, 353, from a Bern ms. of the 10th cent., and other sources. In his notes *Daniel* quotes the following stanza:—

“ Quando judex orbis alto vectus axe veneris,
Et crucis tue tropaeum inter astra fulserit,
O sis auxilia asylum et salutis aurora.”

Dr. Neale in translating this verse says it “seems ancient,” but the only source quoted by *Daniel* is the *Corolla Hymnorum*, Cologne, 1806. (The text of 1806, l. 3, reads, “Salutis anchora.”) From the Trier ms. of about the end of the 8th cent. *Mone* prints four additional stanzas, which are not by Fortunatus, but are probably of the 7th cent., and never really came into use.

The hymn very early came into extensive use, and is found in most Mediaeval *Breviaries* and *Missals*. In the older *Roman* (Venice, 1478), *Paris* of 1643, *Sarum*, *York*, *Aberdeen*, and other *Breviaries*, it is appointed or use from Passton Sunday to Maunday Thursday; stanzas i.-v. being used at *Matins*; and vi.-x. beginning “Lustra sex qui jam peracta,” at *Lauds*. In the *Roman*, *Sarum*, and other *Missals*, it is appointed to be used on Good Friday at the Improperia (see “Popule mens”), stanza viii., “Crux fidelis inter omnes,” being first sung by the clergy, or a solo, then st. i.-vii., ix., x. by the people; each stanza being followed by either the first, or second (“Dulce lignum, dulce clavos” part of st. viii. The *Sarum*, *York*, *Aberdeen*, and other *Breviaries* also appointed st. viii.-x. (“Crux fidelis”) for the festival of the Invention of the Cross (May 3). In the *Roman Brev.* of 1632 it was altered, the first part beginning “Pange lingua gloriosi lauream certaminis” (an unfortunate change; for, as Dr. Neale points out, it is not to the glory of the termination of our Lord's conflict with the Devil that the poet would have us look, but to the glory of the struggle itself); and the second part beginning “Lustra sex qui jam peragit” (in the *Roman Brev.*, Antwerp, 1624, pt. II. begins “Lustra

sex qui jam peractis”). The text of 1632 is in the later eds. of that revision in *Daniel*, i., No. 140, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. The original is also in the *Lat. Hys. of the Anglo-Saxon Church*, 1851, p. 163 (from Vesp. D. xii.); the *Hymnarium Sarisb.*, 1751, p. 84; *Bäzler*, No. 56; *Wackernagel*, i., Nos. 78, 79; *Königsfeld*, ii. pp. 78-86; F. A. March's *Lat. Hys.*, 1876, p. 64; G. M. Dreyer's *Hymnarius Moissiacensis*, 1898, p. 44 (from a 10th cent. ms.); H. M. Macgill's *Songs of the Christian Creed and Life*, 1876, and others.

We may add that stanza ii. is perhaps a reference to the ancient belief that the cross of Christ was made from a part of a tree which sprang from a seed or bough of the Tree of Life; this seed or bough having been according to one version given to Adam before his expulsion from Paradise, or according to another version, given to Seth by the angel who guarded the Garden of Eden (see the Mediaeval forms of this legend in S. Baring-Gould's *Curious Myths of the Middle Ages*, No. xv., “The Legend of the Cross”). It is said that among the relics procured by Rhaedegunda for the Church at Poitiers was a particle of the (so-called) True Cross (see further under *Vexilla Regis*). In stanza x. the cross seems to be regarded, by a change of figure, as the ship in which the faithful safely ride over the waves of this troublesome world, after those waves have been smoothed for them by the anointing oil that flowed from the wounds of the Lamb of God. [J. M.]

The older text as above, and the *Roman Breviary* text have both been rendered into English as follows:—

i. *The Original text*:—

(i.) *Pange lingua gloriosi proelium certaminis.* The first part of the hymn, st. i.-iv., has been tr. thus:—

1. *Sing, my tongue, the glorious battle.* By J. M. Neale, in his *Mediaeval Hymns*, 1851, p. 1, in full. In the *Hymnal N.*, 1852, it was slightly altered, and divided into the two usual parts Nos. 23, 24 (see ii.), the second being “Thirty years among us dwelling.” These two parts were given in *H. A. & M.*, 1861 and 1875, with alterations as, “Sing, my tongue, the glorious battle,” and “Now the thirty years accomplished.” This form together with Neale's tr. are both in other collections. In Keble's *Miscellaneous Poems*, 1869, it is given as altered by Keble, “Sing, my tongue, of glorious warfare.”

2. *Sing the conflict great and glorious.* By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, and in Rice's *Sol.* from the same, 1870.

3. *Spread, my tongue, the wondrous story.* By Mrs. Charles, in her *Voice of Christian Life in Song*, 1858, p. 133. Included in the *People's H.*, 1867.

Other translations are:—

1. *Sing, my tongue, the glorious strife.* Anon. in *Hys. for Occasional Use in the Parish Church of St. Peter, in Nottingham*, 1819.

2. *Rehearse, my tongue, the glorious war.* J. D. Chambers, 1852.

3. *O my tongue! rehearse the glory.* J. D. Chambers, 1857.

4. *Sing, my tongue, the war of glory.* J. W. Hewett, 1859.

5. *Sing the Cross! the conflict telling.* H. M. Macgill in *The Juvenile Miss. Mag. of the U. P. C. in Scotland*, May, 1868, and his *Songs of the Christian Creed and Life*, 1876.

(ii.) *Lustra sex qui jam peracta.* In some cases this is not headed as a separate hymn by translators, but in the hymn-books it is usually given as such:—

1. *Thirty years among us dwelling.* By J. M. Neale, as above.

2. *Six lustres past; His life in flesh.* By J. Chambers, in his *Psalter*, 1852.

3. *Years thrice ten had He, completing.* By W. J. Blew, as above, and Rice's *Sel.* therefrom, 1870.

4. *Till the thirty years were finished.* By Mrs. Charles, as above, and in the *People's H.*, 1867, as "When the thirty years were finished."

Other translations are:—

1. Now are thrice ten years completed. *J. D. Chambers*, 1857.

2. Thirty years e'en now fulfilling. *J. W. Everett*, 1869.

3. Thirty winters has He numbered. *H. M. Macgill*, same as Pt. i. above.

(i.) *Roman Breviary Text*:—

(1.) *Pange lingua gloriosi lauræ certaminis.* Of this text Pt. i. has been *tr.* thus:—

Sing, my tongue, the Saviour's glory. By E. Caswall, in his *Lyra Catholica*, 1849, p. 111, and his *Hys. & Poems*, 1873, p. 51. Found in a few collections in from 4 to 6 stanzas. In Schaff's *Christ in Song*, 1869, the opening line reads, "Sing, my tongue, the Saviour's battle," and several other changes by the editor are made in the text.

Other translations are:—

1. Sing, O my tongue, the glorious crown. *Primer*, 1706.

2. Sing, O my tongue, devoutly sing. *Divine Office*, 1763.

3. O sing, my tongue, God's glory sing. *C. Kent*.

4. Sing loud the conflict, O my tongue. *J. D. Aylward*.

5. Sing, my tongue, with glowing accents. *T. J. Potter*.

6. Sing, my tongue, the glorious combat. *J. R. Beste*, 1849.

7. Sing, my tongue, the contest glorious. *H. N. Oxenham*, in his *Sentence of Kaire*, 1854.

8. Sing, my tongue, the glorious laurel. *J. Wallace*, 1874.

Nos. 2-5 are in O. Shipley's *Annus Sanctus*, 1884.

(ii.) *Lustra sex, qui jam peregit, tempus implens corpora.* This part has been *tr.* as:—

Thus did Christ to perfect manhood. By E. Caswall, as above. In a few hymn-books.

Other translations are:—

1. Six lustres past, the Sabbath came. *Primer*, 1706.

2. Full thirty years were freely spent. *Divine Office*, 1763.

3. The thirty years have all been passed. *Bp. J. Williams*, 1846.

4. Scarce six lusters are completed. *J. R. Beste*, 1849.

5. Soon the sweetest blossom wasting. *R. Campbell*, 1850.

6. Now full thirty years are past. *J. Wallace*, 1874.

7. Already thirty years have shed. *C. Kent*.

8. Now, when full thirty annual suns. *J. D. Aylward*.

Of these *trs.* Nos. 2, 5, 7, 8, are in O. Shipley's *Annus Sanctus*, 1884.

iii. *Centos.*

Several *centos* are in C. U. and are formed either from the two parts, or from two or more translations. These are:—

1. *See the destin'd day arise.* By Bp. R. Mant. This is a paraphrase or free *tr.* of portions of both parts. It appeared in his *Ancient Hymns*, &c., 1837, p. 52, in 7 st. of 4 l. (ed. 1871, p. 94). In its full or in an abbreviated form its use is extensive.

2. *Sing, O my tongue, devoutly sing.* In *Murray's Hymnal*, 1852, No. 43.

3. *Sing, my tongue, the Saviour's glory.* This, in Pott's *Hymns fitted to the O. of C. Prayer*, 1861, is compiled almost word for word from the *tr.* of both parts by E. Caswall, st. i.-iii. being from Pt. i. and iv.-vi. from Pt. ii. Its right designation is "A Cento from E. Caswall's

tr." It is given, with slight alterations, in the S. P. C. K. *Church Hymns*, 1871.

4. *All within a lonely manger.* In *Kennedy*, 1863, No. 577, Pt. ii., is st. i. from *Caswall*, and st. ii.-iv. from *Neale*.

5. *Sing, my tongue, the Saviour's triumph.* This in the *Sarum*, 1868, No. 106, is st. i.-v. from *Caswall*, and st. vi.-viii. from *Neale*.

6. *Now the thirty years accomplished.* In the *Hymnary*, 1872, No. 230. In this cento st. i., iii. and v. are from *Neale*, and st. ii., iv. and vi. from *Caswall*.

7. *O the Cross, above all other.* In *Johnson's English Hyl.*, 1861, No. 267.

8. *Faithful Cross! above all other.* This in the *Altar Hyl.*, 1884, is Dr. Neale's *tr.* as above, with st. viii. as the opening of the hymn, and also as a chorus at the end of each of the other stanzas, and the addition of the stanza noted above as in the *Corolla Hymnorum*, 1806, which Dr. Neale gave in his Notes as "When, O Judge of this world, coming."

When these various translations and centos are all taken into account it is found that the use of this hymn in modern hymn-books is extensive. [J. J.]

Paracletice, The. [Greek Hymnody, § xiv.]

Parent of good, Thy works of might. *J. Fawcett.* [*Delight in God.*] Appeared in his *Hymns*, &c., 1782, p. 81, in 9 st. of 6 l., and entitled "Delight in God." It is used in an abbreviated form, from 6 st. in Dr. Alexander's *Augustine H. Bk.*, 1849, to 3 st. in the American Unitarian *Hymn [and Tune] Book*, Boston, 1868. [J. J.]

Park, Roswell, D.D., of the Protestant Episcopal Church, was b. at Lebanon, Connecticut, Oct. 1, 1807, and educated at Union College and West Point. Previous to receiving Holy Orders he was in the army, and also held the appointment of Professor of Chemistry in the University of Pennsylvania. He was ordained in 1843, was President of Racine College, Wisconsin (1852-59), Chancellor of the same College (1858-63); and Principal of a school in Chicago from 1863 to his death. He d. at Chicago, July 16, 1869. He pub. *Sketch of West Point*, 1840; *Pantology*, 1841; *Handbook for European Travel*, 1853; and *Poems*, 1836. His best known hymn is for *Holy Communion*. It begins "Jesus spreads His banner o'er us," and was pub. in his *Poems*, 1836. It is in C. U. in G. Britain and America. [F. M. B.]

Park, Thomas, F.S.A., was b. in 1760 and d. in 1835. He was an engraver, but found more congenial work in literary pursuits. In addition to publishing *Nugæ Modernæ*, an original work of prose and poetry, in 1818, he also edited several works, including the *Works of J. Hammond*, 1805; *Works of John Dryden*, 1806; the *Works of the British Poets*, in 42 small volumes, 1808; *Poetical Works of Isaac Watts*, 1807, and others. His hymn:—

My soul, praise the Lord, speak good of His Name, His meritorious record, &c., Ps. civ., or Universal Praise, appeared in *Ps. & Hys. Selected from Various Authors, with Occasional Alterations, for Use of a Parochial Church.* By a Country Clergyman. Lond.: Bulmer 1807, p. 556, in 5 st. of 8 l. There is appended thereto the following note:—

"At the moment of closing this little collection I am.

favoured with the above hymn from my obliging friend. This almost *extemporaneous* effusion of his peculiarly neat and poetic pen was excited by my expressing (in a letter soliciting some psalmic information) regret that I had only one set of words for Handel's simple, sublime tune for the 104th Psalm."

For these details we are indebted to Miller's *Singers and Songs of the Church*, 1869, p. 329. The opening line of this hymn is composed of the first two lines of W. Kethe's version of *Ps. civ.* in the *Old Version*, 1561. [J. J.]

Parker, Matthew, D.D., was b. at Norwich in 1504, and educated at Corpus Christi College, Cambridge, where he graduated in 1523. His appointments were many and influential, including that of Dean of Stoke, Chaplain to Queen Anne Boleyn and Henry VIII., Prebendary of Ely, Master of his College, Vice Chancellor of his University, and Dean of Lincoln. On the accession of Mary he was deprived of everything, and lived in obscurity till Elizabeth ascended the throne. In 1559 he was raised to the See of Canterbury. He d. in 1575, and was buried in his own chapel at Lambeth. His munificence is well known, as also his connection with the "Bishop's Bible." He was well versed in Saxon literature and Early English history; published several important works; and left his large collection of ancient mss. to his College. His *Psalter*, written in 1555 (see *Psalters, Eng.*, § VII.), was printed without date (about 1560) and anonymously. This led Wood in his *Athene Ozonienses* to attribute the *Psalter* to John Keeper, of Wells Cathedral. This question of authorship is further discussed in *Psalters, English*, § IX. [J. J.]

Parker, Theodore, M.A., was b. at Lexington, Massachusetts, Aug. 24, 1810; laboured with his father as a farmer and mechanic; entered Harvard College in 1830, but continued his work at home and attended the College for examinations; attended the Divinity School from 1834 to 1836, and became pastor of the Unitarian congregation in West Roxbury, June 21, 1837. He received the degree of M.A. from his College in 1840. Changes in his theological views led him to undertake the pastorate of a congregation in Boston, in January 1846. He continued his writing, preaching, and lecturing till 1859, when bleeding at the lungs compelled him to seek relief in Europe. He d. at Florence, May 10, 1860. His publications were numerous, and have been republished in G. Britain. An extended list is given, together with 12 poetic pieces, in Putnam's *Singers and Songs of the Liberal Faith*, Boston, U. S. A., 1875. His life has been published by Weiss, and by Frothingham. A few of his poetical pieces are given in American Unitarian hymn-books. These include:—

1. In darker days and nights of storm. *Almighty Love*. "Introduced in a sermon which Mr. Parker preached, entitled 'The Practical Effects of the Ecclesiastical Conception of God.'" In *Putnam* as above.

3. O Thou great Friend of all the sons of men. *Jesus the Way, the Truth, and the Life*. This in the original is a sonnet (see *Putnam* as above). Altered for use as a hymn it is widely used by American Unitarians; and is also given in some English hymn-books. [J. J.]

Parr, Harriet, was b. at York in 1828, and has published several works under the *nom de plume* of "Holme Lee," including *Maude*

Talbot, 1854; *Sylvan Hall's Daughter*, 1858; *Warp and Woof*, 1861; *Mr. Wynyard's Ward*, 1867; and several other works of fiction. Miss Parr is known to hymnology by one hymn only, viz.:—

Hear my [our] prayer, O heavenly Father. *Evening*. This beautiful and pathetic hymn appeared in her story *The Wreck of the Golden Mary*, which was the Christmas number of Charles Dickens's *Household Words*, 1856. The way in which the hymn is introduced into the story has been often told, and is worth repeating. The story sets forth how the ship *Golden Mary*, on her voyage to California, struck on an iceberg, and the passengers, taking to the boats, suffered privations for several days. To leguile the time they repeated stories. One of them, Dick Tarrant, a wild youth, relates some of his experiences, in which he says:—

"What can it be that brings all these old things over my mind? There's a child's hymn I and Tom used to say at my mother's knee, when we were little ones, keeps running through my thoughts. It's the stars, may be; there was a little window by my bed that I used to watch them at, a window in my room at home in Cheshire; and if I were ever afraid, as boys will be after reading a good ghost-story, I would keep on saying it till I fell asleep."

"That was a good mother of yours, Dick; could you say that hymn now, do you think? Some of us might like to hear it."

"It is as clear in my mind at this minute as if my mother was here listening to me," said Dick. And he repeated

"Hear my prayer, O Heavenly Father,
Ere we lay us down to sleep." &c.

Through the instrumentality of Dr. Allon it was included in the *New Congregational H. Bk.*, 1859, No. 945, in 5 st. of 4 l. Since then it has reappeared in numerous collections in G. Britain and America. In some hymn-books, as in Thring's *Coll.*, 1832, it begins, "Hear our prayer, O heavenly Father," and a doxology is added. Instead of the doxology, the Rev. W. J. Hall added the following lines (written in 1873).

"Home of rest and peace unending,
Whither turns my longing heart,
Home from whence thro' all the ages
Never more shall I depart."

This addition was given in the *New Mitre Hymnal*, 1875. In the *Parish Hymn Book*, 1863 and 1875, it is a Morning hymn, and begins:—

"Praise to Thee, Whose hosts have watched us
Through the helpless hours of sleep." &c.

[J. J.]

Parson, Elizabeth, née Rooker, dau. of the Rev. W. Rooker (for nearly fifty years Congregational Minister at Tavistock), was b. at Tavistock, June 5, 1812, and married in 1844 to Mr. T. Edgecombe Parson. She d. at Plymouth in 1873. Previous to her marriage (from 1840 to 1844) Mrs. Parson conducted a class for young men and women in the vestry of her father's chapel on Sunday evenings, and to which was given the name of the "Willing Class," because those who came, came "willingly." For this class she wrote from 1840 to 1844 several hymns, some of which came into use through various collections including the Baptist *Ps. & Hys.*, 1858, and others at a later date. A few years ago 18 of these hymns were collected, and printed for private circulation by one of her old scholars as *Willing Class Hymns*. The greater part of these hymns have found a place in children's hymn-books, some fifteen collections having one or more therein. For tenderness, "Saviour, round Thy foot-stool bending," is the most pathetic; and for praise, "Angels round the throne are praising," and "What

shall we render?" the most joyous. Mrs. Parson also wrote a few hymns for adults, which have been printed for private use only. In addition to those hymns separately annotated (see Index) there are also the following in C. U. :—

1. Far above the lofty sky. *Praxis*.
2. Father of spirits, we entreat. *New Year*.
3. Hark! a distant voice is calling. *Missions*.
4. Hark! 'tis the Saviour calls. *The Invitation*.
5. Is there one heart, dear Saviour here? *Passiontide*.
6. Jesus, we love to meet. *Sunday*.
7. Lord, we bend before Thee now. *Home Missions, or Prayer Meetings*.
8. Lord, we stand before Thy throne. This is an altered form of No. 7.
9. Our Saviour's voice is soft and sweet. *Missions*.
10. This is God's most holy day. *Sunday*.
11. Youthful, weak, and unprotected. *Self Dedication to Christ*. [J. J.]

Part in peace! Christ's life was peace. *Sarah Adams, née Flower*. [Close of Service.] 1st pub. in her *Vivia Perpetua*, 1841, a dramatic poem, in five Acts, where it is given as the close of Act iii. The persecuted Christians are represented as meeting in "A cave of sepulchre, dimly lighted," where they learn that the edict is gone forth that they must perish. Before parting, possibly never to meet again, "they all sing":—

"Part in peace! Christ's life was peace—
Let us breathe our breath in Him!
Part in peace! Christ's death was peace,—
Let us die our death in Him!
Part in peace! Christ promise gave
Of a life beyond the grave,
Where all mortal partings cease.
Part in peace!
(*Écho.*) 'Peace.'"

In Act v. it is sung again after Vivia's condemnation, with l. 2 changed to "Let us live our life in Him." This form is sometimes used as in the *Bap. Pa. & Hys.*, 1858, where l. 8 is lengthened as "*Holy brethren, part in peace.*" This last line is again altered in some collections to "Brethren, sisters, part in peace." The hymn is widely used. [J. J.]

Part in peace! is day before us? *Sarah Adams, née Flower*. [Close of Service.] This is altogether a different hymn from the above. It was contributed to W. J. Fox's *Hys. and Anthems*, 1841, No. 82, in 3 st. of 4 l. It is in several Unitarian collections. In the American Unitarian *Hymn [and Tune] Book*, 1868, it begins with st. ii., "Part in peace! with deep thanksgiving." [J. J.]

Παρθένε, νύμφη Χριστοῦ. *St. Gregory of Nazianzus*. [The Church of Christ.] "An Admonitory Address to a Virgin," pub. in various editions of his *Works*, and also found in the *Anth. Græca Carm. Christ.*, 1871. From the latter Mr. Chatfield made his *tr.*, "O bride of Christ on high," publishing the same in his *Songs & Hymns, &c.*, 1876, p. 125, in 250 lines. The original dates 924-989. [Greek Hymnody, § iv.] [J. J.]

Parvum quando cerno Deum. [Christ-mas.] This hymn is found in the *Sirenes Symphoniacæ*, Cologne, 1678, p. 41, the *Psalterium cantionum catholicarum*, Cologne, 1722, p. 50; and in the *Hymnodia Sacra*. Münster, 1753, p. 53. Also in *Daniel*, ii. p. 342, headed "The Mother with the Son." It is a Christmas Hymn of the Blessed Virgin and her Child.

It may be remarked that it ends with a versified aspiration for the personal fulfilment (in a spiritual and mystical sense) of Ps. cxxvii. 3-5—arrows, or even one of them, desired to be discharged at one's own heart, such as the young child could discharge at the heart of His mother. *Tr.* as:—

1. **Of as Thee, my infant Saviour.** By E. Caswall, in his *Masque of Mary, &c.*, 1868, p. 299; and his *Hys. & Poems*, 1873, p. 149. It is in use in a few Roman Catholic hymn-books.
2. **When within His Mother's arms.** By E. A. Washburn, 1868, and included in Schaff's *Christ in Song*, 1869.
3. **When I view the Mother holding.** By H. R. Bramley, in Stainer and Bramley's *Christmas Carols*, n.d. [W. A. S.]

Past is her day of grace. *J. Keble*. [Christ Weeping over Jerusalem.] The poem from which this is taken is dated 1819, and was given in Keble's *Christian Year*, 1827, in 6 st. of 8 l., for the 10th S. after Trinity. The hymn, No. 195, in Hall's *Mitre H. Bk.*, 1836, is composed of st. i., based upon the first part of Keble's poem, and st. ii.-iv. from the two concluding stanzas of the poem. [J. J.]

Pastore percusso, minas. *Guillaume de la Brunetière*. [Conversion of St. Paul.] This hymn was given in the *Cluniae Breviary*, 1686, p. 914, and in the *Paris Breviary*, 1736, as the hymn at 1st and 2nd Vespers on the Feast of the Conversion of St. Paul. It is also in several later French Breviaries; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 85, with omission of st. iii., iv.; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, in full. *Tr.* as:—

1. **The Shepherd slain, the wolf returns.** By J. Chandler, from his Latin text as above, in his *Hys. of the Prim. Church*, 1837, p. 96. It was included in Oldknow's *Hymns*, 1850, and others.
2. **The Shepherd smitten is, and, lo.** By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 176. It is used in an abbreviated form. In Johnson's *English Hyl.*, 1861, No. 210, it begins, "The Shepherd smitten and laid low." The rendering in W. J. Blew's *Church Hy. and Tune Bk.*, 1852-55, "The spoiler fierce is lying low," is mainly from this *tr.*, beginning with st. v.
3. **The Shepherd now was smitten.** By F. Pott, in his *Hys. fitted to the Order of Common Prayer*, 1861, the *People's H.*, 1867, and others. In one or two American books st. vi.-viii. are given as "Christ's foe becomes His soldier." The alterations in *H. A. & M.*, 1861 and 1875 were by the Compilers.
4. **O Lord, Thy voice the mountain shakes.** This, in the *Hymnary*, 1872, is adapted from I. Williams's *tr.* as above, with a change in the order of stanzas, and several alterations.

Translations not in C. U. :—

1. Smitten is the Shepherd good. *R. Campbell*. 1850.
2. They smite the Shepherd! fired with wrath. *J. D. Chambers*. 1866. [J. J.]

Pater superni luminis. *Cardinal Belarmino*. [St. Mary Magdalene.] Included in the *Roman Breviary*, Venice, 1603, f. 445, as the hymn at Vespers on the festival of St. Mary Magdalene (July 22), and repeated in later eds. It is said to have been written while with Cardinal Silvio Antoniano he was spending a holiday in the country at Frascati, as the guest of Pope Clement VIII.; the Pope

having proposed to them to see which could compose the best ode in honour of St. Mary Magdalene. The text is in *Daniel*, iv. p. 305, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. *Father of celestial Light.* By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 121. This is in C. U. without alteration; and also slightly changed, as, "Thou that art celestial Light," in the *Hymnary*, 1872.

2. *Father of Light! one glance of Thine.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 162, and his *Hys & Poems*, 1873, p. 88. This is given in some hymn-books without alteration, and in others as "O Lord of Light, one glance of Thine."

Other trs. are:—

1. Father of light, that shines above. *Primer*, 1615.
2. Sweet Father of supernal light. *Primer*, 1685.
3. Bright Parent of celestial Flame. *Primer*, 1706.
4. O Father of supernal light. *D. French*, 1839.
5. O Father of resplendent light. *J. Wallace*, 1874.

[J. M.]

Patrick, St., the 2nd Bishop and Patron Saint of Ireland, was s. of Calpurnius, a deacon, and grandson of Potitius, a presbyter, and great grandson of Odissus, a deacon, was b. most probably near Dumbarton, in North Britain, in 372. According to his epistle to Coroticus, his father was also a decurio, a member of the local town council, and a Roman by descent. Hence probably the name Patricius. St. Patrick alludes in *Coroticus*, § 5, to his having been originally a freeman, and of noble birth. His birthplace is termed in his *Confession*, § 1, Bannavem Taberniæ. Some have identified that place with Boulogne-sur-Mer, in France. His mother's name was Concessa, said to have been sister of St. Martin of Tours. According to Tirechan's *Collections* (circa A.D. 690), Patrick had four names—(1) *Magonus*, which Tirechan explains by *clarus, illustrious*; (2) *Sucat (Succetus), god of war, or brave in war*, said to have been his baptismal name; (3) *Patricius*; and (4) *Cothraige* (Cothrighe), given because he had been a slave to four masters. At the age of 16 he was carried off with many others to Ireland, and sold as a slave. There he remained six years with Milcho, or Miliuc. He was engaged in feeding cattle (*pecora*), though the later writers say that he fed swine. In his captivity he became acquainted with the Irish language. His misfortunes were the means of leading him to Christ, and he devoted himself to prayer, and often frequented, for that purpose, the woods on Mount Slemish. Having escaped after six years, he spent some years with his parents, and then was stirred up, when still a youth (*puer*), to devote himself to the evangelisation of Ireland. According to Secundinus's Hymn (St. Sechnall), which is probably not much later than the age of St. Patrick himself, the saint received his apostleship "from God," like St. Paul. No reference is made in that hymn, or in the later so-called Hymn of St. Fiacc, to any commission received from Pope Celestine, as is asserted by later writers. St. Patrick does not in his own writings allude to the external source whence he obtained ordination, and, as he speaks of his Roman descent, it would be strange for him not to have mentioned his

Roman consecration, if it had been a fact. From some "sayings" of his, preserved on a separate page of the Book of Armagh, it is probable that he travelled through Gaul and Italy, and that he was ordained in Gaul as deacon, priest, and, afterwards, as bishop. He was probably a bishop when he commenced his missionary labours in Ireland. There were, however, Christians in Ireland before that period. Palladius, the senior Patrick, who preceded our saint by a few years, was, according to the chronicle of Prosper (the secretary of Pope Celestine), "ordained and sent to the Scots (the Irish) believing in Christ, by Pope Celestine, as their first bishop." Palladius's mission was a failure, while that of the second Patrick, which was quite independent of the former, was successful in a high degree. Its success, however, has been greatly exaggerated; for St. Patrick, in the close of his *Confession*, or autobiography, written in old age, speaks of the high probability of his having to lay down his life as a martyr for Christ. The date of St. Patrick's mission is not certain, but the internal evidence of his writings indicate that it was most probably about A.D. 425. The day and month of his death (March 17), but not the year [466] is mentioned in the Book of Armagh.

St. Patrick's claim to a record in this Dictionary is associated with the celebrated hymn or "Breastplate," a history of which we now subjoin.

1. St. Patrick's Irish Hymn is referred to in Tirechan's *Collections* (A.D. 690). It was directed to be sung in "all monasteries and churches through the whole of Ireland," "canticum ejus scotticum semper canere," which is a proof that it was at that time universally acknowledged to be his composition. That regulation was very naturally lost sight of when the old Celtic Church lapsed into the Roman. (a) The expressions used in the hymn correspond entirely with the circumstances under which St. Patrick visited Tara. (b) Moreover, although all the ancient biographies of St. Patrick (with the exception of his own *Confession*, and of Secundinus's Hymn) speak of him as a worker of miracles, and as having performed miracles at Tara, there is no trace of such a fact in St. Patrick's Hymn. (c) Further, the phrase, "creator of doom," which twice occurs in it, according to the most approved translation, curiously corresponds with another fact that, "my God's doom," or "the doom," or "judgment of my God," was, according to the ancient biographies, one of St. Patrick's favourite expressions.

2. The first notice of the existence at the present time of an ancient ms. copy of St. Patrick's "Hymn or Breastplate," was made known by the late Dr. Petrie in his *Memoir of Tara*, pub. in the *Transactions* of the Royal Irish Academy, 1839, vol. xviii. Dr. Petrie gave the original in Irish characters, an interlinear Latin version and an English *tr.* by himself, together with copious notes. Dr. Petrie found the original in the *Liber Hymnorum*, in the Library of Trinity College, Dublin (*iv. E. 4, fol. 19 b*). "The tradition respecting its primary use by the saint is that he recited it on Easter Sunday, when proceeding to encounter the druidical fire-worshippers,

with their pagan king, Laoghaire, and his court, at Tara, the royal residence." (*Lyra Hibernica Sacra*, 1878, p. 2.)

3. Dr. Todd in his work *S. Patrick, Apostle of Ireland*, 1864, gives a metrical rendering of the "Breastplate," which begins:—

"I bind to myself to-day,
The strong power of an invocation of the Trinity,
The faith of the Trinity in Unity,
The Creator of the elements."

The *tr.*, which extends to 78 lines, was mainly the work of Dr. Whitley Stokes. A more correct version by the same scholar is given in the Rolle's edition of the *Tripartite Life*, 1887; and that revised version, with a few modifications, accompanied with critical notes, explanatory of the alterations made on the former version, is given in the 2nd and 3rd editions of the *Writings of St. Patrick*, by Dr. C. H. H. Wright. Dr. Whitley Stokes, therefore, is to be regarded as the real translator from the original Irish. Dr. Petrie's translation, though highly meritorious as a first attempt, has been proved in many particulars to be erroneous. There is no mention of Tara in the hymn. An uncertainty yet exists as to the meaning of a few words.

4. In Dr. W. MacIlwaine's *Lyra Hibernica Sacra*, 1878, Dr. Todd's *tr.* was repeated (with notes), together with a second *tr.* by James Clarence Mangan, the opening lines of which are:—

"At Tara to-day, in this awful hour,
I call on the Holy Trinity!
Glory to Him Who reigneth in power,
The God of the elements, Father, and Son,
And Paraclete Spirit, which Three are the One,
The everlasting Divinity."

5. A popular version of the hymn for congregational use was written by Mrs. Cecil F. Alexander, for St. Patrick's Day, 1889, and sung generally throughout Ireland on that day. The opening lines are:—

"I bind unto myself to-day
The strong Name of the Trinity,
By invocation of the same,
The Three in One and One in Three.
"I bind this day to me for ever,
By power of faith, Christ's incarnation;
His baptism in Jordan river;
His death on Cross for my salvation;
His bursting from the spiced tomb;
His riding up the heav'nly way;
His coming at the day of doom;
I bind unto myself to-day."

Mrs. Alexander's version is given, along with that of James Clarence Mangan, in the *Appendix to the Writings of St. Patrick*, edited by Dr. C. H. H. Wright (R. T. S.), 1889.

6. Another metrical version of this hymn was given in the *Irish Ecclesiastical Gazette* for April 5, 1889. It is by Joseph John Murphy, and the opening lines are:—

"I bind as armour on my breast
The Threefold Name whereon I call,
Of Father, Son, and Spirit blest,
The Maker and the Judge of all."

7. The *tr.* in Stokes and Wright's edition of St. Patrick's writings was set to music as a cantata by Sir R. Stewart, and was performed for the first time in St. Patrick's Cath.-dr.-l., Dublin, on St. Patrick's Day, 1888.

8. Mr. Thomas French, Assistant Librarian of Trinity College, Dublin, writes as follows respecting this hymn:—

"The *ms.* called the 'Liber Hymnorum' belonged to Arbp. Usher, and forms one of the volumes of the

Usher Collection now in the Library of Trin. College, Dublin. There is no interlinear Latin *tr.* in the original. It was given by Petrie in his account of the hymn 'for the satisfaction of the learned.' [The St. Patrick authorship is] tradition only, so far as I know. Dr. Todd in his *S. Patrick, Apostle of Ireland*, p. 426, says: 'It is undoubtedly of great antiquity, although it may now be difficult, if not impossible, to adduce proof in support of the tradition that St. Patrick was its aut. or. . . . Petrie and Todd make the age of the *ms.* 9th or 10th cent., Whitley Stokes 11th or 12th.'

We may add that St. Patrick's Latin works were pub. by Sir James Ware, 1656, in the *Acta Sanctorum* of the Bollandist Fathers, 1668, by Villanueva, 1835, and by others, as R. S. Nicholson, 1868, Miss Cusaack, 1871, and, above all, by Dr. Whitley Stokes, in the Rolls' Edition of the *Tripartite Life*, 1887. The latter three works contain also translations. *Trs.* of the whole, or a portion of St. Patrick's writings, have been pub. by Rev. T. Olden, 1876; Sir S. Ferguson, LL.D. *Transactions* of Royal Irish Academy, 1885, and more completely in the *Writings of St. Patrick*, edited by Prof. G. T. Stokes and Dr. C. H. H. Wright, 1st ed. 1887, 2nd ed. 1888, 3rd ed., edited, with notes critical and historical, and an introduction by Dr. C. H. H. Wright revised and enlarged. London: Religious Tract Soc., 1889. [C. H. H. W.]

Patris aeterni Soboles coeava. *Charles Guiet.* [*Dedication of a Church.*] This hymn is appointed for use at Lauds on the Feast of the Dedication of a Church, in the *Sens Breviary*, 1702; the *Paris Breviary*, 1736; and later French Breviaries. It is based on the "Christe cunctorum" (p. 226, ii.). The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. **O Word of God above.** By I. Williams, in the *British Magazine*, July, 1837, vol. xii. p. 33, and again in his *Hys. tr.* from the *Parisian Breviary*, 1839. This *tr.* is rarely found in its original form. In 1852 it was given, much altered, in Murray's *Hymnal* as No. 89. This was the received text until 1861, when the Compilers of *H. A. & M.* produced another text, which superseded both it and the original. This text is thus composed: st. i., Williams; ii. Murray, altered by the Compilers; iii., iv., Compilers; v., vi., Murray; vii., Murray and the Compilers. This cento is the most popular form of the text, but the wording of st. ii. has undergone several changes.

2. **Jesus, most loving God.** This rendering is in the *Hymnary*, 1872, and is attributed in the Index to "I. Williams." Of I. Williams's *tr.* three lines only are found in the hymn, and these are in the doxology. The rest of the hymn is the text of I. Williams rewritten.

To translators of the *crux* of this hymn has been st. ii., which reads:—

"Hic sacri fontis latices ab ortu
Inditi purgant maculam reatus:
Hic et infusum nova membra Christo
Chrisma coepat."

I. Williams translated this:—

"There dwells in this deep fount
Anointing souls to lave,
And from beneath this holy mount
Goes forth the healing wave."

In Murray's *Hymnal*, 1852, it reads:—

"Grace in this Font is stored
To cleanse each guilty child;
The Spirit's blest anointing poured
Brightens the once defiled."

This is changed in *H. A. & M.* to:—

“Here from the Font is poured
Grace on each sinful child;
The blest Anointing of the Lord
Brightens the once defiled.”

The rendering in the *Hymnary* is:—

“Here in the Font are streams
To cleanse the sin-defiled:
Here God the Spirit with His strength
Endows the new-born child.”

In addition to this stanza Williams's *tr.* of st. v. and vi. have been either subjected to great changes, or superseded altogether. They have not however the same doctrinal importance as st. iv. [J. J.]

Patris Sapientia, veritas [bonitas] divina. [*Passionide.*] This is the best and most popular of the metrical Hours of the Passion of our Lord, which were commonly used in mediæval times. It is probably of the 14th cent., and consists of 8 stanzas, viz. one each for *Matins, Prime, Terce, Sext, None, Vespers, and Compline*, with the concluding stanza—

“Has horas canonicas cum devotione
Tibi Jesu recolo pia ratione,
Ut sicut tu passus es poenas in agone,
Sic labore consonans consors sim coronæ.”

Mone, No. 82, gives it from a Reichenau ms. of the 14th cent. (where it is ascribed to Pope Benedict XII., who d. 1342); a ms. of the 14th cent. at Coblenz (where it is ascribed to Pope John XXII., who d. 1334); a ms. of the 14th cent. at Lichtenthal (where it is ascribed to Aegidius, Abp. of Bourges, who d. 1316), and other sources. It is in a ms. of the 15th cent. in the British Museum (Harl. 2951, f. 132), a ms. c. 1400, in the Bodleian (Bodl. 113, f. 40 b, &c.), a ms. of the 14th cent. in the Bodleian (*Liturg. Misc.*, 251, f. 151 b), and others. The text will also be found in *Daniel*, i., No. 483; *Wackernagel*, i., No. 267; Neale's *Hy. Eccl.*, 1851, p. 137; *Bäusler*, No. 115; *Königsfeld*, ii. p. 318. *Tr.* as:—

Circled by His enemies. By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 65 (with a note), and in the *People's H.*, 1867. Of this *tr.* st. i.—iii. and part of vii. were given in J. D. Chambers's *Lauda Syon*, 1857, pp. 168–170, the rest of the *tr.* therein being by Mr. Chambers.

Other *trs.* are:—

1. He that is the great profounde Sapience. *Sarum Prymer*, Paris, 1532.
2. The wisdom of the father, and truth divyne beyde. *Primer*, 1604.
3. The Father's wisdom deepe. *Primer*, 1615.
4. The Father's wisdom, Truth divine. *Primer*, 1684.
5. As night departing brings the day. *Primer*, 1706.
6. The wisdom of the heavenly Father, Truth divine. *D. French*, 1839.
7. 'Twas at the solemn Matins'-hour. *J. D. Aylward*, in *O. Shipley's Annus Sanctus*, 1884.

This hymn has often been *tr.* into German, and through the following has passed into English, viz.:—

Christus, der uns selig macht. A free *tr.*, by M. Weisse, in the *New Geseng Buchlen*, Jung Bunslau, 1531, and thence in *Wackernagel*, iii. p. 269, and the *Unv. L. S.*, 1851, No. 89. The *tr.* of this are:—
(1) “Christ, by whose all-saving Light,” by J. C. Jacobi, 1725, p. 1 (1732, p. 24). (2) “Christ our blessed Saviour,” as No. 253 in pt. ii., 1746, of the *Moravian H. Bk.*, 1742. In the eds. 1769, 1789, 1801 it begins: “Christ, who saves us by His cross.” In later eds. two stanzas are continued, viz.: st. vi., “When the Lord of Glory died” (1849, No. 987), and st. viii., “Grant, O Christ, my God and Lord” (1886, No. 101). (3) “Christ

the Author of our peace,” by Miss Burlingham, in the *British Herald*, April, 1866, p. 248, and *Beld's Praise Bk.*, 1872. [J. M.]

Patzke, Johann Samuel, was b. Oct. 24, 1727, at Frankfurt a. Oder, in the house of his grandfather, his father being an excise officer at Seelow, near Frankfurt. He entered the University of Frankfurt in 1748, and in 1751 went to Halle: After completing his studies he returned to Frankfurt as a candidate of Theology. In 1755, by the recommendation of the chief court preacher, F. S. G. Sack, of Berlin, he was appointed by the Margrave Heinrich von Schwedt, as pastor at Wormsfelde and Stolzenburg, near Landsberg on the Warthe. In 1758 he had to flee before the invasion of the Russian troops under General Fermor, and on his return found everything in desolation. In the beginning of 1759 he became pastor at Lietzen, near Frankfurt. Finally, by the recommendation of the Margrave, he was appointed, in 1762, preacher at the Church of the Holy Spirit, in Magdeburg, where he became, in 1769, pastor and senior of the Altstadt clergy. He d. at Magdeburg, Dec. 14, 1787 (*Koch*, vi. 293; *Allg. Deutsche Biog.* xxv. 238, &c.).

Patzke was a man of considerable talents and of a lovable nature. He was also very popular as a preacher. His poetical work began very early, his first volume of *Gedichte* appearing at Halle in 1750. His hymns appeared mostly in his weekly paper (the first of the kind in Magdeburg) entitled *Der Greis*, pub. from 1763 to 1769, and in his *Musikalische Gedichte*, Magdeburg and Leipzig, 1780. The latter contains a series of cantatas which had been set to music by Johann Heinrich Rolle, music director at Magdeburg, and performed during various seasons of winter concerts there. The only one of his hymns (over 20 in all) which has passed into English is:—

Lobt den Herrn! die Morgensonne. *Morning*. Pub. in 1780, as above, p. 73, in 3 st. of 4 l., as the opening hymn of his cantata, entitled *Abel's Tod*. Included, as No. 1076, in the *Stollberg bei Aachen G. B.*, 1802.

This cantata is in 1780 dated 1769. It appeared, set to music by Rolle, as *Der Tod Abels, ein musikalisches Drama*, at Leipzig, 1771; the hymn above being at p. 1, entitled, “Hymn of Praise of the children of Adam (1780 ed. of *Abel*) in their bower.” The cantata is itself founded on *Der Tod Abels*, by Salomon Gessner [b. at Zürich, April 1, 1730; d. at Zürich, March 2, 1787], which first appeared at Zürich in 1768, became exceedingly popular, and was *tr.* into various languages, one of the English versions passing through more than 20 editions. The passage used by Patzke for his hymn is a portion of Book I., viz. a part of Abel's Song of Praise, sung when he was in his bower with his wife Thirza, and which begins, “Welche du Schlaf von Jedem Aug.” The *trs.* in C. U. from Patzke are:—

1. Praise the Lord, when blushing morning. This appears, without name of author, in the *American Unitarian Cheshire Assoc. Coll.*, 1844, as No. 692; and the *Bk. of Hys.*, 1846; and in England in E. Courtland's *Coll.*, 1860. It is in 4 st., st. i., ii., being fairly close *trs.* of st. i., ii., of the German, while st. iii., iv., are practically original English stanzas.

2. Praise the Lord! the sun of morning. This is a full but free version by Dr. J. A. Seais, as No. 48 in the *Sunday School H. Bk.*, Philadelphia, 1873, of the Gen. Council of the Lutheran Ch. in America. [J. M.]

Paul the Deacon, s. of Warnefrid or Winefrid, was b. at Friuli, in Italy, circa 730. He studied at Pavia. For some time he was tutor to Adelperga, daughter of Desiderius, the last of the Lombard kings, and then lived at the court of her husband, Arichisius of Benevento.

Eventually he became a monk at Monte Cassino, where he d. circa 799. He was the author of several works, including *De Gest. Langobardorum*. His hymn, "Ut queant laxis resonare fibris," in three parts, is annotated in full under U.

[J. J.]

Paule doctor egregie. *St. Peter Damiani*. [*St. Paul*.] In Damiani's *Opera*, Paris, 1642, vol. iv. p. 11, entitled "On St. Paul the Apostle." Also in *Daniel*, i., No. 195; *Migne*, vol. 145, col. 942; *Büssler*, No. 82, &c. In the *Hymnal N.*, 1854, the tr. is headed *Tuba Domini* (q.v.) in error. Tr. as:—

Let Gentiles raise the thankful lay. By J. M. Neale, in the *Hymnal N.*, 1854, No. 87, with the omission of st. ii. This is given in the *Hymnary*, 1872, as "To Thee, O God, we Gentiles pay," and in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882 (with a tr. of st. ii.), as "From thee, illustrious Teacher, Paul." [W. A. S.]

Payson, Elizabeth. [Prentiss, E.]

Peabody, Oliver William Bourne, twin-brother of W. B. O. Peabody (see below), was b. at Exeter, New Hampshire, July 9, 1799; educated at Harvard College; followed the legal profession for a time; wrote for the press; was Professor of English Literature in Jefferson College, Louisiana (1842); and finally Unitarian Minister at Burlington, Vermont, where he d. July 5, 1847. [J. J.]

Peabody, William Bourne Oliver, D.D., twin-brother of the above, was b. at Exeter, New Hampshire, July 9, 1799, and educated in his native town and at Harvard College. Leaving Harvard in 1817, he taught for a year at an academy in Exeter, and then proceeded to study theology at the Cambridge Divinity School. He began to preach in 1819, and became the Pastor of the Unitarian Congregation at Springfield, Massachusetts, in October, 1820. This charge he held to his death on May 28, 1847. His *Memoir* (written by his brother) was pub. with the 2nd ed. of his *Sermons*, 1849; and his *Literary Remains* followed in 1850. "He was a man of rare accomplishments, and consummate virtue," whose loveliness of character impressed many outside his own sect. In 1823 he published a *Poetical Catechism for the Young* to which were appended some original hymns. He also edited *The Springfield Collection of Hys. for Sacred Worship*, Springfield, 1835. A few of his hymns also appeared in that collection. His hymns in C. U. are:—

1. Behold the western evening light. *Death of the Righteous, or Autumn Evening*. Pub. in his *Catechism*, 1823, in 6 st. of 4 l., and again in his *Springfield Coll.*, 1835, No. 484. It is in C. U. in its original form; also as altered in the *Leeds H. Bk.*, 1833; and again as altered by George Rawson in the *Bap. Ps. & Hys.*, 1858, where it reads "How softly on the western hills,"

2. God of the earth's extended plains. *Hymn of Nature*. This is in Griswold's *Poets and Poetry of America*, in 6 st. of 8 l. This is thought by some to be the production of his brother Oliver (see above); but Putnam assigns it to William. It is given abbreviated in a few collections. The hymn "God of the rolling orbs above," in the *Boston Unitarian Hy. (and Tune) Bk.*, 1868, and others, begins with st. v.

3. O when the hours of life are past. *The Hereafter*. This hymn, in 6 st. of 4 l., was given in his *Catechism*, 1823, as the Answer to "Question xiv. What do you learn of the Future State of Happiness." It is in use in its original form, and also altered as "When all the hours of life are past."

4. The moon is up: how calm and slow. *Evening*. A poem rather than a hymn, in 6 st. of 4 l., appended to his *Catechism*, 1823.

5. When brighter suns and milder skies. *Spring*. Appended to his *Catechism*, 1823, in 6 st. of 4 l.

The full texts of all these hymns are in Putnam's *Singers and Songs of the Liberal Faith*, Boston, U. S. A., 1875. [F. M. B.]

Peace be on this house bestowed. *C. Wesley*. [*Household Peace desired*.] This hymn, although beginning in a similar manner and on the same subject as the next below by Wesley, is altogether a different hymn. It was pub. in the *Hys. & Sac. Poems*, 1742, p. 157, in 3 st. of 8 l., and entitled "The Salutation." (*P. Works*, 1868-72, vol. ii. p. 219.) It was included in the *Wes. H. Bk.*, 1780, No. 467, and has since passed into several Methodist collections. [J. J.]

Peace be to this habitation. *C. Wesley*. [*Household Peace desired*.] This is No. 35 of his "Hys. for Believers," which appeared in *Hys. & Sac. Poems*, 1749, vol. ii., in 6 st. of 8 l., and headed "On entering an House." (*P. Works*, 1868-72, vol. v. p. 53.) It is not in C. U. in its full form, but as follows:—

1. Peace be to this habitation. This, as given in Cotterill's *Sel.*, 1819, No. 336, was composed of st. i., ll. from this hymn (st. i. and vi.) altered, and st. iii. from J. Newton ("May the grace of Christ our Saviour"). This text, with slight changes, and the omission of the stanza from J. Newton, was handed down to modern hymn-books through Montgomery's *Christian Psalmist*, 1825; Conder's *Cong. H. Bk.*, 1836; the *Bapt. Ps. & Hys.*, 1858, and others. The doxology in W. F. Stevenson's *Hys. for Church and Home*, 1873, is Conder's "Praise the God of all creation," which appeared in the *Cong. H. Bk.*, 1836, No. 552. It gives a stately finish to the hymn.

2. Peace be to this sacred dwelling. This, in the *American Sabbath H. Bk.*, 1858, and others, is Cotterill's st. i., ll., as altered in Montgomery's *Christian Psalmist*, 1825, again slightly altered to adapt it the better for Public Worship.

3. Peace be to this congregation. This is No. 2 with further changes. It is No. 25 in the *American Unitarian Hys. of the Spirit*, 1864. The alteration of the first line is found in some of the earliest editions of the *Lady Huntingdon Collection*.

As these forms of the text are in extensive use, and as they differ somewhat widely from Wesley, we append st. i. and vi. of his original:—

"Peace be to this habitation!
Peace to every soul herein!
Peace, the foretaste of salvation,
Peace, the seal of cancell'd sin,
Peace that speaks its heavenly Giver,
Peace to earthly minds unknown,
Peace Divine, that lasts for ever,
Here erect its glorious throne!

"Prince of peace, if Thou art near us,
By Thy last our hearts Thy home,
Fix in all our appearing cheer us,
Quickly let Thy kingdom come:
Answer all our expectation,
Give our raptured souls to prove
Glorious, uttermost salvation,
Heavenly, everlasting love!"

4. Visit, Lord, this habitation. In the *Philadelphia Sel. of Hymns*, 1861, this is composed of Wesley's st. i., ll. 1-4; st. iii., ll. 1-4; and st. vi., slightly altered.

[J. J.]

Peace, doubting heart, my God's I am. *C. Wesley*. [*Peace with God*.] 1st pub. in *Hys. and Sac. Poems*, 1739, p. 153, in 7 st. of 6 l., and based upon Isaiah xliii. 1-3. (*P. Works*, 1868-72, vol. i. p. 135.) It was given in full in the *Wes. H. Bk.*, 1780, No. 264, and subsequently in other Methodist collections. In addition it is found in some

Church of England hymn-books in 5 sts., a form given to it in Toplady's *Ps. & Hys.*, 1776. From it also the following hymns are derived:—

1. For ever nigh me, Father, stand. This in Martineau's *Hymns*, 1840 and 1873, is composed of st. iv., ii. and vi. slightly altered.

2. Still nigh me, O my Saviour, stand. This, in the *Bap. Sel. of Hymns*, 1838, No. 321, and the *Bap. Ps. & Hys.*, 1858, No. 427, is a cento, st. i. being st. iv. of this hymn, while st. ii. is st. xvi. of J. Wesley's *tr.* from the German "Jesu, Thy boundless love to me."

G. J. Stevenson's note on Wesley's hymn in his *Meth. H. Bk. Notes*, 1883, p. 209, is of more than usual interest. [J. J.]

Peace, perfect peace, in this dark world of sin. *Bp. E. H. Bickersteth.* [*Peace.*] Written in 1875, and first printed in a small tract of five hymns (all by Bp. Bickersteth), entitled *Songs in the House of Pilgrimage* (Hampstead, J. Hewetson, n.d.), in 7 st. of 2 l. It is based upon the text, "Thou wilt keep him in perfect peace, whose mind is stayed on Thee, because he trusteth in Thee," Isaiah xvi. 3. It was given, without alteration, in the *H. Comp.*, 1876; and has been repeated in numerous collections. It is also in the author's *From Year to Year*, 1883. In 1884 Bp. Bickersteth issued it, together with a companion hymn in the same metre on Prayer, printed on cardboard, as *Prayer and Peace* (Lond. Sampson Low). The hymn on Prayer begins "Pray, always pray, the Holy Spirit pleads." This was given in the author's *Octave of Hymns*, 1880, No. 1. [J. J.]

Peace that passeth understanding. *J. Montgomery.* [*For Peace.*] This hymn is dated on the original ms. ("m. ms.") "Sept. 20, 1837," and is indexed as having been copied and sent to many persons. The earliest printed form with which we have met is in Montgomery's *Original Hymns*, 1853, No. 245, in 3 st. of 8 l., and entitled "Invocation to Peace." It is in *Kennedy*, 1863, and other collections. [J. J.]

Pearce, Samuel, s. of a silversmith at Plymouth, was b. in that town, July 20, 1766. Early in life he joined the Baptist Church in Plymouth, and, showing gifts for the ministry, was invited to preach. After a course of study at the Baptist College, Bristol, he became, in 1790, pastor of the Baptist congregation in Cannon Street, Birmingham. There his ministry was remarkably successful; but after a brief and bright course he d. on Oct. 10, 1799. He was strongly disposed to foreign mission work, and was one of the founders of the Baptist Missionary Society, in 1792. His *Memoirs*, by A. Fuller, was pub. in 1800. Embodied in the *Memoirs* were eleven poetical pieces. In the 2nd ed., 1801, these pieces were grouped together at the end of the *Memoirs*. He is known to hymnology through the following hymns:—

1. Author of life, with grateful heart. *Evening.* This in the *Meth. Free Church S. S. H. Bk.*, 1860, is the original with the omissions of st. iii.; that noted on p. 98, i. is a cento for "Morning." Both are from the *Memoirs*, 1800.

2. God of our lives, our morning song. *Morning.* From the *Memoirs*, 1800, into the *Meth. Free Church H. Bk.*, 1860, with the omission of st. ii.

3. In the floods of tribulation. *In Affliction.* His "Hymn in a Storm," in the *Memoirs*, 1800, in 4 st. of 10 l. In the 10th ed. of Rippon's *Bap. Sel.*, 1900, it is

given in another form of 8 st. of 6 l. This form has come down to modern hymnals.

4. Let ocean's waves tumultuous rise. *Contentment.* Not in the *Memoirs*; but in Rippon's *Sel.*, 1800, in 6 st. of 6 l.

5. Whene'er I look into Thy word. *Sunday Morning.* In the *Memoirs*, 1800, in 8 st. of 6 l. In the 27th ed. of Rippon's *Sel.*, 1827, st. iv.—vii., slightly altered, were given as "Our precious Lord, on duty bent."

[W. R. S.]

Pearse, Mark Guy, s. of Mark Guy Pearse, of Camborne, Cornwall, was b. at Camborne, Jan. 3, 1842, and educated for the Wesleyan ministry, which he entered in 1863. Mr. Pearse has held important and responsible appointments at Leeds, London, and Bristol, and is at present (1889) associated with the London West Central Wesleyan Mission. His publications number over twenty, in addition to numerous tracts on practical religious subjects, and have attained in several instances to great popularity, *Daniel Quorm*, and his *Religious Notions*, and *John Tregenoweth* being specially well known. His hymns were mostly written in London in 1875, and were pub. in his little book *The Child Jesus*, 1875, each hymn having been suggested by one of a series of cartoons illustrative of the life of our Blessed Lord, pub. by the Wesleyan-Methodist Sunday S. Union. Of these hymns the following were included in *The Methodist Sunday S. H. Bk.*, 1879:—

1. Hushed is the raging winter wild. *Simon in the Temple.*

2. O'er Bethlehem's hill, in time of old. *Epiphany.*

3. Saviour, for Thy love we praise Thee. *Epiphany.*

4. The fierce wind howls about the hills. *Flight into Egypt.*

These hymns for children are of exceptional merit, and are worthy of attention. [J. J.]

Pearson, Charles Buchanan, M.A., was b. about the year 1805, and was educated at Oriol College, Oxford, B.A. in honours 1828. Taking Holy Orders in 1830, he became Prebendary of Fordington in Salisbury Cathedral, 1832, and was Rector of Knebworth from 1838 to 1875. He d. Jan. 7, 1881. He was the author of *Plain Sermons to a Country Congregation*, 1838; *Church Expansion*, 1853, &c. His *Latin Translations of English Hys.* appeared in 1862. He contributed versions of the Sarum Sequences to the *tr.* made by his son (Albert Harford Pearson), of the *Sarum Missal*, which is entitled, *The Sarum Missal in English*, 1868. A number of these versions he afterwards revised and pub. in a separate volume (along with the original Latin), as *Sequences from the Sarum Missal*, 1871. Several of his versions passed into the *Hymnary*, 1871-72. [J. J.]

Pembroke, Countess of. [*Sidney. Str Philip.*]

Pennefather, Catherine, *née King*, daughter of Admiral King, of Angley, was married Sept. 16, 1847, to the Rev. W. Pennefather (see below). Two of Mrs. Pennefather's hymns are in *The Enlarged London H. Bk.*, 1873. (1) "I'm journeying through a desert world" (*Heaven Anticipated*); (2) "Not now, my child; a little more rough tossing," 1863 (*Working and Hoping*). [J. J.]

Pennefather, William, B.A., s. of Richard Pennefather, Baron of the Irish

Court of Exchequer, was b. in Merrion Square, Dublin, Feb. 5, 1816. He resided for a time for educational purposes at Wesbury College, near Bristol, and then at Levans Parsonage, near Kendal, Westmoreland. He entered Trinity College, Dublin, in Feb. 1832, and graduated B.A. in 1840. Taking Holy Orders in 1841, he became curate of Ballymacugh, diocese of Kilmore. In July, 1844, he was preferred to the Vicarage of Mellifont, near Drogheda. In 1848 he removed to England, where he held successively the Incumbency of Trinity Church, Walton, Aylesbury, 1848; of Christ Church, Barnet, 1852; and of St. Jude's, Mildmay Park, 1864. He d. April 30, 1873. His great work at Barnet and at Mildmay—the Conferences began at the former and continued at the latter place—the large religious and charitable organizations which he instituted and superintended, are matters of history. Full details are given of the rise and progress of these and his other works in his *Life and Letters*, 1878. His hymns were written mainly for the Barnet and Mildmay "Conferences," and were pub. sometimes as leaflets, and again, as for the Conference of 1872, as *Hymns Original and Selected*, By W. P. In this pamphlet there are 25 of his compositions. In the latter part of 1873 his *Original Hymns and Thoughts in Verse* were pub. posthumously. This work contains 71 pieces, but few of which are dated. Of these the following are given in a few hymn-books:—

1. And may I really tread. *Divine Worship*.
2. Help us, O Lord, to praise! *Praises*.
3. How shall we praise Thy name. *Christian Communion*. From this "O for ten thousand harps," is taken.
4. Jesus, in Thy blest name. *Church Conferences*.
5. Jesus, stand among us. *Divine Worship*.
6. My blessed Jesus, Thou hast taught. *Self-Consolation*.
7. O God of glorious majesty. *For Retreats or Quiet Days*.
8. O haste Thy coming kingdom. *The Second Advent desired*.
9. O holy, holy Father. *Divine Worship*.
10. O Lord, with one accord. *Divine Worship*.
11. O Saviour! we adore Thee. *Jesus the Faithful One*.
12. Once more with chastened joy. *Divine Worship*.
13. Praise God, ye seraphs bright. *Praises*.
14. Thousands and thousands stand. *Communion of Saints*.
15. You shining shore is nearer. *Heaven Anticipated*.

Mr. Pennefather's hymns possess much beauty and earnest simplicity; are rich in evangelical sentiment and doctrine; and are much more musical than is usual with lyrics of their class. They deserve greater attention than they have hitherto received. [J. J.]

Pentecostarion Charnosynon, The. [Greek Hymnody, § xiv.]

People of the living God. *J. Montgomery*. [On Turning to God.] In Hatfield's *Poets of the Church*, N.Y., 1881, p. 440, the author says, "At the close of 1814, he [Montgomery] was publicly recognised, at Fulneck, as a brother in the Lord, and a member of the [Moravian] Society. It was in all probability on this occasion that he wrote his beautiful and popular hymn beginning with 'People of the living God.'" This uncertainty in Hatfield's work becomes certainty in S. W. Duffield's *English Hymns*, N. Y., 1886, p. 455, where he says, "This hymn describes Montgomery's feel-

ings at the prospect of being readmitted to the Moravian communion at Fulneck, November 4th, 1814." In Holland's *Memoirs of Montgomery*, pub. in 1854, the full details of Montgomery's application to the Moravian community at Fulneck, the consent of the authorities there, and his admission in Dec., 1814, are given, but neither there nor elsewhere in the *Memoir* is any reference made to this hymn. The original ms. is not amongst the m. mss., nor is there anything at our command which can fix the date of its appearance until 1819, when it was included in Cotterill's *Sel.* as No. 160, in 3 st. of 8 l., and headed, "Choosing the portion of God's heritage." Although therefore we cannot say positively, with Duffield, that it was written at the period when Montgomery joined the Moravians at Fulneck, in Dec., 1814, yet we are prepared to admit with Hatfield that it was in all probability written at that time. The text was repeated from Cotterill's *Sel.* in Montgomery's *Christian Psalmist*, 1825, No. 466, and in his *Original Hymns*, 1858, No. 51. The use of this hymn is extensive. [J. J.]

Perpetual Source of Light and Grace.

P. Doddridge. [*Inconstancy in Religion lamented*.] This hymn is No. 74 in the D. mss., and undated, but is found between other hymns dated respectively, "Jan. 15, 1731," and "Jan. 1, 1731," thus fixing the date as 1738. It was given, without alteration, in Job Orton's posthumous edition of Doddridge's *Hymns*, &c., 1755, as No. 151, in 6 st. of 4 l., with the heading "Inconstancy in Religion. Hosea vi. 4," and again, with slight changes, in J. D. Humphreys's edition of the same, 1839, No. 170. It is in a few modern collections, including Martineau's *Hymns*, &c., 1840 and 1873. In a few collections it begins "Eternal Source of Light and Grace." [J. J.]

Perronet, Edward. The Perronets of England, grandfather, father, and son, were French émigrés. David Perronet came to England about 1680. He was son of the refugee Pasteur Perronet, who had chosen Switzerland as his adopted country, where he ministered to a Protestant congregation at Chateau D'Oex. His son, Vincent Perronet, M.A., was a graduate of Queen's College, Oxford, though his name is not found in either Anthony Wood's *Athenae Oxonienses* nor his *Fasti*, nor in Bliss's apparatus of additional notes. He became, in 1728, Vicar of Shoreham, Kent. He is imperishably associated with the Evangelical Revival under the Weeseys and Whitefield. He cordially co-operated with the movement, and many are the notices of him scattered up and down the biographies and *Journals* of John Wesley and of Selina, Countess of Huntingdon. He lived to the venerable age of ninety-one; and pathetic and beautiful is the account of John Wesley's later visits to the white-haired saint (b. 1693, d. May 9, 1785).* His son Edward was b. in 1726. He was first educated at home under a tutor, but whether he proceeded to the University (Oxford) is uncertain. Born,

* Agnew's *Protestant Exiles from France in the Reign of Louis XIV.* confounds Vincent the father with Edward his son.

baptized, and brought up in the Church of England, he had originally no other thought than to be one of her clergy. But, though strongly evangelical, he had a keen and searching eye for defects. A characteristic note to *The Mitre*, in referring to a book called *The Dissenting Gentleman's answer to the Rev. Mr. White*, thus runs:—"I was born, and am like to die, in the tottering communion of the Church of England; but I despise her nonsense: and thank God that I have once read a book that no fool can answer, and that no honest man will" (p. 235). The publication of *The Mitre* is really the first prominent event in his life. A copy is preserved in the *British Museum* (993a, 21), with title in the author's holograph, and ms. notes; and on the fly-leaf this:—"Capt. Boiaron, from his oblig'd and most respectful humbleservt. The Author. London, March 29th, 1757." The title is as follows:—*The Mitre; or a Sacred Poem* (1 Samuel ii. 30). London: printed in the year 1757. This strangely overlooked satire is priceless as a reflex of contemporary ecclesiastical opinion and sentiment. It is pungent, salted with wit, gleams with humour, hits off vividly the well-known celebrities in Church and State, and is well wrought in picked and packed words. But it is a curious production to have come from a "true son" of the Church of England. It roused John Wesley's hottest anger. He demanded its instant suppression; and it was suppressed (Atmore's *Methodist Memorial*, p. 300, and Tyerman, ii. 240-44, 264, 265); and yet it was at this period the author threw himself into the Wesleys' great work. But evidences abound in the letters and journals of John Wesley that he was intermittently rebellious and vehement to even his revered leader's authority. Earlier, Edward Perronet dared all obloquy as a Methodist. In 1749 Wesley enters in his diary:

"From Rochdale went to Bolton, and soon found that the Rochdale lions were lambs in comparison with those of Bolton. Edward Perronet was thrown down and rolled in mud and mire. Stones were hurled and windows broken" (Tyerman's *Life and Times of the Rev. John Wesley, M.A.*, 3 vols., 1870; vol. ii. 57).

In 1750 John Wesley writes:

"Charles and you [Edward Perronet] behave as I want you to do; but you cannot, or will not, preach where I desire. Others can and will preach where I desire, but they do not behave as I want them to do. I have a fine time between the one and the other. I think Charles and you have in the general a right sense of what it is to serve as sons in the gospel; and if all our helpers had had the same, the work of God would have prospered better both in England and Ireland. I have not one preacher with me, and not six in England, whose wills are broken to serve me" (*ibid.* ii. 85, and Whitehead's *Life of Wesley*, li. 259).

In 1755 arrangements to meet the emergency created by its own success had to be made for Methodism. As one result, both Edward and Charles Perronet broke loose from John Wesley's law that none of his preachers or "helpers" were to dispense the Sacraments, but were still with their flocks to attend the parish churches. Edward Perronet asserted his right to administer the Sacraments as a divinely-called preacher (*ibid.* ii. 200). At that time he was resident at Canterbury, "in a part of the archbishop's old palace" (*ibid.* ii. 230). In season and out of season he was "evangelized." Onward, he became one of the

Countess of Huntingdon's "ministers" in a chapel in Watling Street, Canterbury. Throughout he was passionate, impulsive, strong-willed; but always lived near his divine Master. The student-reader of Lives of the Wesleys will be "taken captive" by those passages that ever and anon introduce him. He bursts in full of fire and enthusiasm, yet ebullient and volatile. In the close of his life he is found as an Independent or Congregational pastor of a small church in Canterbury. He must have been in easy worldly circumstances, as his will shows. He d. Jan. 2, 1792, and was buried in the cloisters of the great cathedral, Jan. 8. His *Hymns* were published anonymously in successive small volumes. First of all came *Select Passages of the Old and New Testament verified; London: Printed by H. Cook, MDCLXVI*. The *British Museum* copy of this extremely rare little book has the ms. inscription on verso of title, "Cant' E. Perronet return'd after a Detention of 16 y^r with several o^r from A. J. A. on Sat. Ap [rest turned in by the binder] 1774." A second, similar volume is entitled *A Small Collection of Hymns, &c., Canterbury: printed in the year MDCLXXXII*. His most important volume was the following:—*Occasional Verses, moral and sacred. Published for the instruction and amusement of the Candidly Serious and Religious. London, printed for the Editor: And Sold by J. Buckland in Paternoster Row; and T. Scollick. in the City Road, Moorfields. MDCLXXXV.* pp. 216 (12^o). [*The Brit. Mus.* copy has the two earlier volumes bound up with this.] The third hymn in this scarce book is headed, "On the Resurrection," and is, "All hail the power of Jesus' name" p. 41, i. But there are others of almost equal power and of more thorough workmanship. In my judgment, "The Lord is King" (*Psalms xcvi. 16*) is a great and noble hymn. It commences:—

"Hail, holy, holy, holy Lord!
Let Power's immortal sing;
Adore the co-eternal Word,
And shout, the Lord is King."

Very fine also is "The Master's Yoke—the Scholar's Lesson," Matthew xi. 29, which thus opens:—

"O Grant me, Lord, that sweet content
That sweetens every state;
Which no internal fears can rent,
Nor outward foes abate."

A sacred poem is named "The Wayfaring Man: a Parody" (pp. 26, 27); and another, "The Goldfish: a Parody." The latter has one splendid line on the Cross, "I long to share the glorious shame." "The Tempest" is striking, and ought to be introduced into our hymnals; and also "The Conflict or Conquest over the Conqueror, Genesis xxxii. 24" (pp. 30, 31). Still finer is "Thoughts on Hebrews xii.," opening:—

"Awake my soul—arise!
And run the heavenly race;
Look up to Him who holds the prize,
And offers thee His grace."

"A Prayer for Mercy on Psalm cxix. 94." is very striking. On Isaiah lxx. 19 pp. 45, 46), is strong and unmistakable. "The Sinner's Resolution," and "Thoughts on Matthew viii. 2," and on Mark x. 51, more than worthy of being reclaimed for use. Perronet

is a poet as well as a pre-eminently successful hymn-writer. He always sings as well as prays. It may be added that the brief paraphrase after Ovid, p. 62, given below, seems to echo the well-known lines in Gray's immortal elegy:—

"How many a gem unseen of human eyes,
Entomb'd in earth, a sparkling embryo lies;
How many a rose, neglected as the gem,
Scatters its sweets and rots upon its stem:
So many a mind, that might a meteor shone,
Had or its genius or its friend been known;
Whose want of aid from some maternal hand,
Still haunts the shade, or quits its native land."

[A. B. G.]

Peter of St. Maurice (Petrus Mauritius), also called **Peter of Cluny** (Petrus Cluniensis), or **Peter the Venerable** (Petrus Venerabilis), Abbot, was b. 1092 or 1094 (Trench, *Sac. Lat. Poetry*, 1874, p. 101) of a noble family (the Counts of St. Maurice) in Auvergne ("Nobili genere natus fuit noster in Arvernia": *Leyser, Hist. Poem. Med. Aevi*, p. 425). Beginning life as a soldier, he afterwards became a Benedictine monk, and on the death of Hugh, Prior of Marcigny, who had but three months before been elected to fill the vacancy caused by the resignation of the better known Pontius, Peter was elected Abbot of the celebrated monastery of his order at Cluny, in 1122. From this time much of his life was spent in controversy, a summary of which is an interesting piece of Ecclesiastical history.

Pontius, by his arrogance, in claiming, as Abbot of Cluny, the title of "Abbot of Abbots," had raised up a cloud of opponents to his pretensions, and the matter had ended for the moment in his resignation of his office. But Peter had scarcely been three years installed as Abbot, when Pontius established himself as head of another religious community at Treviso, in Italy, whence he started with a train of monks, and, taking advantage of the temporary absence of Peter, again got possession of his old position at Cluny, and drove out the friends of Peter, with the Prior St. Bernard at their head. After great excesses had been committed by the usurper and his followers, and the villages and estates of the Abbey had been given up to fire and the sword, Pope Honorius II. summoned all parties to Rome, and, having heard both sides, decided in favour of Peter, excommunicated Pontius and imprisoned him in a dungeon, where he died a few months afterwards.

When this question had been settled, another dispute arose, in which the monks of Cîteaux or Clairvaux accused those of Cluny of an undue relaxation of the rule of their order. Robert, a cousin of St. Bernard, had become a monk at Clairvaux, but, finding the rule there too galling, had migrated to Cluny, and, on an appeal to Rome, the Pope directed him to remain at Cluny, much to the chagrin of St. Bernard, who, as the Cistercian head of Clairvaux, vehemently attacked the milder discipline of the Benedictine Cluny. Robert, in consequence of his cousin's objections, was sent back by Peter to Clairvaux, but his monks, resenting such a tame surrender, got William, the Abbot of St. Thierry, near Rheims, to write a sharp letter of remonstrance to St. Bernard. The reply of the latter accusing the Cistercians of all sorts of declensions from the useful strictness of monastic life, drew forth a rejoinder from Peter as characteristic of "that gentle forbearance and love of peace" of the latter, "which made him stand out conspicuous in his generation, when each man sought his own, or the things of his order, not the things of Jesus Christ" (S. Baring-Gould's *Lives of the Saints*, December, p. 284), as the attack on St. Bernard's part was of his fiery, yet not altogether unfriendly, vehemence of invective.

In a subsequent controversy between St. Bernard and Peter the former was more successful. He opposed the wish of Hugh, son of the Duke of Burgundy, to secure the see of Langres, when vacant in 1138, for a Cistercian monk. The Archbishop of Lyons consecrated Hugh's nominee in the teeth of St. Bernard's opposition, but notwithstanding all defence of the appointment of the new bishop which Peter could make, the Pope, who was wholly under the influence of St. Bernard, pronounced the

consecration of the Cluniac monk void, and the Prior of Clairvaux, a cousin of St. Bernard's, was consecrated in his stead.

Once more the gentle Peter came into collision with the fiery, domineering St. Bernard in the matter of Abelard. The latter had been condemned, if not altogether unheard, at any rate misunderstood, by the Council of Sens upon charges of heresy brought against him by St. Bernard, and the sentence upon him had been confirmed, upon appeal, by Pope Innocent II.—a mere echo of the prosecutor. Abelard, silenced and broken down, took refuge at Cluny on his way to Rome, and remained there for some two years, during which Peter so far won upon the victorious Bernard as to bring about a reconciliation between him and Abelard, if such can be called a reconciliation, which allowed Bernard still to do his utmost to set the minds of men against his old adversary. The peaceful death of Abelard at Cluny in 1142 finally terminated this controversy.

The year 1143 saw a renewal of the correspondence between St. Bernard and Peter on the subject of the two reforms, in which the latter takes credit for a warm love for the Cistercians, and reminds his correspondent of the shocks that love had withstood in the question of the payment of tithes by a Cistercian monastery in the neighbourhood of Cluny to the Cluniac monks, which had led to a keen controversy and many appeals; as well as in the contest about the Bishop of Langres. It was at this time that Peter sent to St. Bernard a copy of the translation of the Koran, which Peter had caused to be made in Spain by Robert, an Englishman, but Archdeacon of Pampeluna.

Peter was in high favour with Popes Celestine II. and Lucius II., and in 1146, in common with St. Bernard, took an active part in discountenancing the slaughter of the Jews in France and Germany, which had resulted from the preaching of St. Bernard against the infidels. But though Peter appealed to Louis VII. to stay the massacre, it must be said that he made no effort to prevent the plunder of the Jews.

Another matter in which Peter was interested and engaged was that of Peter of Bruyas, who founded a sect holding tenets strongly tinged with Manichæism, and was burnt alive by a zealous Catholic monk early in the twelfth century. A letter strongly condemning the heretic, his followers, and his opinions is still extant. Peter went to Rome for five months in 1150, when Eugenius III., a nominee of St. Bernard, was Pope, and gave an account of Eugenius to St. Bernard by letter.

The rest of Peter's life was spent at Cluny, where he d. early in 1156 or 1157, leaving the impression behind him of "one of the most attractive figures which monastic and mediæval history presents to us" (S. Baring-Gould's *Lives of the Saints*, Dec., p. 281). Lacking the fire and power of his great antagonist and correspondent, he succeeded by the gentleness and imperturbability of his disposition in gaining and retaining an influence in the religious world second only to that of St. Bernard. His writings were chiefly controversial, and the poetry which he wrote was great neither in quantity nor quality. Amongst his latter were (1) Some Rhythms, Prose, Verses, and Hymns contained in the *Bibliotheca Cluniensis*, 1614; (2) A Hymn on the "Translation of St. Benedict"—"Clariss conjubia Gallia cantibus," in the *Bibliotheca Floriacensis*, 1605; and (3) An "Epitaph on Peter Abelard." From the first collection, Archbishop Trench gives two specimens: (a) On Christ's Nativity, "Cœlum gaude, terra plaude," and (b) one on the Resurrection of our Lord, "Mortis portis fractis fortis" (*Sac. Lat. Poetry*, 1874, p. 102), both of which have been translated. See Latin, *Trs. from the*, p. 655, ii.

[D. S. W.]

Peter the Venerable. [Peter of St. Maurice.]

Peters, Mary, *née* Bowly, daughter of Richard Bowly, of Cirencester, was b. in 1818, and subsequently married to the Rev. John McWilliam Peters, sometime Rector of Quenington, Gloucestershire, and d. at Clifton,

July 29, 1856. Her prose work, *The World's History from the Creation to the Accession of Queen Victoria*, was pub. in seven volumes. Several of her hymns were contributed to the Plymouth Brethren's *Ps., Hys., and Spiritual Songs*, Lond., D. Walther, 1842. These with others, 58 in all, were pub. by Nisbet & Co., London, 1847, as *Hys. intended to help the Communion of Saints*. Dr. Walker introduced several from these collections into his *Cheltenham Ps. & Hys.*, 1855. Many of these have been repeated in Snapp's *Songs of G. & G.*, 1872, and other Church of England hymn-books. These include, besides those annotated under their respective first lines:—

i. From *Psalms, Hymns, & S. S.*, 1842:—

1. Blessed Lord, our hearts are panting. *Burial*. Given in later collections as "Blessed Lord, our souls are longing."

2. How can there be one holy thought! *Holiness through Christ*.

3. Jesus, how much Thy Name unfolds. *The Name of Jesus*.

4. Lord, we see the day approaching. *Second Advent*.

5. O Lord, we know it matters not. *Taught by the Spirit*.

6. The murmurs of the wilderness. *Praise to Jesus*.

7. The saints while dispersed abroad. *God within us*.

8. Unworthy is thanksgiving. *Jesus the Mediator*.

9. Whom have we, Lord, but Thee. *Christ All in All*.

10. With thankful hearts we meet, O Lord. *Public Worship*.

ii. From her *Hymns, &c.*, 1847:—

11. Earth's firmest ties will perish. *Burial*.

12. Enquire, my soul, enquire. *Second Advent*.

13. Hallelujah, we are hastening. *Journeying Heavenward*.

14. Holy Father, we address Thee. *Holy Trinity*.

15. Jesus, of Thee we ne'er would tire. *Holy Communion*.

16. Lord Jesus, in Thy Name alone. *Holy Communion*.

17. Lord, through the desert drear and wide. *Prayer for Perseverance*.

18. Many sons to glory bring. *Security in Christ*.

19. O Lord, whilst we confess the worth. *Dead in Christ*. Sometimes it begins with et. ii., "Dead to the world we here avow."

20. Our God is light, we do not go. *Christ the Guide*.

21. Praise ye the Lord, again, again. *Public Worship*.

22. Salvation to our God. *Passiontide*.

23. The holiest we enter. *Public Worship*. Sometimes given as "The holiest now we enter."

24. Through the love of God our Saviour. *Security in Christ*.

25. Thy grace, O Lord, to us hath shown. *Offeratory*.

26. We're pilgrims in the wilderness. *Life a Pilgrimage*.

[J. J.]

Petersen, Johann Wilhelm, was b. June 1, 1649, at Osnabrück; his father Georg Petersen, Kanzlei-beamter at Lübeck, having gone to reside at Osnabrück as representing Lübeck in the negotiations which ended in the Peace of Westphalia. Petersen matriculated at the University of Giessen, in 1669; went in 1671 to Rostock, and was then for short periods at Leipzig, Wittenberg, and Jena; the degree of M.A. being conferred on him by Giessen in *absentia*. He returned to Giessen in 1673, and began to lecture on philosophy and rhetoric as a *privat doctent*. About 1675 he visited Spener, at Frankfurt. This proved an important turning-point in his life. In 1677 he began to lecture at Rostock, as Professor of Poetry (D.D. from Rostock 1686), but in the same year accepted the pastorate of the St. Aegidien church at Hannover. He was then, in May, 1678, appointed by Duke August Friedrich of Holstein, as Court preacher at Eutin, and general superintendent of the diocese of Lübeck. In Advent,

1688, he became pastor of St. John's church and superintendent at Lüneburg. Here he made himself obnoxious to his fellow clergy by refusing to take fees for hearing confessions; received into his house Fräulein Rosamunde Juliane von Asseburg, and began publicly to teach her ideas of the Millennial Kingdom. Being accused of Chiliaism and having his opinions condemned by the theological faculty of Helmstädt, he was removed from his office in the end of January, 1692. Thereafter he resided at various places, made tours over Germany, during which he propagated his views, and expounded his peculiar doctrines by books and pamphlets. He finally bought a small estate at Thymer, near Zerbst, and d. there, Jan. 31, 1727 (*Koch* vi. 121; *Allg. Deutsche Biog.* xxv. 508, &c.).

Apart from his importance as a theological writer, Petersen deserves attention as the author of several hymns. A considerable number of them are in Latin, his ms. being entitled *Cithara sacra*. Of these he contributed 7 to Freylinghausen's *Geistreiches G. B.*, 1704. Two of these have passed into English, viz.: "Cerne lapsum servulum" (p. 216, i.), and "Salve crux beata, salve" (q.v.). His German hymns were pub. as (1) *Stimmen aus Zion*, in two parts, Halle, 1698 and 1701 (Wernigerode Library). These are hymns in prose and not versions of the Psalter; and 8 passed into Freylinghausen's *G. B.*, 1704. (2) *cc. Stimmen aus Zion*, x. F. 1731 (Brit. Mus. and Wernigerode). These are obscure, mystical, and diffuse, and do not appear to have come at all into use. (3) Others of his hymns appeared in the Pietistic hymn-books of the period, 1692-1704. One of this last class is *tr.* into English, viz:—

—Liebster Jesu, liebstes Leben. *Spiritual Watchfulness*. In A. Luppitt's *Andächtig Singender Christen-Mund*, Wesel, 1692, p. 150, in 5 st., repeated in Freylinghausen, 1704, and the Berlin *G. L. S.*, ed. 1663, No. 331. *Tr.* as, "Jesus Lord of life and glory" (et. v.), as No. 1198 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1886, No. 960). [J. M.]

Petri laudes exequamur. [*St. Peter.*] In J. Merlo Horst's *Paradisus animae Christianae*, Cologne, 1644, sect. ii. p. 116, as a "Rhythmical hymn on 'St. Peter the Apostle,' briefly embracing his life and character." Repeated in later eds. of the *Paradisus*. *Tr.* as:—

O sing the great apostle. By F. Oakeley, in his *tr.* of Horst's *Paradisus*, as the *Paradise of the Christian Soul*, Lond., Burns, 1850, p. 137 (ed. 1877, p. 137), in 45 st. of 4 l. Of these 8 st. were given in the 1863 ed. of the *Appendix to the Hymnal N.*, and again in the *People's H.*, 1867, as "Sing we the praise of Peter." [J. M.]

Petrum, tyranne, quid catenis obruis. *Jean Baptiste de Santeuil.* [*St. Peter.*] Appeared in the *Cluniac Breviary*, 1686, p. 1026, in his *Hymni Sacri et Novi*, 1689, p. 49 (ed. 1698, p. 134), and the *Paris Breviary*, 1736. In the *Paris Brev.* it is the hymn at Lauds on the Feast of St. Peter's Chains, Aug. 1st. In later French Breviaries it is also given for the same feast. The text is in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

Where the prison bars surround him. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1833, p. 226, in 8.7.8.7.4.7. In the *Hymnary*, 1872, it is altered to 6 of 8.7., and st. iii. is also omitted. [J. J.]

Pfefferkorn, Georg Michael, was b. March 16, 1645, at Ifta, near Creuzburg on the Werra, where his father, G. M. Pfefferkorn (a native of Creuzburg, but never pastor there), had become pastor in 1619, held the

living for 58 years, but finally retired and d. at Creuzburg. After studying at the Universities of Jena (M.A. 1666) and Leipzig, Pfefferkorn was for a short time private tutor at Altenburg, and then in 1668, became master of the two highest forms in the Gymnasium at Altenburg. In 1673, he was appointed by Duke Ernst the Pious, of Gotha (who d. March 26, 1675), as a tutor to his three sons. In 1676 Duke Friedrich I. appointed him pastor of Friemar, near Gotha, and in 1682 made him a member of the consistory and superintendent at Gräfen-Tonna, near Gotha. He d. at Gräfen-Tonna, March 3, 1732 (*Allg. Deutsche Biog.* xxv. 619; ms. from Pastor H. Henning, Superintendent at Creuzburg, &c.).

Pfefferkorn's hymns appeared in the hymn-books of the period, and in his *Poetisch-Philologische Fest- und Wochen-Lust darinnen allerhand Arten Deutscher Gedichte*, &c., Altenburg, 1667 (Berlin Library), and the second enlarged ed., Altenburg, 1669 [Göttingen Library]. The most important hymn associated with his name is "Wer weiss wie nahe mir mein Ende" (see p. 350, l.). Another hymn ascribed to him is:

Was frag ich nach der Welt, Und allen ihren Schätzen,
Renunciation of the World. According to J. Avenarius, in his *Liedercatechismus*, Leipzig, 1714, p. 56, this hymn was written in 1667, and sung from broadsheets at Altenburg. It is not however in his *Gedichte*, as above, either in 1667 or 1669. It is included, without his name, in the *Stettinisches Vollständiges G. B.*, Alten-Stettin, 1671, p. 418; and, with his name, in the *Naumburg G. B.*, 1715, ed. by J. M. Schamellus. In the Berlin *G. L. S.*, ed. 1863, No. 696. It is founded on 1 John II. 16-17, and is in 8 st. of 8 l., l. 8 in each st. being, "Was frag ich nach der Welt."
The only tr. is: "Can I this world esteem," by Dr. H. Mills, 1845 (1856, p. 101). [J. M.]

Pfeil, Christoph Carl Ludwig, Baron von, was b. January 20, 1712, at Grünstadt, near Worms, where his father, Quirin Heinrich v. Pfeil, was then in the service of the Count of Leiningen. He matriculated at the University of Halle in 1728, as a student of law. After completing his course at the University of Tübingen, he was appointed, in 1732, Württemberg secretary of legation at Regensburg; then, in 1737, Justiz-und-Regierungsrath at Stuttgart; in 1745 Tutores-raths-Präsident; in 1755 Kreisdirectionalgesandter to the Swabian Diet; in 1758 Geheim Legationsrath; and in 1759 Geheimrath. He found himself however at last no longer able to co-operate in carrying out the absolutism of the Württemberg prime minister Count Montmartin. When his resignation was accepted, April 13, 1763, he retired to the estate of Deufstetten, near Crailsheim, which he had purchased in 1761. In Sept., 1763, he was appointed by Frederick the Great as Geheimrath, and accredited Prussian minister or ambassador to the Diets of Swabia and Franconia. He was thereafter created Baron by the Emperor Joseph II., and in 1765 received the cross of the Red Eagle Order from Frederick the Great. An intermittent fever which developed itself in August, 1783, confined him to bed, where he remained till his death, at Deufstetten, Feb. 14, 1784 (*Koch v. 176; Allg. Deutsche Biog.* xxv. 646).

v. Pfeil was a man of deep and genuine piety. His hymn-writing began immediately after the spiritual change which he experienced on the 10th S. after Trinity, 1730; and it continued to be a favorite occupation, especially in his later years at Deufstetten. He was one of the most productive of German hymn-writers, his printed hymns being about 960, besides many in ms. His Psalm versions of 1747 are noted under Psalters,

German. The other hymns printed in his lifetime appeared in his (1) *Lieder von der offenbaren Herrlichkeit und Zukunft des Herrn*, Essingen, 1741, 2nd ed. Memmingen, 1749, as *Apocryphische Lieder von der, &c.* (2) *Evangelisches Gesangbuch*, Memmingen, 1782, with 264 hymns dating from 1730 to 1781, edited by J. G. Schellhorn. (3) *Evangelische Glaubens- und Herzensgesänge*, Dinkelsbühl, 1783, with 340 hymns dating from 1763 to 1783. In recent times a number of his hymns have come into German use (they originally appeared, it must be remembered, during the Rationalistic Period), and Knapp includes 26 of them in his *Ec. L. S.*, 1850. Two have passed into English, viz.:-

i. *Am Grab der Christen singet man. Burial*. Written in 1780. 1st pub. in No. 3, 1783, as above, p. 201, in 10 st., entitled, "We sing joyfully of Victory at the grave of the righteous: the right hand of the Lord hath gotten Him the victory." In the Berlin *G. L. S.*, ed. 1863, No. 1433. Tr. as, "The Christian's grave with joy we see," by Dr. G. Walker, 1860, p. 111.

ii. *Wohl einem Haus, da Jesus Christ. Family Prayer*. 1st pub. in No. 2, 1782, as above, No. 61, in 8 st. of 4 l., entitled, "Delightful picture of a house that serves the Lord. On the Parents of Jesus." It was apparently written for the 1st S. after Epiphany, 1746. In the *Unv. L. S.*, 1861, No. 682. Tr. as:-

Oh bless the house, whate'er befall. A good tr., omitting st. II, vi., by Miss Winkworth, in her *C. B. for England*, 1863, No. 175. Including, omitting the tra. of st. III, v., and adding a tr. of st. vi., as No. 344 in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Phelan, Charlotte Elizabeth. [Tonna, C. E.]

Phelps, Sylvanus Dryden, D.D., was b. at Suffield, Connecticut, May 15, 1816, and educated at Brown University, where he graduated in 1844. In 1846 he became pastor of the first Baptist Church, New Haven. Dr. Phelps is the Editor of *The Christian Secretary*, Hartford. His publications include, *Eloquence of Nature, and Other Poems*, 1842; *Sunlight and Hearthlight*, 1856; the *Poet's Song*, 1867, &c. He is the author of the following hymns:-

1. Christ, Who came my soul to save. *Holy Baptism*.
2. Did Jesus weep for me? *Lent*.
3. Saviour, Thy dying love. *Passiontide*.
4. Sons of day, arise from slumber. *Home Missions*.
5. This rite our blest Redeemer gave. *Holy Baptism*.

Of these Nos. 1 and 4 appeared in the Baptist ed. of the *Plymouth Coll.*, 1857; Nos. 2 and 5 in the Baptist *Devotional H. Bk.*, 1864; and No. 3 in *Gospel Hys.*, 1st series, and *Laudes Domini*, 1884. [F. M. B.]

Phillimore, Greville, M.A., was b. in 1821 and educated at Westminster, the Charterhouse, and Christ Church, Oxford (B.A. 1842). Taking Holy Orders in 1843, he became Vicar of Downe-Ampney, Cricklade, Gloucestershire, in 1851, Rector of Henley-on-Thames, 1867, and of Ewelme, 1883. He d. Jan. 20, 1884. His *Parochial Sermons* were pub. in 1856. He was joint editor with H. W. Beadon and J. H. Woodford (afterwards Bishop of Ely) of *The Parish Hymn Book*, 1863 (195 hymns), and the enlarged ed., 1875 (274 hymns). The first ed. of this collection was one of the first hymn-books which gave Dr. Neale's tra. of Greek hymns for congregational use. To the 1863 ed. Mr. Phillimore contributed the following hymns, several of which have been repeated in other collections:-

1. Christ, through grief and toil we come. *Epiphany*.
2. Darkly frowns the eastern sky. *Good Friday Evening and Easter Eve*.
3. Every morning they are new. (See p. 359, l.)
4. Lonely in her virgin home. *Annunciation of the B. V. M.*
5. O fear not, little flock. *Security of the Church in Christ*.

6. O God, before the sun's bright beams. *Morning.*
7. O God, the weary path of life. *Public Worship.*
8. O Lord of health and life, what tongue can tell. *Epiphany.*
9. Peace be in the house of death. *Evening, or Anticipation of Death.*
10. Saul, why such furious hate, such blinded zeal? *Conversion of St. Paul.*
11. Thou art gone up on high, Why gaze they, &c. *Ascension.*

In addition some of Mr. Phillimore's *trs.* from the Latin were given in the 1863 ed. of the *Parish H. Bk.*; and other original hymns which are annotated under their respective first lines. His hymn for *Saints Days*, "O Lord of glory, King of saints," was included in the 1875 ed. of that collection. Phillimore's *Sermons and Hys.* were pub. in 1884. [J. J.]

Φῶς ἱλαρὸν ἁγίας δόξης. The author of this hymn, which is found in the Service Book of the Greek Church as a Vesper Hymn, is unknown. It was quoted by St. Basil in the 4th century as of unknown authorship and date (*De Sp. Sancto ad Amphiloichum, c. 29*). Its earliest printed form is in Archbishop Usher's *De Symbolis*, 1647, his text being taken from two Greek mss., one supposed to be of the 12th, and the second of the 14th century. Routh also gives it in his *Reliqu. Sacr. iii. 299*, and Daniel in his *Theo. Hymn. iii. p. 5*. The form in which the original is printed varies in different works, as in the *Lyra Apostolica*, 1836, p. 74 (ed. 1879, p. 78); Little-dale's *Offices, &c., of the Holy Eastern Church*, 1863, p. 277, but the text is the same. It is as follows, from Daniel:—

Φῶς ἱλαρὸν ἁγίας δόξης,
'Αθανάτου Πατρὸς οὐρανόυ,
'Αγίου, μάκαρος,
'Ἰησοῦ Χριστοῦ,
'Ἐλθόντες ἐπὶ τὴν ἥλιου δύσω,
'Ἰδόντες φῶς ἑσπερινόν,
'Ἐμνοῦμεν Πατέρα, καὶ Υἱόν,
Καὶ ἄγιον Πνεῦμα θεόν.
'Ἄξιόν σε ἐν πανί
Καιροῖς ἠμνεῖσθαι φωναῖς
'Ὅσiais, οὐ ἐθεοῦ,
Ζῶν ὁ διδοὺς διδ
'Ὁ κόσμος σε δοξάζει.

This hymn was sung in the ancient Church at the Lighting of the Lamps, and hence is known as "The Candlelight Hymn." Its modern use as a translated hymn is at Evensong. It may be added that in modern Greek liturgical books it is attributed to Sophronius (see *Greek Hymnody*, § vi.), thirteen of whose compositions are given in *Daniel iii. pp. 20-46*.

Translations in C. U. :—

1. Hail! gladdening Light, of His pure glory poured. By J. Keble. This *tr.* appeared in the *British Magazine*, 1834; and again, together with the Greek text, in *Lyra Apostolica*, 1836, p. 73, in 1 st. of 10 l., and signed γ. In 1868 it was given in the *Appendix to H. A. & M.*, and was repeated in the revised ed., 1875. The sign γ in the *Lyra Apostolica* is that of the Rev. John Keble (*Card. Newman's Apologia* 2nd ed., p. 297, and *Lyra Apost.*, 1879, p. viii.). In some editions of the *Lyra Apostolica*, the signature is changed to δ (i.e. Card. Newman) in error. This has been corrected in the ed. of 1879. This *tr.* is very popular, and is in extensive use.

2. Light of the Immortal Father's glory. By G. W. Bethune, pub. in his *Lays of Love and Faith*, &c., 1847, p. 137, in 2 st. of 8 l. This *tr.* is in C. U. in America, including the Dutch Reformed *Hys. of the Church*, 1869, No. 911.

3. Gladdening Light, all-glorious Fire. By W. J. Blew. First printed on a flyleaf for the use of his congregation, 1849-51, and pub. in *The Church Hy. & Tune Book*, 1852, in 6 st. of 4 l. It was repeated in Rice's *Sel.* from that work, 1870; and the "Twilight Hymn" of the *Wellington College Chapel H. Bk.*, 1880, is the same with the omission of st. v., vi.

4. Joyful light of holiest ray. This was printed in 1857, as No. 175 in the draft *Hymnal* for the Scottish Episcopal Church, and was given as No. 152 in the *Additional Ps. & Hys.* to the *Scottish Episcopal H. Bk.*, 1858. It was rewritten for Dr. Rorison's *Hys. adapted to the Ch. Services*, ed. 1860, as "Gladdening light of holiest ray."

5. O Goodly light of the Holy Glory. By Archbishop Benson. 1st pub. in the *Wellington College Chapel H. Bk.*, 1860, and repeated in later editions. It has been set to music by Edmonds, and is the most literal *tr.* in C. U.

6. O Brightness of the Immortal [Eternal] Father's face. By E. W. Eddis. This *tr.* was given in the Irvingite *Hymns for the Use of the Churches*, 1864, in 3 st. of 4 l. It is repeated, with slight alterations, in the *S. P. C. K. Church Hys.*, 1871; Thring's *Coll.*, 1882, and others.

7. O joyful Light of God most High. By W. C. Dix, given in the *People's H.*, 1867, No. 442, in 3 st. of 4 l.

8. Light of gladness, Beam divine. By W. Bright, in *Hys. for the Use of the University of Oxford*, in *St. Mary's Church*, 1872.

9. Gladdening Light, the bright Forth-awing. By W. Cooke. Written for the *Hymnary*, and given therein, 1872, in 4 st. of 4 l.

10. Hail Glorious Light, pure from the Immortal Fire. By W. J. Irons, in his *Ps. & Hys. for the Church*, 1875, in 1 st. of 8 l.

Translations not in C. U. :—

1. Jesus Christ, Blest Light of Light. S. Woodford. *Paraphrase of the Canticles*, &c., 1679.
2. Thou lightsome day, the joyful shine. *Moravian H. Bk.*, 1754, l. 190.
3. Giver of life! Jesus! the cheering Light. W. W. Hull, 1852, p. 141. Also on the same page a prose *tr.*
4. Very light that shineth above. By J. M. Neale in his *Deeds of Faith*, 1850.
5. O gladsome Light Of the Father Immortal. H. W. Longfellow, in *The Golden Legend*, 1851.
6. Joyful light of holy glory. Mrs. Charles's *Christian Life in Song*, 1858, p. 24.
7. Joyful Light, of Light enkindled. G. Moultrie, in his *Hys. & Lyrics*, 1867.
8. Propitious Light of holy glory. A. W. Chatfield. *Songs and Hymns*, &c., 1876, p. 165.
9. Holy Jesus, blessed Light. H. M. Macgill. *Songs of the Christian Creed and Life*, 1876-9.
10. Gladsome Light of the holy glory. H. Bonar. *Sunday at Home*, 1878.
11. Holy Lord of heaven we bless Thee. "T. T. C." [Canon T. T. Churton (?)], in *The Guardian*, Jan. 24, 1883.

Card. Newman has also given a prose rendering in his *tr.* of Bp. Andrewes' *Devotions*, 1842. This is sometimes used, as in the *Appendix to St. John's Hymnal*, Aberdeen, 1851, and also in the *Introits* prefixed to some editions of *H. A. & M.* [J. J.]

Φωτεινὴ σε, φῶς. [Ἀνάστης τριήμερος.]
Φωτίζου, φωτίζου. [Ἀναστρέφου ἡμέρα.]

Pierpoint, Folliott Sandford, M.A., s. of William Horne Pierpoint of Bath, was b. at Spa Villa, Bath, Oct. 7, 1835, and educated at Queen's College, Cambridge, graduating in classical honours in 1871. He has pub. *The Chalice of Nature and Other Poems*, Bath, N.D. This was republished in 1878 as *Songs of Love, The Chalice of Nature, and Lyra Jesu*. He has also contributed hymns to the *Churchman's Companion* (Lond. Masters), the *Lyra Eucharistica*, &c. His hymn on the Cross, "O Cross, O Cross of shame," appeared in both these works. He is most widely known through:—

For the beauty of the earth. *Holy Communion, or Flower Services*. This was contributed to the 2nd ed. of Orby Shipley's *Lyra Eucharistica*, 1864, in 8 st. of 8 l., as a hymn to be sung at the celebration of Holy Communion. In this form it is not usually found, but in 4, or sometimes in 5, stanzas, it is extensively used for Flower Services and as a Children's hymn. [J. J.]

Pierpont, John, s. of James Pierpont, of Litchfield, Connecticut, was b. at Litchfield, April 6, 1785, and educated at Yale College, where he graduated in 1804. After fulfilling engagements as a Tutor in New Haven, and in Charlestown, South Carolina, he was admitted to the Bar in 1812. Shortly after he retired and went into business, only to leave it also, and to pass on to Harvard College as a student in theology. In 1819 he succeeded Dr. Holley as the pastor of the Unitarian congregation in Hollis Street, Boston. At length his zeal against intemperance and slavery caused him to resign his charge in 1840 (see Lothrop's *Proceedings of an Eccl. Council in the case of the Hollis Street Meeting and the Rev. J. Pierpont*). At this date he pub. his *Poems & Hymns*, including his anti-slavery and temperance poems and songs. In 1845 he became the pastor of an Unitarian congregation at Troy, New York. This he vacated for another at Medford, Massachusetts, in 1849. That he resigned in 1859. When over 70 years of age he became Chaplain in the United States Army (1862), and was finally a Government clerk in the Treasury Department at Washington. He d. suddenly at Medford, Aug. 27, 1866. Pierpont's publications include *Airs of Palestine*, 1816, some school books, and his *Poems & Hymns*, 1840 and 1854. His hymns in C. U. include:—

1. Another day its course hath run. *Evening*. Appeared in *Hys. for Children*, Boston, 1826; in Greenwood's *Chapel Liturgy*, 1827; and in the author's *Poems & Hys.*, 1840.

2. Break forth in song, ye trees. *Public Thanksgiving*. Written for the Second Centennial Celebration of the Settlement of Boston, Sept. 17, 1830, and included in the *Poems & Hys.*, 1840.

3. Break the bread and pour the wine. *Holy Communion*. In Harris's *Hys. for the Lord's Supper*, 1820.

4. Father, while we break the bread. *Holy Communion*.

5. God Almighty and All-seeing. *Greatness of the Father*. Contributed to Elias Nason's *Cong. H. Bk.*, Boston, 1857.

6. God of mercy, do Thou never. *Ordination*. Written for the Ordination of John B. P. Storer at Walpole, Nov. 15, 1826; and pub. in the author's *Poems, &c.*, 1840.

7. God of our fathers, in Whose sight. *Love of Truth desired*. This hymn is composed of st. ix., x. of a hymn written for the Charlestown Centennial, June 17, 1830. In this form it was given in the Boston *Hys. of the Spirit*, 1864, and others.

8. Gone are those great and good. *Burial*. Written in 1830. Part of No. 2 above.

9. I cannot make him dead. *Come Before*. "A part of an exquisitely touching and beautiful poem of ten

stanzas, originally printed in the *Monthly Miscellany*, Oct. 1840."

10. Let the still air rejoice. *Praise*.

11. Mighty One, Whose name is Holy. *Charitable Institutions*. Written for the anniversary of the Howard Benevolent Society, Dec. 1826, and included in the author's *Poems, &c.*, 1840.

12. My [O] God, I thank Thee that the night. *Morning*. Appeared in his *Poems, &c.*, 1840. In Martineau's *Hymns, &c.*, 1873, it begins "O God, I thank Thee," &c.

13. O bow Thine ear, eternal One. *Opening of Divine Service*. This is dated 1823, but was not included in the author's *Poems, &c.*, 1840, although one of his best productions.

14. O Thou to Whom in ancient time. *Universal Worship*. "Written for the opening of the Independent Congregational Church in Barton Square, Salem, Massachusetts, Dec. 7, 1824," and printed at the close of the sermon preached by Henry Colman on that day. It was given in Pierpont's *Poems, &c.*, 1840, and is found in several collections in Great Britain and America. It is widely known.

15. O Thou Who art above all height. *Ordination*. "Written for the Ordination of Mr. William Ware, as Pastor of the First Congregational Church in New York, Dec. 18, 1821," and included in his *Poems, &c.*, 1840.

16. O Thou Who on the whirlwind rides. *Dedication of a Place of Worship*. Written for the opening of the Seamen's Bethel in Boston, Sept. 11, 1833. Sometimes given as "Thou Who on the," &c.

17. O'er Kedron's stream, and Salem's height. *Gethsemane*. One of eight hymns contributed to Dr. T. M. Harris's *Hys. for the Lord's Supper*, 1820. It is in Martineau's *Hymns, &c.*, Lond., 1873, and others.

18. On this stone, now laid with prayer. *Foundation-stone Laying*. Written for the laying of the corner-stone of Suffolk Street Chapel, Boston, for the Ministry of the Poor, May 23, 1839.

19. With Thy pure dew and rain. *Against Slavery*. Written for the African Colonization Society, and included in Cheever's American *Common Place Book*, 1831. Not in the author's *Poems, &c.*, 1840.

Pierpont's talents as a hymn-writer, as in other fields, were respectable rather than commanding, but so energetically employed as to make their mark. Thus, although he never wrote a single hymn that can be called a great lyric, yet he has attained to a prominent position in American hymnody. [F. M. B.]

Pierson, Arthur Tappan, D.D., was b. in New York city, March 6, 1837, and educated at Hamilton College. He entered the Presbyterian ministry in 1860, and was pastor successively in Binghamton and in Waterford, New York, and Fort Street, Detroit; his last charge being the Bethany Presbyterian Church, Philadelphia. (Duffield's *English Hymns*, 1886, p. 576.) Dr. Pierson's hymns include:—

1. Once I was dead in sin. *Praise for Salvation*.

2. The Gospel of Thy grace. *The Love of God in Christ*.

3. To Thee, O God [Lord], we raise. *Divine Benedicence*.

4. With harps and with viols there stand a great throng. *The New Song*.

Of these hymns, No. 3 is in *Hys. and Songs of Praise*, N. Y., 1874, and the *Laudes Domini*, N. Y., 1884; and Nos. 1, 2, 4, are in I. D. Sankey's *Sacred S. and Solos*. [J. J.]

Pilgrim, burdened with thy sin. G. Crabbe. [*The Christian Pilgrim*]. In the preface to the 1807 ed. of his work, *The Village*, Crabbe says concerning Sir Eustace Grey:—

"In the story of Sir Eustace Grey an attempt is made to describe the wanderings of a mind first irritated by the consequences of error and misfortune, and afterwards soothed by a species of enthusiastic conversion, still keeping him insane: a task very difficult; and, if the presumption of the attempt may find pardon, it will not be refused to the failure of the poet."

The scene of this story is a madhouse, and the persons are a visitor, the physician, and the patient. Sir Eustace, the patient, gives

his history in detail. He was the lord of the manor, had a wife, two children, and a *friend*; the wife is seduced by the friend; a duel in which the friend is killed; wife pines away; both children die; is himself distracted; plagued by two friends; found peace at last in the Sun of Mercy; and gives a specimen of the preaching through which he was saved. This specimen is:—

- "Pilgrim! burdened with thy sin,
Come the way to Zion's gate;
There, till mercy speaks within,
Knock, and weep, and watch, and wait:
Knock—He knows the sinner's cry;
Weep—He loves the mourner's tears;
Watch—for saving grace is nigh;
Wait—till heavenly light appears.
- "Hark! it is the Bridegroom's voice,
'Welcome, pilgrim! to thy rest.
Now within the gate rejoice,
Safe, and sealed, and bought, and blest:
Safe—from all the lures of vice;
Sealed—by signs the chosen know;
Bought—by love and life the price;
Blest—the mighty debt to owe.
- "Holy pilgrim! what for thee,
In a world like this remains?
From thy guarded breast shall flee
Fear and shame, and doubt, and pain:
Fear—the hope of heaven shall fly;
Shame—from glory's view retire,
Doubt—in certain rapture die;
Pain—in endless bliss expire."

These stanzas, when detached from their melancholy surroundings, form a somewhat spirited hymn, and as such they are in use in Great Britain and America. [J. J.]

Pirie, Alexander, was for some time a minister in connection with the Antiburgher Synod of the Presbyterian Church of Scotland. He was appointed in 1760 a teacher of the Philosophical Class in the Theological Seminary, New York city, but was suspended shortly after and expelled from the body. On joining the Burghers he returned to Scotland and became the minister of a congregation in Abernethy. In 1769 he joined the Independents, and was minister of a congregation at Newburgh, Fifeshire. He d. in 1804. In 1777 he pub. *Psalms, or Hymns founded on some important Passages of Scripture*. From this work two well-known hymns have come down to modern collections through the *Sac. Songs and Hys. on V. Passages of Scripture for the New Relief Church, Campbell St., Glasgow*, 1794. These are:—

1. Come, let us join in [our] songs of praise, To our ascended Priest. *Ascension.*
2. With Mary's love without her fear. *Easter.*

[J. J.]

Pistor, Henricus. Little or nothing is known of the life of this author, to whom is attributed the grand hymn on St. John the Baptist, "*Præcursoris et Baptistæ*," which is given by Clichtoveus (*Elucidat.* 1516, f. 192 b), and Trench in his *Sac. Lat. Poetry*, ed. 1874, p. 94, as well as by Daniel and others. Clichtoveus describes him as a Doctor of Theology in the University of Paris, and a Monk of the Abbey of St. Victor, and states that he took part in the Council of Constance (1414–1418), which would fix the time he lived to the end of the 14th and the beginning of the 15th centuries. Archbishop Trench says of him "that the writer" (of the poem mentioned above) "was an accomplished theologian in plain; and no less so that he was trained

in the school, and formed upon the model, of Adam of St. Victor." In the *Missal* of St. Victor, pub. at Paris in 1529, a sequence on St. Sebastian, beginning "*Athleta Sebastianus*," is also ascribed to Pistor. [D. S. W.]

Plasmator hominis Deus. [*Friday Evening.*] This hymn is probably of the 7th cent. *Mone*, No. 280, gives the text from a ms. of the 9th cent. at Darmstadt, &c., and at i. p. 372, cites it as in an 8th cent. ms. at Trier; giving it as his opinion that it is later than St. Gregory the Great. *Daniel* has the text at i., No. 54, with the title, "On the work of the Sixth Day [of the Creation]"; and in his notes at iv. p. 52, ranks it among hymns composed in the 7th or 8th cent., and cites it as in a 10th cent. Rheinau ms. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (Vesp. D. xii. f. 24; Jul. A. vi. f. 30; Harl. 2961, f. 224 b), an 11th cent. Breviary of the Spanish Church (Add. 30848, f. 73 b), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 237); in two mss. of the 11th cent. at St. Gall, Nos. 387, 414; and in the *Lat. Hys. of the Anglo-Saxon Church* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 9). Its universal use in mediæval times was at Vespers on Friday. In the *Roman Breviary* of 1632 it is recast, and begins *Hominis Superæ Conditor*. The original form is in the older *Roman* (Venice, 1478), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other Breviaries. Also in *Wackernagel*, i., No. 119; *Hymnarium Sarib.*, 1851, p. 56, and in G. M. Dreves's *Hymnarius Moisiacensis*, 1888, p. 33, from a 10th cent. ms. The *Roman Brev.* text is in recent eds. of the *Roman Brev.*; in *Daniel* i. No. 54; and Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865.

[J. M.]

This hymn has been tr. into English as follows:—

i. *Plasmator hominis Deus*. The trs. of this text are:—

1. Thou Fashioner of man, O Lord. By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852–1855, and in Rice's *Sel.* from the same, 1870.
2. Maker of man! from Heaven Thy throne. By J. D. Chambers, in his *Psalter*, 1852, p. 316. This was repeated in the 1854 ed. of the *H. Nodet*; in the *People's H.*, 1867, and others.
3. Creator! Who from heaven Thy throne. By J. D. Chambers. This is Mr. Chambers's revised form of No. 2, pub. in his *Lauda Syon*, 1857, p. 53.

Other trs. are:—

1. O God, which diddest man create. *Primer*. 1664.
2. God, from Whose work mankind did spring. *Primer*. 1815.
3. Great Maker of the human race. In T. Doubleday's *Hymnarium Anglicanum*. 1844.

ii. *Hominis superæ Conditor*. This, the *Roman Breviary* text, is tr. as:—

1. Man's sovereign Framers, Who alone. *Primer*. 1665.
2. Man's sov'reign God, to Whom we owe. *Primer*. 1706. In O. Shipley's *Annus Sanctus*, 1884.
3. Father of men, Whose sovereign will. *Ep. E. Mant.* 1837.
4. Holy Creator of Mankind. *A. J. B. Hope*. 1844.
5. Lord! at Whose word all life came forth. *Ep. J. Williams*. 1845.
6. Who madest man to live. *W. J. Copeland*. 1848.

7. Maker of men, Who by Thyself. *E. Caswell*, 1849.
 8. Whom all obey, Maker of man, &c. *Card. Newman*, 1853 and 1868. [J. J.]

Pleasant are Thy courts above. *H. F. Lyta*. [Ps. lxxxiv.] Pub. in his *Spirit of the Psalms*, 1834, in 4 st. of 8 l., and again in later editions. Its use in all English-speaking countries is extensive, and it is usually given in an unaltered form, as in *H. A. & M.*, the *S. P. C. K. Church Hys.*, &c. In the *S. P. C. K. Hymns*, 1852, No. 162, a portion of this hymn was given in 4 st. of 4 l., as "Happy they that find a rest." [See *Psalters*, English, § xvii.] [J. J.]

Plume, Mrs. N. D., a *nom de plume* of Mrs. Van Alstyne.

Plumptre, Edward Hayes, D.D., s. of Mr. E. H. Plumptre, was b. in London, Aug. 6, 1821, and educated at King's College, London, and University College, Oxford, graduating as a double first in 1844. He was for some time Fellow of Brasenose. On taking Holy Orders in 1846 he rapidly attained to a foremost position as a Theologian and Preacher. His appointments have been important and influential, and include that of Assistant Preacher at Lincoln's Inn; Select Preacher at Oxford; Professor of Pastoral Theology at King's College, London; Dean of Queen's, Oxford; Prebendary in St. Paul's Cathedral, London; Professor of Exegesis of the New Testament in King's College, London; Boyle Lecturer; Grinfield Lecturer on the Septuagint, Oxford; Examiner in the Theological schools at Oxford; Member of the Old Testament Company for the Revision of the A. V. of the Holy Scriptures; Rector of Plunkley, 1869; Vicar of Bickley, Kent, 1873; and Dean of Wells, 1881. Dean Plumptre's literary productions have been very numerous and important, and embrace the classics, history, divinity, biblical criticism, biography, and poetry. The list as set forth in *Crockford's Clerical Directory* is very extensive. His poetical works include *Lazarus, and Other Poems*, 1864; *Master and Scholar*, 1866; *Things New and Old*, 1884; and translations of Sophocles, Æschylus, and Dante. As a writer of sacred poetry he ranks very high. His hymns are elegant in style, fervent in spirit, and broad in treatment. The subjects chosen are mainly those associated with the revived Church life of the present day, from the Processional at a Choral Festival to hospital work and the spiritual life in schools and colleges. The rhythm of his verse has a special attraction for musicians, its poetry for the cultured, and its stately simplicity for the devout and earnest-minded. The two which have attained to the most extensive use in G. Britain and America are "Rejoice, ye pure in heart," and "Thine arm, O Lord, in days of old." His *trs.* from the Latin (see *Index*), many of which were made for the *Hymnary*, 1871 and 1872, are very good and musical, but they have not been used in any way in proportion to their merits. His original hymns in C. U. include:—

1. Behold they gain the lonely height. *The Transfiguration*. Written for and first pub. in the *S. P. C. K. Church Hys.*, 1871.
 2. For all Thy countless bounties. *National Hymn*.

Written for the Jubilee of Queen Victoria, 1887, and set to music by C. W. Lavington. It was printed, together with the National Anthem adapted for the Jubilee, in *Good Words*, 1887.

3. Lo, summer comes again! *Harvest*. Written in 1871 for use at the Harvest Festival in Pluckley Church, Kent, of which the author was then rector, and pub. in the same year in the *Hymnary*, No. 466.

4. March, march, onward soldiers true. *Processional at Choral Festivals*. Written in 1867 for the tune of Costa's March of the Israelites in the Oratorio of *Eli*, at the request of the Rev. Henry White, Chaplain of the Savoy, and first used in that Chapel. It was subsequently pub. in the *Savoy Hymnary*, N. D. [1870], in 4 st. of 4 l.; in a Choral Festival book at Peterborough, and in the *S. P. C. K. Church Hys.*, 1871.

5. O Light, Whose beams illumine all. *The Way, the Truth, and the Life*. Written in May 1864, and pub. in his *Lazarus, and Other Poems*, 1864, as one of five Hymns for School and College. It passed into the 1868 *Appendix to H. A. & M.*, and again into other collections.

6. O Lord of hosts, all heaven possessing. *For School or College*. Written in May, 1864, and pub. in his *Lazarus and other Poems*, 1864, in 5 st. of 6 l.

7. O praise the Lord our God. *Processional Thanksgiving Hymn*. Written May 1864, and pub. in his *Lazarus, and other Poems*, 1864, in 4 st. of 8 l. It is a most suitable hymn for Sunday school gatherings.

8. Rejoice, ye pure in heart. *Processional at Choral Festival*. Written in May 1865, for the Peterborough Choral Festival of that year, and first used in Peterborough Cathedral. In the same year it was pub. with special music by Novello & Co.; and again (without music) in the 2nd ed. of *Lazarus, and Other Poems*, 1865. It was included in the 1868 *Appendix to H. A. & M.* with the change in st. i. l. 3, of "Your orient banner wave on high" to "Your *festal* banner wave on high." It is more widely used than any other of the author's hymns. Authorized text in *H. A. & M.*

9. Thine arm, O Lord, in days of old. *Hospitals*. Written in 1864 for use in King's College Hospital, London, and first printed on a fly-sheet as "A Hymn used in the Chapel of King's College Hospital." It was included in the 2nd ed. of *Lazarus, and Other Poems*, 1865; in the 1868 *Appendix to H. A. & M.*; the *S. P. C. K. Church Hys.*, 1871; *Thring's Coll.*, 1882; and many others.

10. Thy hand, O God, has guided. *Church Defence*. Included in the 1869 *Supplemental Hymns to H. A. & M.* The closing line of each stanza, "One Church, one Faith, one Lord," comes in with fine effect.

Dean Plumptre's *Life of Bp. Ken*, 1888, is an exhaustive and excellent work. The chapter on the bishop's three hymns is well written, but should be read with the article on the same subject in this Dictionary, p. 617, i. [J. J.]

Plunged in a gulph of dark despair.

I. Watts. [*Praise to Jesus, the Redeemer*.] 1st pub. in his *Hys. and Spiritual Songs*, 1707, in 8 st. of 4 l., and headed "Praise to the Redeemer." In G. Whitefield's *Hys. for Social Worship*, &c., 1753, st. i.-iii., vi., viii., were given as No. 104. This form of the text was repeated by M. Madan in his *Ps. & Hys.*, 1760, with the change in st. ii., l. 4, of "He ran" to "He came to our relief." Through frequent repetition this became the recognised form of the hymn in Church of England hymn-books. Other forms of the text, all beginning with the first stanza, are also in C. U. in G. Britain and America. [J. J.]

Plunket, William Conyngham, D.D., 4th Baron Plunket, eldest s. of John, 3rd Baron, was b. in Dublin, 26 August, 1828; educated at Trinity College, Dublin, where he graduated in 1853; and took Holy Orders in 1857. He was Precentor of St. Patrick's Cathedral, Dublin, from 1869 to 1876, when he was elected Bishop of Meath. In 1884 he was translated to the Archdiocese of Dublin. His hymn "Our Lord Christ hath risen" 3 M

(*Easter*), was first pub. in the *Irish Church Hymnal*, 1873, in 4 st. of 7 l. It was written for that collection in 1873, to suit the tune "O Ursprung des Lebens," by T. Selle. So far as we are aware this is Lord Plunket's only contribution to hymnody. [G. A. C.]

Plymouth Brethren Hymnody. The sect popularly known as the Plymouth Brethren was in its earliest stage called *The Brethren*, because its members professed to meet solely on the ground that they were brethren in Christ. Eventually, however, the branch of it which met at Plymouth, Devon, chiefly from the position, learning, and labours of its members, acquired so great influence in the society as to give its name to the whole body, and it was thenceforth known as *The Plymouth Brethren*. In giving an account of the hymns and hymn-books of *The Brethren*, it is necessary to refer somewhat to the history of the sect. For the purpose of our article it will be convenient to divide thus:—
Period I. From the commencement of the sect to the year 1848. **Period II.** From the year 1848 to 1889.

Period I.—Between the years 1828-33 a custom arose in Dublin, Bristol, Plymouth, and elsewhere for certain persons, irrespective of creed, to meet together for prayer, the joint study of the Scriptures, and mutual aid in spiritual matters generally. The principle on which they acted is thus put forth by one of their early associates, "the possession of the common life" (in Jesus Christ) and "that disciples should bear as Christ does with many errors of their brethren." At first the assemblies so formed did not in any way interfere with the worship of the members in the various churches and chapels to which they belonged; indeed their meetings were held at an early hour on Sunday morning so that they should not do so. But soon the separatist principle began to make itself manifest. With many, separation from religious communities was held to be the only means of promoting unity among Christians, and finally Mr. Darby, an author of some repute, who at one time held an Irish curacy, gained so much ascendancy as to bring the desired separation about, and their meetings have ever since been held as distinct from other religious denominations. They were united as a body and known under one name, *The Plymouth Brethren*, till the year 1848.

This period produced many hymn-writers who put forth a great number of hymns, some of which are very beautiful, and all of which, without doubt, helped either to form or to strengthen the Society. The principal hymn-writers during this period were the following:—Chapman, R. C.; Darby, J. N.; Deck, J. G.; Denny, Sir Edward, Bart.; Kelly, Thomas (?); Tregelles, S. Pridcaux, LL.D.; and Wigram, G. V.

The hymn-books put forward and used by the *Plymouth Brethren* during this period were many. They include:—

(1) *Hymns for the use of the Church of Christ*, by R. C. Chapman, Minister of the Gospel, Barnstaple. A New Edition, to which is added an Appendix selected from various sources by John Chapman. (First edition, 1837.) Reprinted 1852. London. The number of hymns written by R. C. Chapman are in all 58. Those collected number 157, and are, as the title sets forth, by various

authors, some of whom were Brethren, and some of other denominations. Amongst the Brethren, Darby, Deck, Denny, and Kelly are found.

(2) *A Selection of Hymns* by Sir Edward Denny, Bart. London and Dublin. 1st ed. 1839. This book contains many hymns by the editor, at least 38 being written by himself. Chapman, Darby, Deck, Kelly, Tregelles, Wigram amongst the Brethren are also represented.

(3) *Hymns for the Poor of the Flock*. 1838, London. Edited by G. V. Wigram. When compared with the foregoing this selection contains a special feature, namely, "Hymns arranged for Special Occasions," e.g. for "Baptism," "Christian Sabbath," "Evening," "Graces," "Introductory to Prayer," "Lord's Day," "Lord's Day Evening," "Lord's Day Morning," "Lord's Supper," "Morning," "Parting," "For Trial and Solitude." The hymns in the body of this work are gathered from a variety of sources. Of Brethren hymn-writers, Deck and Kelly are strongly represented. Darby and Chapman also contribute. The editor wrote one. The Appendix contains 40 hymns, and of these Denny wrote over 20.

(4) *Psalms and Hymns and Spiritual Songs*. In Two Parts. Part I. "Intended specially for the united worship of the Children of God." Part II. "Chiefly for Private Meditation." London, 1842. This compilation is the work of J. G. Deck. Many writers contributed. From their own body Denny, Kelly, and Tregelles. Part I. has Hymns on Burial, Resurrection, and the Lord's Supper. Part II. contains many hymns common to most hymn-books. Denny contributed 16. Darby and the Editor are also represented.

Period II.—In 1845 a controversy began which ended in a division of the *Plymouth Brethren*. The Lord's Advent was ever a favourite theme with them, and it was a difference of opinion on this subject between two of their leaders which was the primary cause of the rupture. Mr. Darby promulgated the theory that our Lord's coming for His saints would be a secret coming, while His coming to judgment would be open and seen by all. Mr. Newton, a man of high attainments and who had taken Holy Orders, protested against these statements. Mr. Darby retaliated by accusing Mr. Newton (about two years later) with teaching heresy concerning the Humanity of our Lord in a pamphlet which the Brethren had circulated for ten years. Mr. Newton withdrew the pamphlet; but this did not satisfy Mr. Darby and his followers. They seceded from those who held with Mr. Newton, excommunicated them, and called upon the Brethren elsewhere to do the same. Mr. Darby, in this matter, met with the greatest opposition in Bristol, and from Mr. Müller (the founder of the Orphanage on Ashley Down), and those who met with him. They resolved not to judge Mr. Newton. On this the Darby party excommunicated the Müller party, and all those who held with them. This they did in 1848, and from that time the *Plymouth Brethren* have been divided into two main sections: (1) The Plymouth or Exclusive Brethren. This section allows other Christians to meet with them on certain conditions, unless they belong to the Open Brethren; these they rigidly exclude. (2) The Open or Bristol Brethren, which admits to fellowship, as from the first, all who profess to be Christians.

This period has not been fruitful in the production of hymns. Neither section has brought forth any new hymn-writer of note, and but few hymn-books have been compiled. Besides those collections in use before the division of the Society the Plymouth or Exclusive section has put forth but one which is at all generally used, namely:—

A Few Hymns and some Spiritual Songs, Selected, for the Little Flock, 1856. Revised 1881. London. This book was compiled by J. N. Darby. Previous to 1881 it contained 341 hymns, but at its revision an *Appendix* was added containing 85 more. Many of the hymns in this book are Darby's own. There are also selections from Chapman, Deck, Kelly, Tregelles, and Wigram.

Besides the foregoing work the following books of poetry, which, though they cannot be called hymn-books pure and simple, yet contain many hymns, have been written by members of the *Plymouth Brethren*.

(1) *Hymns and Poems by Sir Edward Denny, Bart.*, 1848. It contains "Millennial Hymns," with an "Introduction"; "Miscellaneous Hymns"; "Miscellaneous Poems." 3rd ed. London: 1870.

(2) *Spiritual Songs by J. N. Darby*. Dublin. Entered at Stationers' Hall. London. 1883.

The *Open Brethren* have put forth two hymn-books:—

(1) *Hymns and Spiritual Songs for the Children of God*. Alphabetically arranged. 8th ed. Stereotyped. London. 1871. This selection contains more than 400, which are far more general in character than those of the Exclusive section. They are gathered from all sources, the Brethren being represented by Chapman, Darby, Deck, Kelly, Tregelles, and Wigram. In the Index the names of the writers of the hymns are given, a peculiarity worthy of notice, as it is found in no other hymn-book of either section. The hymns are arranged under the following heads: "Hymns for Worship," "Scripture," "Reading and Prayer," "Private Use," "Meals," "Marriage," "Bringing little Children to Jesus," "Baptism," "Burial," "Missions," "The Gospel." This book is used by the *Open Brethren* generally.

(2) *Hymns and Spiritual Songs compiled in Bristol*. London and Bristol. 1870. This collection is the work of Messrs. Müller and Craik, of Bristol, two of the leaders amongst the *Open Brethren*. It is the most catholic of all the books put forth by either section. It contains more than 600 hymns, which are arranged under the following heads:—"God," "The Lord Jesus Christ," "The Holy Spirit," "The Christian Life," "The Second Coming of Christ," "Christian Ordinances," "Special Occasions," "Gospel." Amongst the Brethren no new hymn-writers appear. Chapman, Deck, Denny, Kelly, and Tregelles are represented. This work is used chiefly in Bristol and its neighbourhood.

The hymn-books put forth by the *Plymouth Brethren* up to the year of the rupture contain hymns for "the Assembly of the Saints," i.e. the Brethren themselves met in worship. But the books put forth since the rupture in 1848 contain also a selection, though a smaller one, for the "unconverted," i.e. those who are not in full communion with themselves. In the books of the Exclusive Section these hymns are placed in an *Appendix*, as seen in *Hymns for the Little Flock*, 1881, whilst in those of the Open Section, where fuller arrangement is found, they are placed under the heading "Gospel," with its subdivisions "Prayer for Blessing," "Testimony," "Invitation," as in the *Hymns and Spiritual Songs* compiled in Bristol.

The principle on which this division is made will be seen from the following extracts from the Preface of the first of the Books just mentioned, which, as it is fairly applicable to all, we quote somewhat fully:

"Three things are needed for a hymn-book. A basis of truth and sound doctrine; something at least of the Spirit of Poetry, though not poetry itself, which is objectionable as merely the spirit and imagination of man; and thirdly, the most difficult to find at all, that experimental acquaintance with truth in the affections which enables a person to make his hymn (if led of God to compose one) the vehicle in sustained thought and language of practical grace and truth which sets the soul in communion with Christ and rises even to the Father, and yet this in such sort that it is not mere individual experience which for assembly worship is out of place. . . . Many authors may be comforted by knowing their

hymns were sometimes very nice, but not suited to an 'Assembly of Saints'; several have gone into the *Appendix*, not necessarily as inferior but of a different character. . . . Many hymns have been corrected on the principles referred to."

Few hymns placed in those sections of their books for general use are written by the Brethren themselves, whilst many by them are found amongst those for the use of "the Assembly of the Saints." In this latter class hymns containing Confession of Sin and Prayer for Pardon are conspicuous by their absence. The doctrine such hymns teach is held to be unnecessary for the children of God, consequently they are deemed unsuitable for Assembly Worship. Hymns to be used at the Lord's Supper, and at Holy Baptism are found in some numbers, as are also hymns concerning the coming of Christ to raise His saints, and the millennium. Hymns teaching the dreariness of this world and all belonging to it, the full assurance of faith, and the completeness of the Christian in Christ, are strongly represented. The efficacy alone of the Blood of Jesus for Salvation is the theme of many of their best hymns. [W. S.]

Ποία τοῦ βίου τρυφή. St. John of Damascus. [Burial.] From the Greek Burial Office of Priests, in the *Euchologion*. Stichera Idiomela of great beauty, in which some of the strophes are supposed to be spoken by the dead. It is given in *Daniel*, iii. p. 96. The only *tr.* into English is Dr. Littledale's "With pain earth's joys are mingled," made for the *People's H.*, 1867, No. 381, and transferred from thence to the *Priest's Prayer Book*, 1870. This is one of Dr. Littledale's best *trs.* from the Greek. He omits certain strophes of similar meaning, and the Theotokia (addresses to the B. V. M.). The original is also given in *Bäessler*, 1858, No. 17, with a *tr.* in German. [Greek Hymnody, § xvii. 2.] [J. J.]

Pollio, Symphorianus, originally called Altbiesser or Althiesser, was a native of Strassburg, and was for some time in clerical work at Rosheim, near Strassburg. In 1507 we find him as one of the priests attached to St. Stephen's church at Strassburg. He was thereafter at St. Martin's in Strassburg, and being very popular as a preacher was appointed, in 1522, by the Chapter as interim preacher at the Cathedral. The Chapter hoped he would counteract the influence of Matthias Zell, but as he preached quite as evangelically as Zell, he was soon sent back to St. Martin's. When, in 1524, he married his housekeeper, the Chapter tried to deprive him of his living, but by the help of the burghesses he continued in St. Martin's till the church had to be taken down in 1529. Thereafter he officiated as pastor of the church "Zu den guten Leuten," outside the city walls, and was still there at the Visitation of 1533. The date of his death is unknown (G. H. A. Rittelmeyer's *Die evangelischen Kirchenliederdichter des Elsaßes*, Jena, 1855, p. 17; *Allg. Deutsche Biog.* xxvi. 395, &c.). In the early Strassburg hymn-books there are paraphrases of the *Lord's Prayer* and of the *Magnificat* by Pollio. The latter is:—

Mein Seel erholet den Herren mein. *The Magnificat.* In *Ordnung und inhalt Teütscher Mess* un *Vesper*, Strassburg, 1524, and thence in *Wackerwagel*, iii. p. 509, 3 M 2

In 4 st. of 10 l. The *trs.* are: (1) "My soul doth magnify the Lord," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 685). (2) "My saule dois magnifie the Lord." In the *Gude and Godlie Ballates*, ed. 1668, f. 73 (ed. 1868, p. 125). [J. M.]

Pollock, Thomas Benson, M.A., was b. in 1836, and graduated at Trinity College, Dublin, B.A. 1859, M.A. 1863, where he also gained the Vice-Chancellor's Prize for English Verse in 1855. Taking Holy Orders in 1861, he was Curate of St. Luke's, Leek, Staffordshire; St. Thomas's, Stamford Hill, London; and St. Alban's, Birmingham. Mr. Pollock is a most successful writer of metrical Litanies. His *Metrical Litanies for Special Services and General Use*, Mowbray, Oxford, 1870, and other compositions of the same kind contributed subsequently to various collections, have greatly enriched modern hymn-books. These are specially noticed under *Litanies, Metrical*, p. 677, l. To the 1889 *Supplemental Hymns to H. A. & M.* Mr. Pollock contributed two hymns, "We are soldiers of Christ, Who is mighty to save" (*Soldiers of Christ*), and "We have not known Thee as we ought" (*Seeking God*), but they are by no means equal to his Litanies in beauty and finish. [J. J.]

Πολυήρατε, κύδιμε. *Synesius, Bp. of Ptolemais.* [To Christ.] A hymn to Christ, being No. ix. of his ten hymns. The full Greek text is found in the *Anth. Graeca Carm. Christ.*, 1871, p. 22, in 70 lines. From this Mr. Chatfield's *tr.*, "To Thee, much loved, be honour paid," was made, and pub. in his *Songs & Hymns, &c.*, 1876, p. 84, in 66 lines. A. Stevenson's *tr.* "Thee, desire of all the nations," was pub. in his *Ten Hymns of Synesius, &c.*, 1865. [*Greek Hymnody*, § v.] [J. J.]

Pont, Robert, son-in-law of John Knox, was the s. of John Pont, Culross, Perthshire. He was b. at Culross in 1524, entered the University of St. Andrew's in 1543, became, in 1562, minister of Dunblane; in 1563, Commissioner of Moray; in 1571, Provost of Trinity College, Edinburgh; and, in 1574, Joint Minister of St. Cuthbert's, Edinburgh. He was one of the three who publicly protested at the Cross of Edinburgh against the Proclamation, on May 25, 1584, of the Acts of the Scottish Parliament against Presbyterianism. For this offence he was forced to flee the kingdom. After his return to St. Cuthbert's he was offered, in 1587, but refused, the Bishopric of Caithness. He d. May 8, 1606, and was buried in St. Cuthbert's Churchyard. Six Psalm Versions in the *Scottish Psalter* of 1564-65 are by him, viz., Ps. 57, 59, 76, 80, 81, 83. Their first lines are given under *Scottish Hymnody II.*, § 2. Being mostly in peculiar metres none were transferred to the *Scottish Psalter* of 1650. In 1601 Pont was requested by the General Assembly to revise the *Psalter* of 1564-65, but never accomplished the work. It is probable he was also one of its original compilers. [J. M.]

Poor wanderer, return to the home of thy bliss. *Margaret, Lady Cockburn-Campbell.* [*Invitation.*] Written at Exeter, Aug. 27, 1839, in 3 st. of 6 l., and entitled "To a Friend." It was subsequently pub. in lithograph from the author's mss. In 1842 it

was included in Pt. ii. of J. G. Deck's *Ps., Hym., & Spiritual Songs*, with alterations, and thence into Walker's *Cheltenham Ps. & Hym.*, 1855, and others. [J. J.]

Pope, Alexander, the poet, s. of a wholesale linen merchant in Lombard Street, London, was b. in Plough Court, Lombard Street, May 21, 1688. His father being a Roman Catholic, he was first placed under the charge of Father Taverner, who taught him the rudiments of Greek and Latin. Later he attended a school at Winchester, and then at Hyde Park Corner. When about twelve he retired with his parents to Binfield, in Windsor Forest, and from thenceforth his education was mainly in his own hands. His subsequent success as a writer and poet is a matter of history, and has been dealt with in detail by Dr. Johnson, in his *Lives of the Poets*, and by others. He d. May 30, 1744, and was buried in a vault in Twickenham Church. For distinct public use, so far as we are aware, Pope wrote no hymns. His "Messiah"; his "Universal Prayer"; and his "Vital Spark" (q.v.), have been made use of for congregational purposes, but as a Roman Catholic he had no object in writing a hymn in a language which, at that time, his Church would refuse to use. In modern hymn-books his name is identified with the following pieces:—

1. **Father of all, in every age.** *Universal Prayer. The Lord's Prayer.* This Prayer was pub. in 1738, as a conclusion to his *Essay on Man*, in 13 st. of 4 l. Warburton in his Advertisement of the 1748 ed. of the Essay, says:—

"Concerning the Universal Prayer which concludes the Essay, it may be proper to observe that some passages in the Essay have been unjustly suspected of a tendency towards *Fate and Naturalism*, the author composed that Prayer as the sum of all, to show that his system was founded in Free-will, and terminated in *Faith*: that the First Cause was as well the Lord and Governor as the Creator of the Universe; and that by submission to His will (the great principle enforced throughout the Essay) was not meant the suffering ourselves to be carried along with a blind determination; but a religious acquiescence, and confidence full of hope and immortality. To give all this the greater weight and reality, the Poet chose for his model The Lord's Prayer, which of all others best deserves the title prefixed to his Paraphrase."

The title here referred to is "The Universal Prayer, Deo Opt. Max." The hymn is found in C. U. in the following forms:—

- (1.) **Father of all in every age.** This is an abbreviated form, and has been in use, especially in Unitarian hymn-books, from an early date.
- (2.) **Father of all, [and] Thou God of love.** This cento was given in 6 st. of 4 l. in the 1815 ed. of Cottle's *Sel.*, No. 247; again in the 1819 ed., 141; in Stowell's *Ps. & Hym.*, 1831, No. 179; and again in later collections.
- (3.) **Not to this earth's contracted span.** In Collyer's *Coll.*, 1812, No. 629, in 4 st. of 4 l., and others.
- (4.) **Teach me to feel another's woe.** Also in Collyer's *Coll.*, 1812, No. 630, in 4 st. of 4 l., and others.
- (5.) **Thou Great First Cause, least understood.** Also in Collyer's *Coll.*, 1812, No. 628, in 4 st. of 4 l., and later hymnals.
- (6.) **When I am right Thy grace impart.** Given in Kennedy, 1863, No. 1166.

2. **Ye nymphs of Solyma! begin the song.** *The Messiah.* In No. 378 of the *Spectator* for Wednesday, May 14, 1712, Addison gave this poem with the introduction:—

"I will make no apology for entertaining the reader with the following poem, which is written by a great genius, a friend of mine, in the country, who is not ashamed to employ his wit in the praise of his Maker."

Then follows the poem with the heading, "Messiah. A Sacred Eclogue, composed of several passages of Isaiah the Prophet. Written in imitation of Virgil's *Pollio*." It consists of 107 lines. When republished by Pope this heading was expanded into a paragraph as an "Advertisement." As a poem it is unknown to the hymn-books; but from it the following centos have passed into C. U.:

(1.) As the Good Shepherd tends his fleecy care. This was given in Collyer's *Coll.*, 1812, No. 626, in 6 st. of 4 l., and has been repeated in later hymnals, but usually in an abridged form.

(2.) From Jesse's root, behold a branch arise. No. 624 in Collyer's *Coll.*, 1812, in 5 st. of 4 l.; and again in later hymnals.

(3.) Hark! a glad voice the lonely desert cheers. No. 625 in Collyer's *Coll.*, 1812, in 4 st. of 4 l.; in Bp. Heber's posthumous *Hymns*, &c., 1827, p. 106; and again in later collections.

(4.) Rise crowned with light, imperial Salem rise. In the *Leeds H. Bk.*, 1853, No. 687, in 3 st. of 8 l., and several later collections.

(5.) The Saviour comes! by ancient seers foretold. In Mercer's *Ch. Ps. & H. Bk.*, 1864, and others.

It may be noted that l. 46 of *The Messiah* reads in the original "He wipes the tears for ever from our eyes." This was altered by Pope at the suggestion of Steele, made to Pope in a letter dated June 1, 1712, to "From every face He wipes off every tear." This latter is the poet's authorized reading, is given in his *Works*, and is found also in the book form reprints of the *Spectator*. [J. J.]

Pope, Richard Thomas Pembroke, M.A., eldest s. of Mr. Thomas Pope, of Cork, was b. at Cork, March 13, 1799, educated at Hyde Abbey, Winchester, and at Trinity College, Dublin (B.A. 1822); took Holy Orders in 1822; and d. at Kingstown, near Dublin, Feb. 7, 1859. His hymn "In trouble and in grief, O God [Lord]" (*Peace in Affliction*) was given anonymously in Carus Wilson's *Friendly Visitor*, June 1824, p. 72, in 4 st. of 4 l., and headed "A Hymn." This text is repeated in the Irish *Church Hymnal*, 1873, with st. ii. l. 4, "Spread fragrance when they're bruised," altered to "Perfume the air when bruised," and st. iv. l. 2, "In other times," &c., altered to "At other times," &c. This hymn is in several collections in G. Britain and America. [G. A. C.]

Popule meus quid feci tibi. [Good Friday. *The Reproaches*.] The *Improperia* or *Reproaches*, based on Jeremiah ii. and Micah vi. are in almost all Mediaeval Graduals and Missals. They are found in two mss. of the 11th cent. in the British Museum (Add. 19768 f. 51 b; Harl. 4951 f. 207 b); an 11th cent. ms. in the Bodleian (*Liturg. Misc.* 366 f. 20); and still survive in the modern *Roman Missal* (e.g. Mechlin, 1874, p. 165). In the *Sarum* use they found a place in the services on Good Friday, and were appointed to be sung during the prostrations (made before a veiled cross held by two of the higher clergy in front of the high altar, known by the name of "creeping to the cross." The elaborate rubrics and the text will be found in the Burntisland reprint of the *Sarum Missal*, cols. 327-330.

The text is partly in Latin and partly in Greek. In tender language it sets forth the remonstrances of our Blessed Lord with His ungrateful people, to whom He came, and they "received him not." The remembrance of Egypt, the death of the first-born, the overthrow in the Red Sea, the leading and protecting presence of the

pillar of fire, the gift of manna, the living water that followed them, the expulsion of the Canaanite, the mightiness of His love—these facts, with others, in their past history, are plaintively and sorrowfully applied to Himself, and their cruel guilt in refusing Him brought home to them. When sung in the Sistine Chapel, at Rome, to music adapted thereto by Palestrina, in 1560, the effect is deeply solemn. [See Grove's *Dict. of Music*, art. *Improperia*.]

The only metrical *tr.* into English in C. U. is the following:—

O my people, tell to me. By G. Moultrie, in the *Church Monitor*, Bristol, 1866, p. 56. Recast as "O my people, O mine own," in Moultrie's *Hy. and Lyrics*, 1867, p. 81, and this was included, with alterations, in the *People's H.*, 1867; the *Hymnary*, 1872; and Thring's *Coll.*, 1882. Of the alterations made in the text the greatest are in st. iii. This reads:—

(1) In the *Hymns and Lyrics*:—

"Holy, holy, holy God,
Holy, Almighty, whom we laud,
Holy and Immortal King,
Hear in mercy as we sing."

(2) In the *People's Hymnal*:—

"Holy God! O Holy Might!
Holy, Immortal, Infinite!
Victor o'er the Cross and grave,
Save us, Lord, in mercy wait."

(3) In the *Hymnary* and Thring's *Coll.*:—

"God of holiness and might!
God Immortal, Infinite!
Holy and Immortal King,
Hear in mercy as we sing."

A prose *tr.* of the *Reproaches* was given in the 1860 *Appendix* to the *H. Noted*, p. 137. In the 1863 and later eds., No. 151, an antiphony is added beginning with "We venerate Thy Cross." From this text a shortened form is included in the *Altar Hymnal*, 1884, p. 60. Canon Oakeley has *tr.* it in metre in his *Lyra Liturgica*, 1865, as "What, O my people, have I done to thee?" [J. M.]

Πόθεν ἀρξομαι θρηνεῖν. [Βῆθος καὶ σκευαστήρ.]

Pott, Francis, M.A., was b. Dec. 29, 1832, and educated at Brasenose College, Oxford, B.A. 1854; M.A. 1857. Taking Holy Orders in 1856 he was curate of Bishopsworth, Gloucestershire, 1856-8; Ardingly, Berks, 1858-61; Ticehurst, Sussex, 1861-66; and Rector of Norhill, Ely, 1866. His

Hys. Atted to the Order of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England, To which are added Hymns for Certain Local Festivals,

was pub. in 1861, and reprinted from time to time with a few additions. Mr. Pott contributed *trs.* from the Latin and Syriac, and original hymns, including "Angel voices ever singing" (p. 68, ii.) and "Lift up your heads, eternal gates" (*Ascension*). These original hymns, together with his *trs.*, have been received with much favour and are widely used. In several instances in the preceding pages of this Dictionary (and elsewhere in other works), several *trs.* from the Latin, and other hymnological work, are attributed to *Archdeacon Alfred Pott*. We are authorized to state that this ascription of authorship is an error. [See Index of Authors and Translators.] [J. J.]

Potter, Thomas Joseph, was b. at Scarborough in 1827, and joined the Roman Catholic Church in 1847, and subsequently

took Holy Orders. For many years he filled the Chair of Pulpit Eloquence and English Literature in the Foreign Missionary College of All Hallows, Dublin. He pub. *The Spoken Word*; or, *The Art of Etemporary Preaching*; *Sacred Eloquence*, or, *The Theory and Practice of Preaching*; and *The Pastor and his People*; together with several tales. He tr. the Vesper hymns in the *Catholic Psalmist*: contributed to the *Holy Family Hymns*, 1860: and pub. *Legends, Lyrics, and Hymns*, 1862. His most widely-known hymn is "Brightly gleams our banner" (q.v.). Several of his hymns and trs. are in use in Roman Catholic hymn-books for Missions and Schools. He d. at Dublin in 1873. [J. J.]

Pour out Thy spirit from on high. *J. Montgomery.* [For a Meeting of Clergy.] There are two copies of this hymn in the author's handwriting amongst the m. mss. On one it is stated that it was written on January 23, 1833, for the Rev. J. Birchell, Rector of Newbury, Berks, who pub. a *Sel. of Hys.* in 1833. It was repeated in Bickersteth's *Christian Psalmody*, 1833, No. 429, in 5 st. of 4 l., and again in Montgomery's *Original Hymns*, 1853, No. 306. The most popular form of the hymn is "Lord, pour Thy Spirit from on high." This is in very extensive use. [J. J.]

Powell, Thomas Edward, M.A., s. of David Powell, of Loughton, Essex, was b. at Hampstead, Middlesex, Aug. 22, 1823, and educated at Oriol College, Oxford (B.A. 1845). Ordained in 1846, he was Curate of Cookham-Dean, near Maidenhead; and then Vicar of Bisham, 1848. He pub., in 1868, *The Holy Feast*, and subsequently his *Hys., Anthems, &c., for Public Worship*. To this collection he contributed the following hymns:—

1. Again upon the gladdened earth. *Harvest.*
2. Almighty Fount of love, (1864.) *Confirmation.*
3. Around Thy throne, O God. *All Saints.*
4. Bow down Thine ear, Almighty Lord. (1864.) *Ember Weeks.*
5. God of hope and consolation. *Holy Scripture.*
6. Hallelujah, hallelujah, Raise the hymn of thankful praise. *Harvest.*
7. Heavenly Father, King of kings. (1864.) *Public Worship.*
8. Jesus, from Thy heavenly dwelling. (1874.) *Holy Matrimony.*
9. Jesus, Whom heavenly hosts adore. (1874.) *Holy Communion.*
10. Let our hymns of prayer ascending. *Ascension.*
11. Lord, when beside the grave we mourn. (1862.) *Burial.*
12. Lord, with grief and sin oppressed. (1863.) *Lent.*
13. O God, eternal Fount of Light. (1880.) *Holy Trinity.*
14. O Lamb of God for sinners slain. (1880.) *Holy Communion.*
15. O Saviour, from Thy heavenly throne. (1872.) *Missions.*
16. Redeemer, ever blest. *Holy Baptism.*
17. Though bowed beneath Thy chastening rod. (1862.) *Lent or Affliction.*
18. To Thee, O holy King of saints. *All Saints.*
19. Until Thou comest, Saviour, in Thy might. (1874.) *Holy Communion.*

Mr. Powell's *Hymns, Anthems, &c.*, have been privately printed as an *Appendix H. Bk.* for use in his parish of Bisham, Berks. The compilation was begun in 1855, and has gradually grown to 97 hymns, of which the above 19 are by the compiler. The dates given above are those of the composition of the respective hymns. [J. J.]

Præcursor altus luminis. *Venerable Bede.* [*St. John the Baptist.*] The full text of this hymn is found in the collections of *Cassander* (Cologne, 1556; and Paris, 1616, p. 263); of *Ellinger* (Frankfurt-am-Main, 1578, p. 275); and of *Thomasius* (Rome, 1747, ii. p. 387). Also in the works of the Venerable Bede (*Migne's Patrol.*, vol. 94). G. M. Drevas prints it in his *Hymnarius Moissiacensis*, 1888, p. 52, from a 10th cent. ms. *Daniel*, i. No. 180, gives only the first four lines. Tr. as:—

1. The great forerunner of the morn. By J. M. Neale in the *Hymnal N.*, 1854; and in *H. A. & M.*, 1861 and 1875.
2. *Hail, harbinger of morn.* By C. S. Calverley in the *Hymnary*, 1872. [W. A. S.]

Prædicta Christi mors adest. *C. Coffin.* [*SS. Philip and James.*] Appeared in the *Paris Breviary*, 1736, as the hymn at Matins on the Feast of SS. Philip and James, and again in Coffin's *Hymni Sacri*, 1786, p. 72. The text is also in J. Chandler's *Hys. of the Prim. Church*, 1837, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. At length draws near the long expected day. *J. Chandler.* 1837.
2. Now the hour is drawing near. *I. Williams.* 1839. [J. J.]

Praise God, Who in the holiest dwells. *Miles Smyth and E. Churton.* [*Ps. cl.*] This is the second version of *Ps. cl.* in Smyth's *The Psalms of King David Paraphrased, &c.*, London, Garthwait, 1688. It is in 2 st. of 6 l. In Churton's *Cleveland Psalter*, 1854, an altered version of this was given and headed "Chiefly from Miles Smyth." It passed thence into *Kennedy*, 1863, and other collections. [W. T. B.]

Praise Jehovah, bow before Him. *W. Bartholomew.* [*Ps. xcvi.*] Written in 1847, at Mendelssohn's request, for a sacred cantata adapted to Mendelssohn's music to *Lauda Sym.*, composed for a church festival at Liège, May, 1846. It is set for Solo, Quartet, and Chorus as follows: i. ii. C.; iii. S. with C.; iv., v. Q. with C.; vi. C.; vii., viii., ix. S.; then a C. followed by a final Q. and C. The popular form when in use as a hymn is st. i., ii., iv., v., vi., as in the *New Cong.*, 1859, and several others. [G. A. C.]

Praise, my soul, the King of heaven. *H. F. Lyte.* [*Ps. ciii.*] This is one of his most successful paraphrases of the Psalms, and is more jubilant than is usually the case with his renderings. It was pub. in his *Spirit of the Psalms*, 1834, in 5 st. of 6 l., with st. iv. bracketed for omission if so desired. It has passed into numerous collections in most English-speaking countries. Usually st. iv. is omitted, and sometimes minor alterations are introduced. The principal change is that of the fifth line in each stanza from "Praise Him, Praise Him," to "Alleluia, Alleluia," as in *H. A. & M.* and several others; and the addition of a doxology, "Alleluia to the Father," as in *Harland's Church Ps. and Hymnal*, 1876. [J. J.]

Praise, O praise our God and King. *Sir H. W. Baker.* [*Harvest.*] This hymn is based upon Milton's version of *Ps. cxxvi.* ("Let us with a gladsome mind"), and was written for the 1st ed. of *H. A. & M.*, 1861. From *H. A. & M.* it has passed into numerous collections in G. Britain and America. [J. J.]

Praise the Lord, His glories adore.
H. F. Lyte. [*Ps. cl.*] Lyte's original version of *Ps. cl.*, appeared in his *Spirit of the Psalms*, 1834, in 2 st. of 8 l. and his revised version in the enlarged ed. of the same work in 1836. The two texts may be distinguished by st. ii. ll. 1, 2 thus:—

1834. "Earth to heaven, and heaven to earth
 Tell his wonders, sing His worth."
 1836. "Earth, to heaven exalt the strain,
 Send it, heaven, to earth again."

Both texts are in C. U., but the first, as in the S. P. C. K. *Church Hymns*, 1871; the *H. Comp.*, 1876, and many others, is the more widely used of the two. [J. J.]

Praise the Lord Who reigns above.
C. Wesley. [*Ps. cl.*] Pub. in *Ps. & Hys.*, 1743, in 4 st. of 8 l. (*P. Works*, 1868-72, vol. viii. p. 262.) In 1760 M. Madan gave st. i., ii. and iv. in his *Ps. & Hys.*, as No. 88. This arrangement was repeated by A. M. Toplady in his *Ps. & Hys.*, 1776, No. 307. From Toplady it passed into several collections with the name of Toplady as the author, as in Hatfield's *Church H. Bk.*, N. Y., 1872, No. 160. The form in 2 st. in the *Islington Ps. & Hys.* (ed. 1862, p. 95), which begins with the first line of the original, is considerably altered throughout. The full original text was given in the revised *Wes. H. Bk.*, 1875, for the first time. [J. J.]

Praise the Lord, Whose mighty wonders. [*Ps. cxlviii.*] This appeared in *The Parent's Poetical Anthology, being a Selection of English Poems primarily designed to assist in forming the tastes and the sentiments of Young Readers*, London, F. C. & J. Rivington, 1814. There is no editor's name on the title-page, nor appended to the Preface. On the title-page of the *Brit. Mus.* copy is written "Mrs. Richard Mant," i.e. the wife of Bp. Mant. On p. 27 there is:—

"Praise the Lord, &c. *Ps. cxlviii.* ●
 "Anon."

- "Praise the Lord, Whose mighty wonders
 Earth, and air, and seas display;
 Him, Who high in tempests thunders,
 Him, Whom countless worlds obey:
 All ye works of God, adore Him.
 Him, Who made you by His word;
 Heaven, exulting about before Him;
 Earth, in concert, praise the Lord."
 "In the eastern skies ascending,
 Praise Him, glorious orb of day;
 Ocean, round the globe extending,
 Praise Him o'er thy boundless way,
 Pines, that crown the lofty mountains,
 Bow, in sign of worship, bow:
 All ye sweet springs and fountains
 Warble praises, as ye flow."
 "Beasts thro' nature's drear dominions,
 Praise Him, where the wilds extend:
 Praise Him, birds, whose soaring pinions
 Up to heaven's gate ascend.
 Man below, the lord of nature,
 Angel quires in realms above,
 Hymning, praise the great Creator,
 Praise the eternal Fount of Love."

In the S. P. C. K. *Hymns*, 1852, No. 64, the above text was given with the omission of ll. 4-8 of st. i., and the addition of four lines from C. Wesley's "Love divine, all love excelling," slightly altered as the conclusion of st. iii., thus making 3 st. of 8 l. This text has come down to modern hymnals, and is the one in C. U. The author of the original hymn has not been traced. [J. J.]

Praise the Lord, ye heavens adore Him. [*Ps. cxlviii.*] This hymn is given in a four-paged tract which is found pasted at the end of some copies of the 1796 musical ed. of the *Psalms, Hymns, and Anthems of the Foundling Hospital*, London [see *Kempthorne, J.*], and again also at the end of the edition of words only, pub. in 1801. When this sheet was printed, and when it was added to the musical ed. of 1796, and then to the copy of words only, 1801, is unknown. As the 1801 ed. is only a reprint of the words of the 1796 ed., it suggests that the sheet was added to copies of both editions at the same time, and that after the printing of the 1801 ed. The sheet has this title:—

"*Hymns of Praise. For Foundling Apprentices Attending Divine Service to return Thanks.*"
 and the contents are:—

1. "Father of mercies! deign to hear." By the Rev. Mr. Hewlett. Music by "Shield."
2. "Again the day returns of holy rest." By J. Mason. Music by "Edden."
3. "Soon will the evening star with silver ray." By J. Mason. Music by "Edden."
4. "Praise the Lord, ye heavens adore Him." Music by "Haydn."
5. "While health, and strength, and youth remain." Music by "Gluck."

To these are added the words of a *Sanctus* to be sung "Before the Communion Service." The special hymn now in consideration is printed thus:—

HYMN FROM PSALM CXLVIII. HAYDN.

- I.
 "Praise the Lord, ye heavens adore him;
 Praise him angels in the height:
 Sun and moon rejoice before him,
 Praise him all ye stars and light."
- II.
 "Praise the Lord, for he hath spoken;
 Worlds his mighty voice obey'd:
 Laws, which never shall be broken,
 For their guidance hath he made."
- III.
 "Praise the Lord, for he is glorious;
 Never shall his promise fail:
 God hath made his saints victorious;
 Sin and death shall not prevail."
- IV.
 "Praise the God of our salvation;
 Hoests on high his power proclaim:
 Heaven, and earth, and all creation,
 Laud and magnify his name."

The same text is again found in *Ps. & Hymns for Magdalen Chapel*, 1804; in the *Foundling Coll.* of 1809, and then in J. Kempthorne's *Select Portions of Ps. & Hys.*, 1810. In the last case slight changes are introduced, e.g. st. i. l. 7, "Laws which" to "Laws that"; and at i. l. 8, "hath He," to "He has." This form of the text was repeated very extensively to 1853, when it appeared in the Cooke and Denton *Church Hymnal*, with the well-known stanza by E. Osler, from Hall's *Mitre H. Bk.*, 1836:—

- "Worship, honor, glory, blessing,
 Lord we offer unto Thee;
 Young and old Thy praise expressing,
 In glad homage bend the knee.
 All the saints in heaven adore Thee,
 We would bow before Thy throne;
 As Thine angels serve before Thee,
 So on earth Thy will be done."

The use of this hymn in all English-speaking countries, sometimes with the addition of Osler's stanza, and at other times without, is very extensive.

The question of the authorship of this hymn has been a matter of serious inquiry for

some years, with the result that on the one hand it is attributed to *John Kempthorne*, and on the other to *Bishop Mant*, and both in error. The claim for *John Kempthorne* was made by D. Sedgwick; and this claim, we find from his *MS.*, was a pure guess on his part. Mr. Kempthorne's son (the Rev. R. Kempthorne, of Elton Rectory) said in the *Guardian* (Dec. 10, 1879) that it was not written by his father, and he has repeated the same to the writer of this article during the progress of this work. Kempthorne, in the Preface of the 2nd ed. of his *Sel. Portions of Ps. & Hys.*, 1813, omits it from his list [see Kempthorne, J.]. It is clear therefore that it was not written by John Kempthorne. The ascription of authorship to *Bp. Mant* occurred through confounding the hymn "Praise the Lord Whose mighty wonders" (q.v.), which appeared in *Mrs. Mant's Parent's Poetical Anthology*, 1814, with this hymn. [J. J.]

Praise to God, immortal praise.
Anna L. Barbauld, née Aikin. [*Harvest.*] This, the most popular and widely used both in Great Britain and America of Mrs. Barbauld's Hymns, first appeared in Dr. W. Enfield's *Hys. for Public Worship, &c.*, Warrington, 1772, No. 36, in 9 st. of 4 l., and entitled, "Praise to God in Prosperity and Adversity." In the following year it was repeated in Mrs. Barbauld's (then Miss Aikin) *Poems*, Lond., J. Johnson, 1773, p. 115, without title, but with *Habakkuk* iii. 17, 18, "Although the fig-tree shall not blossom," &c., quoted as a note. It is not found in many collections until 1812, when it was included by Dr. Colliver in his *Coll.*, No. 689. From that date it gradually increased in use, sometimes in its complete form, but more frequently with abbreviations, extending to the omission of various stanzas, until in one or two cases it has been reduced to twelve lines only. The various centos, all beginning with the same first line, are too numerous to analyse, save the more important and such as have additions made thereto by others. These are:—

1. In *S. P. C. K. Hymns*, 1852, No. 172, this cento is in 4 st. of 6 l., the first three of which are compiled, with alterations, from the original text, and the last "Peace, prosperity and health," from another source.
2. In *Morrell and How's Ps. & Hys.*, 1854: the same three stanzas as above, and a new fourth stanza by Bishop How of 8 l. This text is repeated in *Church Hymns*, 1871, No. 280, with the last stanza by Bishop How reduced to 6 lines.
3. In the *New Mitre Hymnal*, 1875, from the original *Mitre H. Bk.* of 1836, with a doxology.
4. In *Thring's Coll.*, 1882, No. 408, the cento is composed of 4 st. of 6 l., of which stanzas 1. & 2. are from the *S. P. C. K. Hymns*, 1852, altered; st. 3. is the new stanza first given in the *S. P. C. K.* as above, and st. 4. a doxology.

Other centos may be traced out by consulting the original text in *Lyra Brit.*, 1867, p. 33, or Lord Selborne's *Book of Praise*, 1862 and 1867, pp. 289-290. In addition to these centos, beginning with the original first line, there are also the following in *C. U.*:—

5. **Praise to God, unceasing praise.** This, in Francis Pott's *Hymns, &c.*, 1861, is the *S. P. C. K. Hymns* text as above, with an alteration of the opening line.
6. **Praise to God, exceeding praise.** This, in T. Darling's *Hys.*, &c., 1837, is from the original with alterations by Mr. Darling.
7. **Lord, should rising whirlwinds tear.** This, in the *Fresh Ps. & Hys. for the Worship of God*, Richmond, U.S.A., 1867, No. 431, is composed of st. 3. iii.-vi. slightly altered.

Most of the foregoing arrangements of this hymn are repeated in other collections than those named, and their use, taken together, is extensive. The text rendered into Latin by R. Bingham, in his *Hymno. Christ. Latina*, 1871, and beginning "Laus sit Domino sine fine," is a cento of 3 st. of 8 l., compiled from the original. [J. J.]

Praise to God, who reigns above. R. M. Benson. [*St. Michael and All Angels.*] Contributed to *H. A. & M.*, and after curtailment and alterations, was pub. therein in 1861. In the revised ed., 1875, the original text (still abbreviated) was restored, with the exception of two minor changes. These facts account for the two texts in *H. A. & M.* of 1861 and 1875. The line in st. vi., "Thrilling through those Orders nine," refers to the (1) *Seraphim*; (2) *Cherubim*; (3) *Thrones*; (4) *Dominions*; (5) *Princes*; (6) *Powers*; (7) *Might*; (8) *Archangel*; and (9) *Angel hosts*, named in st. ii. and iii. In the *American Church Pastorals*, Boston, 1864, st. ii., iv., vii. of the 1861 text are given as:—"Seraphim His praises sing." [J. J.]

Praise to the Holiest in the height.
Card. J. H. Newman. [*Praise.*] Written in 1865, and first published in the author's *Verses on Various Occasions*, in 1868. It forms part of a poem of some length, entitled *The Dream of Gerontius*. This *Dream* describes the journey of a disembodied soul from the body to its reception in Purgatory. Various hymns are introduced throughout the poem, and this is given as being sung by the "Fifth Choir of Angelicals" as the disembodied soul is conducted into the presence chamber of Emmanuel previous to passing forward into Purgatory. In 1868 it was transferred to the *Appendix to H. A. & M.*, the only change being the repetition of the first stanza at the close. From *H. A. & M.* it has passed into a large number of hymn-books. [J. J.]

Praise to Thee, Thou Great Creator.
[*Praise.*] This hymn is commonly ascribed to J. Fawcett, but was only in part composed by him. In 1782 he pub. his *Hys. adapted to the circumstances of Public Worship, &c.* In this vol. No. 56 is "Lo! the bright and rosy morning," in 6 st. of 8 l., on *Spring*, the last stanza of which begins, "Praise to Thee, Thou great Creator." In the *Lewin's Mead Bristol book* (Unitarian) of 1806 this stanza was given as a separate hymn. Then, in the *Exeter Unitarian Coll. of Ps. & Hys. for Social and Private Worship*, 1812, appeared the hymn as found in modern collections, as follows:—

"Praise to Thee, Thou great Creator,
Praise be Thine from every tongue;
Join, my soul, with every creature,
Join the universal song.
Father, Source of all compassion,
Pure, unbounded grace is Thine,
Hail the God of our Salvation,
Praise Him for His love divine.

"For ten thousand blessings given,
For the hope of future joy,
Sound His praise through earth and heaven,
Sound Jehovah's praise on high:
Joyfully on earth adore Him,
Till in heaven our song we raise;
There, enraptured, fall before Him,
Lost in wonder, love, and praise."

The portions of these stanzas which are printed in ordinary type are the concluding

stanza of J. Fawcett's hymn divided into two parts: whilst the lines in italics are mainly from C. Wesley's well-known hymn, "Love divine, all loves excelling" (q. v.), 1747, as the following comparison will show:—

<p>C. Wesley, 1747.</p> <p>" Jesu, Thou art all compassion, Pure, unbounded love Thou art; Visit us with Thy salvation, Enter every trembling heart.</p> <p>" Changed from glory into glory, Till in heaven we take our place, Till we cast our crowns before Thee, Lost in wonder, love, and praise."</p>	<p>Exeter Coll., 1812.</p> <p>" Father, Source of all compassion, Pure, unbounded grace is Thine Hail the God of our Salvation, Praise Him for His love divine.</p> <p>" Joyfully on earth adore Him, Till in heaven our song we raise; There, enraptured, fall before Him, Lost in wonder, love, and praise."</p>
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The cento in the above form of 4 st. is in numerous hymn-books in G. Britain, and in a few also elsewhere. In America it is sometimes found with an additional stanza:—

" Praise to God, the great Creator,
Father, Son, and Holy Ghost,
Praise Him, every living creature,
Earth and heaven's united host."

In the *Laudes Domini*, N. Y., 1884, this doxology is dovetailed between st. iii. and v., whilst in Hatfield's *Church H. Bk.*, N. Y., 1872, it is given its legitimate position as the close of the hymn. Taken as a whole the cento is of more than average merit. [W. R. S.]

Praise waits for Thee in Zion, Lord. [*Ps. lxxv.*] This is the version of the 65th *Ps.* in the *Scottish Psalter*, 1650. It is in C. U. in its full form, in an abbreviated form, and rewritten as "Before Thee, Lord, a people waits," as in the *Presb. Hymnal*, Philadelphia, 1874. [J. J.]

Praise ye Jehovah, praise the Lord most holy. *Lady Cockburn-Campbell.* [*Ps. cxlix.*] Written at Exeter, Dec. 24, 25, and 27, 1838, and subsequently printed in lithograph from the writer's mss., together with 31 additional hymns. It was first pub. in J. G. Deck's *Ps., Hys., and Spiritual Songs*, 1842, t. i., No. 191, in 4 st. of 4 l. This was repeated in *Dr. Walker's Ps. & Hys.*, 1855, with the signature "M. C. C.," and subsequently in a large number of hymn-books. Orig. text in *Snapp's Songs of G. & G.*, 1872. [J. J.]

Praise ye the Lord! immortal choir, In heavenly heights above. *G. Rawson.* [*Ps. cxlviii.*] Written for the *Leeds H. Bk.*, 1853, No. 200, in 9 st. of 4 l. In the author's *Hymns, Verses, and Chants*, 1876, it is revised and extended to 10 st. Mr. Rawson was somewhat indebted to Watts's paraphrase of the same Psalm, "Praise ye the Lord with joyful tongue" (q. v.), as seen in Watts's st. ii. and Rawson's st. 1:—

<p>Watts, 1706.</p> <p>Rawson, 1853.</p>	<p>" Gabriel, and all th' immortal choir That fill the realms above, Sing; for He formed you of His fire, And feeds you with His love."</p> <p>" Praise ye the Lord, immortal choir In heavenly heights above, With harp and voice and souls of fire, Burning with perfect love."</p>
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The resemblance throughout the rest of the hymn is still slight: but not so marked as in

the lines which we have quoted. The 1853 text is in extensive use. [J. J.]

Praise ye the Lord; 'tis good to raise. *I. Watts.* [*Ps. cxlviii.*] 1st pub. in his *Psalms of David, &c.*, 1719, p. 385, in 8 st. of 4 l., and entitled "The Divine Nature, Providence, and Grace." It was included by J. Wesley in the 1st ed. of his *Ps. & Hys.*, published in Charlestown, 1736-37, p. 10, with slight variations, the omission of st. ii., and the addition of Ken's doxology, "Praise God," &c. Further alterations were made by Wesley on adapting it for the *Wes. H. Bk.*, 1780, No. 216, and these latter readings are still retained in all collections of the Methodist bodies. The hymn in its original and altered forms is in extensive use. Orig. text in Watts's *Psalms*, late editions; Wesley's 1st reading in the reprint of 1736-37 *Coll.*, Lond., 1882; and Wesley's final reading in the *Wes. H. Bk.*, 1875. [J. J.]

Praise ye the Lord with joyful tongue. *I. Watts.* [*Ps. cxlviii.*] Pub. in his *Horæ Lyricæ*, 1706, in 14 st. of 4 l., and headed "The Universal Hallelujah." In Hatfield's *Church H. Bk.*, 1872, st. ii.-iv., vii., viii., and xiii. are given as:—

" Praise ye the Lord! immortal choir,
That fill the realms above;"

these lines being altered from Watts's—

" Gabriel and all th' immortal choir
That fill the realms above."

See also "Praise ye the Lord! immortal choir," by G. Rawson. [J. J.]

Praises to Him Who built the hills. *H. Bonar.* [*Praise of the Trinity.*] Pub. in his *Hys. of Faith and Hope*, 1864, in 7 st. of 4 l., and entitled "Praise." It had previously appeared in the *American Sabbath H. Bk.*, 1858, No. 469. It is also in the *American Bapt. Service of Song*, Boston, 1871, in 5 st., beginning with st. iii., "Praises to Him Whose love has given." In the *Hymnary*, 1872, it is again altered as "All praise to Him Who built the hills," and is appointed for Septuagesima. [J. J.]

Prætorius, Benjamin, s. of Andreas Prætorius, pastor at Obergreisslau near Weissenfels in Saxony, was b. at Obergreisslau, January 1, 1636. In 1637 his father was appointed pastor at Gross-Lissa near Delitzsch, in Saxony. Benjamin became a student of theology, and graduated m.a., probably at Leipzig. In the entry of his marriage in the registers of Gross-Lissa, for 1657, he is described as "regularly ordained substitute and future successor of this parish"; and he is never described in the registers except as Pastor-substitute. His ninth child was b. in 1671, and on Jan. 8, 1675, his son Andreas Benjamin, on acting as godfather, is described as "surviving son" of M. Benjamin Prætorius. It is probable that he d. some time in 1674, but as the register of deaths of this period is lost, we are unable to fix the exact date (K. Goedeke's *Grundriss*, vol. iii., 1887, p. 176; mss. from Pastor Moebius of Gross-Lissa, &c.).

According to *Wetzsl.*, ii., 314, he was crowned as a poet on Feb. 15, 1661. In the registers for 1663 he first design himself "poëta Cæs." and "Kais. gekrönter Poëta" (i.e. imperial crowned poet), and in 1670 as "poëta Cæs. laur. coronatus." His lyrics appeared in

his (1) *Jauchzendes Libanon*. Leipzig, 1659, and (2) *Spielende Myrten-Aue*, Leipzig, 1661. In the preface to the latter he signs himself as "C. P. Cas. und Diener am Wort daselbst" (minister of the Word), under dat: "Gross-Lissa, Dec. 14, 1663." The only hymn by him tr. into English is:—

Sei getreu bis an das Ende. The Reward of the Faithful. In 1859, as above, No. 64, p. 157, in 9 st. of 8 l., and founded on Rev. ii. 10. In full in the *Enc. L. S.*, 1851, No. 339. It is also often found as: "Sei getreu in deinem Leiden," as in the Berlin *G. L. S.*, ed. 1863, No. 749. This is from Luppilus's *G. B.*, Wesel, 1692, p. 22, where it is in 7 st. (iv., ii., iii., v., ix., i. and a new st. which begins, "So wöhlan, so will ich leiden"), and is erroneously ascribed to J. C. Schade. The original form is tr. as:—

Be thou faithful to the end, Let not. By Miss Warner, in her *Hym. of the Ch. Militant*, 1854, p. 362, repeated as No. 255, in Bp. Ryle's *Coll.*, 1860. [J. M.]

Prätorius, Johann, was b. at Copenhagen, Oct. 20, 1738. He was educated in the training schools of the Moravians, and after 1761 held various positions in their schools and communities. In 1772 he was appointed preacher to the new community at Christiansfeld, in the north of Schleswig, and d. there, Dec. 12, 1782 (*Hist. Nachricht* to the *Brüder G. B.*, 1778, ed. 1851, p. 224). In the *Brüder G. B.*, 1778, two hymns and part of a third are ascribed to him. The last is noted under *O süsse Seelenweide*, p. 467, ii. [J. M.]

Pray, Lewis Glover, was b. at Quincy, Massachusetts, Aug. 15, 1793. Removing to Boston in 1808, he entered into business there in 1815, and retired therefrom in 1838. He was for some time a member of the City Government of Boston, of the Board of Education, and of the State Legislature. From an early date he was associated with Sunday schools, and was for 34 years superintendent of the S. School of the Twelfth Congregational Society, Boston. In 1833 he pub. a *Sunday School H. Bk.*, the first with music ever compiled for American Unitarian S. schools. This was enlarged in 1844 as the *Sunday School Hymn and Service Book*. He also pub. a *History of Sunday Schools*, 1847; a *Christian Catechism*, 1849; and other works. His hymns and poems were collected and pub. in 1862, as *The Sylphides' School*, and a second volume of a like kind appeared in 1873, as *Autumn Leaves*. Most of his hymns appeared in his collections of 1833 and 1844. Putnam (to whom we are indebted for these details) gives in his *Singers and Songs*, &c., 1874, p. 81, four pieces from his volume of 1862, and two from that of 1873. One of these, "When God upheaved the pillared earth" (*Silent Work*) was repeated in the *American Hymns of the Ages*, 3rd series, 1864. [J. J.]

Prayer Book. Hymns based on various portions of the Book of Common Prayer, and metrical paraphrases of other portions of the same book are somewhat numerous. In this article we purpose pointing out those portions of the Prayer Book which have been treated in this manner, and to indicate where these metrical versions may be found. Observing the order of the Services we have the following results:—

i. **The Lord's Prayer.** Metrical versions are given in the *Old* and the *New Versions*, and in part or in full in various works and collections of hymns. A tolerably full list will be found in the *Index of Seasons and Subjects* at the end of this Dictionary.

ii. **Venite.** See *Index of S. and S.* under Psalm xcvi.

iii. **Glory be to the Father.** See *Doxologies*, p. 306, i. iv. **To Deum Laudamus.** See *To Deum*.

v. **Benedicite, Omnia opera.** See *Benedicite*, p. 194, i. vi. **Benedicite.** See *Benedicite*, p. 194, ii.

vii. **Jubilato Deo.** See *Index of S. and S.* under Psalm c.

viii. **Apostles' Creed.** Metrical versions in both the *Old* and the *New Versions*.

ix. **Magnificat.** See *Magnificat*, p. 711, ii.

x. **Nunc Dimittis.** See *Nunc Dimittis*, p. 822, ii.

xi. **Deus Misereatur.** See *Index of S. and S.* under Psalm lxxvii.

xii. **Qui vivis vult.** See *Index of Latin First Lines*.

xiii. **The Litany.** See *Litanies*, *Metrical*, p. 677, ii.

xiv. **Collects.** Collects in verse have been on the whole failures. The attempts which have been made

are of two kinds: the first, versification of the Collects as they stand, and the second, an elaboration of the leading thought therein contained. The metrical renderings of Josiah Conder (q.v.), a Nonconformist, are a good instance of the former; and those by Samuel Rickards (q.v.) of the latter. In addition to those renderings which are specially annotated in this Dictionary, and are to be found through the *Index of Seasons and Subjects* at the end, the following works contain versions of varying merit:—

1. *Hymns for Occasional Use in the Parish Church of St. Peter in Nottingham.* By R. W. Almond, m.a., Rector, 1819.

2. *Hymns for Private Devotion for the Sundays and Saints Days throughout the year.* By the Rev. Samuel Rickards, m.a., &c. London: Hatchard & Son. 1825.

3. *Set. of Ps. & Hym. intended for Public Worship, &c.* By the Rev. W. Barnes, Rector of Richmond. (Yorks.) 1833.

4. *Church and Home Psalmody, &c.* By the Rev. T. Judkin, m.a., &c. London: Hatchard & Son. 1842.

5. *Intros, or Collect-Hymns, adapted to the Sacred Services of the Church of England, &c.* By the Rev. Abner W. Brown. London: Rivingtons. 1845.

6. *The Collects, Paraphrased or turned into Verse for the Use of Young People.* Richmond. 1851.

7. *Oremus. Short Prayers in Verse for Sundays and Holy Days, &c.* London: Rivingtons. 1852.

8. *Collects from the Liturgy of the Church of England paraphrased by a Churchman.* Privately printed. 1855.

9. *Metrical Collects from the Book of Common Prayer.* [Eliza Humphreys] London: Seely's. 1856.

10. *The Choir and Oratory; or, Praise and Prayer.* By Josiah Conder. London: Jackson & Walford. 1837. This work was included in Conder's *Hymns of Praise, Prayer, and Devout Meditation*. 1856.

11. *Hymns for the Collects throughout the Year, for the Use of Children.* London: Mozley. 1837.

12. *Steps to the Sanctuary.* By the Rev. James Ford. Cambridge: Macmillan. 1868. This contains the Collects and Prayers in the order for Morning Prayer paraphrased in Verse.

13. *The Collects of the Church of England rendered into Simple Verse for the Special Use of Children.* Mrs. Fred. Jas. Smith. London: Masters. 1871.

14. *The Round of Service: A Metrical Liturgy.* London: Longmans. 1872. This is a Metrical Paraphrase of the Book of Common Prayer by "a Nonconformist Layman" (so the Preface).

15. *Thoughts through the Lattice. Sonnets suggested by the Collects.* By J. E. A. Brown. London: Strahan. 1873.

16. *Psalms and Hymns for the Church.* By the Rev. W. J. Irons, D.D. London: Longmans. 1873-75-1883. His hymns on the Collects are described as "Meditations on the Collects for the Day."

17. *Hymns and Verses on the Collects.* By Mrs. C. N. Sreatfeild. London: Longmans. n.d.

In addition to these, see also *Index of S. and S.*

xv. **The Epistles.** In addition to the collections numbered above, Nos. 2, 12, there are metrical versions of the Epistles in:—

1. Several versions in Dr. Monseil's poetical works.

2. *Hymns on the Epistles.* By R. D. Harris. Kingston-on-Thames. 1868.

xvi. **The Gospels.** In Section xiv. above, Nos. 2, 3, contain hymns on the Gospels. Others are given in:—

1. *Poems and Hymns on the Holy Gospels.* By H. S. M. Hubert. 1846.

2. *Hymns from the Gospel of the Day, &c.* By the Rev. J. E. Bode, m.a. Oxford, J. H. & J. Parker. 1860.

3. *Miscellaneous Poems.* By the Rev. J. Keble, m.a. Oxford: J. Parker & Co. 1869. Several in this work.

See also *Index of S. and S.*

xvii. **Holy Communion.** See *Index of S. and S.*

xviii. **Holy Baptism.** See *Index of S. and S.*

xix. The Catechism. In addition to consulting:—
 1. *Hymns for Children*, 1842-46. By Dr. Neale;
 2. *Hymns for the Young*, 1844. By Dr. Neale;
 3. *Hymns on the Catechism*. By the Rev. I. Williams, 1842.

See also in the Index of Subjects and Seasons under "The Creed," "The Lord's Prayer," "The Ten Commandments," "Holy Communion," and "Holy Baptism."

xx. Confirmation: Holy Matrimony. See Index of S. and S.

xxi. Visitation of the Sick. See Index of S. and S. under "Affliction," "Patience," "Resignation," and kindred subjects.

xxii. Burial. See Index of S. and S. under "Burial" and "Death."

xxiii. Churching of Women. See Index of S. and S.

xxiv. Communion. See Index of S. and S. under "Ash Wednesday" and "Lent."

xxv. Ordination; Consecration of Bishops. See Index of S. and S.

xxvi. Hymns. The hymns found in the Supplement at the end of the Psalms in the old Prayer Books, although often called "the Prayer Book hymns," are, strictly speaking, not so. These hymns are noted under New Version, and Old Version in Various.

The whole Prayer Book was rendered into Latin Verse by Randolph Gilpin, as:—

Liturgia Sacra; curru Theobitus, Zelū incupabilis vehiculo deportata et viā deotionis Regiā deductā a Rand. Gilpin Sacerd. vel, Opomni Spirituālibus omnibus verē Christianis etiam pueris degustanda. Anno Dom. 1657.

Another work which deals with every portion of the Prayer Book from the "Sentences" to "The Fifth of November," is:—

A Companion to the Book of Common Prayer, Being a Compilation of Psalms and Hymns on the Collects, Epistles, Gospels; and on the Fasts, Festivals, and Rites of the United Church of England and Ireland, London: Smith, Elder & Co. 1832.

This work was compiled by a lady, and contains about 400 hymns. [J. J.]

Prayer is the breath of God in man.

B. Beddome. [*Prayer.*] This appeared in Robert Hall's posthumous ed. of *Beddome's Hymns, &c.*, 1817, No. 405, in 5 st. of 4 l., and headed "Importance of Prayer." It was added to the 27th ed. of *Rippon's Sel.*, 1827, No. 353 (Pt. i.), and from thence has passed into several collections, sometimes dated 1787 (Rippon's 1st ed.) in error, and at other times with the opening line changed to "Prayer is the Spirit of our God." The hymn "When God inclines the heart to pray," in Spurgeon's *O. O. H. Bk.*, 1866, is composed of st. iv., v. of the original. [J. J.]

Prayer is the soul's sincere desire.

J. Montgomery. [*Prayer.*] This hymn was written in 1818, at the request of the Rev. E. Bickersteth, for his *Treatise on Prayer*. It was first printed in 1818, together with three other hymns by Montgomery on Prayer ("Thou, God, art a consuming fire," "Lord, teach us how to pray aright," and "What shall we ask of God in prayer?"), on a broadsheet, for use in the Sunday Schools of Sheffield (Winco-bank Hall Library). In 1819 it was published simultaneously in Bickersteth's *Treatise on Prayer* and the 8th ed. of *Cotterill's Sel.*, No. 278. Cotterill's text is that of the broadsheet, whilst Bickersteth's is slightly different, as in st. v. l. 4, "And cry 'Behold,'" &c., changed to "And say 'Behold,'" &c., and st. vi., which reads in each:—

Cotterill. "In prayer on earth the saints are one,
 In word, and deed, and mind;
 When with the Father and His Son
 Sweet fellowship they find."

Bickersteth. "The saints in prayer appear as one,
 In word, and deed, and mind,
 When, with the Father, and the Son,
 Their fellowship they find."

In his *Christian Psalmist*, 1825, No. 480, Montgomery repeated the text as in *Bickersteth*, with the change in st. vi. l. 4 of "For sinners intercedes," into "For mourners intercedes." In his private copy of the *Christian Psalmist* Montgomery marked st. iv. and v. to be transposed in case of a reprint, and this was carried into effect in his *Original Hys.*, 1853, No. 62. The altered line, st. vii. l. 4, is also restored to read "For sinners intercedes." In addition to the extensive use of the hymn in its full form, it is also abbreviated. Sometimes the abbreviated texts begin with the first stanza, and at other times with "Prayer is the Christian's vital breath," or with "Prayer is the contrite sinner's voice." [J. J.]

Precious Bible! what a treasure.

J. Newton. [*Holy Scriptures.*] Pub. in his *Twenty Six Letters, &c.* By Omicron, 1774, in 6 st. of 6 l., and headed, "The Word of God more precious than gold." It was repeated in R. Conyers's *Coll.*, 1774, No. 276, and again in the *Olney Hymns*, 1779, Bk. ii., No. 63. It is found in a few modern hymn-books. [J. J.]

Precious promise God hath given.

N. Niles. [*The Divine Guide.*] Concerning this hymn and its writer, S. W. Duffield says in his *English Hymns*, 1886, p. 461:—

"This well-known 'Moody and Sankey' hymn was written by Mr. Nathaniel Niles, a resident of Morristown, New Jersey, and, at that time, a lawyer in New York City. Mr. Niles was born at South Kingston, Rhode Island, September 16th, 1835. He composed these verses on the margin of a newspaper in the railway car while on his way to business."

The hymn was pub. in *The Episcopalian*; and again in P. Bliss's *Gospel Songs*, 1874, with music by Bliss. The text and music in I. D. Sankey's *Sacred S. and Solos*, are from the *Gospel Songs*. [J. J.]

Preis, Lob, Ehr, Ruhm, Dank,

Kraft und Macht. [*Glory to the Lamb.*] In the *Geistreiches G. B.*, Halle, 1697, p. 591, in 7 st. of 6 l., repeated in the Berlin G. L. S., ed. 1863, No. 1028. It is tr. as, "Thanksgiving, honour, praise and might," as No. 628 in pt. i. of the *Moravian H. Bk.*, 1754, and No. 653 in the ed. of 1886. [J. M.]

Preiswerk, Samuel, s. of Alexander

Preiswerk, pastor at Rümelingen, in the canton of Basel, was b. at Rümelingen, Sept. 19, 1799. After studying at the Universities of Basel, Tübingen, and Erlangen, he was for some time curate in charge at Benken, in the canton of Basel. In 1824 he was appointed preacher at the Basel Orphanage, and in 1829 tutor of Hebrew at the Basel mission house. In 1830 he was chosen as pastor of Muttenz, near Basel, but on the outbreak of the Revolution of 1832 had to leave. After being from 1834 to 1837 professor of Old Testament Exegesis and Oriental languages in the Evangelical Theological Institution at Geneva, he returned to Basel, where he was instituted, in 1843, as pastor of St. Leonard's church, and in 1859 as antistes, or highest dignity in the Cathedral. He d. at Basel, Jan. 13, 1871

(*O. Kraus*, 1879, p. 400; *Allg. Deutsche Biog.* xxvi. 552, &c.).

Preiswerk was a distinguished preacher. He was one of the editors of the *Basel G. B.*, 1854. His hymns were written at various times, generally to be used at Mission and other meetings in which he was to take part. Sixteen were included in a collection edited by two of his friends and pub. at Basel, 1841, as the *Evangelischer Lieder Kraus* (271 hymns old and new). Nine of his hymns are in *Knapp's Ev. L. S.*, ed. 1850. The only one tr. into English is:—

Das ist der Gemeine Stärke. Missions. In 1844, as above, No. 98, p. 124, in 5 st. of 4 l. Included in *Knapp's Ev. L. S.*, 1850, No. 1160 (1865, No. 1200). Tr. as:—

Hark, the Church proclaims her honour. In full by *Miss Winkworth* in her *Lyra Ger.*, 2nd ser., 1858, p. 59, and her *C. B. for England*, 1863, No. 104 (she misquotes the first line as *Dies ist der Gemeinde Stärke*). Repeated in the *Ps. & Hys.*, Bedford, 1859, and the *Ohio Luth. Hyl.*, 1880. [J. M.]

Prentiss, Elizabeth, née Payson, youngest daughter of Dr. Edward Payson, was b. at Portland, Maine, Oct. 26, 1818; married to George Lewis Prentiss, D.D., then at Bedford, Massachusetts, April, 1845; and d. at Dorset, Vermont, Aug. 13, 1878. Her *Life and Letters* by her husband appeared some time after. Dr. Prentiss removed from Bedford to New York in 1851, and was appointed Professor of Pastoral Theology at Union Seminary, New York, 1873. Mrs. Prentiss's works include *The Flower of the Family*; *Stepping Heavenward*, 1869; and *Religious Poems*, 1873. Of her hymns the two following are most widely known:—

1. As on a vast eternal shore. *Thanksgiving.* Contributed to *Schaff's Christ in Song*, 1869.

2. More love to Thee, O Christ. *More Love to Christ desired.* Written in 1869, and first printed on a fly-sheet; then in *Hatfield's Church H. Bk.*, N. Y., 1872. [F. M. B.]

Presbyterian Hymnody, English.

Presbyterianism in England presents in its history four distinct and sharply defined periods, and in all of these it has been directly associated with English hymnody.

i. It was the form of religion "as by law established" in England from 1647 to 1652, a period of five years. It was originally intended to institute a Synod in each county, and a General Assembly for the whole kingdom. The usurpation of Cromwell, however, and the interference of the army in ecclesiastical as well as in civil affairs, prevented the execution of this design, and it was only in London and Lancashire that Synods were formed. In Lancashire there were nine Presbyteries, and several must have been formed in the neighbouring counties. The Presbyteries of Manchester and Newcastle-on-Tyne were established in 1646 and 1648, under the ordinance of Parliament; and the first meeting of the Synod of Lancashire was held in 1649.

The *Metrical Psalms*, which were in use in the Presbyterian Churches during this period were those of *Francis Rous* (q.v.), Speaker of the House of Commons, and one of the lay deputies to the Westminster Assembly. [See *Psalters, English*, § XI.]

ii. The overthrow of Presbyterianism was followed by a general decline. Having ceased to meet in Presbytery, many of the ministers, in the face of the Calvinism of the Westminster standards, became tinged with Arianism which ultimately developed into Socinianism. A considerable number of congregations in

various parts of the country, especially in the north, adhered to the doctrine formulated in those documents; others became Congregationalists; but a considerable number also were influenced by their Arian pastors. Thus in the course of 150 years the once rigidly orthodox Church became openly Unitarian.

During this period, the *Scottish Psalter* of 1650 was in use amongst the congregations throughout England.

iii. In 1836 a new era dawned. A convention of ministers and elders of the remaining orthodox Presbyterians was held at Manchester, when they agreed to form themselves into a Synod, in accordance with the recommendation of the General Assembly of the Church of Scotland, and styled the same "The Presbyterian Church in England." For forty years its progress was rapid and encouraging. The Home Mission Committee succeeded in establishing preaching stations in many of the leading towns and cities, especially in Liverpool, Newcastle, Manchester, and London, which became self-supporting. Great activity was also shown in Foreign Mission work, especially in China and India.

For a few years the reconstructed body used the *Psalter* of 1650 as before; but in 1847 a committee was appointed to prepare a hymn-book for its use, which was pub. as *Paraphrases & Hys.*, &c., 1857. In 1867 the late Rev. Dr. Hamilton, of Regent Square Church, London, laid upon the table of the Synod *Psalms and Hymns for Divine Worship*. This book consisted of 521 hymns and versions of Psalms, together with paraphrases of Scripture. It was carefully edited, and set to music of a high order, the latter being edited by Dr. Rimbault. It was accompanied by a Preface setting forth its scope and design, and embodying an explanation of its contents. As a hymnal it soon took a foremost position, and was almost universally adopted by the congregations of the body in England, and also by many congregations of Presbyterians in the British Colonies, especially in Australia, New Zealand, and at the Cape.

iv. In 1876 a great impetus was given to Presbyterianism in England by the union which then took place between the Presbyterian Church in England, and nearly 100 congregations belonging to the United Presbyterian Church of Scotland, located throughout England, and many of which date their origin from the last century. This united body is now known as the "Presbyterian Church of England."

At the Union in 1876 the United Presbyterian section continued to use the hymnal which had been recently introduced by the Mother Church in Scotland—*The Presbyterian Hymnal*. [See *Scottish Hymnody*], and the Presbyterian Church in England congregations, mainly, the *Psalms and Hymns for Divine Worship* of 1867. A feeling, however, arose that the time had come when a new hymnal, enriched with the fruits of more recent hymnody, should be prepared. A committee was accordingly appointed by the Synod of 1880, with instructions to consider what should be done with a view not only to enrich the materials for the service of song in the sanctuary, but to bring the congregations of

the Church, as far as possible, into unison in the matter. Under the conveyance of the Rev. W. Rigby Murray, Brunswick Street Church, Manchester, that committee produced in 1882 the present hymnal of the "Presbyterian Church of England," *Church Praise*. (Lond., Nisbet & Co.). It contains 535 hymns and 19 doxologies, arranged in 15 sections, as i. "The Holy Trinity"; ii. "The Lord Jesus Christ"; iii. "The Holy Spirit"; iv. "The Gospel," &c. In the text of the hymns the originals have been followed in every instance except where a divergence seemed to exist in doctrine from that of the Presbyterian Church. The section for the young forms a prominent feature, 63 hymns being supplied for the purpose of adapting the collection for Sunday Schools and Children's Services. The music has been revised by Dr. E. J. Hopkins, and is of a high order. The expression marks throughout the collection are by the Rev. W. Rigby Murray.

v. Great progress has been made in Psalmody in the Presbyterian Church of England within the past twenty years. The use of instrumental music, strictly forbidden till 1870, has become general. The practice of chanting and the use of anthems in public worship, are also spreading rapidly. Sir Herbert Oakeley's *Bible Psalter* is in use in a considerable number of congregations; and the Rev. W. Rigby Murray (Editor of *Church Praise*, and *School Praise*), has published (1886) *The Revised Psalter*, being the first attempt to adapt the Revised Version of the Holy Scriptures to chant music.

vi. The only hymn-writer of note belonging to the Presbyterian Church of England is the late J. D. Burns, M.A., sometime minister at Hampstead, who died in 1864. [See Burns, J. D.] [W. R. M.]

Prichard, Vicard, M.A., younger brother of Rhys Prichard, was an eminent Welsh poet and the author of the well-known book called *Canwyll y Cymry*. He was b. at Llanymddyfri, Carmarthenshire, about 1579. His father was the owner of large property in the neighbourhood. He was educated at Jesus College, Oxford, where he took his degree in June, 1602, having been previously ordained Priest on the 25th of April in that year by John, Suffragan Bishop of Colchester. In the same year he was presented to the Vicarage of Llandingat, his native parish, in which the town of Llandovery is situated, and whence he was called Vicar of Llandovery. As a preacher he was one of the first of his day, and such was his popularity that when he came to keep residence at St. David's, of which Cathedral he was a Prebendary, he was obliged to keep a moveable pulpit, which was placed in the churchyard, the Cathedral being too small for his congregations. Perceiving the people to be very ignorant, and also much addicted to singing, he turned the substance of his sermons into verse which he gave to his parishioners, and thus originated most of those hymns which had so great an influence over his countrymen. He d. at Llandovery in 1644. When the pious Bishop Bull, who was so charmed with Prichard's character and the unspeakable good done in Wales by his

poems, wished to be buried near him, his grave could not be found. [W. G. T.]

Primers and Offices for the Laity.

i. *Introduction*.—1. The term *Primer*, in its ritual sense, designates a series of devotional books for the laity, marked by certain general characteristics. The word is found thus as early as Piers Ploughman (before 1360). The earliest known copy is a ms. of the end of the 14th cent. The earliest printed Primer, according to the *Sarum Use*, is of the year 1494. Its contents are:—

- (1) The Kalendar. (2) Sundry Prayers. (3) Matyns of our lady, with pryme and the heures, the heures of the passyon of our lorde, and of the compassyon of our lady. (4) De Profundis for all Crysten soules. (5) Sundry prayers. (6) The fifteen heures of the passyon. (7) Prayers to the Saints. (8) The seven psalmes, fifteen psalmes with the letanye and suffrages. (9) Placebo, dirige and commendacyon. (10) Psalmes of the passyon. (11) The fifteen Oos in Englysche. (12) Sundry prayers.

From this period to 1545 a number of editions of the *Sarum Primer* are extant. Additions are made to the contents of the volume, which attains its greatest development in the editions of Regnault at Paris, 1526-34 (*Rev. Ed. Hoskins*). From 1545 there is a break in the *Sarum* series, but it is resumed in 1551, and in Mary's reign (1554-8). These *Sarum Primers* are of great interest in regard to the provision of vernacular devotions for the laity in the Roman Church.

2. The Reformation produced another series, which may be divided into three stages: (1) The illicit *Primers of the Gospellers*, commencing as early as 1530. The earliest extant edition is that known as *Marshall's Primer* (1534-5). The basis of these is still the *Sarum* book, but with alterations, omissions (e.g. in some editions, of the Litany and Dirige or Office for the Dead), and explanations in the Reformed sense. (2) *The Primers of Henry VIII. and Edward VI.* (3) *The Revised editions of these, with the Orarium, of Elizabeth.*

3. Finally, *The 17th cent.* (1599-1706) produced a series founded no longer on the *Sarum* but on the *Roman Breviary*, for the use of English Roman Catholics.

4. For the purposes of this Dictionary, these groups, with their numerous members, can only be considered with reference to the *trs.* of the Latin hymns, which they exhibit. As they extend over a lengthened period, they present a variety of renderings, changing with the change of poetical fashion, and are thus well worth attentive study with a view to securing the best representation of the Latin hymns for purposes of worship. They seem, except in a few cases, of which an echo remains in the *trs.* of this century, to have passed almost into oblivion, even among Roman Catholics.

ii. *Sarum Primers*.—1. The ms. *Primer of Sarum* (c. 1400), printed in Mr. Maaskell's *Monumenta Ritualia* (vol. iii.), has prose renderings of the hymns. A ms. at Cambridge (c. 1430) has the memories of the hours in metre. In the *Sarum Primers*, 1538-44, and 1555-8, not only the hymns for the hours and the memories, but portions of the Dirige (the Office for the Dead), are versified in a rude fashion; more, apparently, as an

indication of metre in the original than for singing. Such a verse as this could never have been sung to the tune of "Veni Creator":

"Come holy Gooet o Creatour eternal
In our mindes to make visitacion:
And fulfil! Thou wyth grace supernall
Our hartes that be of thy creacion."

iii. *Unauthorized Primers of the Reformation*.—Of the early and illicit primers of the Reformation, the primer known as Marshall's, 1535 (reprinted in *Three Primers set forth in the reign of Henry VIII.*, Clarendon Press), is a good type. The hymns for the hours are versified. In metre they are more regular than those of the *Sarum* series, and more conformed to Latin types. The Latin originals of the *Sarum* series are rejected; and all hymns to the B. V. M. are omitted. The "Veni Creator" is translated in part, and probably many of the hymns have some Latin source of inspiration, but the feeling and the doctrinal cast is that of Coverdale's *Gostly Psalmes* and the Gospellers. Bp. Hilsey's *Primer* (1539), which was drawn up at Thos. Cromwell's command, is based far more on the *Sarum* series, is similar to it in irregularity of metre, and retains with little modification the addresses to the B. V. M.

iv. *Authorized Primers, 1545-1559*.—1. The *Primer* of Henry VIII. (1545), which was reprinted frequently, with increasing modification of the worship of the B. V. M. up to 1553, and then revised under Elizabeth, in 1559, chooses from the *Sarum Breviary* an entirely new set of hymns, "Jam lucis"; "Ales diei nuntius"; "Consorters paterni luminis"; "Reverent Creator"; "Aeterna coeli gloria"; "Salvator mundi"; and in two cases, apparently, joins centos from two Latin hymns so as to form a new piece. They are chosen partly for allusions to the hours for which they are fixed, and partly as expressions of sober piety. The *trs.* are evidently intended to reproduce Latin measures, and are either trochaic or L.M. (The sacred use of L.M. for our hymns springs from the Reformation *Primer*, as a representative of the Iambic Latin.) The versification is a great advance on the *Sarum Primers*, and the *trs.* contain some good verses. The following may serve as a specimen of the sort of verse which might be still enshrined in the Prayer Book if the Latin hymns had then been made part of Matins and Evensong.

"Quench the flames of our debate:
Foul and noisome heat abate;
Grant unto our body health,
To our hearts true peace and wealth."

In the sanction if not the production of this book, Cranmer must have had a hand, and a letter of his (Oct. 7, 1544, *Works*, p. 412, Parker Society) shows that he had it in his mind to translate the Latin hymns. But the Prayer Book of 1549 has no hymns, except the "Veni Creator" (o.m.), in the Ordinal; nor has that of 1552. And as if the omission in both cases was the result of some change of view, perhaps connected with Calvin's restriction of praise to the Metrical Psalter, the *Primer* of 1553, which has very little of the distinctive features of the other primers, and is based on the Book of Common Prayer, has no hymns whatever.

2. In connexion with the *Primer* of Elizabeth, or more accurately with the *Orarium*

(1560), should be mentioned a book called *The Hours of Prayer, &c.*, 1627, by Ep. Cosin; and John Austin's *Devotions in the Antient Way of Offices*, 1668 [Austin, J.]. Both are framed on the model of the *Primers*, and have some Latin translations, but most of the pieces are original English hymns [*English Hymnody*, Early, § III. 10].

v. *Roman Primers, 1599-1706*. It is probable that some *Primer* was issued by the Church of Rome, in the earlier part of Elizabeth's reign; but for the present an edition of 1599 (*Lambeth Lib.*) published at Antwerp, with a preface signed R. V. (probably Robert Verstegan) must be considered the first of a new series, founded no longer on the *Sarum* but on the *Roman Breviary*. The members of it are the *Primer* of 1599, reprinted 1604, 1650 and 1658, all at Antwerp; the *Primer* of 1615, Mechlin (*Brit. Mus.*), reprinted at St. Omer, 1619, and again (place not given) 1632 (*Brit. Mus.*); that of 1684, Rouen; 1685, Antwerp; 1687, printed by Henry Hills, London; 1706, no place of publication or name of printer; reprinted in 1717 and 1732.

So far as the general contents of these editions are concerned, it must suffice to say, that they add to the Hours of s. v. m. and the general outline of the *Sarum* books the Hours of the Cross, and the office of the Holy Ghost. The Antwerp editions are alike in general arrangement; but the 1685 edition adds with other pieces the Rosary "as said in Her Majesty's Chapel at St. James," and the Litany of Our Lady of Loretto. The Rouen book has a different arrangement and six offices, as well as other new matter, not found in the Antwerp editions. The London edition (1687, *Savoy Chapel and Brit. Museum*) is of great interest as having been published by the "printer to the King's Most Excellent Majesty for his Household and Chapel," at the zenith of James's power. It adds to the contents of the Antwerp books, the Vespers on Sundays and Holydays, the Ordinal of *The Mass*, and several other devotions. The 1706 edition is similar in contents and arrangement to the Antwerp, 1685.

2. The hymns in this series have lately attracted well-deserved attention. One of the new features of these primers is a selection of "Hymns throughout the year." The Latin originals chosen for translation remain constant in all the edd. (speaking generally), and are, until 1706, Vesper hymns; in 1706, the whole of the Breviary hymns are translated. In the case of the Vesper hymns and those that are incorporated in the offices (say 40) there are consequently four sets of translations from the same originals, changing by easy steps from the Elizabethan freshness of 1599 to the Drydenesque rhetoric of 1706. (The change is the more gradual from the fact, that with some exceptions, especially in 1706, the metres remain the same. In the preface to the reprint of 1604 it is said that "the hymns are so turned into English meter that they may be song unto the tunes in Latin;" and these metres, with the exception of the Sapphics, approved themselves in later editions.) A good selection from these *trs.*, printed side by side in pairs, for comparison, in Mr. Orby Shipley's *Annus Sanctus*, 1884, has made some of these hymns easy of access. One other hymn of 1604 should have been added, the beautiful translation of "Veni Sancte Spiritus" ("Come unto us, Holy Ghost"), of which Mr. Shipley has published the revision of 1685. It is singularly like Chawall's translation, "Holy Spirit, Lord of Light," and the H. A. & M. translation, "Come, Thou Holy

Spirit, come," in treatment, and here and there in actual lines.

3. The Primer of 1615 is examined under *Drummond*, 18 of its hymns being included in the 1711 ed. of Drummond's poetical works.

Mr. Orby Shipley, in the *Annus Sanctus*, strongly disputes Drummond's claim. (See also *Saturday Review*, Aug. 2, 1884.) Mr. W. T. Brooke, however, still upholds Drummond's authorship. In the preface to the 1st ed., 1615, the *trs.* are said to have been the work of "one most skillful in English poëtie."

4. The next known *Primer* is that of 1684. But in a little book, examined by Mr. W. T. Brooke, entitled *Prison Pietie*, by Samuel Speed, 1677, there are renderings of "Christe sanctorum decus," in c.m., and the "Dies Irae," and 7 *trs.* which reappear in the *Primer* of 1685, relics apparently of some lost *Primer*. The *Primer* of 1684 (*Rouen*) is independent in arrangement of the 1615 (*Mechlin*) and 1599 (*Antwerp*), and has additional devotions. The hymns are generally the same as in 1615. But in the additional offices of "The Name of Jesus," and "The Immaculate Conception," there are new hymns. The hymns in the office of the "Blessed Trinity," and of "The Holy Ghost," are also new. In the first of these offices is a good *tr.* of "Jesu dulcis memoria" (part), in l.x. couplets (Jesu, the very thought of Thee), which is repeated and furnished with additional stanzas, so as to represent the entire hymn, in 1685. The *Primer* of 1685 has, as has been said, 7 pieces (*trs.* of "Te Deum"; "Veni Sancte Spiritus"; "Memento salutis Auctor"; "Jesu dulcis memoria"; "Salutis humanæ Sator"; "Creator alme siderum"; "Salvete Flores"), found in Speed's *Prison Pietie*, 1677. As Speed's book is quite as much a compilation as an original (e.g. containing pieces from Austin, Quarles, and a variation of Cosin's "Veni Creator"), these pieces are probably copied from some earlier *Primer* now lost. The "Te Deum" is in the *Primer* for the first time in metre. The hymns for the office of "The Holy Ghost" are identical with those of 1684. The "Veni Sancte Spiritus," which had come down from 1599, is revised (see *Annus Sanctus*, *Appendix*, p. 33, "Come unto us, Holy Ghost"). A few hymns for Holy Days (Martina, St. Joseph, Hermenegild, Venantius, Teresa) are added. The Latin originals are throughout those of the Reformed *Roman Breviary* of 1632, and the *trs.* are new. In this *Primer* the new manner of the Restoration poetry makes itself distinctly felt. The *trs.* are sometimes unequal, but there are stanzas and some whole pieces of great nervousness and vigour, and its excellence is attested by the large use made of its *trs.* in the English offices of the 18th cent. The *tr.* of "Coelestis urbs" ("Jerusalem, celestial place") is a fine one. The *Primer* of 1687 (London) is, so far as its hymns are concerned, a revision of 1685, with the addition of a few new hymns. The revision extends to the substitution of new stanzas in some cases. Among the new hymns is a *tr.* of "Dies Irae" ("Day of wrath, that dreadful day"), which appears in this same year (1687) in *The Great Sacrifices of the New Law*, 8th edition, by James Dymock, but is probably only quoted by him, either from this *Primer* or some unknown

earlier source. The new *tr.* of "Stabat Mater" ("Under the world's redeeming rood"), is notable as occurring again in the succeeding *Primer* of 1706, and later Office Books.

5. The *Primer* of 1706 demands somewhat closer attention. Its place of publication is not stated. In arrangement and contents it recalls the Antwerp series, not the London *Primer* of 1687. The number of translations it contains is a great advance on preceding *Primers*. Not the Vesper hymns only but those for Matins and Lauds are translated in the series of hymns for the year; the Breviary hymns are translated entire, together with the "Dies Irae," and "Jesu dulcis memoria;" in all 120 pieces. Of these, the *tr.* of "Stabat Mater" is from 1687. The "Dies Irae" ("The day of wrath, that dreadful day") was first published in a text that varies from this, in Tate's *Miscellanea Sacra* (1696, 2nd edition, 1698), and was there ascribed to Lord Roscommon. The *tr.* of "Veni Creator" ("Creator Spirit, by whose aid") is Dryden's. So also is the *tr.* of "Ut queant laxis" ("O sylvan Prophet"), the hymn for evensong on St. John Baptist's Day; and the *tr.* of the "Te Deum" ("Thee, Sovereign God, our grateful accent-praise"); both of which were printed by Scott in his *Life of Dryden*, 1808. These two latter translations are in metres that had not occurred in previous *Primers*. The *tr.* "O sylvan Prophet," is one of 11 pieces, chiefly representing the Sapphic originals, which preceding *Primers* had always dealt with awkwardly, from an attempt to produce some syllabic equivalent of the Latin. The *tr.* of the "Te Deum" is one of a series of 8 pieces in heroic metre. A third new metre (c.m.) occurs in the *tr.* of "Ave maris stella," and "Jesu dulcis memoria," which is not found in any known *Primer* previously, though there are two c.m. *trs.* in Speed's *Prison Pietie*, which may belong to some lost edition. A very full selection from this *Primer* is given in Mr. Orby Shipley's *Annus Sanctus*, 1884; and it demands closer analysis than the rest, because both Mr. W. T. Brooke and Mr. Shipley claim a very large proportion of these translations as the work of Dryden. The special question of Dryden's authorship is dealt with under *Dryden*, *Joh.*, but one or two general remarks may be best given here.

The claim of Dryden will in great measure depend on the evidence of unity of hand. The natural presumption in the several successive editions of the *Primers* is that each new set of translations is by a single hand; and in the case of the edition of 1615 this is positively asserted in the preface. But it is not always safe to assume it. Thus the pieces in Speed's *Prison Pietie* may possibly be older than the other pieces combined with them in 1685. The "Veni Sancte Spiritus" *tr.* of 1599 is an instance of a piece of older date reproduced (1615) among later ones. More strongly still suggestive of caution is the fact that the *trs.* of "Stabat Mater" and "Dies Irae," in this edition (1706) had both appeared before; the latter, notwithstanding Mr. Shipley's impeachment, being with little doubt by Lord Roscommon. It may be added that the free way in which the translators of the *Primers* use up the lines and phrases of their predecessors shows that the idea of plagiarism was not a restraining force with them. (The beautiful *tr.* of "Jesu dulcis memoria" ("Jesu, the only thought of Thee") is a striking instance of this: it is often simply a reproduction in c.m. of the lines and phrases of the 8-syllable *tr.* of 1685.) But a very strong presumption of unity of hand arises out of a close study of the *Glorias* of 1706. Large groups of the Latin originals

have an identical *Gloria*: and this identity is faithfully reproduced in the English *Glorias*. The Latin *Glorias* have affinities with each other, and these affinities are constantly maintained in English by reproductions of the same phrases. The English *Glorias* have also affinities of their own, not found in the Latin. In style they are very like one another; they are quite in keeping in their grandiose phrases with the hymns they close; and certain mannerisms recur (e.g. the use of "equal"). The repetition of common lines, the slight variations of phrase accompanying large repetition, and other economies, are such as a man would naturally practise in the use of his own material, and point very strongly to a common author. The number of pieces, which the *Glorias* that bear clear family likeness touch, comprises the great bulk of the book; and links, of varying strength, connect most of the remainder with them.

The style of the *Primer* of 1706 is by no means always superior to that of 1685. It is often less nervous, too rhetorical and too florid. The translations of 1685-7 have consequently remained in at least equal circulation with those during the 18th cent. But as pieces of devotional poetry, the translations of 1706 are often of great merit; and the bold handling, the brilliance of single lines, and the frequent beauty of cadence, look far more like the work of a poet coming fresh to the task, than of a routine translator.

vi. *Manual of Prayers, and The Garden of the Soul*. Two other devotional books for the laity, which passed through many editions, contain translations of the Latin hymns, viz.: the *Manual of Prayers, and The Garden of the Soul*; but perhaps in no instance are they independent *trs.*, but transcripts from the *Primers* or English Offices current at the time of publication. An edition of *The Manual*, circa 1596, has no hymns; perhaps the *Primer* of 1599 was the first to introduce translations of the Latin hymns. An edition of 1613 reprints 22 of the translations of the *Primer* of 1599. Another of 1688 by Henry Hills reprints from the *Primer* of 1687. Another of 1699 reprints, sometimes revising, from *Primers* of 1685-7. That of 1733 retains the same Latin originals (28) as 1699, but adopts the translations of the 1706 *Primer*. The same thing occurs in the ed. of 1750 (Shipley).

The hymns in the various editions of the *Garden of the Soul* apparently follow the same law, taking their Latin translations from the current edition of the *Primer*, or in the latter part of the 18th cent. from the editions of *Vespers* or *The Divine Office*. This fact is important in its bearing on the question of Dryden's authorship of the 1706 *Primer*. Under the impression that Bp. Challoner (who improved both the *Manual* and *The Garden of the Soul*) selected hymns by Dryden for the editions of 1737 (*Garden*) and 1750 (*Manual*), Mr. Shipley has adduced these editions as proofs of Dryden's authorship. But all that Bp. Challoner did, supposing there are editions which he superintended, was to substitute the newest *trs.* for the previous ones. This, in the case of the *Manual*, had been done as early as 1733. Dryden's authorship did not determine the choice, and is not attested by it.

vii. *Conclusion*. The needs of the laity, which were supplied in the 17th cent. by the *Primers* and *The Manual*, produced in the 18th translations of the *Vesper Office*, of the entire *Breviary*, and of the *Missal*. But they do not supply many fresh translations of the Latin hymns. The eds. of the *Primers* of 1685, 1687, and 1706, are drawn on in equal proportions. Sometimes the 1706 in one edition of the

Evening Office will make way for the 1687 translations in the next. Sometimes stanzas from 1706 are mixed with stanzas of 1685 (Exx. will be found in the pieces from the *Evening Office* of 1710 in the *Annus Sanctus*). Sometimes lines and phrases are freely used up in re-manufactured translations (see *Evening Office* of 1760); prose translations are substituted for metre; and the old pieces are revised. A few new translations are found (e.g. in the *Evening Office* of 1748, and in the *Divine Office*, 4 vols., 1763, which requires translations of the entire *Breviary*). The *Missals* do not supply much material; the Latin hymns are sometimes only printed in the original (e.g. in *Missal for the Laity*, 1803). [H. L. B.]

Primitive Methodist Hymnody.
[Methodist Hymnody, § iv.]

Primo Deus coeli globum. *The Venerable Bede.* [*The Creation.*] A poem of 112 lines, given by *Mone*, No. 1, from a ms. of the beginning of the 9th cent., now at Darmstadt, and written in an Irish hand. The title in *Mone* is "A hymn of the blessed Bede the priest on the work of the six days at the beginning, and on the six ages of the world." Also in *Thomasius*, ii. p. 429; *Migne*, vol. 94, p. 621, &c. So far as we can ascertain the full hymn has not been tr. into English; but a cento therefrom, beginning with line 65, "Post facta celsa conditor," was tr. as "God ended all the world's array," by J. M. Neale, and given in the *Hymnal N.*, 1851. This was repeated, abridged, and beginning, "Christ's servants while they dwell below," in Skinner's *Daily Service Hyl.*, 1864. [W. A. S.]

Primo dierum omnium. *St. Gregory the Great.* [*Sunday Morning.*] This is one of the eight hymns which the Benedictine editors assign to St. Gregory (*Opera*, Paris, 1705, iii. col. 878). *Mone* gives it as No. 271, in 8 st. of 4 l., and at i. p. 372, cites it as in a ms. of the 8th cent. at Trier. *Daniel* gives the text in 8 st. of 4 l., at i., No. 145, and at iv. p. 35, cites it as in a 10th cent. Rheinau ms. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (*Vesp.* D. xii. f. 3; *Jul. A.* vi. f. 19; *Harl.* 2961, f. 218), in an 11th cent. *Mozarabic Hymnarium* (Add. 30851, f. 172 b.), an 11th cent. *Mozarabic Breviary* (Add. 30848, f. 67), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 227): in three mss. of the 11th cent. at St Gall, Nos. 387, 413, 414; and in the *Lat. Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 2 b.). In the *Roman Breviary*, 1632, it was recast, beginning, "Primo die quo Trinitas."

The original form is included in the older *Roman* (Venice, 1478) *Sarum*, *Aberdeen*, Paris of 1643, and other *Breviaries*. In the *York Brev.*, 1493, it is in two parts, part II. beginning with st. v., "Jam nunc Paterna claritas." Its universal use was on Sundays at *Nocturns* or *Matins*; sometimes throughout the year or else from the Octave of the Epiphany to Lent, and also from the Sunday nearest to the Kalends of October up to Advent. The original text is also found in *Wackernagel*, i., No. 89, the *Hymnarium Sarisb.*, 1851, p. 31. The text of the *Roman Brev.* 1632, is in recent eds. of that *Brev.*, and also in *Daniel*, i., No. 146, *Königsfeld*, i. p. 78, and Card. Newman's *Hymni Ecclesiarum*, 1838 and 1865. [J. M.]

Both texts of this hymn have been *tr.* into English as follows:—

i. *Primo diurnum omnium.* The *trs.* of this text are:—

1. On this the day that saw the earth. By J. M. Neale, in the *Hymnal N.*, 1852. In Murray's *Hymnal*, 1852, it was altered to "On this blest day when first the light." This form of the *tr.* passed into other collections, as also has the original translation.

2. On this the day when days began. By J. Ellerton, made for and 1st pub. in the *S. P. C. K. Church Hys.*, 1871.

Other *trs.* are:—

1. This is the day when first of all. *Hymnarium Anglicanum.* 1844.

2. Hall! primal day, of days the first. *W. J. Blew.* 1852-55.

3. First day of days! wherein were made. *J. D. Chambers.* 1852.

4. First day of days wherein arrayed. *J. D. Chambers.* 1857.

5. On this first day, when earth stands forth. *J. W. Hewitt.* 1859.

6. This glorious morn, time's eldest born, Wherein was, &c. *J. Keble.* 1869. Based on Copeland's *tr.* from the *Rom. Brev.* (See below.)

7. Welcome! thou chiefest of all days. *D. T. Morgan.* 1871.

ii. *Primo die quo Trinitas.* The *trs.* of this text are:—

1. This day the glorious Trinity. By E. Caswall, in his *Lyra Catholica*, 1849, p. 3, and again in his *Hys. & Poems*, 1873, p. 3. In a few collections it is given without any change in the text, but in the *Hymnary*, 1872, where it begins, "This day the Blessed Trinity," the alterations are very numerous.

Other *trs.* are:—

1. The happy day will soon disclose. *Primer*, 1706.

2. On this first day when heaven and earth. *Bp. R. Mant.* 1837.

3. This glorious morn, time's eldest-born, When God, &c. *W. J. Copeland.* 1848. (See also *J. Keble*, above.)

4. Blest morn, when earth's Creator spoke. *R. Campbell.* 1850.

5. This day when the eternal Three. *J. Wallace.* 1874.

6. To-day the Blessed Three in One. *Card. Newman.* 1853 and 1868. [J. J.]

Probus, a *nom de plume* of W. Shrubsole, jun., in the *Christian Observer*, 1813.

Procter, Adelaide Anne, daughter of Bryan Waller Procter (*Barry Cornwall*), was b. in Bedford Square, London, Oct. 30, 1825. In 1851 she entered the Roman communion, and d. in London, Feb. 2, 1864. Miss Procter displayed more than usual intellectual powers at an early age. In later years she was skilled in music and languages. Her poetical gifts have been widely appreciated. Her *Legends and Lyrics*, *A Book of Verse*, was pub. in 1858. Of this an enlarged edition was pub. in 1862. Her hymns in C. U. from these two editions are:—

1. I do not ask, O Lord, that life may be. *Resignation.* In her *Legends*, &c., 1862. It is one of the most widely used of Miss Procter's hymns.

2. I thank Thee, O my God, Who made. *Thankfulness.* In her *Legends*, &c., 1858, p. 207, in 6 st. of 6 l. In several collections, including the *H. Comp.*, it begins in an altered form. "My God, I thank Thee, Who hast made;" and in others, "Our God, we thank Thee, Who hast made." Bp. Bickereth in his note on this hymn in the *H. Comp.*, 1876, says, "This most beautiful hymn by A. A. Procter (1858), touches the chord of thankfulness in trial, as perhaps no other hymn does, and is thus most useful for the visitation of the sick."

3. One by one the sands are going [sowing]. *The*

links of Life. In her *Legends*, &c., 1858, p. 20, in 8 st. of 4 l.

4. Rise, for the day is passing. *Redeem the Time.* In her *Legends*, &c., 1858. Sometimes given as "Arise, for the day is passing," as in *Holy Song*, 1869.

5. Strive: yet I do not promise. *Strive, Wait, Pray.* In her *Legends*, &c., 1858, p. 103, in 3 st. of 8 l.

6. The way is long and dreary. *Life a Pilgrimage.* In her *Legends*, &c., 1858, p. 136, in 3 st. of 8 l. and a refrain.

7. The shadows of the evening hours. *Evening.* In her *Legends*, &c., 1862.

8. We ask for peace, O Lord. *Peace with God.* In her *Legends*, &c., 1858, p. 214, in 4 st of 9 l. [J. J.]

Prome vocem, mens, canoram. *Claude de Santetuil.* [*The Fine Wounds of Christ*, or, *Passiontide.*] This hymn appeared in the *Paris Breviary*, 1680; *Cluniac Breviary*, 1686, p. 414, and again in the *Paris Breviary*, 1736, and later French Breviaries, and is given in the Office of the Five Wounds of Christ. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 67, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Now, my soul, thy voice upraising, Sing aloud, &c. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 75, and again in his *Hys. of the Church*, 1841, No. 41, in 8.7.8.7.4.7. It is found unaltered in a few collections, and also altered as: (1) "Now, my soul, thy voice upraising, Sing the Cross," &c., in 8.7.8.7.4.7. in Murray's *Hymnal*, 1852. This was repeated in other collections. In the *Sarum*, 1868, it was altered to 5 st. of 6 l. in 8.7 metre. (2) "Sing we now, our voice upraising," in *Kennedy*, 1863, is the same text as *Sarum* with slight variations.

2. Slow and mournful be our tone. By R. Campbell, in his *Hys. and Anthems*, 1850, and a few collections of a later date.

3. Now, my soul, thy voice upraising, Tell in sweet, &c. By Sir H. W. Baker. This *tr.* is based upon the above by J. Chandler, more specially in the first and last stanzas. It is in 6 st. of 8.7. Its first appearance was in the trial copy of *H. A. & M.*, 1859, and then in the 1st ed., 1861. It is in several hymn-books, and sometimes with slight alterations.

4. Lift, my soul, thy voice harmonious. This was given in Mercer's *Church Ps. & H. B.*, Oxford ed., 1864, No. 180, and is probably by the Editor.

5. Now, my soul, thy voice upraising, Sing in sweet, &c. This cento in the *Hymnary*, 1872, No. 243, in 6 st. of 8.7. metre, is somewhat peculiarly constructed. St. i. is by Chandler and the Editors; ii. is by Sir H. W. Baker and the Editors; iii. is by Chandler and the Editors; iv. is by Sir H. W. Baker and the Editors; and v. is by the Editors alone. The result is not good.

Other *trs.* are:—

1. Draw out, sad heart, thy melody. *I. Williams.* 1839.

2. Soul, draw forth thy voice, deep-sounding. *W. J. Blew.* 1852-55.

3. O my soul! thy lamentation. *J. D. Chambers.* 1857. [J. J.]

Promittis, et servas datam. *C. Coffin.* [*Wednesday.*] This is the hymn on Wednesday at Lauds in the *Paris Breviary*, 1736. It is also in C. Coffin's *Hymni Sacri*, 1736, p. 20; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 24; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. A faithful promise Thou hast made. *J. Chandler.* 1837.
2. Thy promise, Lord, is our sure stay. *F. Williams.* 1839.
3. Thou, Lord, dost promise; firm and sure. *J. D. Chambers.* 1857.
4. Thy truth, O God, stands firm in heaven. *D. T. Morgan.* 1890. [J. J.]

Prose. A synonym for *Sequence* (q.v.), referring to the *character* of the composition, while 'sequence' refers to the *position* in the service. A *Prose* was originally in prose of a rhythmical character, but not in strict metre, while the word *Sequence* was used when the *Prose* assumed the form of a metrical Hymn. But a single quotation from a mediæval writer will suffice to show that the two words were used indifferently, and at the same time tells us on what festal days *Proses* or *Sequences* were appointed to be sung in the *Missal* of the Cluniac Order.

"Prosa, vel quod alii sequentiam vocant, non cantatur nisi in quatuor festis principalibus, in Epiphania, in Ascensione Domini, in translatione S. Benedicti, et in Nativitate S. Mauricii."—*Udabrics de antiq. Consuet. Monast. Cluniac. Lib. 1, cap. xi.*

The *Sequences* or Hymns sung in procession before High Mass and at other times were usually termed *Proses* in the mediæval Office Books of the English Church. (*Sarum Processional*, ed. by Dr. W. G. Henderson, 1882, pp. 13, 20, 93, 124, 134. *York Processional*, also ed. by Dr. Henderson, *Surtees Soc.*, vol. 63, 1875.) [F. E. W.]

Πρόσεχε οὐρανὲ καὶ λαλήσω. *St. Andrew of Crete.* [Midnight.] St. Andrew's Midnight hymn commonly known as τὸ ἀπόδειπνον, from his works, and given in *Daniel*, iii. p. 48, in 4 st. of 4 l. It is *tr.* by Dr. Bonar in his *Hys. of Faith and Hope*, 2nd series, 1864, as, "Attend, ye heavens," in 4 st. of 6 l. [See p. 87, i., and 463, ii.] [J. J.]

Protestant Methodist Hymnbdy. [Methodist Hymnody, § v.]

Πρῶτος νόμον εὐρόμαν. *Synesius, Bp. of Ptolemais.* [Christmas: Epiphany.] A Christmas and Epiphany hymn, being No. vii. of the ten hymns which he wrote during various periods of his life. The full Greek text, dating 375-430, is given in the *Auth. Graeca Carm. Christ.*, 1871, p. 20, in 42 lines. From this Mr. Chatfield made his *tr.*, "I first invented in Thy praise," and pub. the same in his *Songs and Hymns*, &c., 1876, p. 78, in 50 lines. A. Stevenson's *tr.* in his *Ten Hys. of Synesius*, &c., 1865, is "Jesus of Solyma! God's Son." [Greek Hymnody, § v.] [J. J.]

Prudentius, Aurelius Clemens, with the occasional prefix of **Marcus** (cf. *Migne*, vol. lix. p. 593, and *Dressel*, p. ii. n), is the name of the most prominent and most prolific author of sacred Latin poetry in its earliest days. Of the writer himself we know nothing, or next to nothing, beyond what he has himself told us in a short introduction in verse to his works. From that source we learn that he was a Spaniard, of good family evidently, and that he was b. A.D. 348 somewhere in the north of Spain, either at Saragossa, Tarragona, or Calahorra, but at which is left uncertain, by his applying the same expression to all, which if applied only to one would have fixe his

place of birth. After receiving a good education befitting his social status he applied himself for some years to practising as a pleader in the local courts of law, until he received promotion to a judgeship in two cities successively:—

"Bis legum moderamine
Frenos nobilium reximus urbium
Jus civile bonis reddidimus, terruitus reos;"

and afterwards to a post of still higher authority:

"Tandem militie gradu
Evectum pietas principis extulit."

Archbp. Trench considers this last to have been "a high military appointment at court," and such the poet's own words would seem to describe; but it may well be doubted whether a civilian and a lawyer would be eligible for such employment; in which case we may adopt the solution of the difficulty offered in the *Prolegomena* to our author's works (*Migne*, vol. lix. p. 601):—

"Evectum inde est ad superiores militie gradum, nihil militiae civilis, palatinae, aut praesidialis, non bellicae, castrensis, aut cohortalis; nam il qui officis jure consultorum praesidium, rectorum et stallium funguntur, vulgo in cod. Theod. militare et ad superiores militiae ascendere dicuntur."

It was after this lengthened experience at a comparatively early age of positions of trust and power that Prudentius, conscience-smitten on account of the follies and worldliness that had marked his youth and earlier manhood, determined to throw up all his secular employments, and devote the remainder of his life to advancing the interests of Christ's Church by the power of his pen rather than that of his purse and personal position. Accordingly we find that he retired in his 37th year into poverty and private life, and began that remarkable succession of sacred poems upon which his fame now entirely rests. We have no reason however to regard him as another St. Augustine, rescued from the "wretchedness of most unclean living" by this flight from the temptations and engrossing cares of official life into the calm seclusion of a wholly devotional leisure. He had probably rather learnt from sad experience the emptiness and vanity for an immortal soul of the surroundings of even the high places of this world. As he himself expresses it:—

"Numquid tanta proderant
Carnis post obitum vel bona, vel mala,
Cum jam, quicquid id est, quod fueram, mors aboleverit?"

and sought, at the cost of all that the world holds dear, those good things which God hath prepared for them that love Him. Beyond the fact of his retirement from the world in this way, and the fruits which it produced in the shape of his voluminous contributions to sacred poetry, we have no further information about our author. To judge from the amount he wrote, his life must have been extended many years after he began his new career, but how long his life was or where he d. we are not told. Probably he d. circa 413. His works are:—

- (1) *Liber Cathemerinon*. "Christian Day, as we may call it" (*W. S. Lilly*, "Chapters in European History," vol. i. p. 208).
- (2) *Liber Peristephanon*. "Martyrs' Garlands" (id.).
- (3) *Apotheosis*. A work on the Divine Nature, or the Deification of Human Nature in Christ.
- (4) *Hamartigenia*. A treatise on the Origin of Sin, directed against the Marcionites.

(5) *Psychomachia* = *Ψυχμαχία*, or "The Spiritual Combat"—an allegorical work.

(6) *Libri contra Symmachum*. A controversial work against the restoration in the Senate House at Rome of the altar of Victory which Gratian had removed. Symmachus had petitioned Valentinian II. for its restoration in 384, but the influence of St. Ambrose had prevailed against him at that time. In 393 the altar was restored, but removed again by Theodosius in 394. After the death of the latter the attempt to restore it was renewed by Arcadius and Honorius, and it was at that time that Prudentius wrote his first book. The second (for there are two) was written in 406. *Faguet* considers that the first may date in 395.

(7) The *Dittochæon* = the double food or double Testament, is a wordy collection of 49 sets of four verses each, on Old and New Testament scenes.

Of these different works the most important are the first two, and it is from them that the Liturgical hymns enumerated below have been chiefly compiled. The general character of Prudentius's writings it is not easy fairly to estimate, and to judge by the wholesale laudation he obtains from some of his critics, and the equally unsparing censure of others, his judges have so found it. In venturing upon any opinion upon such a subject, the reader must bear in mind the peculiar position in which the period at which he was writing found the poet. The poetry of classical Rome in all its exact beauty of form had long passed its meridian, and was being replaced by a style which was yet in its infancy, but which burst forth into new life and beauty in the hands of the Mediæval hymnologists. Prudentius wrote before rhyming Latin verse was thought of, but after attention had ceased to be given to quantities. Under such circumstances it were vain to look for very finished work from him, and such certainly we do not find. But amidst a good deal of what one must confess is tasteless verbiage or clumsy rhetorical ornament—however varied the metres he employs, numbering some 17—there are also passages to be found, not unfrequently, of dramatic vigour and noble expression, which may well hold their own with the more musical utterances of a later date. He writes as a man intensely in earnest, and we may gather much from his writings concerning the points of conduct which were deemed the most important in Christian living at a time when a great portion of mankind were still the victims or slaves of a morality which, heathen at the best, was lowered and corrupted the more as the universality of its influence was more and more successfully challenged by the spread of the Gospel of Christ. If, therefore, we can scarcely go as far in our author's praise as *Barth*—much given to lavish commendation—who describes him as "Poeta eximius eruditissimus et sanctissimus scriptor; nemo divinius de rebus Christianis unquam scripsit"; or as *Bentley*—not given to praise—who calls him the "Horace and Virgil of the Christians," we shall be as loath, considering under what circumstances he wrote, to carp at his style as not being formed on the best ancient models but as confessedly impure; feeling with Archbishop Trench that it is his merit that "whether consciously or unconsciously, he acted on the principle that the new life claimed new forms in which to manifest itself; that he did not shrink from helping forward that great transformation of the Latin language, which it needed to undergo, now

that it should be the vehicle of truths which were altogether novel to it." (*Sac. Lat. Poetry*, 1874, p. 121.)

The reader will find so exhaustive an account of the various writings of Prudentius in the account given of him and them in Smith and Wace's *Dict. of Christian Biography*, and Smith's *Dict. of Greek and Roman Biography*, that it is only necessary in this work to refer very briefly to them as above. The poems have been constantly reprinted and re-edited, till the editor who produced the best edition we have of them, Albert Dressel (Leipzig, 1860), is able to say that his is the sixty-third.

The use made of Prudentius's poems in the ancient Breviaries and Hymnaries was very extensive. In the form of centos stanzas and lines were compiled and used as hymns; and it is mainly from these centos, and not from the original poems, that the translations into English were made. *Daniel*, i., Nos. 103-115, gives 13 genuine hymns as having been in use for "Morning," "Christmas," "Epiphany," "Lent," "Easter," "Transfiguration," "Burial," &c., in the older Breviaries. A reference to the article *Latin, Tr.* from the, p. 655, i., will show that almost as many more which were used in like manner have been translated into English. When to these are added the hymns which are annotated in this Dictionary under their respective first lines (see *Index of Authors and Translators*), and those which have not been translated into English, we realise the position and power of Prudentius in the hymnody of the Church.*

[D. S. W.]

Frynne, George Rundle, M.A., s. of John Allen Frynne, was b. at West Looe, Cornwall, Aug. 23, 1818, and educated at St. Catherine's College, Cambridge, B.A., 1839; M.A. 1861. He took Holy Orders in 1841, and became Vicar of St. Peter's, Plymouth, in 1848. He has pub. *Parochial Sermons*, 1846; *Plain Parochial Sermons*, 1856; another series, 1876; *The Dying Soldier's Visions, and Other Poems and Hymns*, 1881, &c. He also pub. *Hymnal suited for the Services of the Church*, 1858. His most popular hymn is "Jesus, meek and gentle," p. 591, ii. His hymns "The day is done; O God the Son" (*Evening*); and "Thy glory fills the heavens" (*The Glory of the Father*), have also been included in a few collections.

[J. J.]

Prys, Edmund, Prys or Price, a learned Welsh divine and eminent poet, was b. about 1541 in the parish of Llandeowyn, Merionethshire, and educated at St. John's College, Cambridge, where he took his degree of M.A. He was appointed Archdeacon of Merioneth in 1576, and Canon of St. Asaph in 1602. He was one of the best Welsh poets of his time, and a great many of his compositions are preserved, mostly in manuscript. He is the author of the Welsh metrical version of the Psalms, which is still in use. He assisted

* The earliest and best ms. of Prudentius is one in the Bibliothèque Nationale, Paris (*Lat.* 8084), written about the end of the 5th cent. The Principal Librarian, M. Leopold Delisle, has kindly supplied references to this ms. in the case of those poems from which centos, now in C.U. in English, have been taken.

Dr. Morgan, Bishop of St. Asaph, to translate the Bible into Welsh. The latest of his compositions, preserved, is a copy of elegant Latin verses in commendation of Dr. John Davies's Welsh Grammar. He was then 80 years of age. This Latin copy bears the date of 1621. He d. in 1624, and was buried at Maentwrog Church. [See *Welsh Hymody*.] [W. G. T.]

Psalters, American. [*American Hymody*.]

Psalters, English. I. *Introduction.* A glance at the long list appended to this article will apprise many for the first time of the enormous number of efforts made to versify the Psalms. Among the authors will be found Queen Elizabeth, Lord Bacon, Fairfax, and many of our poets and theologians. The Psalter has been subjected to a great variety of experiments. Literal translation, paraphrase, evangelical expansion, the development of portions as themes, have been successively attempted. The change of metrical and poetical expression is reflected in the history. In the Puritan period the versification of the Psalms even touches the history of the nation. But notwithstanding all this, partly from extreme reverence for the letter of Holy Writ, partly from the fact that the bulk of the translators were hampered by the secondary object of turning the Psalter into a hymnal, and most of all from the impossibility of representing Hebrew parallelism in English metres, no version approaches in merit such translations as Lord Derby's *Homer* or Conington's *Virgil*. With but few exceptions the succeeding pages are a comparison of mediocrities.

II. *Curious examples.*

Some experiments are very eccentric, such as *Abraham Fraunce's* hexameters (1581), *Pike's* lyrics without rhyme (1751), *Wheatland* and *Sylvester's* heroics (1754), *Dennis's* blank verse (1808). The strangest is *Psalterium Americanum* by *Cotton Mather* (1718), printed like prose, but in reality simply the Authorized Version thrown into unrhymed c.m. for singing.

III. *Pre-Reformation Psalters.*

Metrical Psalters existed in England at a very early date. *Bp. Aldhelm* of Sherborne (died A.D. 709) is said to have composed one (Bede); and Archdeacon Churton (see Preface to the *Cleveland Psalter*) ascribes to him the Anglo-Saxon Version edited by Thorpe (1835). Thorpe himself, however, assigns it to a later date. A Latin Psalter, with interlinear Anglo-Saxon gloss, and a translation into Middle English has been published by the Surtees Society. *G. Brampton's Seven Penitential Psalms* (1414) have been printed by the Percy Society; and Holland (*Psalms of Britain*, 1842) mentions a translation of St. Jerome's Gallican Psalter into English of the date of Henry II. or Richard I.

IV. *Importance of Psalm-singing at the Reformation.*

The practice of versifying the Psalms assumed a larger significance among the Reformers. The Psalm Versions of Luther and Justus Jonas, combined with their translations of the Latin Hymns and their original compositions, stirred the heart of Germany: the Psalms of Marot became the

badge of the French Huguenot in court and camp; and, completed by Beza, became the sole hymnal of Geneva: white in England and Scotland, following the Genevan precedent, the metrical Psalms alone were long exclusively used in public worship. Consecrated by the long tradition of the Church in their Latin form, set at first to ballad tunes and then to special music of their own by the leaders of the Reformation, the Psalms became endeared to the people, not merely by their sublimity, their Messianic import, and their wide interpretation of human emotions, but specially by their living trust in God as a hiding place in peril, and even by their terrible denunciations of His enemies. They seemed, in the wonder aroused by a new-found Bible, the supreme, divinely ordained vehicle of human praise; and the metrical form was at the same time a necessity for singing, and, according to the ideas of that day concerning the structure of Hebrew poetry, was accounted a truer representative of the original than prose. This last point is argued, with references to Hebrew treatises of that day, in the Preface to the *English Psalter*, published at Geneva in 1556 (see p. 887, ii.), a revised ed. of Sternhold's 37 Psalms, and 7 by Hopkins, to which 7 fresh ones are added by Whittingham.

V. *German influence on Gospellers.*

The introduction of Psalm-singing into England probably sprang from the intercourse of the Gospellers with Luther and Melancthon, and their familiarity with their writings. Three of these fathers of the Reformation, *Wisdom, Becon, and Coverdale*, have left us Psalm versions bearing a strong family likeness. Those of *Wisdom* and *Becon* were incorporated in *Sternhold and Hopkins* [see *Old Version*], and may possibly be the oldest pieces in that book, though not found in the earliest editions. *The Gostly Psalmes by Miles Coverdale* contains fifteen psalms, besides hymns and paraphrases (see *English Hymody*, *Early*, III., IV.). The German originals of this book have been carefully traced out by Mr. Mearns. All the Psalm versions, except *Psa. 2, 132, 146*, and all the paraphrases and hymns, except two, have been identified as German. The metre of the unidentified Psalms, except the 132nd, is also German, and *Coverdale's* 46th is in the same metre as Luther's "Ein Feste Burg." [For details see *Gostly Psalmes*, *Tha.*]

VI. *Ballad Metres of Edward VI.'s reign.*

In the Act, which authorized the First Prayer Book of Edward VI. (1549), there was a proviso

"That it be lawful . . . in churches . . . chapels or oratories or other places to use openly any Psalm or prayer taken out of the Bible . . . not letting or omitting thereby the service or any part thereof mentioned in the said book."

It has been generally held, by Strype, Burnet and others, that this proviso covered the legality of Psalm-singing (see § VIII., where *Psalms* and *godly prayers* are synonymous); and some have thought that the partiality of the king for Sternhold's essays then published (see *Old Version*, § II.) dictated it. It is at least certain that several small attempts at versification of the Psalms appear at this period, among which may be mentioned *Sir*

Thos. Wyatt's *Seven Penitential Psalms* (1549). The whole Psalter was also now versified by Robert Crowley, sometime Vicar of St. Giles's, Cripplegate, in c.m., and set to a harmonized chant (1549). The German influence now ceases, and the irregular metres of Wisdom and Becon, which are akin to some in the early English *Primers*, give way to the ballad measure of Chevy Chase, which from this time receives its consecration. Sternhold's aim was to supplant the "amorous and obscene songs" (*Wood*) of the court and people; and he probably sang his psalms to well-known ballad tunes. A discussion of the nature and character of his work and that of his coadjutors, as represented in the *Old Version* of Sternhold and Hopkins, is, however, too elaborate for this section of our work. It is fully treated elsewhere. [*Old Version.*]

VII. *Give an Influence on the Marian Exiles.* The public singing of psalms ceased of course under Mary. But the movement gained new force and new ideas among the exiles. Parker solaced himself by versifying the entire Psalter (*Absolvi Psalterium versus metricæ lingua vulgari*, Parker's Diary, 1557). At Geneva the psalms of Marot were part of the authorized service; and it is from this period that the metres, the tunes, and the structural features of the Geneva Psalter begin to affect that of England, and more largely, of Scotland. [For details see *Old Version*, § III.]

VIII. *Psalm-singing at the accession of Elizabeth.*

On the accession of Elizabeth nothing so roused the enthusiasm of the people as the practice "brought from abroad by the exiles" of singing Psalms (*Strype*). They were sung at St. Paul's Cross after the sermons of bishops; Jewel speaks of six thousand people as present on one occasion. Psalms were introduced at St. Antholin's and spread to other churches in London. The authorities not merely "connived" (*Heylin*) at the fashion, but encouraged it.

Jewel, for instance, who was one of the Visitors for the execution of the Queen's Injunctions, favoured it. The attitude of Parker is shewn by a curious set of documents in Wilkins's *Concilia*, Dec. 1559. Certain men and women from London had sung psalms in the Cathedral at Exeter at 6 a.m., disturbing matins. On being prohibited by the Dean and Chapter, they appealed to the Queen's Visitors, Jewel and others, who thereon reprimanded the Dean and Chapter. Upon this case was carried to Abp. Parker, who ratified the sentence of the Visitors, and bade the Cathedral authorities "permit and suffer" congregations to "sing or say the godly prayers set forth and permitted in this Church of England." The use of the word "godly prayers," as equivalent to psalms, is curious. See above, § VI.

Permission to use psalms publicly in worship was implicitly granted by the 49th injunction of Elizabeth (June 1559), which is wider and yet more defined than the proviso of 1549; guarding more carefully the Morning and Evening Prayer from interference, and yet at the same time withdrawing the stipulation that the composition was to be taken out of Holy Scripture:—

"For the comforting of such as delight in music, it may be permitted that in the beginning or end of Common Prayer either at Morning or Evening, there may be sung an hymn or such like song to the praise of Almighty God in the best melody and music that may be devised, having respect that the sentence of the hymn may be understood and perceived."

IX. *Renderings by Abp. Parker, Sir Philip Sidney, the Davisons, and Spenser.*

Partial translations of Psalms at this period are very numerous. The two most notable complete versions are dealt with elsewhere. (See *Old Version* and *Scottish Hymnody*.) A third, entitled *The whole Psalter, translated into English metre, with an argument and collect to each Psalm*: John Daye, London, n.d., is only to be found in the great libraries [there is a perfect copy also at Lincoln Cathedral]. It is the work of Abp. Parker, alluded to above, written in exile: but the marked similarity of the book, in its introductions, extracts from the Fathers, and apparatus of appended Canticles, to the work of Sternhold and Hopkins makes it probable that these, and perhaps the metrical arguments at the head of each psalm and the appended collects were added after 1562. It is composed with scholarly care, and, not only as a metrical version, but for the value of the collects, should be reprinted. Besides the three usual metres (c.m., l.m., s.m.) he makes use of stanzas of 8's, and one or two curious measures; and he supplies a doxology in each metre. The metrical Introduction "Ad Lectorem," is a quaint apology for offering a new version. There are eight tunes to it by Tallis; one being Tallis's "Canon." His c.m. has often a double rhyme in the third line; and, even where this is not the case, the rhythm and stresses of the measure are entirely distinct from that of Sternhold, and the feet strictly regular, so as to facilitate singing. An example of his unrhymed c.m. may be seen in his tr. of "Veni Creator" (q.v.), which is apparently simply the text of the first Prayer Book of Edw. viith, 1549, regulated into uniform feet. The authorship of this book is given in Bp. Barlow's copy to John Keeper of the Cathedral of Wells. But Parker's authorship is established by external and internal evidence. In Bp. Kennet's copy it is said that the Archbishop permitted Margaret, his wife, to present his Psalter to some of the nobility; and the copy at Lambeth has in a hand of that time, "To the virtuous and honorable Lady the Countesse of Shrewsbury from your lovinge friende, Murgaret Parker." Apart from the presumption raised by this coincidence in favour of Parker, it makes Keeper's authorship unlikely, as he would only have been twenty-four at Mrs. Parker's death (1570) (*Dibdin's Ames*). But the conclusive evidence is the acrostick "Mattheus Parkerus" on which the metrical argument to Ps. 119 is formed.

Of a different order from these is the Version commenced by Sir Philip Sidney (*Pss.* 1-43) and completed by his sister, the Countess of Pembroke (pub. 1823). The metres are "more rare and excellent for method and variety,"—the fantastic and capricious measures of the lighter Elizabethan style; not intended probably for congregational use. They have frequent freshness and spirit; and now that a higher music no longer chains us wholly to routine metres, a composer fond of the Elizabethan poetry would find the 84th, 92nd, and the more regular 96th full of grace and charm. The same description may be given of *Divers Selected Psalms of David in verse*,

of a different composure from those used in the church: the work of Francis and Christopher Davison and others, found in a Harleian ms. of the British Museum. Full selections from both these versions may be seen in Farr's *Select Poetry* (Parker Society). To these may be added a lost version of the *Seven Penitential Psalms* by Edmund Spenser.

X. *Partial translations, Bacon, Herbert, &c.*
Versions by Dod, Wither, Sandys.

Among the versifiers of "Selected Psalms" are found the eminent names of *Donne*, Dean of St. Paul's (1633), *Phineas Fletcher* (1633), *George Herbert* (1632), and *E. Crashaw* (1648). The first ten Psalms were rendered clearly and naturally by *Bishop Hall* (1607), and a few by *Lord Bacon* (1625), (see *Fuller Worthies Library* by Grosart), dedicated to George Herbert. The complete version of *Henry Dod* (1603-20) is utterly valueless, and according to Wither was burnt by the hangman; the preface however shews the early dissatisfaction felt with Sternhold and Hopkins, and there is appended to it a ludicrous versification, intended apparently to be sung, of the Act of Parliament passed after the Gunpowder Plot! The so-called version of *King James* (1631) is described elsewhere. (See *Scottish Hymnody*, I. § 3.) The version by *George Wither* (1619-32) was a far more serious rival of the *Old Version*. He obtained a privilege from the King, which ordered it to be bound up with every copy of the Bible, and authorized Wither to seize every Bible in which it was not found. But it met with the same fate as a similar privilege of Wither's for his *Hymns and Spiritual Songs of the Church*. (See *English Hymnody*, Early, § VIII.) The resistance to the privilege on the part of the Stationers' Company, who owned the *Old Version*, ended in the withdrawal of this monopoly by the Privy Council (1633). (See Preface to Wither's *Hymns and Spiritual Songs*, by E. Farr in *Library of Old Authors*.) The metres of this book are more varied than those of the *Old Version*, and yet more regular and even than those of Sidney, and tunes are set to them by Orlando Gibbons. The author of *Anthologia Davidica*, a compilation of Psalms from many sources (1846), considers this the best version he knew for fidelity, harmony, and simplicity of expression. Judged, however, by his copious extracts (the book itself is rare) there is a want of force and spirit. The 137th, "As nigh Babel's streams we sat," is gracefully rendered; the best is the 150th, "Come praise the Lord, come praise Him" (S. P. C. K. *Ps. and Hys.*, Ps. cl.). The version by *George Sandys* (1636), son of the Abp. of York, is of far greater literary merit. Though set to music by Henry Lawes, it was intended only for private devotion, and perhaps never used otherwise. Baxter laments that Sandys's "seraphic strain" was useless to the vulgar because not composed in the ordinary metres; but its poetical grace exercised a considerable influence on translators. The longer Psalms are often in L. M. couplets; some of his most graceful pieces are in couplets of 7s, as Ps. 150, "Praise the Lord enthroned on high" (S. P. C. K. *Ps. and H.*, Ps. cl.), and Ps. 148. "You who dwell above the

skies" (*Wes. H. Bk.* 639). The book is prefaced by an eulogy by his friend Lord Falkland. In the opinion of Burney, Montgomery, Conder, and Holland, it is the best metrical version. See, however, *Keble*, below, § XVIII.

XI. *Puritan Versions; Rous, Barton, Milton.*

To the psalm-loving Puritan the perfection of the metrical version was a matter of supreme moment. The first book pub. in America (Cambridge, N.E., 1640) was *The New England Psalter*, often called *The Bay Psalter* (p. 119. f.), the editors of which bound themselves by the most rigorous literalism. In the same year in England the Committee of Peers, lay and spiritual, recommended in their Report on Religion that "The meeter in the Psalms should be corrected and allowed of publicly." The first ed. (1641) of *Francis Rous*, afterwards Provost of Eton under the Commonwealth, was an attempt to satisfy this recommendation by amendment of the old version. Further changes were made in his second ed. (1643), which was ordered to be printed by the House of Commons. The establishment of the *Directory* (1645), in which "every one that can read" was ordered to "have a psalm-book," made revision more urgent. Rous's third edition (1646), was ordered to be printed on the recommendation of the Assembly of Divines; and later in the year this version "and none other" was ordered by the House of Commons "to be sung in all churches and chapels within the kingdom." There was an earnest desire at this time on both sides of the border to agree on a version which might be a bond of uniformity in religion. But it was frustrated by two causes. The House of Lords inclined to a rival versifier, *William Barton*, minister of St. Martin's, Leicester (1st ed., 1644; 2nd, 1645); and they submitted his 3rd ed. (1646) to the Assembly of Divines, who, however, declined to authorise it. When Rous's version came up from the Commons, they referred it to a Committee, but never apparently sanctioned it. The Scots also were discontented with Rous, whom they suspected of heterodoxy, as an adherent of Cromwell, and introduced considerable variations, derived from other versions, in their new *Scottish Psalter* (1650). [See *Scottish Hymnody*.] Confidence in Rous was short-lived in England. It may have been dissatisfaction with it which made Milton in 1648 attempt Ps. 80-8, which had a special significance to him at that crisis of the war (*Masson*). His versions are translated direct from the Hebrew. Hebrew words are printed in the margin; and every word not in the original is printed in italics. No better illustration of the literal principle of the Puritan translations can be given; and no one can say it was successful. He made another essay in 1653, without this assertion of exceeding literalism, and in various metres, not easy to be sung; but the result is no better. Portions of Ps. 82, 85, 86, formed into a cento. "The Lord will come and not be slow," and part of Ps. 84, "How lovely are Thy dwellings fair," are found in some of our hymn-books; but the only one of real note is the 136th, "Let us with a gladsome mind," which he wrote at the age of fifteen. In 1651 *Bp. King* of Chichester.

in the preface to his version, sneers, from the churchman's stand-point, at the failure of one of our "pretended Reformers" (probably Rous). And in 1654 appeared a new edition of *Barton*, which bore on its title-page a license for publication from Cromwell. A version by *Thomas Lord Fairfax* is mentioned in the preface to *Cotton's Editions of the Bible*; he quotes the 137th Psalm in stanzas of four long lines. It was never published.

XII. *Baxter, Miles Smyth, Denham, Patrick.*

From Sternhold to Rous the prevailing principle of translation was literal exactness; but the dreariness of all these efforts, and in some measure the grace of Sandys, now produced a demand for some literary excellence. In the preface to his version (written probably about this time, though not published till 1692), *Richard Baxter* says, after reviewing preceding versions, "The ear desireth greater melody, than strict versions will allow." And in their measure the versions that followed the Restoration were an attempt in this direction. Examples may be seen in *S. Woodford's* verbose and pompous Psalter (1667); in *Miles Smyth's*, which is often smooth and melodious (1688); in *Luke Milbourne* (1698), who tried to adapt his metres to the music of Playford, who had recently edited Sternhold and Hopkins, and to that of Henry Lawes, found in *Sandys's Psalter*; and in the stately though monotonous L.M. of *Sir John Denham* (written at this time, though only published in 1715). But the difficulty lay in the decay of music, by which metres were more than ever restricted. *Baxter* adopted a plan of bracketed words, by which L.M. could be sung as C.M., or C.M. as S.M., for the use of ignorant congregations, but scarcely in the interest of literary success. *A Century of Psalms* was published by *John Patrick*, Preacher to the Charterhouse, brother of the Bishop, in 1679; and a complete version in 1691-2, which attained considerable success for its fidelity. It was not however exactly a literal version. It adopted a mode of evangelical interpretation, of which the germ exists in *Parker*, and which will be discussed at large under *Watts*. See § xv.

XIII. *The New Version.*

(1.) *History.*—The first instalment of *Tate* and *Brady's* Psalter is a sheet and a half, without date (*Bodleian*); the next is "The first XX. Psalms by *N. Brady* and *N. Tate*" (*Bodleian*) published as a specimen (1695). The complete version followed (1696), entitled *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches, By N. Tate and N. Brady* (*Brit. Mus.*), and dedicated to *William III.* This edition was apparently subjected to criticism and revised; and in its settled form, which differs from each of the preceding essays in some of the metres and expressions, it was "allowed" by the King in Council, and "permitted to be used in all churches, &c., as shall think fit to receive them," Dec. 3, 1696. This second edition was not published till 1698 (*Brit. Mus.*). [See *New Version.*] The *Supplement* thereto was authorised, in the same terms as the *Psalter*, by the Queen in Council, July 30, 1703.

(2.) *Value of Authorisation.*—So far as

license to print was concerned, the royal "allowance" was not strictly necessary, as the Licensing Act had recently expired; but it was extremely politic. (See it again under § xvi.) The "permission" to use it in churches, &c., which is a distinct matter from the "allowance," whether actually necessary or not in order to legalise its adoption, was of great value. Under the sanction of the sovereign, and recommended by the Abp. of Canterbury and Compton, Bishop of London, *The New Version* presented itself as a settlement of the long dissatisfaction with Sternhold and Hopkins. Its success was not however universal. *Beveridge* (1710) wrote a vigorous protest against it, and in favour of the *Old Version*. He calls it a "New Version in deed," "fine and modish," "flourished with wit and fancy," "gay and fashionable." He dilates on the inconvenience of two versions; calls it a breach of uniformity; "in time we might have one secundum usum London, another secundum usum Richmond (see *Brady* below), another secundum usum Sarum." He records the protests of congregations: one vestry had cast it out, after its introduction by the clergyman. It was then only used in a few churches in London.

(3.) *Character and Merits.*—The material of the *New Version* may be thrown into three groups: 1. Psalms of an ornate character, with occasional vigour of rhythm, written mostly in L.M. and P.M. The best is 139th, "Thou, Lord, by strictest search hast known." 2. A large quantity of very spiritless C.M., as poor in language as the literal versions. 3. A few examples of sweet and simple verse, such as the 34th, "Through all the changing scenes of life;" 42nd, "As pants the hart;" 51st, "Have mercy, Lord, on me;" and 84th, "Oh, God of hosts, the mighty Lord," which retain their hold on our hymn-books. There is nothing to shew certainly how the work was divided between *Tate* and *Brady*: both were poets; it is plausible to attribute the ornate work, in which some have even suggested an occasional aid from his patron *Dryden*, to *Tate*. Another theory makes *Brady* the theological, *Tate* the poetical workman throughout. *Beveridge's* epithets suggest the general impression of the book. The artificial style of that period is applied to the Psalms; and in the hands of men of genius—far less in those of mere versifiers—so alien a form could not have succeeded. "Tate's poor page" (*Pope*) has been abused as roundly as *The Old Version*. And yet one condemned to tread the waste of metrical Psalters will consider it an advance on its predecessors, suffering more from its own success than comparison with them. And this merit is fairly theirs: they asserted successfully, and with an emphasis scarcely known before, literary and poetical excellence (according to their light) as a principle of translation, and the precedent thus set was seldom ignored afterwards. It has been gravely censured for want of fidelity by *Keble* and others. Traces of political allusion have also been pointed out. The curious reader may like to trace them in Ps. 18, 37-43, in the courtly complexion given to Ps. 101, 2-7, in a possible allusion to the queen, Ps. 45, 16, and in Ps. 107, 40 ("The prince, who

slights what God commands, exposed to scorn must quit his throne").

(4.) *Authors.*—The *New Version* was the work of two Irishmen. *Nahum Tate* was the son of Faithful Teate, an Irish clergyman, author of some religious verses. He was b. in Dublin (1652), and educated at Trinity College. He wrote, under Dryden's superintendence, the second part of *Abalom* and *Achitophel* with the exception of about two hundred lines. He succeeded Shadwell as Poet Laureate. Among his works are *Characters of Virtue and Vice* (1691), *Miscellanea Sacra*, a selection from various writers (1696-8), and *Panacea, a Poem on Tea*. He is said to have been a man of intemperate and improvident life. He wrote a reply to Beveridge, defending the style of the version on literary grounds. (*Essay on Psalmody*, 1710.) He d. in London in 1715. *Nicholas Brady* was born at Bandon (1659). He was educated at Westminster, and went afterwards to Christ Church, Oxford, and to Trinity College, Dublin. From the latter he received the degree of D.D. for services to the Protestant cause. He was a Prebendary of Cork. In the Irish war he was an active adherent of William; and three times saved his native town from burning. Coming from Bandon with a petition to William, he remained in London, and was appointed Chaplain to the King; and afterwards (1702-5) Incumbent of Stratford-on-Avon. He had previously been minister of St. Catherine Cree's, and Lecturer of St. Michael's, Wood Street; probably holding some or all of these appointments in plurality. Notwithstanding the income derived from his appointments, his extravagance obliged him to keep a school, while incumbent of Richmond (1710). He died in 1726. Besides several volumes of sermons, he published a tragedy called *The Rape, or the Innocent Impostors*, and a poetical translation of the *Æneid* of Virgil in four ols.

XIV. *J. Addison.*

In the *Spectator* of 1712, were published the well-known paraphrases of the 19th Ps., "The spacious firmament on high," and the 23rd Ps., "The Lord my pasture shall prepare." They have been attributed to Marvell, but (see *Addison, J.*, p. 16, ii.) are Addison's. They are found in many collections, and have been admired by good judges. The style is more florid than the *New Version*. The fault in both is, that the sense of God's Presence, which is so vivid in the original, is subordinated to the somewhat unreal description of landscape.

XV. *Watts's Version.*

The versification of the Psalms engaged the attention of Isaac Watts in his early days; a translation of Ps. 137, not included in his complete Psalter, is found in *Reliquiæ Juveniles*. Paraphrases on Ps. 148 were published in the *Horæ Lyricæ* (1705); and at least half of the *Psalms* had been versified at the date of the publication of his *Hymns* (1707-9). Ps. 114 was published in *The Spectator* (1712); and the complete version (so far as his theory of completeness extended) in 1719; entitled, *The Psalms of David imitated in the language of the New*

Testament, &c. Taken as a whole it is not better than Tate and Brady. There is a want of restraining reverence about it; and the turgid epithets and gaudy ornament dishonour the simple grandeur of the original. Yet it contains some of his choicest pieces, such as Ps. 84, "Lord of the worlds above;" the noble Ps. 90, "Our God, our help in ages past;" Ps. 136, "Give to our God immortal praise;" and one or two more. The Psalter is not really complete. Watts saw and was bold enough to say, that there were parts of the Psalter which could never be sung, and which were therefore useless as hymns. His renderings are paraphrases rather than translations. He breaks up the Psalms into different portions; sometimes, especially in Ps. 119, he selects and groups verses so as to produce a new hymn, and adds little prefatory stanzas. He utilized lines from his predecessors; some from Tate and Brady, more from Denham, most of all from Patrick. From Patrick also he borrowed the new principle, used long before by Luther, and by Parker, which he worked out elaborately—evangelical interpretation of the Psalms. To this, which is the really notable characteristic of the book, he devoted great pains, embodying in his verse the New Testament expositions of our Lord and the Apostles, exhibiting the Messianic Psalms in the light of the life of Christ, and expanding adumbration, type and prophecy, into their fulfilments. Such a mode of treatment was of course a new divergence from literalism, but a legitimate and fruitful one. No principle has such promise of future usefulness in the adaptation of the Psalter to the purposes of hymnology. The tender modern hymn by Sir H. W. Baker, "The King of Love my Shepherd is" (*H. A. & M.*, 197) is an illustration; and Watts's version of Ps. 72, "Jesus shall reign where'er the sun," is a beautiful example of the principle and of his best style. At the same time it requires extreme caution and reverence, if it is to be kept from error. When he tried to push it beyond the guidance of Scripture, Watts was betrayed into such vulgarity as the substitution of *Britain* for *Israel*, &c. A full exhibition of Watts's Psalter will be found in the *New Cong. H. Bk.*

XVI. *Blackmore, Wesley, Smart, Merrick, Basil Woodd, Dwight.*

In 1721 appeared a Version by *Sir Richard Blackmore*, which was dedicated to George I., and on the recommendation of both the archbishops and fifteen bishops "allowed and permitted to be used in all churches, &c.," by order in Council, in precisely the same terms as *The New Version*. It is rather a reaction in the direction of naked literalism, and it made no way, notwithstanding its lofty patrons. In Anne Steele's *Poems* (1760) there are forty-seven renderings of Psalms. C. Wesley at one time or other translated nearly the whole Psalter. Some were published in 1738 and 1743; again in the *Arminian Magazine*, 1798-1801; and the whole are included in the *Poetical Works of J. & C. Wesley*, 1868-72. They are naturally expressed in the refined and cultivated language which was habitual to C. Wesley, but they are not of high poetical excellence. The best are Ps. 23, "Jesus The

Good Shepherd is"; Ps. 121, "To the hills I lift mine eyes"; and especially Ps. 131, "Lord, if Thou Thy grace impart." Charles Wesley adopts freely Watts's system of evangelical interpretation. *Christopher Smart* published a version (1765), in which the introduction of New Testament matter is so great, that the characteristics of the Psalms are erased. In this book there is also a great variety of new metres, and among the rest that of Cowper's Alexander Selkirk, found in Charles Wesley, and in Shenstone. *James Merrick* published a Psalter (1765) which attracted attention from the known learning of the author. It bears signs of the influence of Bp. Lowth's theories of Hebrew poetry, and was also approved by Seeker. It is written in continuous lines, but was divided into stanzas for congregational use by Tattershall (1797), who added a prose paraphrase. It is weak and full of epithets. *Montgomery* calls it "immeasurable verbiage." *Basil Woodd* published a few psalms in 1794; other editions followed. The final one (1821) contained his own, with alternative renderings selected from Watts and *Tate and Brady, &c.* *Timothy Dwight*, the American theologian, published a revised edition of *Watts* (1800). A version of a few Psalms by *William Mason* appeared in 1797, and with additions in 1811; and another in the same year (1811) by *William Goode*. A partial version by *Richard Cumberland* (1801) may be mentioned for the sake of the author, not of the book.

XVII. *Montgomery, Mant, Harriet Auber, Lyte.*

James Montgomery's Songs of Zion (1822) contain nearly half of the Psalter. The sombre and plaintive verse of Ps. 39, "Lord, let me know mine end"; and Ps. 63, "Oh God, Thou art my God alone"; are fine examples of lonely and sorrowful trust. The 131st, "Lord, for ever at Thy side," is of a tenderer character. Ps. 91, "Call Jehovah thy Salvation"; and Ps. 103, "Oh my soul, with all thy powers," are soft and musical. Far the finest is the rich and splendid Messianic hymn which few perhaps recognise as a Paraphrase of Ps. 72, "Hail to the Lord's Anointed." *Bishop Mant* published a version (1824) composed with great care, and founded much on Lowth's Lectures. But the language is cold, and the Psalms assume the form of stiff and stately odes. *Harriet Auber's Spirit of the Psalms* was published anonymously (1829), edited by a clergyman. She uses evangelical interpretation freely. Several renderings are full of gentle melody, such as Ps. 45, "With hearts in love abounding"; Ps. 73, "Whom have we, Lord, in heaven but Thee"; and Ps. 78, "Oh praise our great and gracious Lord." A book with the same title, *The Spirit of the Psalms*, was published (1834) by *H. F. Lyte*. Though it touches nearly the whole Psalter, and though there are a few among the best that have a joyous tone, such as the sunny rendering of Ps. 84, "Pleasant are Thy courts above;" still it is with the tenderness and tearfulness of the Psalms that he is most deeply penetrated. His renderings are seldom close translations: they are either free paraphrases, or the expansion of a few

verses, as a theme, with free interweaving of his own thoughts and metaphors, and perhaps for this reason they are less known than they deserve. Ps. 55, "Oh had I, my Saviour, the wings of a dove," a successful treatment of an undignified metre, illustrates his habit of isolating the sad part of a psalm. Ps. 91, "There is a safe and secret place," is good; and "Far from my heavenly home," exactly represents his method and his tenderness. Few probably are aware that it is founded on Ps. 137, "By the rivers of Babylon, there we sat down; yea, we wept, when we remembered Zion."

XVIII. *John Keble.*

The Psalter or Psalms of David in English Verse, by a member of the University of Oxford (1839) is the work of the revered John Keble. That he should have deemed such a thing worth doing, is, in some sort, a measure of the advance of the last forty years in the matter of church music. There was "small hope," he thought, that the custom of chanting the psalms would come in; and therefore, despite his conviction that the Hebrew was intended for chanting, not singing, and that success was "impossible," because the form and tone of English metre and Hebrew parallelism were irreconcilable, he set himself to improve the Metrical Version, "adhering reverentially to the meaning of the original." He submitted the work to Dr. Pusey. The adverse criticism which has been given had been anticipated by Keble himself. The close adherence to the terseness and the images of the Hebrew has produced some constraint and obscurity. But in the judgment of the present writer no other version has such refinement of diction, sustained merit, lyric force and fire, and flashes of imaginative energy. There are occasional traces of the influence of Scott's chivalrous phraseology. Ps. 93, "God the Lord a king remaineth," is one of the finest. Ps. 46, "God our Hope and Strength abiding" is of the same order, but less chastened; the trochaic, Ps. 96, "Sing the song unheard before," is good; as also Ps. 135, "Sound high Jehovah's Name"; Ps. 136, "Praise the Lord, for He is Love;" and Ps. 148, "Praise ye the Lord from heaven."

XIX. *Churton, Sir R. Grant, Conder, Hookham Frere, Trouer, &c.*

The Clereland Psalter, by Archdeacon Churton (1854), is one of the best versions. It is written in firm, equal, and melodious verse, and though inferior to Keble in spirit and freshness, and high imagination, avoids his abruptness and compression by a slightly looser texture, and greater liberty of translation. Though thoroughly an original work, it adopts ideas and lines from the ancient Anglo-Saxon Version which Churton attributes to Aldhelm (see § III), from Wyatt, Sidney, Sandys, Miles Smyth and Keble. Portions of Ps. 16, "Lord keep me, for I trust in Thee"; Ps. 37, "Vex not thy soul for men of pride," are in S. P. C. K. *Ps. and Hys.*: Ps. 67, "God of grace, oh let Thy light," is in *H. A. & M.* (364). Ps. 64, "Lord, to my sad voice attending"; and Ps. 131, "Lord, my heart is with the lowly," are like Herbert.

The best is Ps. 96, "Raise the psalm; let earth adore" in *Kennedy*, 1863, and the *Wes. H. Bk.* (604), 1875. A smooth, fairly-sustained Version, but deficient in spirit, had been published (1831) by *Bp. Trower* (revised in 1875). *Sir Robert Grant* had published some renderings early in the century, among which is the fine ornamentation of the old 104th, "Oh worship the King." *J. Conder's* Ps. 113, "Hallelujah, raise oh raise," is a lyric of great brightness and jubilation. A *Selection of Psalms* by *Hookham Frere* was privately printed, see his *Poetical Works* (1872). *The Symmetrical Psalter* by *W. Vernon Harcourt* appeared in 1856, and *The Cambridge Psalter* by *Dr. Kennedy* in 1860 (revised 1876).

XX. Recent Versions.

The reader of this sketch will have observed that in one aspect it is the history of the long tenacious struggle of the Metrical Psalter against the growing power of original hymns as the material of praise. This conflict has been now long ended, and the task of versifying the Psalms greatly simplified by enfranchisement from the routine metres. But fresh efforts are still made under these freer conditions. A version of considerable freshness, freedom, and spirit appeared in 1863, with an irregular structure of verse, by *Mr. A. Malet*. *The Companion Psalter*, by *Rev. T. R. Birks* (1874), is a valuable compilation of the choicest pieces of preceding versions, and contains several of his own developments of the meditative psalms. His lyric measures are often soft and melodious; he introduces freely Evangelical ideas; but they are not always the legitimate unfolding of the psalm, and sometimes the groundwork is scarcely perceptible. Ps. 19, "The heavens declare Thy glory"; Ps. 20, "O Christ, whose intercession"; Ps. 80, "Oh King of Mercy"; and Ps. 89, "O comfort of the weary"; are good specimens. The *Marquess of Lorne* published alternate renderings of the *Scottish Version* (1877). The late *Dr. Irons* promised a complete version, written with special attention to H brew parallelisms; an instalment of it appeared in 1875. The latest versions are by *Digby Seymour* (1882), and *Digby S. Wingham* (1885).

Among the efforts to make the Psalter compete with original hymns may be noted *Matthew Henry's Family Hymns* (reully selected Psalms, 1695); *Dorrington's Devotions in Psalms and Hymns and Spiritual Songs*, arranged as a hymnbook for Sundays, &c.; *Select Psalms and Hymns* for the use of St. James's Westminster (1697). The most interesting is an arrangement by *Romaine* (1775), to which is prefixed an essay in defence of the *Old Version*, a strenuous protest against the growing power of Wesley's hymns.

XXI. Conclusion.

The quotations in the foregoing sketch shew that metrical psalms still contribute largely to our hymnals. The least successful renderings have been those of the Messianic psalms. Nor have the penitential psalms yielded much for Lenten use. In one or two instances the dauntless trust of the Psalmists has been nobly reproduced. And for the

worship of the masses certain grand and simple psalms are unequalled. The indirect influence of the long tutelage of the Psalter must not be lost sight of. It gave to our earlier hymns a severity, a breadth, an objective tone, and a wide and deep base in natural religion. Nowhere is the glory of God in his works so magnificently exhibited as in the Psalms, and the strength of the presentation is grounded on the whole power of the works in themselves, not on some single and perhaps sentimental aspect of the works. Nowhere is the jubilation of praise, unchecked by the chilling and irrelevant thought—true and sad as it is—of the sinfulness and inadequacy of our utterance, so majestic. These characteristics are impressed deeply on Watts; and they are of abiding value, as a counterpoise to the morbid emotion, effeminacy, self-consciousness, and anatomy of motives, which make some modern hymns so sickly. The influence of the Psalter on English hymns is by no means worked out. It may take new forms, select and develop more freely from the ideas, but it is impossible that the Psalms can cease to inspire many of the deepest, tenderest, most intense utterances in future hymns. [H. L. B.]

Psalters, English. Minor Versifiers. Biographical articles of the greater versifiers of the Psalms named in the foregoing catalogue, are given under their respective names in this Dictionary. In the notes given below the writers of less importance, either in themselves or in the work which they have done in paraphrasing the Psalms in metre, are grouped together in alphabetical order; and a reference number is added to aid in tracing out each person's work in the article on **Psalters, Versions in English, p. 926.**

Atwood, George, B.D., sometime Archdeacon of Taunton. [No. 127.]

Bartholomew, Alfred. From his *Sacred Lyrics*, 1831, we gather that he was an architect. B. 1801, d. 1848. [No. 227.]

Beaumont, John. From his *Original Psalms*, 1834, the following have been transferred to *Spurgeon's O. O. H. Bk.*, 1866:—(1) "I'll bless my Saviour, God." *Ps. cxlii.* (2) "Lord, I daily call on Thee." *Ps. cxlii.* (3) "Many times since days of youth." *Ps. cxviii.* (4) "Praise ye Jehovah, shout and sing." *Ps. cxliiii.* [No. 243.]

Bird, Charles Smith, was the author of *Eer and Eer and other Poems*, Liverpool, 1833. [No. 234.]

Blackall, Elizabeth, author of *Psalms and Hymns and Spiritual Songs*, pub. in Dublin, 1835, which contained, along with other poems, versions of twelve Psalms. Her intention was "to complete the paraphrase of the Psalms," as she states in her Preface. This, however, so far as can be gathered, was never carried out. [No. 244.]

Bowing, Edgar Alfred, was b. in 1826, and was M.P. for Exeter, 1868. According to *Glass* (p. 183) he has also "translated two small volumes of German hymns, selected by the Queen, and privately printed for her Majesty's use." [No. 292.]

Boyse, Samuel, s. of a dissenting minister, was b. in 1708. He received the rudiments of his education in Dublin, and then passed on to the University of Glasgow. As a poet and man of letters he was well known and esteemed; but his manners were of the lowest, and his life most wretched. He d. in Shoe Lane, London, in obscure lodgings, in May, 1747, and was buried by the parish. [No. 133.]

Brampton, Thomas, was one of the earliest translators of the Psalms into English metre. Nothing is known of him, save what is recorded on the ms. copy of the *Seven Penitential Psalms*, which is preserved in the British Museum. At the beginning of this ms. is written—"Frater Thomas Brampton Sacre Theologie

Doctor fr' minore pauperib' confesso' de Latino in Anglia Anno Dom. 1414, ad Dei honorem et incrementum devotionis." This little work is written on beautiful vellum, and in an old curious mixture of Anglo-Saxon characters, and old English words, which tends to show that it was made at a time when the language was in a state of change. [No. 1.]

Brathwaite, Richard, b. 1588, d. 1673, at one time Deputy-Lieutenant of the county of Westmoreland, was the author of several metrical works. Hazlewood, the editor of Brathwaite's *Barnabee's Journal*, is of opinion that No. 63 by "R. B." is his work.

Bryan, Joseph, one of the "other gentlemen" referred to in No. 51. Concerning him we know nothing except that his name is prefixed to the Introduction to the ms. named, and that he wrote some of the versions therein. See Davison, G., below.

Byrd, William, one of the "Gentlemen of the Queen's honourable Chappell," s. of Thomas Byrd, was b. circa 1538, and d. in London, July 4, 1623. He was a chorister in St. Paul's Cathedral; Organist of Lincoln Cathedral, 1563-1569; and Gentleman of the Chapel Royal, 1569. He was the composer of several well-known anthems. [No. 32.]

Carey, Thomas. A gentleman attached to the court of King Charles I. See Davison, G., below.

Cayley, C. B., B.A., translator of Dante's *Divine Comedy*, author of *Psyche's Interludes*, &c. [No. 296.]

Chamberlayne, James, composed a few poems that he might "not trifle away too much of his time," and pub. a selection therefrom as—*A Sacred Poem on the Birth, Miracles, Death, Sepulture, Resurrection, and Ascension of the Most Holy Jesus*. 1680. To this were added 18 Psalm Versions, the Lamentations of Jeremiah in verse, &c. [No. 93.]

Cobb, Samuel, M.A., sometime Master of Christ's Hospital, pub. in 1707, *Poems on Several Occasions*. He d. in 1713. [No. 113.]

Cole, Benjamin Thomas Halcott, M.A., sometime Fellow of Magdalen College, Cambridge, and Rector of Warbleton, Sussex, B.A. 1693, M.A. 1697. [No. 278.]

Coleraine, Henry Hare, second Baron (Irish Peerage), d. at Tottenham in 1708. In addition to his paraphrases from the Italian, &c., he was the author of a *History of Tottenham*. [No. 85.]

Coldwell, William, sometime resident in Sheffield as an architect and surveyor, was a local preacher in the Methodist New Connexion body. He pub. (1) *Fables and Moral Poems*, Halifax 1818; (2) *Hebrew Harmonies and Allusions*, 1820; and (3) *The Bk. of Praises*, &c. [No. 204.]

Colman, George, the younger, s. of George Colman, a dramatic writer, and for some time the Lord Chamberlain's Examiner of Plays, was b. at London, Oct. 21, 1762, and d. in 1836. [No. 177.]

Coney, Thomas, D.D., sometime Rector of Chedzoy, Somersetshire, and Prebendary of Wells. [No. 123.]

Cosworth, Michael. This versifier's history is unknown to us. His *Version of some Select Psalms* is in the British Museum (*Hartl.* 6906). [No. 37.]

Cradock, Thomas, a native of Staffordshire, and sometime Rector of St. Thomas's Church, Baltimore County, Maryland, pub. his paraphrase of the Psalms as below. He d. in 1760. [No. 144.]

Cumberland, Henry Clifford, Earl of, was b. in 1591, and d. at York, Dec., 1643. "In the dissensions which arose between Charles the First and his Parliament the Earl is said to have distinguished himself more by his fidelity to the King's cause, than by his activity or skill: his character will be found in Clarendon's *History*, where he is called 'a man of great honour and integrity;' and Dr. Bliss has introduced a brief memoir of him into his edition of Wood's *Athena zonienses*" (*Holland*). [No. 53.]

Cumberland, Richard, dramatic and miscellaneous writer, was b. at Cambridge, 1732, and d. at Tunbridge, 1811. He was for some time Secretary to the Board of Trade; but during the latter part of his life he devoted himself entirely to literature. [No. 188.]

Daniel, Richard, D.D., sometime Dean of Armagh and Chaplain to the Lord-Lieutenant of Ireland. [No. 122.]

Darby, Charles, M.A., was for some time Rector of Kedington, Suffolk. Beyond this we have no details. [No. 111.]

Davies, Sir John (Davis), b. in 1570, d. Dec. 7th, 1626. His works make 3 vols. in Dr. Grosart's *Fuller Worthies' Library*, 1876. [No. 38.]

Davison, Christopher, second s. of William Davison and brother of Francis Davison (see below), was a member of Gray's Inn. We cannot ascertain the dates of his birth or death. He is one of the "other gentlemen" referred to in No. 51.

Davison, Francis, eldest s. of William Davison, Secretary of State to Queen Elizabeth, and brother of the above, was b. circa 1575, and was a member of Gray's Inn. He d. circa 1621. His *Poetical Rhapsodie* was pub. in 1602. [No. 51.]

The *Hartl. MS.* referred to in No. 51 is one of three mss. which are thus referred to by W. T. Brooke in his ed. of Giles Fletcher's *Christ's Victory and Triumph*, &c., Lond., Griffith, Farran, &c., 1886, p. 242:—"No complete edition of the psalms of Francis and Christopher Davison has hitherto appeared; and for the first time (with the hitherto unknown Introduction of Francis Davison himself) they are here completely given. It is probable that Davison's death interrupted the plan of the collection, and it remained unfinished. At least three mss. of it have survived [i.] the apparently original ms. in the Harleian Collection; [ii.] a transcript by Ralph Crane with additional poems [referred to by Farr in his *Select Poetry*, &c., 1845, p. xxx., under T. Carey, whose version of Ps. 91 is therein]; and [iii.] the anonymous ms., formerly Archdeacon Cotton's and the late Alexander Gardyne's, from which we print. Of the fellow-workers of the Davisons—Joseph Bryan, Richard Gipps, and Thomas Carey—little is known. Bryan contributed twenty-two psalms to the collection; Francis Davison eighteen; Christopher Davison and Richard Gipps each two; and T. Carey a single psalm." Mr. Brooke reprints about one half of the ms., all of Bryan's but one being omitted.

Dennis, Thomas. Concerning this author our information is limited to the titlepage of his version. [No. 191.]

Dickson, Thomas, a schoolmaster at Chirnside, Berkshire. [No. 242.]

Dod, Henry, is called by G. Wither "Dod the silkman." Beyond this, and that his "late ridiculous translations of the Psalms was, by authority, worthily condemned to the fire" (i.e. burnt by the common hangman), and that he turned the Act of Parliament enjoining a Public Thanksgiving on the Fifth of November, into metre to be sung in church, we know nothing of him. [No. 40.]

Donald, Robert, an illiterate person of Woking, Surrey, was persuaded in his own mind that he had a divine call to prepare a new version of the Psalms, and when done had to get the assistance of a friend to correct the grammar. [No. 196.]

Ducarel, P. J. Our knowledge of this versifier is confined to the details on the titlepage of No. 236.

Eden, John, B.D., b. circa 1770, and d. in 1840; was for 41 years Vicar of St. Nicholas and St. Leonard's, Bristol. His version of the Psalms was pub. posthumously with a *Memoir*. [No. 267.]

Fairfax, Thomas, Lord, eldest s. of Ferdinando, Lord Fairfax, was b. at Denton, Yorkshire, in 1611, and d. at New Appleton, Yorkshire, in 1671. He is well known in history as a general of the Parliamentary Army during the Civil War. [No. 80.]

Farr, Edward. Of this versifier we know nothing beyond the information on the title page of No. 249.

Fenwick, George, B.D., b. in 1689, was rector of Hallaton, Uppingham, for 37 years, and d. April 10, 1760. [No. 154.]

Feilde, Edward, M.A., b. in 1795, and educated at Cambridge. He was for some time a master in a large school at Ealing, and curate of Plaistow. Whilst at Plaistow he pub. *Church of England Psalmody; or, Portions of the New Version adapted to every Day of the Month, and to the Services or Circumstances of every Sunday throughout the Year*. Lond., Rivingtons, 1834. The Preface is signed "E. F." He was incumbent of Rock and Rennington from 1834 to 1848, and it was during his residence there that he pub. his *Ps. of David*. He is said by those who knew him to have been a learned man and a devoted parish priest. He d. at Harrogate, Jan. 25, 1851. [No. 273.]

Fleming, Robert, s. of Robert Fleming, a Scottish Presbyterian minister, was b. at Cambuslang, and studied at Leyden and Utrecht. He was for a time minister of an English congregation at Leyden, and then at Amsterdam. Eventually he became pastor of the Scottish Church in Lodbury, and was also lecturer at Salters' Hall. He d. May 21, 1716. He was the author of *Christology*, in 3 vols., and of the *Rise and Fall of Rome Papal*, 1701. [No. 101.]

Ford, Simon, D.D., b. in Devonshire in 1619, and d. in 1699. He was for some time Rector of Old Swinford, Worcestershire, and pub. his version of the Psalms in 1688. He wrote extensively on religious subjects. [No. 97.]

Forrest, Sir William, Chaplain to Queen Mary during her short reign, was a polemical poet and skilled musician. He pub. works from circa 1550 to 1560. His *Certaine Psalmes of Davyd* are dated 1551, and his latest ms. [Reg. 17, A. xxi.] is dated 1572. Specimens from his mss. are given in the *Early English Text Society's* publications, and in the German periodical *Anglia*. [No. 12.]

Franch, James. [No. 180.] The correct name is *James Funch*. (See p. 304, l.)

Fraunce, Abraham, a native of Shropshire, took his degree (B.A.) at St. John's, Cambridge, in 1579; was elected Fellow in 1580; and removed to Gray's Inn in 1583. He was living in 1633, but the date of his death we have not been able to ascertain. [No. 35.]

Frere, John Hookham, M.A., s. of John Frere, sometime High Sheriff of Suffolk and M.P. for Norwich, was b. in London, May 21, 1769, and educated at Eton, and Caius College, Cambridge (B.A., 1792). He was subsequently a Fellow of Caius. On leaving the University he entered the Foreign Office. He was M.P. for West Looe, Cornwall, 1798-1802; Under Secretary of State in the Foreign Office, 1799; Envoy Extraordinary and Plenipotentiary to Portugal, 1800, to Spain, 1802, to Berlin, 1807, and to Spain again, 1808. He d., Jan. 7, 1846. [No. 261.]

Gahagan, Henry, M.A., was a graduate of Christ Church, Oxford, and a Barrister-at-Law. [No. 231.]

Gipps, Richard, is one of the "other gentlemen" referred to in No. 51. We know nothing concerning him except that he wrote some of the versions in the ms. named. See *Francois Davison*, above.

Good, John Mason, M.D., s. of an Independent minister, was b. at Epping, Essex, in 1764, and educated for the medical profession. He became F.R.S. 1806 and M.D. 1820. He wrote largely on medical, theological, and classical subjects. He d. in 1827, and his *Memoirs*, by Dr. Gregory, were pub. in 1828. [No. 222a.]

Gregory, George [No. 176], b. in 1754; d. 1808.

Grymeston, Elizabeth, née *Barney*, dau. of Martin Barney, or Bernye, of Grimeston, in Suffolk, and wife of Christopher, s. of Thomas Grymeston, of Yorkshire, pub. her *Miscellanea* in 1604, and again enlarged it circa 1610. [No. 41.]

Hall, John, M.D., was b. in 1529. He was a celebrated writer on anatomy, &c. He resided at Maldstone in Kent. [No. 10.]

Hall, Joseph, D.D., was b. at Ashby-de-la-Zouch in 1574, and educated at Cambridge. He was successively Rector of Halstead, Prebendary of Wolverhampton, Dean of Worcester, Bishop of Exeter, and Bishop of Norwich. In July, 1616, he attended Lord Doncaster into France, and on his return he was appointed by King James as one of his divines to accompany him into Scotland. At the Synod of Dort he was appointed to preach the Latin Sermon to the Assembly. He d. in 1656. His works are numerous, and include his versions of Ps. 1-1x. [No. 43.] His *Works* were pub. in London by Pavier, 1625. [Psalters, English, § x.]

Hamilton, William, a native of Scotland, b. 1704, d. 1754. [No. 136.]

Hare, Francis, D.D., who d. 26th April, 1740, was educated at Eton and King's College, Cambridge. He was for some time chaplain-general to the army. He subsequently became Dean of Worcester, and then Bishop of Chichester. He also held the Deanery of St. Paul's with his bishopric. He was the author of several w. rks. His version of the Psalms was pub. posthumously in 1756. [No. 150.]

Hare, Julius Charles, M.A., was b. in 1796, educated at Trinity College, Cambridge, and d. in 1855. In conjunction with his brother Augustus William he pub. the celebrated *Guesses at Truth*. He also assisted Bp. Thirlwall in translating Niebuhr's *History of Rome*. His *Essays*, *Sermons*, and other publications were numerous and important. He was a Fellow of Trinity College, Cambridge, Rector of Hurstmonceux, and Chaplain to the Queen. The following of his Psalm versions are in C. U. at the present time:—(1) "Lo, I come to do Thy will (Ps. xl.), and (2) "Lord God, my Saviour, day and night" (Ps. lxxviii.) [No. 263.]

Harte, Walter, M.A., s. of a clergyman, was b. at Taunton, circa 1696, educated at Oxford, where he was for some time Vice Principal of St. Mary Hall. He

was also a canon of Windsor. He d. at Bath in March, 1774. He pub. *History of the Life of Gustavus Adolphus*, and other works. [No. 125.]

Holford, G. F. The British Museum copy of No. 201. contains a ms. note by a former owner, "This is Holford's version." The Holford here referred to is probably G. F. Holford, m.r.

Hunnis, William, a gentleman of the Chapel Royal under Edward VI., and afterwards Master of the Children in the reign of Elizabeth. In addition to his Psalm versions of 1550 and 1585, he pub. *A Handful of Honey-suckles* and *A Hive Full of Honey*, being paraphrases of various portions of Holy Scripture. Some of his pieces are reprinted in E. Farr's *Select Poetry chiefly Devotional of the Reign of Q. Elizabeth*. (Parker Society.) [No. 11.] He d. June 6, 1597. [English Hymnody, Early, § viii.] See also *Various*.

Jones, Abner. An American Professor of Music. [No. 286.]

Keith, James. H. A. Glasse, p. 192, says that this versifier "was a bookseller at Dingwall, N.B." [No. 309.]

King, Henry, D.D., eldest s. of John King, sometime Bishop of London, was born at Worminghall, Buckinghamshire, 16 July, 1591-2, and educated at Westminster, and Christ Church, Oxford, where he graduated in 1611. In January 1615-16, when only twenty-four years old, he was collated to the Prebend of St. Pancras, in the Cathedral of St. Paul's, and also "the office of Penitentiary or Confessor in that Cathedral, and the Rectory and Patronage of Chigwell, Essex." In April, 1617, he was advanced to the Archdeaconry of Colchester, and subsequently to the sinecure Rectory of Fulham. Later, in Feby. 1638-9 he was preferred to the Deanery of Rochester, and on the 6th Feby. 1641-2 he was consecrated Bishop of Chichester. In Dec. 1642, he was imprisoned by the Parliamentary Army, on the fall of Chichester. On his release from prison he resided for a time at Langley, Bucks. At the Restoration he was reinstated in his Bishopric at Chichester, where he d. Sep. 30, 1669. His *Metrical Version of the Psalms* was pub. in 1651 [see *Psalters*, § 11]; and his *Poems* 1657. Extracts from these were republished with elaborate Historical and Biographical notes by the Rev. J. Hannah, B.A., as *Poems & Psalms*. Lon.: Pickering, 1843. [No. 78.]

Leapor, Mary, the daughter of a gardener to Judge Bleanour, of Marston, St. Lawrence, Nottinghamshire, was b. in 1722, and d. in 1746. Her *Poems* were pub. posthumously in 1748 for the benefit of her father. A second volume appeared in 1751. [No. 134.]

Lok, Henry, second s. of Henry Lok, or Locke, a London merchant. Concerning the dates of his birth and death we have ascertained nothing. His *Ecclesiastes, otherwise called the Preacher*, was pub. in 1597 [licensed in 1593.]. [No. 36.]

Lorne, John-Douglas-Sutherland-Campbell, Marquess of, son of the Duke of Argyll, b. Aug. 6, 1845, m. H.R.H. Princess Louise, 1871; Governor-General of Canada, 1878. [No. 320.]

Marsh, Edward Garrard, M.A., was b. in 1783, and educated at Wadham College, Oxford. (B.A. 1804.) He was appointed Vicar of Aylesford in 1841, having previously been Minister of Hampstead Chapel. His *Sixty Ps. and Hys.*, 1st set, were pub. in 1823. The entire Book of Psalms was pub. in 1832. The 4th ed. of his *Ps. & Hys.* (210 in all) was pub. by Seeley's, London, 1862. Mr. Marsh d. Sept. 20, 1862. [No. 230.]

Masseeone and Ferrard, John Foster, 10th Viscount Massereene and Ferrard, b. 1812, d. 1863. [No. 302.]

Mather, Cotton, D.D., s. of Increase Mather, D.D., a Puritan divine, was born at Boston, New England, in 1663, and d. in 1728. He was educated at Harvard College, and was for sometime a pastor in Boston. He received his D.D. from Glasgow University, and he was F.R.S. (London.) His principal work was *Christi Americana, or, an Ecclesiastical History of New England, from its Planting in 1620 to 1698*. He was noted also for his work on Witchcraft entitled *The Wonders of the Invisible World*, &c., 1736. [No. 118.]

Mauls, John, M.D. Concerning this versifier we know nothing beyond what is contained on the titlepage of No. 216.

McClure, Samuel. [No. 282.]

McLaren, David, M.A., Minister of Humble, Haddington, b. at Dundee, and educated at St. Andrew's University. [No. 324.]

Milbourne, Luke, s. of Luke Milbourne, one of the ejected ministers of 1662. He was Vicar of St. Ethel-

burga, Bishopsgate, and Lecturer at St. Helen's, Shore-ditch, London. His metrical paraphrase of Thomas a Kempis's *Imitation of Christ*, was pub. in 1697 as *The Christian's Pattern Paraphrased*. He is sometimes praised as a critic; but his notes on Dryden's *Virgil* are severely condemned by Pope in his *Dunciad*. He d. in 1720. [No. 106.]

Moberly, George Herbert, M.A., s. of Dr. Moberly, Bp. of Salisbury, b. Jan. 3, 1837, and educated at Christ's Church College, Oxford; B.A. in honours, 1859, sometime a Fellow of his college, Principal of Lichfield College and Preb. of Hansacre in Lichfield Cathedral, 1860, editor of *Beke's Historia Ecclesiastica*, 1869, and *Sacrifice of the Eucharist*, 1875. [No. 314.]

Montgomery, Alexander, died circa 1605. [No. 42.]

Mugrave, George, M.A., b. in 1798, and educated at Brasenose, Oxford. B.A. in honours, 1819. Taking Holy Orders in 1822, he was Curate of Marylebone, London, 1824; Bexwell, Norfolk, 1829; and Vicar of Borden, Kent, 1838-54. He d. Dec. 26, 1883. He published several works, including his version of the Psalms, 1833; *Hymns for a Rural Parish*, 1845; and others. [No. 235.]

Patrick, John, D.D., was for some time "Preacher to the Charter-House, London." His *Ps. of David* contain versions of the *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*; a hymn, "Ye faithful servants of the Lord," No. iv., "Taken out of the Revelations," and several doxologies. Watts acknowledges in his Preface to his *Ps. of David*, 1719, his indebtedness to Patrick in setting him the example of Christianizing the Psalms. [No. 92.]

Patullo, Margaret, a native of Perthshire, Scotland. The dates of her birth and death are unknown to us. Her version of the Psalms was suppressed by her friends. [No. 220.]

Peter, William. Concerning this versifier we know nothing beyond the information contained on the title-pages of his two volumes, Nos. 219 and 239.

Pitt, Christopher, M.A., was b. at Blandford, Dorsetshire, 1699, and d. 1748. He tr. the *Æneid*, and *Vida's Art of Poetry*. He was educated at New College, Oxford, and was Rector of Pimperne, Dorsetshire. [No. 137.]

Prinos, Thomas. [No. 153.] An American versifier, b. in 1686, educated at Harvard College, and for some time Minister of South Church, Boston. He d. in Oct., 1758.

Reid, Mrs. [No. 218.] We have failed to identify this writer.

Roberts, Francis, D.D., sometime Minister of St. Augustine's, London, and then Rector of Wrington, Somersetshire. He was Assistant to the Commissioners appointed by Parliament for the ejection of scandalous ministers and schoolmasters, and was one of the Presbyterian divines, who protested against the sentence of death passed upon Charles I. He d. in 1675. [No. 86.]

Robson, John, M.A., sometime Rector of Blatchington, Sussex. [No. 158.]

Rowe, Elizabeth, née Singer, daughter of Walter Singer, an Independent Minister, was b. near Frome, Somersetshire, in 1674; married in 1710 to Thomas Rowe, the poet; and d. in Feb., 1737. Her works include *Friendship in Death*; *Letters Moral and Entertaining*, and *Devout exercises of the Heart* (which was revised and pub. by Dr. Watts). Her *Miscellaneous Works in Prose and Verse*, which included some of her husband's poems, together with her *Hymns and Versions of Psalms*, was pub. posthumously in 1739. [No. 132.]

Rowland, Edward, b. circa 1743; was for a time a timber merchant in Carlisle, and d. in 1824. [No. 215.]

Sadler, Michael Thomas, was b. at Doveridge, near Ashbourne, Derbyshire, Jan. 30, 1789, and d. in 1835. He was for several years a merchant in Leeds. He represented Newark-upon-Trent, and then Alborough, Yorkshire, in Parliament. His *Memoirs, as Memoirs of the Life and Writings of M. T. Sadler, Esq.*, were pub. in July 1835. [No. 246.]

Sandys, Sir E., s. of Archbishop Sandys, and brother of George Sandys, was b. circa 1561, and was educated under Hooker at Corpus Christi College, Oxford. From 1581 to 1602 he was a Prebendary in York Cathedral. He was knighted by James I. in 1603, and subsequently employed in State affairs. He d. in 1629. [No. 47.]

Sankay, Matthew-Villiers, of Coolmore, County Tipperary; b. circa 1797, d. 1837. [No. 214.]

Say, Samuel, was the successor of Dr. Calamy as pastor of a Nonconformist congregation in Westminster. His *Psalms, &c.*, were pub. in 1745. [No. 135.]

Scott, Alexander. [No. 206.]

Scott, Robert Allen, M.A., was b. 1804, and educated at Balliol, Oxford (B.A., 1828). Taking Holy Orders, he was successively Curate of Sherffhales and Woodcote, Shropshire, and of Church Eaton, Staffordshire, and Vicar of Cranwell, Lincolnshire. He d. 1870. In addition to his Paraphrases, he pub. *Parish Rhymes for Schools and cottages*, in 1841. Two of his paraphrases are in C.U.:—"All glory be to Thee," *Ps.* 115, and "Lord, Thou hast formed my every part," *Ps.* 139. [No. 262.]

Seymour, William Digby, q.c., LL.D., b. 1822; M.A. for Sunderland, 1852, and for Southampton, 1859; Recorder of Newcastle-upon-Tyne, 1854. [No. 322.]

Skurray, Francis, D.D., was b. in 1775, and educated at Lincoln College, Oxford, of which College he was also a Fellow from 1804 to 1824. He was Rector of Winterbourne Steepleton, Dorsetshire, and Perpetual Curate of Horningham, Wilts. He d. Mar. 10, 1848. His *Shepherd's Garland* was pub. in 1832, and his *Psalms* in 1843. [No. 271.]

Slatyer, William, D.D., b. in Somersetshire in 1587. He entered St. Mary Hall, Oxford, in the Lent term 1600, but afterwards migrated to Brasenose; B.A. in 1607; Fellow of Brasenose; D.D. in 1623; and Rector of Otterden, Kent, where he d., Feb. 13, 1646. He pub., in 1821, a *History of Great Britaine, in English and Latin Verse*, in addition to his paraphrases of the Psalms. [No. 68.]

Smart, Christopher, M.A., was b. at Shipburn, Kent, in 1722, and educated at Pembroke Hall, Cambridge, where he gained the Scatonian prize for five years, four of which were in succession. (B.A. 1747.) He removed to London in 1763, and gave some attention to literature; but neglecting both his property and his constitution, he became poor and insane. He d. in the King's Bench, 1771. His *Psalms* were pub. in 2 vols. in 1771. From that work "Father of light conduct my feet" (*Divine Guidance*), and "I sling of God the mighty Saviour" (*God the Author of All*), have been taken. [No. 162.]

Smith, Sir Thomas, was born at Walden, Essex, 1512, and educated at Queens' College, Cambridge, where he became a Fellow of his college in 1531. He was Regius Professor of Civil Law at Cambridge, and, in 1548, Secretary of State, when he was knighted. On the downfall of the Protector Somerset, he lost his appointment as Secretary of State, and was confined in the Tower for about a year. Subsequently he was restored to Court favour, and was thrice ambassador to France for Elizabeth. He died at Mounthall, Essex, in 1577. [No. 9.]

Smith, Miles, secretary to Dr. Sheldon, Archbishop of Canterbury. [No. 89.]

Spalding, Thomas, member of a firm of wholesale stationers in Drury Lane, was b. in 1805, and d. in 1867. He was a member of the Congregational body and a liberal contributor to its funds. [No. 276.]

Stanhurst, Richard, was b. at Dublin circa 1545, and educated at University College, Oxford. He studied Law for some time at Furnival's and Lincoln's Inns; but joining the Roman Catholic Church, he removed to the Continent and took Holy Orders. He pub. several books, including the first four books of Virgil's *Æneid* in English hexameters, 1682. He d. in 1618. [No. 30.]

Sylvester, Tipping. Of this versifier we know nothing beyond the fact that he joined Stephen Wheatland in publishing the *Ps. of David, &c.*, in 1754. [No. 146.]

Thurlow, Edward Howell-Thurlow, 2nd Baron, nephew of Lord Chancellor Thurlow, was b. June 10, 1781, and d. June 3, 1829. [No. 198.]

Tollet, Elizabeth, d. in 1694; d. in 1764. [No. 145.]

Towers, William Samuel, a layman, concerning whose history we know nothing. [No. 193.]

Townsend, George, M.A., was b. at Ramsgate, Sep. 12, 1788, and educated at Trinity College, Cambridge, B.A. 1812; M.A. 1816. Entering Holy Orders in 1813, he became Curate of Littleport in 1813; and of Hackney 1814; Classical Master of the Royal Military College, Sandhurst, 1816; Domestic Chaplain to Hq. Barrington, 1824; and Prebendary of Durham, 1825. He d. in Nov. 1857. He pub. *Chronological Arrangement of the Old and New Testament*; *Accusations of History against the Church of Rome*; *Eccelesiastical History to Reign of Henry IV. of England, &c.* [No. 288.]

Trapp, Joseph, D.D., vicar of a parish in London, who d. in 1747, pub. a tr. of *Virgil*; *Explanatory Notes on the Four Gospels*; a Latin version of *Paradise Lost*; *Thoughts upon the Four Last Things, &c.* [No. 138.]

Trower, Walter John, D.D., b. April 5, 1804, was educated at Oxford, where he graduated in high honours in 1828, and became a Fellow of Oriel College. After holding some minor appointments, he was consecrated

Bishop of Glasgow and Galloway in 1848. Retiring in 1859, he was appointed Bp. of Gibraltar in 1863. Subsequently he was Rector of Ashington, Chichester. He d. Oct. 24, 1887. He was the author of several works, including the S. P. C. K. *Epistles and Gospels*, &c. [No. 228.]

Turner, Baptist Noel, M.A., b. in 1739, and educated at the Oakham Grammar School and Emmanuel College, Cambridge. He was Rector of Denton, Lincolnshire, and of Wing, in Rutland. He was also for a time Head Master of Oakham Grammar School. He d. May, 1826. His memoir and portrait are in Nichols's *Illustrations of the History of Literature in the Eighteenth Century*. [No. 212.]

Turner, Thomas, M.A., sometime a Fellow of Trinity College, Cambridge, was b. in 1804. He was 2nd Wrangler and Smith's Prizeman. [No. 294.]

Usher, James. From the titlepage and the Preface of his version [No. 210] we gather that Usher was a layman, who, with a limited education and little or no preparation, began his paraphrase on the 18th of Aug., and completed it on the 15th of Dec. 1823.

Versteegan, Richard, a Roman Catholic, d. circa 1635. [No. 39.] He was possibly the editor of the 1599-1604 *Primer*, printed at Antwerp, where he was at that time, and the Preface of which is signed "R. V."

Vicars, John, b. in London, 1582, educated at Oxford, was for some time an usher in the school of Christ's Hospital, and d. in 1652. He was a virulent writer against the Royalists, and spared no one in his zeal. His *England's Halliujah for God's Gracious Benediction; with some Psalms of David in Verse* was pub. in 1631. [No. 55.]

Wheatland, Stephen. Of this versifier we know nothing beyond the fact that he joined Tipping Sylvester in publishing the *Ps. of David*, &c., 1754. [No. 146.]

White, John, M.A., sometimes called "The Patriarch of Dorchester," where he was rector for 42 years, was b. in 1574, and d. in 1648. He was one of the Clerical Assessors of the Westminster Assembly of Divines, 1643. His version was pub. posthumously in 1654. [No. 81.]

Winchester, Elkanaan. A celebrated Universalist preacher who ministered in a chapel in Petticoat Lane, London, in 1778-9. His version was on the basis of the teachings of the Universalists, and specially for the use of that community. [No. 184.]

Woodford, Samuel, D.D., b. in London, 1636, and educated at Wadham College, Oxford. He was for some time Rector of Hartley Maudit, Hants, and Prebendary of Winchester. He d. in 1700. [No. 87.]

Wotton, Sir Henry, M.A., b. in Kent in 1568, and educated at New and at Queen's Colleges, Oxford. After spending nine years on the Continent, on his return he became secretary to Robert, Earl of Essex, with whom he continued until Essex was committed for high treason, when he retired to Florence. There he became known to the Grand Duke of Tuscany, and was sent by him, in the name of "Octavio Baldi," with letters to James VI., King of Scotland, in which the king was informed of a design against his life. On succeeding to the English throne James knighted Wotton and sent him as ambassador to the Republic of Venice. In 1623 he was made Provost of Eton (having previously taken Deacon's Orders). He d. in 1639. His works include *The Elements of Architecture, Parallel between the Earl of Essex and the Duke of Buckingham, Essay on Education*, &c. His poems and other matters found in his MSS. were pub. posthumously by Izaak Walton in 1651, as *Reliquie Wottonianæ*. This has been several times reprinted. [No. 79.]

Wragham, Francis, D.D., sometime Archdeacon of Cleveland, b. in 1769, educated at Magdalen and Trinity Colleges, Cambridge, and d. Dec. 27, 1843. [No. 259.]

Wragham, William, a tradesman of Louth, Lincolnshire. He d. in 1832. [No. 223.]

Wyatt, Sir Thomas, b. at Allington, Kent, in 1503, and d. at Sherborne, Dorset, 10th or 11th Oct., 1542. He was educated at St. John's College, Cambridge. He was knighted by Henry VIII., and was sent by him on various embassies. His *Songs and Sonnets* were pub. with those of his friend, the Earl of Surrey. His *Poetical Works* were reprinted by R. Bell, 1856, and are also included in the *Aldine Poets*. [No. 8.]

Young, Robert, M.A., says on the titlepage of his version that he was "formerly Classical Teacher, Glasgow, latterly for some time Minister of the Free Church, Chapleton." [No. 299.] [J. T. B.]

Psalms, Versions in English. In the subjoined list of *Complete and Partial versions*

of the Book of Psalms in English (including those pub. in Scotland and America) not only are all known complete versions named, but also such partial and individual versions as, because of their authorship or merit, are of importance, are also enumerated. As the older versions are very difficult to consult, we give here the most accessible works wherein specimens of the various paraphrases may be found. These works, together with their Index Letters, are:—

A. *Select Psalms in Verse, with Critical Remarks.* By Bishop Louth and Others. *Illustrative of the Beauties of Sacred Poetry.* London: Hatchard, 1811. This work is by Lord Aston.

F. *Select Poetry (chiefly Denotinal of the Reign of Queen Elizabeth Collected and Edited for The Parker Society by Edward Farr, Esq.* Cambridge, 1845.

G. *The Story of the Psalters. A History of the Metrical Versions of Great Britain and America, from 1549 to 1885.* By Henry Alexander Glass. London, Kegan Paul, 1888.

H. *The Psaltists of Great Britain. Records Biographical and Literary of upwards of one hundred and fifty authors, who have rendered the whole or parts of The Book of Psalms into English Verse. With Specimens of the Different Versions, and a General Introduction.* By John Holland, London, Groombridge. 2 vols. 1843. (See p. 529, i.)

L. *Anthologia Davidica*, 1846. See p. 72, ii. This is by Henry Latham.

In addition the various editions of Cotton's *Editions of the Bible and Parts thereof in English* (2nd ed., 1852) should also be consulted.

List of Complete and Partial Versions of the Psalms in English from 1414 to 1889.

1. 1414. Thomas Brampton. Paraphrase of the Seven Penitential Psalms. Edited with Notes for the Percy Society, 1842. [A. p. 106; and E. i. p. 74.]

2. 1539. Miles Coverdale, p. 294, i. *Goostly Psalmes*, p. 442, i.

3. 1547. John Croke. *Thirteen Psalms fr. in the Reign of Henry VIII.* Edited by Sir Alexander Croke, for the Percy Society, 1844.

4. 1547. Henry Howard, Earl of Surrey. Reprinted in the *Aldine* and other editions of Surrey's *Poems*. (Ps. 55, 73, 88.) [E. i. p. 86.]

5. 1549. Queen Elizabeth. Ps. 14, at the end of *A Godly Meditation of the Christian soul*, &c., by Margaret, Q. of Navarre, and translated by the Princess Elizabeth. Reprinted in the *appendix* to Cotton's list (as above), 1852. [F. p. 7; E. i. p. 146.]

6. 1549. T. Sternhold. *Nineteen Psalms*; 2nd ed., 1549, 37 *Psalmes*. See *Old Version*, § 11.

7. 1549. Robert Crowley, p. 270, i. [G. p. 62.]

8. 1549. Sir Thomas Wyatt. *The 7 Penitential Psalmes drawn into English meter.* Reprinted in the *Aldine ed. of Wyatt's Poems*. [E. i. p. 81.]

9. 1549. Sir Thomas Smith. Version of about a dozen psalms in a MS. in the Brit. Mus. (Reg. 17 A. xvi.) entitled *Certaine Psalmes or Songes of David. Translated into English meter, by Sir Thomas Smith, Knight, then prisoner in the Tower of London; with other Prayers and Songes by him made to pas the tyme there.* 1549. [E. i. p. 161.]

10. 1550. John Hall, M.D., 12 psalms in his *The Court of Virtue; containing many Holy or Spritual Songs, Sonnets, Psalmes, Ballets and Short Sentences, as well of Holy Scripture as others, with Music Notes*. [F. p. 196; E. i. p. 179.]

11. 1550. William Hunnis. (See also No. 32.) *Certaine Psalmes chosen out of the Psalter of David, and drawn forth into English meter.* [F. p. 142; E. i. p. 152.]

12. 1551. William Forrest. MS. in the Brit. Mus. (Reg. 17, A. xxi.) *Certaine Psalmes of Davids in Metre, added to maister Sternhold's, and others, by William Forreste.* 1551. This is dedicated to Edward, Duke of Somerset. [E. i. p. 164.]

13. 1551. T. Sternhold and J. Hopkins. 3rd ed. of *Sternhold*, in which 7 versions by Hopkins are added. See *Old Version*, § 11.

14. 1559. John Bale. Ps. 23, and 132, appended to his *Exposition, or complaine against the blasphemies of a frantic priest in Hamshyre*.

15. 1553. Francis Seager. 19 psalms verified in his *Certaine Psalmes select out of the Psalter of David, and drawn into English Meter, with Notes to every Psalm in tiij to Synges*, by F. S. [E. i. p. 168.]

16. 1556. Anglo-Genevan Psalter. See Old Version, § III.
17. 1556. Miles Huggarde. A short treatise in metre on the 129th Psalm.
18. 1556. William Kethe. In addition to his versions noted under O. Version, and Scottish Hymnody, there is one of Ps. 94 printed at the end of John Knox's *Appellation*. (See p. 694, i.)
19. 1559-61. T. Sternhold and others. See Old Version, § IV., v.
20. 1560. o. Matthew Parker, p. 683, i. [G. p. 63.]
21. 1561. Anglo-Genevan Psalter. See Old Version, § III.
22. 1562. Sternhold and Hopkins. The complete English Psalter. See Old Version, § VII.
23. 1563. Thomas Becon. Ps. 103 and 112, in his *Comfortable Epistle to the Afflicted People of God*.
24. 1564. Scottish Psalter. See Scottish Hymnody, § II.
25. 1566. John Fits. Two psalms. [F. p. 387.]
26. 1568. John Wedderburn (q.v.).
27. 1570, o. Sir John Harrington. Version of the Psalms in ms. in the Douce Collection in the Bodleian. Specimens in Park's ed. of the *Nugæ Antiquæ*, 1804. [F. p. 115.]
28. 1574. Lady Elizabeth Tyrwhitt. In her tract *Morning and Evening Praises with divers Psalms, Hymns, and Meditations*.
29. 1575. George Gascoigne (p. 406, i.). Ps. 130 in his *A Hundredth sundrie Flowers*, &c.
30. 1583. Richard Stanhurst. Four versions (Ps. i.-iv.) at the end of his *r. of the Æneid*. Specimen in H. i. p. 189. Copy of the Æneid in the Bodleian. The versions are in English hexameters.
31. 1583. William Byrd. *Medius: Psalms, Sonnets, and Songs of Sadness and Piety*. [F. p. 222.]
32. 1585. William Hunnis. (See also No. 11.) *Seven Sobs of a Sorrowful Soule for Sinne, comprehending those Seven Psalms of the Princelie Prophet David, commonlie called Penitentiall*, &c., 1585. Copy in the Brit. Mus. [F. p. 143; H. i. p. 162.]
33. 1597. Sir Philip Sidney, and Mary, Countess of Pembroke (q.v.).
34. 1598. Richard Robinson. [F. p. 364.]
35. 1591. Abraham Fraunce. Eight versions in his *Countess of Pembroke's Ioy Church, and Emanuel*. [F. p. 237; H. i. p. 226.]
36. 1594. Henry Lok. *Sundry Psalms of David, translated into verse, as briefly and significantly as the scope of the text will suffer*. (Bodleian, 1594.) Also *Ecclesiastes, otherwise called the Preacher; containing Solomon's Sermons, or Commentaries (as may probably be collected), upon the 49 Psalms of David, his father, &c.* London: Rich. Field, 1597. [F. p. 136; H. i. p. 229.] See also the *Fuller Worthies Miscellanies*, ii. 1971.
37. 1597. Michael Coesworth, circa 1597. Some select Psalms. [F. p. 406.]
38. 1600, o. Sir John Davies. His *Metaphrase of Ps. 1-50*, and a few others remained in ms. until 1876, when they were included in Dr. Grosart's ed. of *Davies's Poetical Works in his Fuller Worthies Library*.
39. 1601. Robert or Richard Verstegan. *Odes in Imitation of the vii. Penitential Psalms, with Sundry other Poems and Ditties tending to devotion and piety*. By R. V. [H. i. p. 232.]
40. 1603. Henry Dod. *Metrical versions of certain Psalms*, by "H. D." (Cambridge University Library); and, *All the Psalms of David, with certaine Songs and Canticles of Moses, Deborah, and others, not formerly extant for Song*, &c., 1620. [F. p. 449; G. p. 71; H. i. p. 250.] See also No. 50.
41. 1604. Elizabeth Grymston. *Miscellaneous prayers, meditations, memorials*. In this are Odes in imitation of the seven Penitential Psalms, in seven several kinde of verse. [F. p. 412.]
42. 1605. Alexander Montgomerie. *The Kindes Melodie: Containyng certayne Psalms of the Kinglie Prophete David, applied to a new and pleasant tune, verse comfortable to coercer one that is rightlie acquainted therewith*. Fourteen versions. [H. i. p. 242.]
43. 1607. Bp. Joseph Hall. *Some few of David's Psalms metaphrased in metre (i.-x.)* In his *Works*, vii. p. 158. 8vo edition. [H. ii. p. 29.] Reprinted in Singer's ed. of Bp. Hall's *Poems*, 1824; in Peter Hall's ed. of the same, 1836; and in Dr. Grosart's private reprint. [A. p. 26; H. i. p. 29.]
44. 1613. Henry Alasworth. *The Booke of Psalms: Englished both in Prose and Metre*. Printed at Amsterdam. [G. p. 70; H. i. p. 245.] See p. 59, i.
45. 1613. Sir John Davies, of Hereford. The Penitential Psalms, printed as the "Iobseful Dove," in his *Muses Sacrifices*. Reprinted in Grosart's *Cherity Worthies Library*.
46. 1613. Sir Thomas Leighton. Seven penitential Psalms in his *Tears, or Lamentations of a Sorrowful Soule*.
47. 1615. Sir Edwin Sandys. *Fifte Select Psalms of David, and Others*. [H. i. p. 271.]
48. 1615. David Murray. A Paraphrase of Ps. 104. Reprinted for the Bannatyne Club, 1823.
49. 1619. George Wither. *Preparation to the Psalter*. Reprinted in the *Spenser Society's* reprint of *Wither*. See also No. 56.
50. 1620. Henry Dod. See No. 40.
51. 1620. C. Davison, F. Davison, J. Bryan, E. Gippe. Versions by these four writers are given in a ms. in the Brit. Mus. (Harl. 6930) entitled *Divers selected Psalms of David (in verse) of a different composition from those used in Church*. By Fra. Davison, Esq., deceased, and other gentlemen. [A. pp. 31, 223, 245; F. pp. 318-337; H. i. pp. 235-240.] All the Psalms of the two Davisons, with specimens of the other writers, and also of T. Carey, are printed from another ms. in Brooke's edition of *Giles Fletcher*, Lond. Griffith, Farran, &c., 1888.
52. 1625. Francis Bacon. *Certain Psalms in Verse*. Reprinted in Grosart's *Fuller Worthies Miscellanies*, vol. i., 1870. [H. i. p. 268.]
53. 1630, o. Earl of Cumberland. A ms. in the Bodleian, *Poetical Translations of some Psalms, and the Song of Solomon, with other Divine Poems. By that noble and religious Soule now sainted in heaven, the right honourable Henry Earle of Cumberland*, &c. Sixteen psalms in metre. [H. ii. p. 269.]
54. 1631. James I. See Sir W. Alexander, p. 89, i.; and Scottish Hymnody, § II. 3. [G. p. 74.]
55. 1631. John Vioars. *England's Hallelujah for God's Gracious Benediction; with some Psalms of David in verse*. Nineteen versions. [H. i. p. 274.]
56. 1632. George Wither, q.v. (See also No. 49.) *The Psalms translated into Lyric Verse, according to the scope of the Original; and Illustrated with a short Argument and a brief Prayer, or Meditation, before and after every Psalm*. By George Wither. Imprinted in the Netherlands, &c. [A. p. 116; G. p. 76; H. ii. p. 11; L. p. 1.]
57. 1632. George Herbert, p. 511, ii. Seven versions in *Playford's Music Book*. Reprinted in Grosart's *Fuller Worthies Library*, 1874. [H. i. p. 279.]
58. 1633. John Donne. Ps. 137 in his *Poems*, 1633, and later editions.
59. 1633. Phineas Fletcher, p. 379, i. Six versions in *Miscellanies* appended to his *Purple Island*. [A. p. 218; and H. ii. p. 16.]
60. 1634. Richard Goodridge. A Paraphrase of the whole Psalter, and additional versions of more than 100 psalms. [H. ii. 63.]
61. 1636. George Sandys (q.v.). *A Paraphrase upon the first booke of the Psalms of David*. [A. p. 63; G. p. 78; H. i. p. 288.]
62. 1638. Anonymous. The Psalms in Metre, altered from the Old Version.
63. 1638. R. B. *The Psalmes of David the King and Prophet and of other holy Prophets, paraphrased in English; conferred with the Hebrew verities, set forth by B. Arias Montanus, together with the Latin, Greek Septuagint, and Chaldeæ Paraphrase*. By R. B. London: Printed by Robert Young, for Francis Constable, and are to be sold at his shop under St. Martin's Church, neere Ludgate, 1638. The "R. B." is sometimes said to mean Robert Burnaby (Mr. Taylor supports this view), and at other times Richard Bradshaw. We have no evidence which enables us to decide for either, and must leave it an open question. [G. p. 81.]
64. 1638. A Rotterdam Version. *The Booke of Psalms in English Metre, Printed for Henry Tutill, Bookseller, Rotterdam*. (Lambeth Library.) [G. p. 80.]
65. 1640. The Bay Psalter, p. 119, i., and American Hymnody, § I. [G. p. 82.]
66. 1640. Anonymous. Paraphrase of the entire Psalms. In the Bodleian Library. Specimen in Cotton's *Appendix*, p. 148.
67. 1641. François Rous [Rouse]. See Scottish Hymnody, [G. p. 84.]
68. 1642. William Slatyer. *Psalms or Songs of Zion, 1642, reprinted as The Psalmes of David, in 4 Languages and in 4 Parts; Set to vs Tunnes of our Church*. By W. S. 1643. Ps. i.-xxii. in Hebrew, Greek, Latin, and English. [H. i. 393.]
69. 1642. F. Thomas. *The Soule's Solace in Times of Trouble, collected out of the Psalmes of David*. (3rd ed., 1652.)
70. 1644. William Barton. See p. 116, ii. [G. p. 87.]
71. 1644. Francis Roberts. *The Book of Praises, &c. Afterwards embodied in his Clavis Bibliorum*, the

Key to the Bible, unlocking the Richest Treasury of the Holy Scriptures, 1676 [H. ii. p. 83.] See Nos. 86, 91.

72. 1645. John Milton. p. 737, i. [G. p. 89.]

73. 1648. Zachary Boyd. p. 167, ii. [G. p. 89.]

74. 1648. Richard Craslow. p. 968, i.

75. 1650. Scottish Psalter. Authorised edition. See Scottish Hymnody, § 111. [G. p. 90.]

76. 1650. New England. *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament, faithfully translated into English Meter, for the Edification and Comfort of the Saints, in Public and Private, especially in New England.* London, Printed for Richard Chiswell, at the Rose and Crown, in St. Paul's Church Yard. [Brit. Mus.] This was mainly a revised version of Rous's Psalter made by President Dunster of Harvard College, Richard Lyon, and thirty others. It had a large circulation and was in extensive use for many years. [G. p. 91.]

77. 1650. Henry Vaughan (q. v.).

78. 1651. Bp. Henry King. *The Psalms of David from the New Translation of the Bible turned into Meter. To be sung after the Old Tunes used in the Churches.* [G. p. 92.]

79. 1651. Sir Henry Wotton. Ps. 104 in *Reliquiæ Wottonianæ*. [A. p. 185; H. i. p. 297.] Reprinted in Dr. Hannah's *Courty Poets from Raleigh to Montrose*. Aldine edition.

80. 1651, c. Thomas, Lord Fairfax, the Parliamentary General "not only versified the Psalms, but other parts of Scripture; 'but it is probable," says Granger, "they were never thought worth printing." The ms. of Fairfax's version of the Psalms was formerly in the Museum of the excellent Ralph Thoresby, at Leeds, as he tells us in his *Ducatus Leodienis*, p. 510. [H. ii. 18, note.] This ms. passed through the collection of the Duke of Sussex into that of Dr. Bliss. A detailed account of it is given in the Preface to Cotton's *Editions of the Bible*, 1852.

81. 1654. John White. *David's Psalms in Metre, agreeable to the Hebrew, to be sung in usual Tunes, to the benefit of the Churches of Christ.* By the Reverend Mr. John White, Minister of God's Word in Dorchester. London, printed by S. Griffin for J. Rothwell, at the Fountain and Bear in Goldsmith's Row in Cheapside. 1655. [G. p. 93; H. ii. p. 68.]

82. 1655. Henry Lawes. Five versions in *Select Psalms of a new Translation*.

83. 1656. Abraham Cowley. Psalm 114 in his *Davidicæ*, and again in later eds. of his *Poems*.

84. 1651. Samuel Leigh. *Samuelis Primitiæ, or An Essay towards a Metrical version of the whole Book of Psalms. Composed when attended with the disadvantageous circumstances of youth and sickness.* By Samuel Leigh, &c. (Bodleian Library.) [H. ii. p. 55.]

85. 1655. Lord Coleraine. (See also No. 90.) *The Ascents of the Soul, on David's Mount towards God's House. Being Paraphrases on the Fifteen Psalms of Degrees, written in Italian by the Illustrious Gio. Francesco Loredano, a noble Venetian, 1656. Rendered into English, Anno Dom., 1655 (Brit. Mus. ed. 1681).* In the same volume there is, also by Lord Coleraine, *La Scala Santa: or a Scale of Devotions, Musical and Gradual, Being Descants on the Fifteen Psalms of Degrees, in Metre; with Contemplations and Collects upon them in Prose, 1670.* [A. p. 225; and H. ii. p. 88.]

86. 1655. Francis Roberts. His *Clavis Bibliorum. The key of the Bible, unlocking the Richest Treasury of the Holy Scriptures*, appeared in 1648 and 1649 without his versions of the Psalms. These were added in the 3rd ed., 1665. The 4th ed. is dated 1674. A few copies of the Psalms had previously been pub. anonymously and in a separate form as *The Book of Praises*. This was identified as the work of Roberts by Mr. A. Gardyne, of Hackney. See also Nos. 71, 91. [G. p. 89.]

87. 1657. Bp. Samuel Woodford. *A Paraphrase in English Verse, upon the Books of the Psalms, by Sam. Woodford, S. R. S.* The ms. is in the Brit. Mus. (Harl. 1768.) [H. ii. p. 73.] The title of the 1st ed., 1667, was, *A Paraphrase upon the Psalms of David.* By Sam. Woodford. London: Printed by R. White for Octavian Pullen, near the Pump, in Little Britain. The title of the ed. of 1678 was much fuller: *A Paraphrase upon the Psalms of David and the Canticles, with Select Hymns of the Old and New Testament, to which is added occasional Compositions in Verse.* By Samuel Woodford, D.D. Printed and Sold by Samuel Keble, at the Turk's Head in Fleet Street. [G. p. 95.]

88. 1657. Mary Beale. Four versions of Psalms in Woodford's *Paraphrase* as above (13, 52, 70, 130). [H. ii. p. 77.]

89. 1658. Miles Smyth. *Psalms of King David, Paraphrased and turned into English verse, according*

to the Common Metre, as they are usually sung in Parish Churches. [G. p. 98; H. ii. p. 87; L. p. 178.]

91. 1670. Lord Coleraine. See No. 86.

91. 1675. Francis Roberts. See No. 86. The Complete Psalter in his *Clavis Bibliorum* of this year, as *Clavis Bibliorum. The Key of the Bible, unlocking the richest Treasury of the Holy Scriptures, etc.*, whereunto are added the Metrical Version of the whole Book of Psalms, Immediately out of the Hebrew: And the Analytical Exposition of every Psalm. Fourth edition, diligently revised. By Francis Roberts. [G. p. 100.]

92. 1679. John Patriick. *Century of Select Psalms for the Use of the Charter House, 1679.* Expanded into the complete Psalter as, *The Psalms of David in Metre, 1691, with the Tunes used in Parish Churches, 1694.*

93. 1680. James Chamberlayne. *A Sacred Poem on the Birth, Miracles, Death, Sepulture, Resurrection, and Ascension of the Most Holy Jesus. Also Eighteen of David's Psalms, Paraphrased; the Lamentations of Jeremiah; and Poems on Several Occasions.* London. Copy in the Cambridge University Library. [H. ii. p. 80.]

94. 1682. Richard Goodridge. *The Psalter or Psalms Paraphras'd in Verse.* Completed ed., 1884. 3rd ed., 1686. [A. p. 34; G. p. 101; H. ii. p. 53; L. p. 44.] See also No. 60.

95. 1683. John Oldham. Psalm 137 in his *Remains*.
96. 1687. John Norris. Four versions in his *A Collection of Miscellanies*. (3rd ed., 1699.) [H. ii. p. 83.]

97. 1688. Simon Ford. *A New Version of the Psalms of David, in Metre, Smooth, plain and easie to the most ordinary capacities: by Simon Ford, D.D., &c.* [A. p. 170; G. p. 103; H. ii. p. 92.]

98. 1689. William Vilant. *Psalms, Hymns, and Spiritual Songs, in two Parts.* Edinburgh.

99. 1689. Charles Cotton. Psalm 8 in his *Poems*. [H. ii. p. 93; L. p. 54.]

100. 1691. Benjamin Keach. p. 610, i. Seventeen versions in his *Spiritual Melody*.

101. 1691. Robert Fleming. Several Psalms diversely rendered in his *The Mirror of Divine Love unveiled, in a Poetical Paraphrase of the High and Mysterious Song of Solomon; Whereunto is added a Miscellany of several other Poems, Sacred and Moral.* By Robert Fleming, jun., V.D.M., 1691. [H. ii. p. 162.]

102. 1692. Richard Baxter. See p. 118, ii. [G. p. 105.]

103. 1694. Daniel Warner. *A Selection from the Psalms, composed in two Parts.* A revision of the Old Version.

104. 1694. John Mason. See p. 716, i.

105. 1695. N. Tate and N. Brady. See *New Version*, p. 799, i., and *Psalters, English*, § XIII.

106. 1698. Luke Milbourne. *The Psalms of David in English Metre. Translated from the Original, and suited to all the Tunes now sung in Churches.* By Luke Milbourne, a Presbyter of the Church of England. Dedicated to His Highness the Duke of Gloucester. London, printed for W. Rogers at the Sun, R. Claxell at the Peacock, and R. Tooke at the Middle Temple Gate, Fleet Street. [G. p. 109.]

107. 1698. John Phillips. *Daveidos, or A Specimen of some of David's Psalms in metre.* This work is misdated 1798.

108. 1700. Joseph Stennett (q.v.). Ps. 45 printed with his version of *Solomon's Song*.

109. 1700. Samuel Wesley (q.v.). Six in his *Pious Communicant*; and others in his *Life of Christ*.

110. 1701. James Gibbs. The first fifteen *Psalms of David*.

111. 1704. Charles Darby. *The Book of Psalms in English Metre. The Newest Version Fitted to the Common Tunes.* London, printed for Thomas Parkhurst, at the Bible and Three Crowns in Cheapside. [G. p. 110.]

112. 1706. Basil Kennett. *An Essay towards a Paraphrase on the Psalms in English Verse. To which is added a Paraphrase on the third chapter of the Revelation.* London, 1706. [H. ii. p. 127.]

113. 1707. Samuel Cobb. Three versions in his *Poems on Several Occasions*. [H. ii. p. 133.]

114. 1712. Joseph Addison, p. 16, ii.

115. 1715. Anonymous. Ps. 29 in Verse.

116. 1714. Sir John Denham, p. 287, i. [G. p. 96.]

117. 1714. Daniel Burgess, p. 194, ii. [G. p. 111.]

118. 1718. Cotton Mather. *Psalterium Americanum. The Book of Psalms in a Translation Exactly conformed unto the Original: but all in Blank Verse. Fitted unto the Tunes commonly used in our Churches, which pure offering is accompanied with Illustrations, digging for Hidden Treasures in it. . . . Whereeto are added some other portions of the Sacred Scriptures, to enrich the cantional.* Boston, in N. E. [G. p. 112.]

119. 1719. Isaac Watts (q.v.).
120. 1780. Simon Browne, p. 186, ii.
121. 1781. Sir Richard Blackmore, p. 144, ii. [G. p. 116.]
122. 1728. Richard Daniel. (See also No. 126.) *A Paraphrase On some Select Psalms, By the Reverend Mr. Richard Daniel, Dean of Armagh, the Chaplain of his Grace the Lord Lieutenant. London, Printed for Bernard Lintot, between the Temple Gates, in Fleet Street, 1728.* [H. ii. p. 170.]
123. 1728. Thomas Conroy. Eighteen versions in his *The Devout Soul*.
124. 1724. Various. Psalms in Verse selected from Addison, Denham, &c., in *An Essay for composing a Harmony between the Psalms, and other parts of the Scripture*.
125. 1727. Walter Harte. Two versions in his *Poems*. [H. ii. p. 220.]
126. 1727. Richard Daniel. (See also No. 122.) The seven penitential Psalms as *The Royal Penitent*.
127. 1730. George Atwood. The clix. Ps. Paraphrased in English Verse.
128. 1736. John Burton. Ps. 104, 137, in his *Sacra Scripturæ locorum quorundam versio metrica*.
129. 1737. John Wesley, Samuel Wesley, jun., and Charles Wesley. See Wesley Family.
130. 1738. William Tansur. Ps. 1, 22, in his *Heaven on Earth, or The Beauty of Holiness*.
131. 1738. Richard Lovelock. Ps. 114, 137, in his *Latin and English Poems. By a Gentleman of the University of Cambridge*.
132. 1739. Elizabeth Rowe. Several versions in her *Miscellaneous Works*. [A. p. 118; H. ii. p. 177.]
133. 1740. Samuel Boyse. Ps. 4, 42, in his *Poetry on Various Occasions, and in H. ii. p. 180*.
134. 1740. Mary Leapor. Various in her *Poems*. Pub. posthumously in 1748.
135. 1746. Samuel Say. Ps. 97 in his *Poems*.
136. 1746. William Hamilton. Ps. 66 in his *Poems, and in H. ii. p. 185*.
137. 1748. Christopher Pitt (d. 1748). Reprinted in Anderson and Chalmers's *British Poets*. [A. p. 38; H. ii. p. 182.]
138. 1746. Joseph Trapp. To the 3rd ed. of his *Thoughts upon the Four Last Things, 1749*, are added paraphrases of three Psalms.
139. 1749. Thomas Blacklock, p. 144, ii.
140. 1750. Thomas Gibbons, p. 420, i.
141. 1751. Samuel (sometimes Henry) Fike. *The Book of Psalms in Metre*. [G. p. 118.]
142. 1751. Anonymous. Six versions in *Hys. for the Use of the Congregation in Grey Eagle Street, Spitalfields*.
143. 1758. John Barnard. *A New Version of the Psalms of David, with several Hymns out of the Old and New Testament. Fitted to the Tunes used in the Churches*, by John Barnard, Pastor of a Church at Northbeach, Boston, N.E. printed by J. Draper, for T. Leverett, in Cornhill. [G. p. 119.]
144. 1754. Thomas Oradock. [H. ii. p. 199.] *A Poetical Translation of the Psalms of David, from Buchanan's Latin into English Verse. By the Rev. Thomas Oradock, Rector of St. Thomas's Parish, Baltimore, Maryland. By permission of the Stationers's Company. London, printed for Mrs. Ann Cradock, at Wells, in Somersetshire, and sold by R. Ware, on Ludgate Hill*. [G. p. 120.]
145. 1754. Elizabeth Tollet. Ps. 96 in her *Poems on Several Occasions, &c.* [H. ii. p. 199.]
146. 1754. Stephen Wheatland and Tipping Sylvester. *The Psalms of David translated into Heroic Verse, in as literal a Manner as Rhyme and Metre will allow. London, printed for S. Birt in Ave Mary Lane, and J. Buekland in Paternoster Row. With Arguments to each Psalm, and Explanatory Notes. Dedicated to His Royal Highness, George, Prince of Wales, &c., by Stephen Wheatland and Tipping Sylvester.* [A. p. 60; G. p. 121; H. ii. p. 197.]
147. 1754. Anonymous. Ps. 23 in *A Coll. of Hys. for the Use of the Congregation in Margaret Street, Oxford Market*.
148. 1785. Philip Doddridge, p. 266, i.
149. 1785. Mary Masters, p. 718, i.
150. 1755. Bp. Francis Barre. *A New English Translation of the Psalms from the Original Hebrew, reduced to Metre by the late Bishop Barre: By Thomas Biscoe, M.A., Fellow of Clare College, Cambridge. Cambridge, printed by J. Bentham, Printer to the University, for B. Dool, in Ave Mary Lane, London.* [G. p. 122.]
151. 1786. Henry Dell (q.v.).
152. 1787. Anonymous. A Paraphrase of Ps. 119, 143, 142, 120, 13, 144, 130, by an "American Gentleman."
153. 1757. Thomas Prince. *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament, faithfully translated into English Metre. Being the New England Psalm-Book Revised and Improved, by an Endeavour after a yet nearer Approach to the Inspired Original, as well as to the Rules of Poetry. By T. Prince. Boston, N. E., printed by Thomas and John Fleet, at the Heart and Crown in Cornhill. This was a revision of the Bay Psalter, p. 119, i. [G. p. 123.]*
154. 1750. George Fenwick. *The Psalter in its Original Form, or the Book of Psalms reduced to Lines, in an Easy and Familiar Style, and a kind of Blank Verse in Unequal Measures: answering for the most part to the Original Lines, as supposed to contain each a sentence, or some Antire part of one. With arguments, etc. London, printed for T. Longman, in Paternoster Row.* [G. p. 124.]
155. 1760. Anne Steele (q.v.).
156. 1760. o. William Julius Hickie. Ps. 68. [A. p. 129; H. ii. p. 236.]
157. 1761. James Gibbs. *The First Fifteen Psalms of David, translated into Lyric Verse, &c.* [H. ii. p. 266.]
158. 1761. John Robson. *The First Book of the Psalms of David, Translated into English Verse of Heroic Measure, with Arguments and Notes.* [H. ii. p. 288.]
159. 1763. Mrs. Wharton. *Ps. & Hys.* by Mrs. Wharton, 2nd ed., with Appendix. Dr. Bliss had a copy, but the book seems now to be unknown.
160. 1764. James Fanch, p. 304, i.
161. 1765. James Merrick, p. 728, ii. [G. p. 124.]
162. 1768. Christopher Smart. *A Translation of the Psalms of David, attempted in the Spirit of Christianity, and Adapted to the Divine Service. By Christopher Smart, A.M., Sometime Fellow of Pembroke Hall, Cambridge, and Scholar of the University. London. Printed by Dryden Leach for the author.* [G. p. 125.]
163. 1768. Christopher Collum and T. Vanece. *The Psalms in Verse, designed as an improvement on the old versions of the Hebrew.* Dublin. A revision of Rous's Version.
164. 1767. Reformed Protestant Dutch Psalter. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, etc. in Metre, for the use of the Reformed Protestant Dutch Church of the City of New York. New York, printed by James Parker, at the New Printing Office, in Beaver Street.* This is mainly from the New Version, "some of the Psalms being transcribed verbatim others altered so as to fit them to the Music in the Dutch Churches." [G. p. 127.]
165. 1767. John Barclay. See Scottish Hymnody, § viii. 10. [G. p. 129.]
166. 1768. George Scott. *The Psalms in Metre.* Privately printed in Edinburgh.
167. 1769. Anne Steele (q.v.), in Ash and Evans's Baptist Selection, Bristol.
168. 1773. James Maxwell. [G. p. 128; H. ii. p. 230.] p. 780, i.
169. 1778. John Ogilvie. Ps. 148 in Bp. Horne's *Commentary on the Bk. of Psalms*. Previously in Ogilvie's *Poems*, 1769.
170. 1780. Moses Brown, p. 186, i., where it is noted that his paraphrases previously appeared in 1752.
171. 1760. Anonymous. *Sacred Odes on the Psalms of David, Paraphrased from the Original Hebrew.*
172. 1781. Benjamin Williams. *The Book of Psalms as Translated, Paraphrased, or Imitated by some of the most eminent English Poets, viz.: Addison, Blacklock, Brady, &c. [16 names in all], and several others. And adapted to Christian Worship in a form The most likely to give general Satisfaction By Benj. Williams, Salisbury. Printed and sold by Collins and Johnson, MD CLXXXI.* Various versions of each Psalm are given. There are several anonymous. Probably some of these are by the editor. See Unitarian Hymnody.
173. 1783. William Cowper, p. 268, i. Ps. 137 in his *Poems*.
174. 1784. Robert Boswell, p. 164, i., and Scottish Hymnody, § viii. 8. [G. p. 130.]
175. 1766. Joel Barlow. See American Hymnody, p. 57, i. (Introduction).
176. 1787. George Gregory. Several versions in his tr. of Bp. Louth's *Prælectiones Hebraicæ*. [A. p. 65; and H. ii. p. 253.]
177. 1787. George Colman. Ps. 39 in blank verse in his *Miscellaneous Works*. [H. ii. p. 235.]

178. 1787. Rev. — Keen. Two versions in *Miscellaneous Pieces by a Clergyman of Northamptonshire*.
179. 1790. John Ryland, p. 993, i.
180. 1790. Thomas May. Three versions in his *Poems*. [H. ii. p. 258.]
181. 1791. Nathaniel Cotton, p. 264, i. Ps. 13, 42, in his *Various Pieces in Verse*, &c. [A. p. 44; and H. ii. p. 261.]
182. 1794. The *Tingstadius Version*. *The Psalms of David*. A New and Improved Version. London, printed for M. Priestly (late Trapp), Paternoster Row, and J. Matthews, in the Strand, near Charing Cross. "This version was made from a translation of the Psalms by John Adam Tingstadius, D.D., Professor of Oriental Languages at the University of Upsal, by command of Gustavus III. of Sweden." [G. p. 131.]
183. 1797. William Mason, p. 717, i.
184. 1797. Ekanan Winchester. *The Psalms of David verified from a New Translation, and adapted to Christian Worship*. Particularly intended for the use of such Christians as believe in the universal and unbounded Love of God, manifested unto all His fallen creatures by Christ Jesus. London, printed for the Author, and sold by Teulon, No. 100 Houndsditch, &c. [G. p. 132.]
185. 1800. Timothy Dwight, p. 316, ii.
186. 1800. Robert Burns, p. 197, i.
187. 1801. Joseph Cottle, p. 904, i. [G. p. 133.]
188. 1801. Richard Cumberland. A Poetical version of certain Psalms of David. 50 versions. [A. p. 42; H. ii. p. 269.]
189. 1806. Anonymous. A Coll. of Psalms from various sources, with some Originals.
190. 1806. Erasmus Middleton. Versions and Imitations of the Psalms.
191. 1806. Thomas Dennis. A New Version of the Psalms in Blank Verse with a Latin Version of the Eighth Psalm in Alcaic Verse, by the Rev. Thomas Dennis, Curate of Haslemere, Surrey. London, printed for J. White, Horace's Head, Fleet Street. [G. p. 134; H. ii. p. 270.]
192. 1809. John Stow. A Version of the Psalms of David, attempted to be closely accommodated to the Text of Scripture; and adapted, by variety of measure, to all the Music used in the Versions of Sternhold and Hopkins and of Brady and Tate. By a Lay Member of the Church of England, 3rd ed., 1844. [G. p. 135.]
193. 1811. William Samuel Towers. A version of the Psalms. By the late William Samuel Towers, Esq. Printed at the very particular request of several of the Author's Friends. London. [G. p. 138; H. ii. p. 272.]
194. 1811. William Gode, p. 441, ii. [G. p. 139.]
195. 1811. Robert Walsley. A Poetical Paraphrase of a Select Portion of the Book of Psalms. [H. ii. p. 274.]
196. 1816. Robert Donald. *The Psalms of David, on Christian Experience*. By R. D., Woking, Surrey. [G. p. 140; H. ii. p. 278.]
197. 1816. John Bowdler, p. 166, i.
198. 1819. Edward H. Thurlow (Lord Thurlow). Ps. 148 in the *Gentleman's Magazine*, 1819. [H. ii. p. 305.]
199. 1820. James Neligan. *The Psalms Verified*. Dublin.
200. 1820. Henry Lowe. Twenty versions in his *Ps. & Hys. adapted to the Services of the Church of England for every Sunday and Holiday throughout the Year*. [H. ii. p. 291.]
201. 1820. G. F. Halford. *The Book of Psalms in Verse: with a short Explanatory Preface to each Psalm, taken from the Works of Different Writers on the Psalms, but chiefly from Bishop Horne's Commentary*. London, sold by Rivingtons and Hatchards. Printed by the Philanthropical Society, St. George's Fields. [G. p. 141.]
202. 1820. Anonymous. *Additional Psalmody*, comprising metrical versions of more than 30 psalms or portions of psalms, together with hymns, by various unnamed authors. Edinburgh. This was an unpublished Draft, and is noted under Scottish Hymnody, vi. 1.
203. 1820. James Edmeston, p. 321, ii. Ps. 23, 24 in his *Sacred Lyrics*, 1820.
204. 1821. William Caldwell. *The Book of Praises*. *The Psalms, or Sacred Odes of the Royal Psalmist David, and others, the Prophets of Jehovah, in metre*. [G. p. 142; H. ii. p. 294.]
205. 1821. Basil Woodq (q.v.). [G. p. 142.]
206. 1821. Alexander Scott. Ps. 1, 51, in Scottish Verse. Edited by Dr. Laing. Edinburgh, privately printed.
207. 1822. Thomas Dale, p. 278, i.
208. 1822. James Montgomery, p. 763, i. [G. p. 143.]
209. 1822. Sir John Bowring. Ps. 90 in his *Matins and Vespers*, 1823.
210. 1822. James Usher. A New Version of the Psalms; principally from the Text of Bishop Horne. By James Usher. Printed and Published by the Author, Buckley Street, Whitechapel. [G. p. 145.]
211. 1824. Ep. Richard Mant, p. 713, i. [G. p. 147.]
212. 1824. Baptist Noel Turner. *Songs of Solyma; or a New Version of the Psalms of David, the long ones being compressed in General into Two Parts, or Portions of Psalmody; comprising their Prophetic Evidences and Principal Beauties*. By Baptist Noel Turner, M.A., &c. Lond. Rivington. [G. p. 146; H. ii. p. 312.]
213. 1824. William Knox, p. 630, i. His *Songs of Israel* contains 10 versions of Psalms or portions of Psalms; and his *Harps of Zion* (1825) 8 versions.
214. 1826. Matthew Sankey. A New Version of the Psalms of David, dedicated to the Archbishop of Cashel. By Matthew Sankey, Esq. Printed for C. and J. Rivington. [G. p. 148; H. ii. p. 313.]
215. 1826. Edward Rowland. *The Psalms of David, attempted in Verse, Regular, Irregular, in the way of Paraphrase, &c.* By Senes. A Clergyman. [G. p. 149; H. ii. p. 315.]
216. 1827. John Maule. A New Version of the Psalms of David, by John Maule, M.D. Marlborough, published by W. W. Lucy. [G. p. 149.]
217. 1827. *Evangelical Magazine* for 1827, p. 513, a Version of Ps. 8.
218. 1827. Mrs. Reid. *The Harp of Salem*. By a Lady. Edinburgh. This contains versions of several Psalms.
219. 1828. William Peter. (Also No. 239.) *Sacred Songs; being an attempt to Paraphrase or Imitation of some Portions and Passages of the Psalms*. London: Ridgway. Contains 53 versions. Reissued in 1834 as *Sacred Songs by a Layman*.
220. 1828. Margaret Fattale. *The Christian Psalter, a New Version of the Psalms of David, calculated for all Denominations of Christians*. Edinburgh. [G. p. 150; H. ii. p. 319.]
221. 1828. William Winstanley Hall, p. 542, i. In his *Coll. of Prayers*.
222. 1828. Sir William Mure. Three versions in the Rev. William Mure's *Historie of the House of Rowallane*. (See also p. 777, ii.)
- 222a. 1828. John Mason Good, M.D. Versions of Ps. 2, 14, 49, 90, 110, 118, in his *Memoirs*, by Dr. O. Gregory.
223. 1829. William Wrangham. A New Metrical Version of the Psalms, adapted to Devotional Purposes. [G. p. 161; H. ii. p. 320.]
224. 1829. Harriet Auber, p. 80, ii.
225. 1829. Ep. O. Terrot. P. 114 in *The Casket*.
226. 1831. William Hiley Bathurst, p. 117, ii.
227. 1831. Alfred Bartholomew. *Sacred Lyrics, an attempt to render the Psalms more applicable to Parochial Psalmody*. [G. p. 163.]
228. 1831. Ep. Walter John Trower. A New Metrical Psalter. By a Clergyman of the Established Church. Reprinted, 1874. [G. p. 162.]
229. 1831. E. D. Jackson. *The Crucifixion and Other Poems*. By a Clergyman. London, 1831. This contains Versions of 14 Psalms.
230. 1832. Edward Garrard Marsh. *The Book of Psalms translated into English Verse, and illustrated with Practical and Explanatory Notes*. [G. p. 163; H. ii. p. 323.]
231. 1832. Henry Gahagan. A Rhyme Version of the Liturgy Psalms. [G. p. 154; H. ii. p. 325.]
232. 1832. Anonymous. Ten versions in the *British Magazine*.
233. 1832. Anonymous. Ps. 80 in the *Saturday Review*, vol. ii. p. 71.
234. 1832. Charles Smith Bird. Forty-two free versions in his *Ever and Ever, and other Poems*.
235. 1832. George Musgrave. *The Book of the Psalms of David, in English Blank Verse: being a New Poetical Arrangement of the Sweet Songs of Israel*, &c. [G. p. 156; H. ii. p. 330.]
236. 1832. P. J. Ducarel. A Paraphrase of the Psalms, executed in Blank Verse; with strict attention to the Notes and Commentaries of Bishops Horsley, Horne, &c. By P. J. Ducarel, Esq. London. Hamilton, Adams & Co. [G. p. 157.]
237. 1832. Joseph P. Bartrum, p. 116, ii. [G. p. 155.]
238. 1834. Henry Francis Lyte, p. 706, i. [G. p. 158.]
239. 1834. William Peter. See No. 219.
240. 1834. H. A. S. Atwood. A New Version of the Book of Psalms adapted to the purpose of Congregational Psalmody. By the Rev. H. A. S. Atwood, M.A..

Carate of Kenilworth. Coventry, printed for the Author. [G. p. 157.] See also p. 90, ii.

241. 1834. Thomas James Judkin. p. 608, ii.

242. 1834. Thomas Dickson. *Paraphrases and Hymns. Berwick.* Fourteen versions. [H. ii. p. 342.]

243. 1834. John Beaumont. *Original Psalms, or Sacred Songs, taken from the Psalms of David, and imitated in the language of the New Testament, in twenty different metres.* Printed at Shrewsbury. [H. ii. p. 341.]

244. 1835. Elizabeth Blackall. Twelve versions in *Psalms, Hymns, and Spiritual Songs.* [H. ii. p. 351.]

245. 1835. Various. *Psalms in Metre selected from the Psalms of David sanctioned by the Protestant Episcopal Church in the United States.*

246. 1835. Michael Thomas Sadler. His *Memoirs* contain versions of 8 Psalms. [H. ii. p. 349.]

247. 1835. William Allen, p. 50, i. [G. p. 159.]

248. 1836. Anonymous. Three (90, 96, 139) in *Poems, Original and Translated.*

249. 1836. Edward Farr. *A New Version of the Psalms of David in all the Various Metres suited to Psalmody, divided into Subjects, designated according to Bishop Horne, etc.* By E. Farr. London. H. Felton, Ludgate Hill. 2nd ed., 1847. [G. p. 181.]

250. 1837. Nathan Drake. *The Harp of Judah; or Songs of Zion: being a Metrical Translation of the Psalms, &c.* [H. ii. p. 351.]

251. 1837. Josiah Conder, p. 286, i.

252. 1837. Robert Bruce Boswell. About fifty versions in his *Psalms and Hymns. Printed at the Mission Press, Calcutta.* [H. ii. p. 368.]

253. 1838. O. F. and E. C. *A New Metrical Version of the Psalms of David, by C. F. and E. C. Hull.* This was by Catherine Foster and Elizabeth Colting. [G. p. 162; H. ii. pp. 361, 363.]

254. 1838. James Holme, p. 539, ii. *Psalms and Hymns, Original and Select.* Harrogate.

255. 1838. Joseph Rualing. *Portions of the Psalms of David.* Philadelphia.

256. 1839. John Keble, p. 610, ii. [G. p. 163.]

257. 1839. George Burgess, p. 194, i. (See No. 265.)

258. 1839. Sir Robert Grant, p. 449, ii.

259. 1839. Francis Wrangham. The 137th Ps. in *The Cottager's Monthly Visitor.*

260. 1839. Eliza Leo Follen, p. 390, i. Several in her *Poems*, pub. at Boston.

261. 1839. John Hookham Frere. Versions of various Psalms, printed on one side of the paper only.

262. 1839. Robert Allen Scott. *Metrical Paraphrases of Selected Portions of the Book of Psalms, &c.* London. Rivington. [H. ii. p. 370.]

263. 1839. Julius Charles Hare. *Portions of the Psalms in English Verse.*

264. 1839. Edward Swain. Versions of several Psalms in his privately printed work *The Hand of God, a Fragment, with Poems, Hymns, and Versions of Psalms.*

265. 1839. George Burgess, p. 194, ii. [G. p. 165.]

266. 1840. William Vernon Harcourt, p. 484, ii.

267. 1841. John Eden. *The Book of Psalms in Blank Verse, with Practical Reflections.* [G. p. 166.]

268. 1841. Richard W. Hamilton, p. 453, ii. Thirteen versions in his *Nugae Literariæ*, 1841.

269. 1842. Omega. Pa. 137 in the *Evangelical Magazine*, p. 116.

270. 1842. Michael Thomas Sadler. *Memoirs*, see No. 246.

271. 1843. Francis Skurray. *A Metrical Version of the Book of Psalms composed for Private Meditation or Public Worship.* London, Pickering. Of these versions 45 were previously printed in *The Shepherd's Garland*, 1832. [G. p. 167; H. ii. p. 327.]

272. 1843. Frederick Russell. *A Metrical Version of 50 Psalms.*

273. 1844. Edward Feilde. *The Psalms of David, Metrically Paraphrased for the Inmates of the Cottage.* By a Cambridge Master of Arts. London, Whittaker. [G. p. 168.]

274. 1844. Moses Montagu. See No. 283.

275. 1845. Anonymous. *A Metrical Version of the Hebrew Psalter: with Explanatory Notes.* London. Ward & Co.

276. 1845. Thomas Spalding. *A Metrical Version of the Hebrew Psalter; with Explanatory Notes.* London. Ward & Co.

277. 1846. Anonymous. *A Metrical Version of the Hebrew Psalter.*

278. 1847. Benjamin Thomas Halcott Cole. *The Psalms of David: A New Metrical Version.* London, Seeley. [G. p. 170.]

279. 1847. Joseph Irons, p. 571, i. [G. p. 169.]

280. 1848. William Henry Black. *An Entirely*

New Metrical Version of the Psalms, written for the Music in Common Use. By W. H. B. London: Rodwell. [G. p. 171.]

281. 1850. Frederic Fysh. *The Psalms: A Lyrical literal Version,* 2 vols., 1850-55. [G. p. 174.]

282. 1850. Samuel McClure. *The Psalms of David, and Songs of Solomon, in Metre.* By Samuel McClure, Lewistown, Pennsylvania. (Philadelphia Lib.) [G. p. 171.]

283. 1851. Moses Montagu. *The Psalms in a New Version. Fitted to the Tunes used in Churches: with Notes on Examination of the Difficult Passages.* By M. Montagu. London. Hatchard. [G. p. 174.] In 1844 he issued the seven Penitential Psalms as a specimen of his work. See No. 274.

283a. 1851. A. T. Russell, in his *Ps. & Hys.* (q.v.)

284. 1853. Anonymous. *The Book of Psalms. Translated into English Verse, from the Original Hebrew, compared with the Ancient Versions.* Later editions corrected in 1858, and 1868. [G. p. 175.] By a Layman. London, Rivington.

285. 1854. Edward Churton, p. 233, ii. [G. p. 173.]

286. 1854. Abner Jones. *The Psalms of David rendered into English Verse of Various Measures, divided according to their Musical Cadences, and Comprised in their own Limits; in which their responsive lines are kept unbroken, the devout and exalted sentiments, with which they everywhere abound, expressed in their own familiar and appropriate language, and graphic imagery, by which they are rendered vivid, preserved entire.* By Abner Jones, Professor of Music. New York. Mason Brothers. [G. p. 177.]

287. 1855. Anna Shipton. Versions of 3 Psalms in her *Whispers in the Psalms.*

288. 1856. George Townsend. *Solatia Senectutis, or the Book of Psalms, showing the Probable Origin, the leading Idea, and the Inference suggested by each Psalm, versified in various metres.* By G. T. [G. p. 179.]

289. 1856. William Vernon-Harcourt, p. 484, ii.

290. 1856. Various. *Hymns Written for the Use of Hebrew Congregations.* Charlestown, S. C. Pub. by the Congregation Beth-Elolim. A. M. 5816. This is a metrical version made by Jews for the use of Jews.

291. 1857. Anonymous. *A New Metrical Translation of the Book of Psalms. Accented for Chanting. An attempt to Preserve as far as possible the leading characteristics of the Original, in the language of the English Bible.* London. Bagster & Son. [G. p. 181.]

292. 1858. Edgar Alfred Bowring. *The Most Holy Book of Psalms. Literally rendered into English Verse, according to the Prayer Book Version.* London. J. W. Parker. [G. p. 182.]

293. 1859. Anonymous. *Hebrew Lyrics. By an Octogenarian.* London. Saunders Oley & Co. [G. p. 183.]

294. 1859. Thomas Turner. *A Metrical Version of the Book of Psalms (Rhythmic).* [G. p. 184.]

295. 1860. Benjamin Hall Kennedy, p. 623, i. [G. p. 186.]

296. 1860. C. E. Cayley. *The Psalms in Metre.* [G. p. 185.]

297. 1862. W. C. Yonge. *A Version of the whole Book of Psalms in Various Metres, with Pieces and Hymns suggested by New Testament quotations; also an Appendix of various Translations, etc.* London. Jackson, Walford, and Hodder. [G. p. 186.]

298. 1863. Arthur Malet. *A Metrical Version of the Psalms.* London. Rivington. [G. p. 187.]

299. 1863. Robert Young. *Proposed Emendations of the Metrical Version of the Psalms used in Scotland.* Edinburgh. T. Laurie. [G. p. 187.]

300. 1863. William Milligan. *A Revised Edition of the Psalms and Paraphrases, to which are added one hundred and fifty short hymns, selected with care from nearly twenty former selections.* Edinburgh. J. Mac Laren. [G. p. 188.]

301. 1864. American Metrical Psalter. *The American Metrical Psalter. To the Bishops of the Protestant Episcopal Church of the United States, this attempt to preserve Metrical Psalmody in the Church, and to secure an entire Metrical Psalter, is inscribed with filial reverence and fraternal affection.* New York: Huntington. In this work 18 versions of the Psalms are tortured and mutilated. [G. p. 189.]

302. 1865. Viscount Massereene. *A Metrical Psalter. Compiled from the MSS. of the late Viscount Massereene and Ferrard.* By the Hon. L. P. Dublin, McGlashan. [G. p. 190.]

303. 1866. Charles H. Spurgeon. Several versions in his *Our Own Hymn Book.*

304. 1866. M. L. Hardy.

305. 1867. Dalman Hapton. *The Ancient Psalms*

in *Appropriate Metres: a strictly Literal Translation from the Hebrew; with Explanatory Notes.* Edinburgh: Oliphant. [G. p. 191.]

306. 1867. Joseph Stammers. Ps. 22 in *Lyra Britannica*, p. 518.

307. 1867. I. O. Wright and E. S. Wright. Selection of Psalms in Verse in their *Poems and Translations*.

308. 1867. Horatius Bonar, p. 161, i. *Hymns of Faith and Hope.* Versions of 41 psalms.

309. 1868. James Keith. *The Book of Psalms rendered into Common Metre Verse, from the authorized Version. With a repetition of Psalms I to L in Miscellaneous Metres.* London: Nisbet. [G. p. 192.]

310. 1868. E. O. Singleton. Versions of a few Psalms in his *Anglican Hymn Book*.

311. 1870. Thomas Slater. *A Metaphrasis: A Metrical Version of the Book of Psalms, made by Apollinaris, a Bishop of Laodicea in Syria, circher A.D. 362. Translated by Thomas Slater, dc.* London: Simpkin and Marshall. [G. p. 193.]

312. 1870. William A. Graham. Versions of Psalms in his *Original Poetry*. Lond.: Whittaker.

313. 1871. John Burton. *The Book of Psalms in English Verse. A New Testament Paraphrase.* London: John Snow. [G. p. 194.]

314. 1872. G. E. Moberly. *Pilgrim Songs of the Return from the Captivity, retranslated and versified.* Ps. 120-134.

315. 1874. Daniel Bagot. Versions of a few Psalms in his *Hymns*. London: Groombridge & Son.

316. 1876. William Josiah Irons, p. 571, ii.

317. 1876. Lord Selbome. Ps. 36, in Dr. Rogers's *Harp of the Christian Home*, p. 67.

318. 1876. Thomas Rawson Birks, p. 143, ii.

319. 1876. George Rawson, p. 963, i.

320. 1877. The Marquess of Lorne. *The Book of Psalms, literally rendered in Verse.* [G. p. 191.]

321. 1878. D. C. McLaren. *The Book of Psalms, Verified and Annotated.* Geneva. New York. [G. p. 198.]

322. 1882. W. D. Seymour. *The Hebrew Psalter, or the "Book of Praises," commonly called the Psalms of David. A New Metrical Translation.* [G. p. 198.]

323. 1883. Ben-Tehillim. *The Book of Psalms in English Blank Verse; using the Verbal and Lineal Arrangements of the Original.* By Ben-Tehillim. Edinburgh, A. Elliott. [G. p. 199.]

324. 1883. David McLaren. *The Book of Psalms in Metre, according to the Version approved by the Church of Scotland.* Edinburgh: D. Douglas. [G. p. 200.] This is a revision of the *Scottish Psalter*.

325. 1885. Digby S. Wingham. *Lyra Regis. The Book of Psalms, and other Lyrical Poetry of the Old Testament, rendered into English Metres.* Leeds, Fletcher & Co. [G. p. 201.]

326. 1886. John De Witt, D.D. *Praise Song of Israel. A new Rendering in Verse, by John De Witt, D.D.*

Extended as this list is, it can only be rendered complete by adding on the numerous versions of individual Psalms which are given in the *Index to Seasons and Subjects*, in this Dictionary. It must be remembered, however, that all which are given in that *Index* are not additional to those named above, as by far the greater number are taken from the foregoing works. [J. J. and W. T. B.]

Psalms, French. The French Psalms, in common with the English, the German, and others, require a distinct history from the hymnody of the same nation.

i. Clément Marot.

1. Very few *trs.* of the Psalms have been found prior to the great *Psalter of Marot and Beza*. The germ of this work was Ps. 6, attached to the *Miroir de tres chrestienne Princesse Marguerite de la France Roynne de Navarre, Duchesse d'Alençon* (1533). At least 13 others must have been *tr.* by 1539 (§ 2). In 1540 the psalms which Marot had then written and circulated in *ms.*, were in the highest favour with Francis I., Catherine de Médicis, the Dauphin, and the court. They were sung to ballad tunes. Charles V. rewarded Marot with 200 golden doubloons

for his present of 30 *Psalms*, and asked him to versify for him "*Confitemini Domino*" (prob. Ps. 18).

2. The earliest *printed* psalms by Marot emanated from the Protestant party of the Reformation, and it is not clear from what source Calvin obtained them. The text also of these early psalms differs from the first edition afterwards pub. by Marot himself. In an unique book in the library at Munich, entitled *Aulcuns Pseaumes et Cantiques mys en chant, Strasbourg, 1539*—the earliest effort of Calvin to introduce singing into public worship at Strasburg—there are 18 psalms, together with the Song of Simeon, the Creed, and Ten Commandments. There are melodies to each piece.

Of these psalms 13 are, in a form varied from his own subsequent ed. of 1542, by Marot. (Ps. 1, 2, 3, 15, 19, 32, 51, 103, 114, 116, 130, 137, 143.) Of the other pieces, two (Ps. 113 and the Creed) are in prose. The other pieces (Ps. 26, 36, 46, 91, 138, The Song of Simeon, and The Ten Commandments) are strongly marked off from Marot's pieces by their inversions, want of feminine rhymes, and German melodies. They are probably by Calvin himself.

3. In 1541 appeared *Psalmes de David, translatez de plusieurs auteurs, et principiuellement de Cle. Marot, veu, recongneu et corrigé par les theologiens, nonnemeent par M. F. Pierre Alexandre, concionateur ordinaire de la Roynne de Hongrie. Anvers.* (An unique copy is in the possession of M. Henri Lutteroth.) The contents of this volume are 30 psalms by Marot, and 15 by ten or eleven different authors. Some of these latter are alternative versions of the same psalm. Tunes of the day are named for one of Marot's psalms and nine of the others. The text of the 30 psalms of Marot, though, in the 13 Ps. named above, identical with that found in the Strasburg edition, differs from that of Marot's own edition (1542) of these same 30 psalms. Pierre Alexandre may have received Marot's psalms from the Queen of Hungary, who may herself have obtained them from her brother Charles V. Alexandre was inclined to the Huguenot doctrines, and at a later period (1555) became pastor of the Reformed congregation at Strasburg.

4. A very curious Liturgy (of which there is an unique copy in M. Gaiffe's possession) appeared in 1542.

La maniere de faire prieres aux eglises francoyses ensemble pseaumes et cantiques francoyses qu'on chante aus dictes eglises. . . . (the title is of great length). At the end of the psalms there is the following note: "Imprimé à Rome par le commandement du Pape, par Théodore Bruss Allemand, son imprimeur ordinaire." The Psalms in this edition comprise all the psalms by Marot and others in the Strasburg ed. (1539); the other 17 psalms of Marot contained in the Antwerp ed., and 4 others from the same book (43rd signed "C. D." 120th anon, 130th signed "A." 142nd signed "D."). To these are added the Song of Simeon, Creed, and Ten Commandments of the Strasburg book, and Marot's *Pater Noster* from the *Miroir*. The 21 melodies of the Strasburg book are re-printed, together with 8 new ones. The pretended imprimatur of the Pope was a pious fraud, of which there is a similar example in one of the works of Lefevre d'Étaples, the first translator of the Bible in French. The real place of printing seems identified as Strasburg by a letter of Pierre, the pastor of Strasburg, 25th May, 1542 (*Opera Calvini* vi. 15), addressed to the chief magistrate at Metz, in which he says that a new ed. of the Liturgy and the psalms had been made, the previous one being exhausted; and begs him to recover 600 copies of it, which had been seized at Metz on account of an inconsiderate addition of the printer "Imprimé à Rome avec

privileges du Pape." The internal evidence afforded by a comparison of the liturgical portions with subsequent liturgies at Geneva (1542) and Straßburg (1546) is consistent with this assumption. The printer was very probably Jehan Knobloch. Pierre Brully, the pastor, was perhaps the editor.

5. In the library at Stuttgart there is an unique copy of Calvin's first Liturgy pub. at Geneva, entitled

"La forme des prieres et chants ecclesiastiques avec la maniere d'administrer les Sacrements, et consacrer le mariage, selon la coutume de l'Eglise Ancienne, 1542."

There is no name of place or printer; but the device of an olive branch, ending in an ornamental "G," is known to be the mark of Jean Gérard or Girard, a Genevan printer. The liturgical contents of this volume are of great interest; but the only portion of them that concerns our subject is the preface, which exhibits Calvin's sentiments on the use of music in public worship.

The Psalms are a reprint of those in the last-mentioned ed., known as the *Pseudo-Roman*, with the omission of the prose 113th Ps., and the 4 by various authors (43, 120, 130, 142). The other pieces of the *Pseudo-Roman* are also reprinted, with the exception of the prose Creed, which is exchanged for Marot's Creed, pub. in the *Miroir*. Some slight alterations are made in the text of the Psalms. But considerable alteration is made in the melodies. Only 17 are common to this and the *Pseudo-Roman* ed., and modifications which lessen their German character are made in these. There are 22 new melodies, 14 as substitutes for rejected tunes of the earlier edition, * set to psalms, which previously had no melodies attached to them. This musical contribution is probably the work of Louis Bourgeois.

A second ed. of this book, probably only a reprint with no material alteration, is known to have been pub. later in the year. These several editions show plainly that for nearly three years the psalms of Marot were in favour alike in the Catholic court and the Huguenot worship.

6. In 1542, Marot himself pub. his 30 Psalms. The title of the book is—

Trente Pseaumes de David, mis en francoys par Clement Marot, valet de chambre du Roy, avec privilege. Imprimee a Paris, M. D. (An unique copy is in the Bibliothèque Nationale, Paris.)

It contains the privilege from the King, dated Nov. 30th, 1541; an epistle dedicatory to Francis I., not without evidences of real religious feeling, in which Marot contrasts the true inspiration of David with the fabled muse of Greece and Rome; and the 30 Psa. of the other editions (1–15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 118, 114, 115, 180, 137, 143). At the head of some of the Psalms are short indications of the nature of the *mètre*, but no suggestions of melodies, and no music. The text of this ed. varies, as has been said, greatly from that in the editions noticed in the last section. Whether both texts are by Marot himself, or whether the editions of 1539 and 1541 represent a text revised by other hands than his, it is difficult to decide.

M. Douen has printed the principal variations in the first 4 Psalms, and pronounces that the Paris text is infinitely superior in elegance and rhyme; that in only 4 places (of these 4 Psa.) are the variations in the other editions more literal than in Marot's: and that of these 4 Marot himself adopted 3 in his ed. of 1543. On the ground of its superiority, and of the phrases on the Antwerp title-page ("recongneu et corrigé"), which indicate revision in that ed., he decides that the Paris ed. for the first time prints Marot's genuine text, and that the others exhibit a text that has been altered by Pierre Alexandre and the Theologians. To this verdict how-

ever the 13 Psa. in the Straßburg ed. (1539) which are identical in text with those of Pierre Alexandre's book (1511) are a considerable objection. The imprimatur of Pierre Alexandre also in the Antwerp ed., does not seem necessarily to indicate extensive alteration, for he says, "nec in ipso reperi quod possit plus aures offendere:" and the other 14 psalms by various authors would share the revision with the 30 of Marot.

7. The publication of the 30 Psalms drove Marot from France to Geneva. Though the privilege for it had been signed by three doctors of theology, the book was condemned by the Sorbonne, and Marot was only saved from arrest by flight. In August, 1543, he pub., evidently at Geneva,

Cinquante Pseaumes en francois par Clement Marot. Item vne Epistole par luy nagueres envoyee aux dames de France.

The contents of this book are:—

An Epistle to the Ladies of France; an Epistle to the King; the 30 psalms already pub., revised and corrected; 20 fresh psalms (the Song of Simeon counting as one); the Commandments, the Articles of the Faith (the Creed); and the Lord's Prayer; the Angelic Salutation; and two prayers, one before, one after meals. The Epistle to the King is very brief. It contains an allusion to the fact that Francis had commanded him to continue the work of translation. The Epistle to the Ladies of France is in the courtier vein. He bids them quit their love-songs to Cupid to sing Him, Who is love indeed, "O bien heureux qui voir pourra, Fleurir le temps que l'on oira Le labourer à sa charrue, Le charretier parmi la rue, Et l'artisan en sa boutique Avesques un Pseaume ou Cantique En son labour se soulager." The new psalms are Psa. 18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, 138. There is no music to this ed. A few months later however an ed. (now lost) of these Fifty Psalms, with music, was pub. along with the Liturgy and Catechism by Calvin. The 5 psalms, generally assigned to Calvin, which had hitherto come down from the Straßburg ed. (1539) were in this ed. replaced by Marot's.

8. Marot's death (1544) arrested the progress of the Genevan Psalter. But his psalms were utilised in other quarters. Editions of them appeared in Paris, Lyons, Straßburg, and Geneva. 16 of which are extant. The Straßburg ed. of 1545, printed 10 of the new psalms, together with the psalms and pieces of Marot and others in the *Pseudo-Roman* ed., the Commandments by Marot, and a hymn, "Salutation à Jésus-Christ," beginning "Je Te salue, mon certain Rédempteur" (p. 679 i.) Louis Bourgeois pub. a harmonised ed. of the *Cinquante Pseaumes* in 1547. A compilation of Marot's psalms, 29 by Gilles d'Aurigny, 42 by Robert Brinzel, 31 by "C. R." and "Cl. B.," forming an entire Psalter, was pub. in Paris (1550). And Poitevin's 100 psalms (Poitiers 1550) were bound up, in later editions, with Marot's 50 as a complete Psalter.

ii. Completion of the Psalter by Beza.

1. The Genevan Psalter was completed by Théodore de Beze, at the request of Calvin, who had found on his table a *tr.* of Ps. 16. The first instalment of them was principally written at Lausanne. On March 24, 1551, he requested from the Council of Geneva permission to print "the rest (le reste) of the Psalms of David," which he "has had set to music," and asked for a privilege of exclusive sale. They were however very far from being completed at that date; and on June 24 Calvin wrote to Viret asking Beza to send what psalms he had, without waiting for the versification of their companions. Accordingly before the year closed there appeared:—

Trente quatre pseumes de David nouvellement mis en rime françoise au plus pres de l'Hebreu, par Th. de Beze de Veselay, en Bourgogne. Geneve. 1551.

This volume contains a dedicatory epistle, "A l'Eglise de nostre Seigneur," and the new psalms by Beza.

The Psalms are : 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, 134. The dedicatory epistle is justly eulogised by MM. Douen and Bovet. It illustrates the difference of standpoint and temper between the two poets. In place of the lighter grace, the classical and mythological allusions, and the courtier vein of Marot's addresses to the King and the Ladies of France, we have the strong firm tone, the contempt of worldly poetry, the sense of endurance, hardness, even scorn, left by persecution, which marks the Huguenot theologian. The Church to which he dedicates his work is the "petit troupeau," which, despite its lowliness is the treasure of the earth, the kings he honours are not Francis the king of flatterers, but the champions of the Reformation in Germany and Edward VI. of England. There is however a high eulogium of Marot. "Les! tu es mort sans auoir auecques le seul tiers de l'oeuvre commencé, Et qui pis est, n'ayant laissé un monde, Docte poëte homme, qui te seconde Volla, pour quel quand la mort te rault, Auecques toy se tent aussi David."

2. In 1554, 6 new psalms (52, 57, 63, 64, 65, 111), 4 of them without melodies, the other 2 set to previous tunes, were added as an appendix to the combined ed. of Marot and Beza which had been pub. under the title of *Pseumes Octante trois* in 1552. In an ed. without date, Ps. 67, the Song of Moses, the Song of Simeon, and the Ten Commandments are added.

3. The various volumes extant show no further increase of pieces until 1562, when the complete Psalter appeared, entitled

Les Pseumes mis en rime françoise par Clément Marot et Théodore de Beze.

The privilege for this ed., obtained from Charles IX. (1), is dated Dec. 26, 1561. It was printed for Antoine Vincent at Geneva, Paris, Lyons, Caen, and other places, in 24 editions at least of that year. There are 60 new psalms, and 40 new melodies; the total of melodies is raised to 125. The Pater Noster and the Creed are no longer included; the Song of Simeon and the Ten Commandments are alone appended.

4. The music of the Psalter is beyond our scope. It is treated fully in M. Douen's work, in a series of articles in *The Musical Times* (1881), and in several articles of *The Dictionary of Music*. The melodies in the Strasburg ed. (1539) are of German descent. The editor of the Genevan psalters (1542-5 probably, 1545-57 certainly) was Louis Bourgeois. Only 11 of the Strasburg melodies are retained in the complete Psalter, most of them in a modified form; 74, the finest in the Psalter, are by Bourgeois; the 40 of 1562 are by an unknown hand. Side by side with the work of Bourgeois, Guillaume Franc, cantor at Lausanne, wrote in 1551 melodies for the psalms then recently translated by Beza, and obtained a licence to print them at Geneva, together with the original melodies to Marot's psalms. Nothing further however, as far as is known, was done until 1565, when a psalter was printed at Geneva for use at Lausanne. The bulk of the tunes in this psalter were derived from that of Geneva, 4 melodies by Bourgeois, and 15 by the unknown editor of 1562. The new tunes introduced by Franc were 46 in number, of which 26 were by himself, one from the

first Genevan psalter of 1542, and afterwards omitted, with 19 from other sources. Harmonised editions, though never admitted for public worship, were printed from the first. Among these may be named 50 Psalms by Bourgeois in 5 parts (1545); 31 Psalms by Pierre Certon (1546) for the Sainte Chapelle, at Paris (1); Goudimel's three celebrated editions (1564, 1565, 1566), the latest of great elaboration; Claude Le Jeune's (pub. posthumously in 1601). The immense popularity of the music contributed largely to the wide spread of the Psalter in translations, the melodies necessitating the adoption of the French metres.

5. The fortunes of the Genevan Psalter, thus completed, were brilliant and singular. Its use even among Catholics did not cease for awhile. It was among the books which Francis I. cherished on his deathbed. Henry II. used one of Beza's psalms as a hunting song (!). Among the Huguenots, psalm-singing became universal. Catholic troops, wishing to disguise their identity, would raise a psalm. Crowds sang psalms in the streets. At the Pré aux Clercs, multitudes, among whom were the King and Queen of Navarre, sang them enthusiastically. In Poitou the Catholic curé mixed psalms with the Latin hymns. Florimond de Rémond, a contemporary author, dates the foundation of the Huguenot Church by the practice of psalm-singing. The necessity of conciliating the Huguenot power accounts for the singular fact that Charles IX., and Charles V. (probably really the Duchess of Parma, acting as his Vicegerent) in the Low Countries, granted a privilege for the sale of the book. MM. Douen and Bovet have collected together the glorious and touching records of its use on the battle-field and at the stake in the days of Coligny, and in the dragonnades after, the Revocation of the Edict of Nantes. The 65th was the psalm of battles. The 51st, the Song of Simeon and others, were sung in the flames. The number of editions of the book is enormous. The splendid bibliography of M. Douen gives 1400 editions of French metrical psalters, far the largest share of which is composed of Marot and Beza's psalms. The influence of this book extended far beyond France. In German, 50 of these psalms were translated by Melissus of Heidelberg, at the command of the Elector Palatine Frederick II. (1572). A complete version, following the text, metres, and melodies of the French, presented (1565) to Albert of Brandenburg, was pub. by Ambrosius Lobwasser, a Lutheran (1573), with Goudimel's harmonies. Though never accepted by the Lutherans, it became the recognised Psalter of Germany and German Switzerland, and was frequently revised in the 17th and 18th cents. Serving as an original, it was re-translated in several dialects of the Grisons (among others in Italian) and in Danish. The Dutch version of Dathenus (1566) became the universal Dutch Psalter of the Low Countries; 30 revisions of it, all preserving the French metres and melodies, were made before its displacement by a new version (1773). To these may be added *tra.* from the French into Italian, Spanish, Bohemian, Polish, Latin, and even Hebrew. In

England a volume entitled *All the French Psalm Tunes with English Words* (1632) is in the British Museum, Lambeth and Lincoln Cathedral libraries. At the end of a French tr. of the Liturgy of the Church of England, dedicated to George I. (1719, London), perhaps for the Savoy Church, the psalms of Marot and Beza are printed. In *England's Hallelujah*, by John Vicars (1631), are *Divers of David's Psalmes according to the French forms and metre*. The influence of the French on the O. V. of England and Scotland is only perceptible in a few French tunes and metres; 30 of the Scottish, and a smaller number of the English melodies are French. Psa. 50, 104, 120, 121, 124, 127, 129, in the English, and Psa. 102, 107, 110, 118 in the Scottish version are identical in melody with the corresponding French Psalms.

6. The general verdict of critics from the time of Voltaire to that of Sainte-Beuve has been severe. MM. Bovet and Douen are more kindly. Yet the former speaks strongly of the wearisomeness, diffuseness, inversions, obscurity, and vulgar, even gross, expressions in the work of Beza, and the prosy commonplace, inversion and coarseness in the far better verse of Marot. The judgment of the 16th and 17th cents., when the antiquated language was current, and the coarseness less perceptible, was full of eulogy. Out of the wide variety of subject matter, emotions and poetical style which the Psalter exhibits, the simplicity, plaintiveness, lyric grace, and subjective meditation are those best reproduced in Marot's choicest pieces, descending through him into the body of French hymns. The striking variety of metre evidently impressed Kethe and Whittingham, and an imitation of it was ineffectually attempted by them, as a relief to the humdrum monotony of the English and Scottish versions. The solidity, the breadth, the celebration of God in nature, on the other hand, which passed from our *Old Version* into the work of Watts, has no counterpart in the French Psalter, or the hymns that succeeded it. The contrast is due doubtless to deeper differences in the genius of the nations. The merit of fidelity has been generally conceded. The work of Marot was based on the direct translation from the Hebrew by Vatable, and perhaps other Hebrew studies. Beza was a deep student of the Psalms, as well as a theologian.

iii. *The Revised Psalters of the Reformed Church and Independent Versions.*

1. The version of Marot and Beza was the psalm-book of the Reformed Church. The French Lutheran Church, which from the first used hymns in worship, felt less the necessity of a complete Psalter. The Frankfurt *Pseaumes, Hymnes, et Cantiques* (1612) contains 35 psalms by *Matthieu Barthol.* M. Douen also mentions in his bibliography *Les Pseaumes de David, avec les hymnes de D. M. Luther et autres docteurs de l'Eglise mis en vers françois selon la rime et composition allemande.* Montbeliard, 1618. More than 50 versions were pub. in the interval that preceded the revision of Marot and Beza. Two—a poor one by the *Abbé Philippe Des Portes* (1591), and that by *Godeau*, bishop of Grasse (1644), to which

Louis XIII. contributed four tunes, and which was interdicted, because the Huguenots, forbidden for the time to sing their own psalms, adopted it—were efforts within the Roman Church. Those of *Basif* (1587), *J. B. Chassignet* (1613), *Racan* (1631), *Demarets de Saint-Sorlin* (1680), were not intended for music. *Louis des Mureux* (1557), *Cardinal du Perron* (1589), *Malherbe* (1630), *Corneille*, *Racine*, and his son *Louis*, have left partial translations. In the Reformed Church *Charles de Navieres*, of the suite of the Prince of Orange, pub. (1580) a version, as an improvement in versification on Marot and Beza. *Diodati's* Psalter (1646) testifies to the growing unpopularity (“attiedissemens et desgoutemens”) of the French old version, but was not designed for public use.

2. The great change in the French language towards the close of the 16th cent. made the old version grotesque and antiquated. “People feared,” says M. Bovet, “that the passage of time would gradually make the Psalms unintelligible, and that the reproach of being written in a dead language would be as true of them as of the Latin.” The general decision of the synods was for a revision, preserving the metres, and departing as little as possible from the old version. The author of it was *Valentine Conrart*, the eminent founder of the French Academy. The first ed. is entitled—

Le Livre des Pseaumes en vers françois. Par Cl. Marot et Th. de Beza. Retouchez par feu Monsieur Conrart, Conseiller Secretaire du Roy . . . Première partie, 1677.

It contained only 51 psalms, which are admitted to be the work of Conrart alone. The complete version—

Les Pseaumes en vers françois, retouchez sur l'ancienne version. Par feu M. V. Conrart, Conseiller, &c. . . . 1679.

was to some extent perfected by *La Bastide*, to whom Conrart had entrusted his mss. *Gilbert's* Psalter asserts in the preface that *La Bastide* had made such large changes in Conrart's text, that the 99 new psalms are only nominally his. But M. Bovet's examination of the evidence decides—on the ground of the expressions in the preface to the ed. of 1677, and the universal ascription of the version to Conrart alone, without mention of *La Bastide*, in letters and acts of synod of the time—that *La Bastide's* alterations were probably trifling. Conrart's Psalter, though called a revision, and preserving here and there some phrases, and throughout the metres of the old version, is in reality *The French New Version*. When allowance is made for the difficult conditions of production, M. Bovet pronounces it, though unequal and sometimes deficient in spirit, a remarkable work; recalling in parts the naive simplicity and lyric movement of Marot, in others the noble solemnity of the classic language of the 17th cent.

3. The distressed condition of the French Huguenots under Louis XIV. preventing the authorization of this book in France, the French exiles at Zurich appealed to the Church of Geneva as the chief of the French Reformed Churches, to take up the matter. In reply the Venerable Company of Pastors appointed three of their body, *Benedict Pictet*, *De la Rive*, and *Calandrin* to review the version, adding as a

special instruction, that they should remove all phrases that savoured of Jewish imprecations against their enemies. The work was principally done by Pictet. Saurin, an avoucat of Nîmes, also assisted the editors. Completed in 1693, pub. in 1695, the title of this edition seems to have been ;

Les Psaumes de David mis en Vers françois. Révisés de nouveau sur les précédents éditions, et approuvés par les Pasteurs et Professeurs de l'Eglise et de l'Académie de Genève. (Title of 3rd ed. 1701. The 1st ed. is lost.)

The text of Conrart is for the most part retained, with occasional reversions to the language of the Old Version, and occasional excision of phrases of it, which Conrart had spared. First used in public worship at Geneva in 1698, it was sent (1699) by the Venerable Company to the other Reformed Churches, and generally adopted by the French refugees in Switzerland, and the national Churches of Erguel and Neuchâtel. The Church of Berlin reserved to itself the right to make a few alterations, which were carried out by Beausobre, whom Frederick the Great called "the best pen in Berlin," and his subsequent colleague in the translation of the New Testament, Lefant. The title of this version is

Les Psaumes de David en vers. Nouv. Ed. retouchée une dernière fois sur toutes celles qui ont précédé, 1702.

The Church of the United Provinces, under the leadership of Jurieu, resenting the assumption of primacy by Geneva, made a longer resistance. Bitter recriminations passed, and the adoption of the new version was stigmatised as an act of schism. An unsuccessful attempt was made to produce a version of their own, and they fell back on the old version. After Jurieu's death, Conrart's version was made the base of a new revision, which is entitled :—

Les Psaumes de David mis en vers françois et révisés par ordre du Synode Walon des Provinces-Unies. 1730.

It was authorized by the States General in 1727.

4. The era of Conrart and Pictet marks the beginning of decline. The new versions never attained the popularity of the old. The unsuitability for singing, not only of the imprecations, but of other portions more plainly showed itself. They ceased to be sung as a whole; and the selection in actual use continually narrowed. Voltaire expended his ridicule on them. Even the music began to give way to new melodies. (The earliest substitution is by De Camus (1760), who abuses the old music roundly.) Hymns pushed out the Psalms more and more at the close of the 18th century. The collections of St. Gall (1771) and Berlin (1791) have only from 50 to 60 Psalms. The Walloon Collection retained the whole Psalter, with a Supplement of hymns (1802). The ed. of Bourrit, resulting from several commissions of the Churches of France and Geneva (1823), contained the whole Psalter in an abbreviated form, with several new melodies and alterations of the old ones. That of Gallot of Neuchâtel (1830) was made on the same principle. Wilhelm (1840) pub. a complete Psalter, with changes in the music, alteration of antiquated expressions and softening of the imprecations. The *Recueil des Psaumes et Cantiques*, Paris, 1859, has only 70 psalms: some of these fragments.

5. A few among the 130 names in M. Douen's list of persons in the 18th and 19th centuries, who have dealt with the psalter, must be added. Lefranc de Pompignan, Père Manuel, and the Abbé Pellegrin are known also as writers of hymns. Gabriel Gilbert, Resident of Queen Christina of Sweden at Paris, wrote a version (1680). Several versions by Pierre Symond, Jennet, Rivasson, and Joncourt appeared in the United Provinces during Jurieu's opposition to the Genevese revision. The seventeen odes of J. B. Rousseau, founded on the Psalms (1721), have been greatly admired. That on Ps. 18, "Les cieux instruisent" is in C.U. The *Psalter Evangelique* of Daniel Zacharie Chatelain (1781) is an example of that treatment of the Psalms, which was common among the followers of Luther, and which Watts elaborated—expansion of the Psalms, in the light of their evangelical fulfilment. César Malan (q.v.) pub. *Les Chants de Sion* (50 psalms) in 1824, and a complete psalter, *Les Chants d'Israel*, in 1835. The version and the music are new. Among recent editions may be named a Roman Catholic version, approved by Morlot, Abp. of Tours, *Les Psaumes mis en Quatrains par un ancien Magistrat* (Fey), 1844; that by Hector de St. Maur (1866), commended by M. Bovet; and that of De la Jugie (1863), esteemed by M. Douen the best of modern versions.

Authorities. *Arment Marot et Le Psalter Huguenot*, by M. Douen; *Histoire du Psalter des Eglises Reformées*, by M. Felix Bovet; *Arment Marot, and the Huguenot Psalter*; a series of articles by G. A. C. (Major Crawford) in *The Musical Times*, 1881. [H. L. B.]

Psalters, German. [Various.]

Psalters, Scottish. [Scottish Hymnody.]

Psalters, Welsh. [Welsh Hymnody.]

Public School Hymn-Books, English. *Introduction.*—One or two relics of the use of the Latin Hymns in our Public and Grammar Schools have been discovered and preserved in a small volume, edited by Rev. J. W. Hewett, and entitled *Sacra Academicæ. A Collection of Latin Prayers now or lately used in certain Colleges and Schools in England*, 1865. At Winchester a metrical Latin rendering of Psalm 130, "Te de profundis, Summe Rex," was sometimes sung after grace. The hymn "Jam lucis orto sidere," used to be sung on certain days, while the boys walked in procession round Chamber Court. In *The Psalms, Hymns, Prayers, Graces and Dulce Domum used by the Scholars of Winchester College*, 1845, it is described as "Hymnus Matutinus die Recessionis ante Festum Pentecostis." The use of this hymn may have been the germ from which Ken's "Awake, my soul" originally sprung. It is still occasionally used in Chapel. At Eton, as late as the close of Dr. Keate's Headmastership, 1830-3, the hymn "Salvator mundi, Domine" formed part of the Evening Office. "Jesu Redemptor omnium" was used in 1575 at the Thame Grammar School among the prayers before leaving school. These are in all probability survivals of a very general if not universal use of the Latin hymns at our old foundations.

The hymn-books of the English Public Schools are part of the modern hymn move-

ment, and scarcely connected with this use of Latin hymns. Taking the hymn-books in chronological order, the Schools represented are:—

i. *Rugby*.—The earliest of our modern Public School Hymn-Books is *Psalms and Hymns for the Use of Rugby School Chapel*. It was in use in 1837. There were perhaps two editions during Arnold's lifetime; the text in this book of the hymn by J. H. Gurney, "We saw Thee not when Thou didst tread" (q.v.), is said to be a revision of Gurney's original by Buckoll. The earliest accessible edition (1850) of this book contains a hymn, which could not have been added until after Arnold's death. Small as it is (18 *Psa.* 68 *Hys.*), and merely providing hymns for such Christian seasons as occur during the school period, this little book contained very few pieces that are devoid of merit. The *Psalms* are the best specimens of the Old and New Versions, with some from Watts, Montgomery, and Henry Vaughan: the hymns are for the most part standard hymns at the present day, drawn from the Latin and German, from the Wesleys, Ken, Keble, Heber, and others. The hymns that are peculiar to it are those, partly original, partly *trs.* from German and Latin, by Rev. H. J. Buckoll, who is believed to have edited the book. Two hymns of his—"for the first Sunday of the half year" ("Lord, behold us with Thy blessing"), and "for the last Sunday of the half year" ("Lord, dismiss us with Thy blessing")—are found in every Public School hymnal. Shortly after Dr. Goulburn's entrance on the Headmastership, he issued (1857), with Mr. Buckoll's assistance, the *Psalms and Hymns for the Use of the Congregation of Rugby School Chapel*. All the pieces of the original book, except 4, are retained; 10 new Psalm versions—from Milton, Keble, Trower and others; 33 hymns—from Isaac Williams, Neale, Caswall, Trench, and older sources; and an *Appendix*, containing a Latin Version of *Ps.* 117, "O omnes gentes undique" (taken from the Communion Office in the *Liber precum*, Ch. Ch., Oxford, 1726), with a *tr.* "O all ye nations, praise the Lord," and a Selection of *Psalms* (Latin titles only) for chanting between the Litany and the Communion Service (really the *Trois* from the 1st Prayer Book of Edw. VI.) are added: the object being to increase the hymns for the Festivals and give a more decided Church tone to the hymnal.

In 1876, *Hymns for the Use of Rugby School* were published, edited by Dr. Jex-Blake, the Head Master, assisted by a Committee of Masters. The division of the book into *Psalms* and *Hymns* was discarded, 14 pieces from the previous edition were omitted, and the total of psalms and hymns together raised to 339. The names of the authors were given in the index of first lines. The new pieces are chiefly from modern sources, and most of them the accepted hymns of our general collections. Some of the pieces are more of the class of devotional poetry than of hymns; two or three of the Latin hymns are given in the original. The tone of the book is pure and high: the hymns of praise full; but there is a dejection in some of those on Prayer, Faith, and Hope, which seems more adapted

to older stages of Christian experience than that of the boy.

ii. *Harrow*.—The next Public School to compile a Hymn-book for its own use was *Harrow*. *Hymns for the Chapel of Harrow School* were 1st pub. in 1855, edited by Dr. Vaughan (then Head Master). It is a far larger collection than either of the two prior *Rugby* hymn-books (240 hymns). The sources from which it is drawn are chiefly Watts and Doddridge, Cowper and Newton, the Wesleys, Heber and Milman, Ken, Keble, and the Metrical *Psalms*. It belongs to the older type of Church hymn-books; full of simple piety, with no great effort at relation with the Prayer Book; often losing its directness of address to God in reflection. The number of hymns on death seems out of proportion in a school collection. A few hymns (e.g. Buckoll's hymns for the opening and ending of the Half-year) are apparently taken from the *Rugby* Collection. The 3rd ed. of this book (1866), edited by Dr. Butler (then Head Master), retained all the hymns of Dr. Vaughan's book, and raised the number to 351. Several of the new pieces are common to the newer series of hymnals, of which *H. A. & M.* is the type; others are from less obvious sources. The book in its present shape might be considerably reduced without the loss of really good hymns: a pure ideal, an ardent thirst for holiness, and a vivid faith in the Unseen God are its leading ideas. Some of the pieces are too reflective to be suitable for direct worship, though useful for private meditation.

iii. *Marlborough*.—The Marlborough Series of hymn-books commenced in 1856, with *Psalms and Hymns for Use in the Chapel of Marlborough College*. About half of its 100 hymns are from the *Rugby* prior editions; of the other hymns three demand special notice, as having rightly been included in most subsequent Public School Collections; a hymn of Bp. Cotton's (apparently, from the description of scenery, written at Marlborough), deeply imbued with the sense of the beauty of creation, "*We thank Thee, Lord, for this fair earth*"; a beautiful hymn by Dr. Jex-Blake (then Assistant Master at Marlborough), on the gladness, fulness, buoyancy of human life, which is so vivid to the boy, "Lord, we thank Thee for the treasure that our happy lifetime gives"; and one for the Anniversary of the Consecration of The Chapel (St. Michael and All Angels) by Archdeacon Farrar, "Father, before Thy throne of light, the guardian angels bend." These three hymns are an excellent illustration of a principle that runs through the numerous editions that followed under the successive Head Masters of Marlborough (see below)—the production of a book, not only good in itself, and reproducing the hymns endeared by the associations of home, but specially meeting the needs and aspirations of a Public School community. On the side of boyhood, this aim reaches its fullest achievement in the edition of 1869: it may be traced in the simplicity and clear reality, with which the Christian ideas of faith, penitence, frailty, dependence, and the stainlessness of heaven are presented, in the absence of morbid longings for death, in

hymns of fortitude and endeavour, in jubilation and thanksgiving, and in celebration of God's glory in nature. The edition of 1869, and still more that of 1878 (which adds several rarer pieces, especially from the German, and has greatly enhanced the effect of the general hymns by massing them more broadly, under the headings of Praise, Prayer, Faith, and Hope), recognize the further fact, that the atmosphere of culture at a Public School permits and demands a higher literary and poetical standard, careful editing, and such full indication of sources and authors, as may encourage and suggest study of the history of hymns. Among the more choice pieces are some by Dean Stanley and F. T. Palgrave. The names of authors are given at the foot of each hymn, as well as in an index. The edition of 1869 has in an *Appendix* some beautiful selections of devotional poetry, from the *Christian Year* and other sources. Very little use is made of translations from the Latin.

iv. *Chaltenham*. See § xiii. *Bibliography*.

v. *Repton*.—The Repton Series of hymn-books began in 1859. The 103 hymns of the 1st ed. were reprinted in the 2nd ed., 1864 (141 pieces), and in the 3rd ed., 1869 (154 pieces). These three editions were compiled in Dr. Peare's Headmastership. The 4th ed., 1874 (211 pieces), and the 5th ed., 1881 (246 pieces), were compiled under Dr. Huckin's Headmastership. All but 20 from the original editions are retained in that of 1881; several of them are of no particular merit, and might well be omitted in any new edition: and the alphabetical arrangement, nowhere so ineffective as in a *Church* hymn-book, should be abandoned. This series shows no special connection with other Public School hymn-books, and has no very salient features.

vi. *Wellington*.—The 1st ed. of *The Hymn-book for the Use of Wellington College*, appeared in 1860. The three editions published during Dr. Benson's Headmastership only add about 20 pieces to those of the 1st edition (162 pieces), which is always substantially retained. In the psalm versions by Montgomery and Keble, and other pieces, and in the reproduction of the Psalms (quoted by their Latin headings only) from the 1st Prayer Book of Edw. VI., the book has affinities with the *Rugby* edition of 1850. But the sources from which the hymns are drawn are far wider. The hymns and *trs.* from the Latin, by I. Williams, Chandler, Caswall, and others, which reproduce the spirit of the Breviary, are largely used. Pieces by our older poets, by the Wealeys, Cowper and Newton, Heber and Milman, Keble and Newman, Professor Bright and Bp. Wordsworth, are combined with the familiar hymns of our general books. The principal pieces that are peculiar to the volume are the hymns and *trs.* from the Latin by Archbishop Beuson himself. The special characteristic of the book is however by no means indicated by the range and judiciousness of selection. The order in which the hymns are to be used is fixed beforehand with elaborate care; so that morning, and night, each day of the week, each season of the year, each Holy Day, each Festival, each Sunday, by its own never varied cycle of hymns enforcing the great teaching of the Prayer

Book Offices or the changes of nature, may have its distinctive familiar illustration. The idea at the root of this arrangement is evidently that prescription of hymns, as an integral part of the offices and an illustration of them, which the Breviary exhibits, and which our Prayer Book would have retained, if the Latin hymns, as well as the other parts of the offices, had been translated by the Reformers. The book is intended to reproduce this harmonious impression of hymn and office, and this power of association through stated repetition, while pressing into service the accumulated wealth of our subsequent English hymns, and the best attainable representations of the great Latin hymns themselves. It has thus a value beyond that of a Public School hymn-book; and it illustrates the gains, as well as the losses, of the omission at the Reformation. Under the present Head Master (Rev. E. C. Wickham) an *Appendix*, which in the 5th edition of the book contains 74 hymns, and Intros, has been added. It is a great enrichment to the book, and composed of hymns, which are in general use, with the addition of 4 Latin hymns in the original. Many of them are allotted to special Seasons and Festivals; and the book could easily be re-cast on its original principle, admitting the new hymns as alternatives: or the appendix might be classified.

vii. *Clifton*.—The Clifton Series began in 1863, with *Psalms and Hymns for the Use of Clifton College* (23 Ps., 145 Hys). It is evidently in very large measure a reproduction of the *Marlborough* edition of 1862, and has few hymns from any other source. The 2nd (1872) and 3rd (1885) editions have very little in common with the 1st, except pieces which are in universal use. The total in the 3rd ed. only reaches 114 pieces (68 of the 1st ed., 46 new ones). The 100 pieces that have been rejected were for the most part inferior ones: of the few good ones. Bp. Cotton's hymn, "We thank Thee, Lord, for this fair earth," and Dr. Jex-Blake's "Lord, we thank Thee for the pleasure," are the most surprising exclusions. In its present shape, the *Clifton* book is a small collection of good hymns, of pure and healthy tone, drawn chiefly from modern sources, the more special hymns being *trs.* by T. E. Brown from the German; it has no very salient features as a Public School hymnal. The names of the authors and composers are given at the foot of each piece, as well as in a separate index. The music of this book has been prepared with great care.

viii. *Sherborne and Uppingham*.—The *Sherborne Psalms and Hymns*, 1867, are of the *Rugby* and *Marlborough* type, and apparently borrow greatly from those hymn-books. The *Hymn-book for the Use of Uppingham and Sherborne Schools*, 1874, reprints the bulk of the *Sherborne* book, omitting the Anthems. It is enlarged to 254 pieces by the addition of good general hymns, in common use, and a number of original pieces by the Rev. E. Thring, the Head Master, and the Rev. Godfrey Thring, and translations from the German. The latter are characterised by a higher standard of metrical and poetical expression, for which German music is largely used. This appeal to a more cultured taste is further

encouraged by an appendix of devotional poetry, containing some poems of singular beauty. The whole book is set to music, and contains music for the Canticles and Responses. Some of the tunes are by Mr. P. David. In 1888 the Head Master of Sherborne, the Rev. E. M. Young, pub. *Hymns for the Use of Sherborne School*. It is a choice selection, is well edited, and has been brought down to the latest date.

ix. *Rossall*.—*Hymns for Use in the Chapel of Rossall School*, 1880, is one of the best Public School hymn-books. It is mainly founded on the Marlborough edition of 1878, and draws largely from the same sources—Watts and Doddridge, the Wesleys, Montgomery, Heber, Kehle, Mrs. Alexander, Dr. Bonar, and Miss Winkworth. Among the rarer pieces are some by Professor Bright, Bp. Walsham How, Mr. F. T. Palgrave, Dean Stanley, Dean Plumtre, Miss Procter, the Rev. John Ellerton, and the Rev. H. A. Martin. The book is designed to express "the hopes and fears, the difficulties, trials and temptations of school-boys," and it largely achieves its object by the full and buoyant praise, the sense of the gladness of life, and the glory of nature, and the bright Christianity it presents. Some of the pieces are more of the order of devotional poetry than hymns; but good pieces of this kind have more justification in a school hymn-book than elsewhere. Hymns "of which the burden is the weariness of earth and the longing for death," have been specially excluded. The book is carefully edited, as regards text, indices, and indication of the authors at the foot of each hymn.

x. *New Hymn-Books*.—New hymnals are in course of preparation at *Westminster* and *Mercant Taylor's Schools*. The first, following the lead of the Abbey hymnal, will enshrine hymns of old Westminster as one of its distinctive characters. The latter will pay some attention to Latin hymns.

xi. *Appendices*.—It may be noted that an analogy exists between the various *Appendices* in these books for private use, and the often forgotten catena of hymns for private devotion, of which the Sarum and Reformation *Primers* exhibit early examples, and the *Primers* of the 17th cent. Beside these there are Ken's great hymns for the use of the Winchester scholars; a book dedicated to Etonians by Randolph Gilpin, *Liturgia sacra curru Thebitico . . . vel opsonia spiritualia . . . etiam pueris degustanda*, 1657; and the Latin hymns attached to the edition of Herbert's *Church Porch with Notes*, by Canon Lowe, and others. (Parkers, 1867.)

xii. *Conclusion*.—Some of the aims and difficulties of the task of compiling a School hymn-book can be easily gathered from this review of the books. It should have some relation to childhood, so far as the child's devotion remains true and touching to the boy and even the man. It should express as fully as possible those spiritual moods—such as, on the one hand, the sense of dependence and frailty, young sorrow and penitence for falls, purity and the high vision of heaven, and on the other, steadfastness, resolve, the facing of odds, the warrior and chivalrous aspect of the cross, the thrilling memory of prophet and apostle,

saint, hero and martyr—which vibrate in the boy's soul and conscience. It should be rich in praise and jubilation, penetrated with the majesty of God's creation, and the God-given beauty of human life. Its two greatest dangers are puerility and unreality. To the first, boys, especially in the higher forms, are intensely opposed; the second, by placing in their mouths expressions that are untrue to their nature (such as a longing for death), turns worship into something little removed from acting. As designed for a community, drawn from the higher ranks, and through its masters and older boys, full of culture, it should not only be thoroughly edited, in the matter of purity of text, exact indication of the source and authorship of each piece, effective grouping of the general hymns under declared headings and full indices, but it should aim at a higher mark of imagination and poetical form; and in schools of the Church of England, the hymn-book should be in the fullest sense the hand-maid of the Prayer Book, enhancing, not crossing her utterance of doctrine, illuminating her festivals, and through the Latin hymns (sometimes even in the original) attesting her deep root in the Catholic past.

xiii. *Bibliography*. The following is a full list of the hymn-books of the English Public Schools:—

1. *Cheltenham*. 1st ed. x.d. 212 Hys., 6 Dox. 2nd ed. w.p. 230 Hys., 6 Dox. This book is no longer in use. [See Various.]

2. *Clifton*. 1st ed., *Psalms and Hymns*, 1863, 23 Pa. 145 Hys. and an Anthem. 2nd ed., *Hymns and Tunes*, 1878, 84 Hys. 3rd ed., *Hymns and Tunes*, 1885, 114 Hys. [Eds. 1 & 2 compiled by Dr. Percival, the 3rd by Rev. J. M. Wilson; assisted in each case by a Committee of Masters.] The 1st ed. independent, the 2nd ed. reprinted in the 3rd, the 3rd ed. reinstates 8 out of 107 Hys. of the 1st ed. rejected by the 2nd ed.

3. *Harrow*. 1st ed., *Hymns*, 1855, 240 Hys. and a Dox. 2nd ed., 1857, a reprint; 3rd ed., 1866, 351 Hys., 3 Dox. [Eds. 1, 2 by Dr. Vaughan, ed. 3 by Dr. Butler.]

4. *Marlborough*. 1st ed., *Psalms and Hymns*, 1856, 100 pieces (Ps. and Hys. intermixed) alphabetically arranged. 2nd ed. *Ps. and Hys.*, 1862, 24 Ps., 163 Hys., and an Anthem. 3rd ed., *Ps. and Hys.*, 23 Ps., 175 Hys., and an Anthem. 4th ed., *Ps. and Hys.*, 1866, 23 Ps., 183 Hys., and an Anthem. 5th ed., *Hymns*, 1869, 268 Hys. and an Anthem, and *Appendix* for private devotion (19 Hys.). 6th ed., *Hymns*, 1878, 308 Hys., 31 Anthems, and Intros. [The 1st ed. belongs to Bp. Cotton's Headmastership, eds. 2-5, to Dr. Bradley's ed., 6 to Dr. Bell's. The bulk of the 1st ed. is retained throughout.]

5. *Kepton*. 1st ed., *Hymns*, 1859, 103 Hys. 2nd ed., *Hymns*, 1864, 141 Hys. 3rd ed., *Hymns*, 1869, 154 Hys. 4th ed., *Hymns*, 1874, 211 Hys. 5th ed., *Hymns*, 1881, 246 Hys. The hymns in all the editions are alphabetically arranged. [Eds. 1-3 belong to Dr. Pears's Headmastership, eds. 4, 5, to Dr. Huckings.]

6. *Rossall*. *Hymns*, 1880, 804 Hys. Rev. H. A. James. New and enlarged ed. 1890.

7. *Rugby*. *Psalms and Hymns for the Use of Rugby School Chapel*. 1st and 2nd ed. prior to 1837. Ed. of 1850: 18 Ps., 68 Hys. Ed. of 1857: 28 Ps., 101 Hys. *Appendix*. Ed. of 1876, *Hymns*, 339 Hys. [The earliest eds. compiled by Dr. Arnold and Rev. H. J. Buckoll; one hymn, if not more, added in Dr. Tait's Headmastership; the edition of 1857 compiled by Dr. Goulburn and Rev. H. J. Buckoll; the edition of 1876 by Dr. Jex-Blake and a Committee of Masters.]

8. *Sherborne School*. *Psalms and Hymns*, 1867, 130 Hys. and 76 Anthems.

9. *Uppingham and Sherborne*. *Hymn-Book for the Use of Uppingham and Sherborne Schools*, 1874, 254 Hys. and *Appendix* of devotional poetry, with 22 Hys. Selected by the Head Masters, Rev. E. Thring, and Rev. Dr. Harper. The music, by Mr. P. David and Mr. J. Sterndale Bennett, Music Masters of the Schools, extends to the Psalms and Canticles as well as the Hymns. A new selection was pub. in 1888 by the Rev. E. M. Young as *Hymns for the Use of Sherborne School*,

1888. It contains 390 hymns, and three carefully compiled Indices.

10. *Wellington*. 1st ed., *Hymn Book*, 1860. 162 Hys. and Commemoration of the Duke of Wellington. 2nd ed., *Hymn-Book*, 1864. 165 Hys., Commemoration. Introits (23). Ps. to be used in place of Introits. 3rd ed., same title, 1873. 181 Hys., Commemoration. Introits, and Psalms in place of Introits. 4th ed. Reprint of the 3rd, with an *Appendix*, 58 Hys., 1876. 5th ed. Reprint of 3rd, with an *Appendix* of 74 Hys. and Introits for the Festivals, 1880. [Eds. 1-3 edited by Dr. Benson, then Head Master (Abp. of Canterbury). Eds. 4, 5 by Rev. E. C. Wickham. The first edition, with very slight changes, is retained throughout.]

At *Charter House: City of London; Dulwich; Eton; Shrewsbury; St. Paul's*; and others, there are no special hymn-books, *H. A. & M.* being that commonly in use.

[H. L. B.]

Puchta, Christian Rudolph Heinrich, s. of W. H. Puchta, then residing as Justizrath at Kadolzburg, near Nürnberg, was b. at Kadolzburg, Aug. 19, 1808. He matriculated at the University of Erlangen, in 1826, and completed his theological course at Berlin. In 1832 he was appointed Stadtvicar (general assistant preacher) at Munich, where he became acquainted with many men of light and leading; and in 1837 became repent in theology at Erlangen. In 1839 he was appointed professor of Philosophy and Religion in the newly organised Lyceum at Speyer (Spire), but his nervous system broke down in 1841, and he had to be confined in the lunatic asylum of Winneuthal, Württemberg. After a year he was able to take charge of the parish of Eyb, near Ansbach, and then became, in 1852, second pastor, and in 1856, first pastor of St. James's Church, in Augsburg. He d. at Augsburg. Sept. 12, 1858 (*Koch*, vii. 277; *Allg. Deutsche Biog.* xxvi. 687, &c.).

Puchta had a genuine poetic faculty, and a mastery of style. His early poems were secular; his later were mostly hymns. His hymns were mainly meant for private use, and appeared principally in his *Morgen- und Abend-Andachten am Christlichen Hausaltar in Gessingen*, Erlangen, 1843 (2nd ed. 1857, 3rd 1868). Besides these, 36—including 11 trs. from the Latin—were given in Knapp's *Christoterpe*, 1837-1852. A few others, with a selection of his poems, edited by Knapp, appeared in his posthumous *Gedichte*, Stuttgart, 1860. Knapp in his *Ev. L. S.*, 1850, included 30 hymns by Puchta, and in his edition of 1866 no less than 42. Puchta was also one of the editors of the *Bavarian G. B.*, 1854. Those of his hymns which have passed into English (all from his *Hausaltar*, 1843) are:—

i. *Ein neues Jahr ist angefangen*. *New Year*. In 1843, p. 173, as above, in 6 st., entitled, "New Year's Morning." In Knapp's *Ev. L. S.*, 1850, No. 2104. Tr. as, "Another year we now have enter'd," by Miss Burlingham, in the *British Herald*, January, 1866, p. 200, and *Reh's Praise Bk.*, 1872.

ii. *Herr des Himmels, Gott der Gnade*. *Sunday*. In 1843, p. 3, as above, in 6 st., entitled, "Sunday Morning." In Knapp, 1850, No. 1171. Tr. as, "God of grace and Lord of heaven," in L. Rehfuss's *Church at Sea*, 1868, p. 88.

iii. *Herr ein ganzer Leidenstag*. *For the Sick*. In 1843, p. 227, as above, in 6 st., entitled, "In sickness. First evening." In Knapp, 1850, No. 2689. Tr. as, "Lord, a whole long day of pain," by Miss Winkworth, 1859, p. 81. Her st. i.-iv. are No. 263 in Bp. Ryle's *Coll.*, 1860.

[J. M.]

Puer natus in Bethleem. [*Christmas-mas*.] A beautiful and simple Christmas carol on the adoration of the Child by the ox and ass, and the visit to Him by the Magi—so equally appropriate for the Epiphany. It became a great favourite in Germany, and is found in many varying forms. The oldest text known is given by G. M. Dreyes, in his

Cantiones Bohemice, 1886, No. 178, from a Benedictine Processional of the beginning of the 14th cent., formerly belonging to the monastery of St. Georg at Hradisch, near Olmütz, and now in the University Library at Prag. Here it has 9 st., viz.:—

ii. Assumpsit carnem filius; iii. Per Gabrielem nuntium; iv. Tanquam sponsus de thalamo; v. Ponitur in praesepe; vi. Cognovit bos et asinus; vii. Reges de Saba veniunt; viii. Intranctes domum invicem; ix. Trino unisempiterno. From the *Cantional* of Jistebice, c. 1420, he adds, x. Sit benedicta Trinitas.

This text, in 10 st., is also found in the *Hereford Brev.* of 1505, where it is appointed for the Epiphany. *Wackernagel*, i., Nos. 309-318, gives 10 forms of varying length, the oldest being from a Munich ms. of the 15th cent. This has 6 stanzas, viz., 1, 5 (reading "Hic jacet"), 6, 7, 8 of the above text, and a 6th st., "Ergo nostra concio."

The text, which passed into the German Lutheran hymn-books and survives, e.g. in Burg's *G. B.*, Brealau, 1746, No. 393 (each st. being followed by a German tr.), appeared in V. Babst's *G. B.*, Leipzig, 1545, and in *Wackernagel's* No. 310. It has 10 st., viz. 1, 5 (reading "Hic jacet"), 6, 7, 10 (reading "Laudetur sancta"), and

v. De matre natus virgine; vi. Sine serpentis vulnere; vii. In carne nobis similis; viii. Ut redderet nos homines; ix. In hoc natali gaudio.

These intercalated stanzas seem to be of later origin (if not Post-Reformation), and to have been added to give the hymn a more theological ring. The text of 1545 is in *Daniel*, i., No. 480; and also in Trench ed. 1864, with the stanza "Intranctes domum invicem" added. Tr. as:—

1. The Child is born in Bethleem. By Elizabeth Charles, in her *Voices of Christian Life in Song*, 1858, p. 173, in 11 st. of 2 l. When repeated in the *People's H.*, 1867, it was slightly altered, and the refrain "Alleluia" was added to each stanza.

2. Infant born in Bethleem. Born to save Jerusalem. Anonymous in Mrs. Carey Brock's *Children's H. Bk.*, 1881.

Other trs. are:—

1. A Babe in Bethleem is born. *W. J. Blew*. 1852-56.

2. A Child is born in Bethleem, Rejoice, rejoice, Jerusalem. *J. W. Hewett*, 1859.

3. A Child is born in Bethleem, And joyful is Jerusalem. R. F. Littledale, in *Lyra Messianica*, 1864, p. 69.

4. A Child is born in Bethleem, Rejoice and sing, &c. P. Schaff, in his *Christ in Song*, N. Y. 1869.

5. A Child is born in Bethleem; Exult for joy, &c. (together with the Latin). *H. M. Macgill*. 1876.

6. A Boy is born in Bethleem. *H. J. D. Ryder*, in *O. Shipley's Annus Sanctus*. 1884.

7. A Child is born in Bethleem, And joy is in Jerusalem. P. S. Worsley, in his *Poems*, &c. 1875.

This hymn has been very frequently tr. into German, the versions ranging from that by Heinrich of Laufenberg in 1439 down to recent times. The version in German Protestant hymn-books is generally that in V. Babst's *G. B.*, 1545, which begins, "Ein Kind geboren zu Bethleem," and is in 10 st. of Latin, with interlaced German versions of all save ii. (thence in *Wackernagel*, ii. p. 701). In later books, e.g. Burg's *G. B.*, Brealau, 1746, trs. of st. ii., x., are added, from the text of V. Schumann's *G. B.*, Leipzig, 1539. In the Roman Catholic hymn-books it is found in a great variety of forms, but all, or almost all, beginning "Ein Kind geboren zu Bethleem."

The text used by Miss Huppis is that in the St. Gall *Katholisches G. B.*, 1863. The trs. from the German are (1) "A Child is born in Bethlehem, There's joy in all Jerusalem." By Dr. H. Harbaugh in the German Reformed *Guardian*, Dec. 1866, p. 310. (2) "A Child is born in Bethlehem, Therefore is glad Jerusalem." By Miss Huppis, as No. 304 in E. Paxton Hood's *Children's Choir*, 1870.

[J. M.]

Pugnate, Christi milites. [*All Saints.*] This hymn, in common with "Coelestis O Jerusalem" (p. 240, *ib.*), is usually given as being in the *Paris Breviary* of 1736. This is however not the case. It is found in the *Brev.* of Chalons-sur-Marne, 1736 (*Hiemalis*, p. 148), appointed for Saturday; in the *Anteus Brev.* of 1746; the *Paris Brev.* of 1822, and other French *Brevs.* Also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. **Soldiers who to Christ belong.** By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 256, in 5 st. of unequal lines. This was rewritten for the *Hymnary*, 1872, and repeated from the *Hymnary* in Thring's *Coll.*, 1882.

2. **Soldiers who are Christ's below.** By J. H. Clark, written at Marston, Montgomery, on Palm Sunday, 1865, and pub. in the 1868 *Appendix* to *H. A. & M.* Also in the revised edition, 1875.

Another tr. is:—

Soldiers of Christ, fight manfully. A. J. B. Hope. 1844. [J. J.]

Pullain, John. [Old Version, § IX. 4.]

Pulsam supernis sedibus. *Jean Baptiste de Santeuil.* [*Annunciation of B. V. M.*] Appeared in the *Cluniac Breviary*, 1686, p. 949; in Santeuil's *Hymni Sacri et Novi*, 1689, p. 3 (ed. 1698, p. 88), and in the *Paris Breviary*, 1736, where it is appointed for the Feast of the Annunciation at Lauds. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and H. M. Macgill's *Songs of the Christian Creed & Life*, 1876. Tr. as:—

Long time the fallen human race. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 100. This is given in several collections, and sometimes with alterations. In the *Hymnary*, 1872, it begins "Far from their home, our fallen race." The alterations in this case are somewhat numerous.

Other trs. are:—

1. Driven from their home, their pathway lost. I. Williams. 1839.
2. Exild from Paradise and Heaven. W. Palmer. 1845, p. 59.
3. Poor wanderers, banished from their home. R. Campbell. 1860.
4. Cast out from Eden's happy home. In the Scottish Episcopal *Coll. of Hymns*, &c. 1858.
5. Down from the realms of glory driven. H. M. Macgill. 1876. [J. J.]

Punshon, William Morley, LL.D. This greatly and justly honoured name of recent Wesleyan Methodism finds a tiny niche in this work from a thin poetic vein, which gave him much enjoyment, if its working out must be confessed to have yielded nothing of permanent value for hymnody, or at all comparable with his splendid service to the Christian Church as preacher and lecturer. His

contributions to J. Lyth's *Wild Flowers, or, a Selection of Original Poetry* (1843) [see Lyth, J., p. 707 *ib.*], though reprinted in 1846, speedily withered as "flowers" in a *hortus siccus*. His *Lays of Hops* (1853) was no advance on the *Wild Flowers*. His *Sabbath Chimes, or, Meditations in Verse for the Sundays of a Year* (1867), suggested inevitable comparisons with Keble's classic of the *Christian Year*. Throughout, the thinking is bewilderingly meagre, the sentiment commonplace, the workmanship clumsy and poor. Ease and inspiration are absent. His *Life* has been amply and lovingly written by F. W. Macdonald and A. H. Reynar (1887); and it is a noble and beautiful story. He was b. at Doncaster on 29th May, 1824, only child of John Punshon and Elizabeth Morley. The latter was of a good family. He lost his parents in boyhood. Through maternal relationship, young Punshon was introduced to commercial life in Yorkshire, Hull, &c. He marked 29th November, 1838, as the day of his spiritual birth. In 1842 he began to be heard of locally as a preacher, being still in business. In 1844 he proceeded to the Methodist Theological Institute at Richmond; but remained there only a few months. He preferred evangelizing to stated preaching. He leapt into popularity at a bound, probably not to his gain, either intellectually or morally, though his diary breathes an admirable humility. In 1854 he made his advent as a lecturer by his *Prophet of Horeb*. The impression made by it was amazing. Then followed others, with ever deepening and widening impression. Contemporaneous with his abundant, over-abundant preaching and platform speaking, was such quantity and quality of effective work and service in raising large sums of money for Christian and other missionary and educational work as astounded a reader of his *Life*. He was five times President of the Canadian Methodist Conference (1868–72), and once of the English Conference (1875). His degree of LL.D. was conferred upon him by the Victoria University, Cobourg, Canada, in 1878. Throughout, in private and public, he was a large-souled, whole-hearted, true man of God. "Weakened by the way" on the continent, he slowly worked his way home, and after a brief final illness, fell gently and softly asleep on April 14, 1881. His hymns in the *Wes. H. Bk.*, 1875, and the *Meth. S. S. H. Bk.*, 1879, are:—

1. Listen! the Master beseecheth. *Go, work in the Vineyard.*
2. Sweet is the sunlight after rain. *Sunday Morning.*
3. We woke to-day with anthems sweet. *Sunday Evening.*

No. 1 is in the *Meth. S. S. H. Bk.*, 1879; and 2 and 3 are from the *Sabbath Chimes*, 1867.

[A. B. G.]

Pure spirit, O where art thou now? *Anna L. Barbauld, née Aikin.* [*Death and Burial.*] Pub. in *The Works of Anna Lætitia Barbauld, with a Memoir*, 1825, vol. i. p. 224, in 9 st. of 4 l., and headed, "Dirge. Written November 1808." From the *Memoir* we gather (p. xliv.) that the occasion was the death of her husband, "whose latter days were oppressed by a morbid affection of his spirits, in a great degree hereditary, which came gradu-

ally upon him, and closed the scene of his earthly usefulness" (p. xlix.). The "Dirge" was repeated in Martineau's *Hymns*, 1840, No. 623. In the same *Hymns*, 1840, No. 404, is arranged from this poem, and begins with st. ii., altered to "Not for the pious dead we weep," sometimes given elsewhere as "Not for the dead in Christ we weep." The original poem only is repeated in Martineau's *Hymns*, &c., 1873. [J. J.]

Pusey, Edward Bouverie, D.D., s. of Mr. Philip Pusey, was b. Aug. 22, 1800, and educated at Christ Church, Oxford, where he graduated in first class honours in 1822. Subsequently he became a Fellow of Oriel, a Canon of Christ Church, and Regius Professor of Hebrew in the University of Oxford. He d. Sept. 16, 1882. Dr. Pusey's prose writings and *trs.* are very numerous. Amongst the latter was his *tr.* of a part of Horst's *Paradisus Animæ Christianæ*, pub. in 1847 as *The Paradise of the Christian Soul*. In this work there are several metrical *trs.* of hymns which in the early pages of this Dictionary we have attributed to Dr. Pusey. We have Dr. Liddon's authority for stating that the hymns were not translated by Dr. Pusey. Some were *tr.* by W. J. Copeland, and others probably by J. Keble. [J. J.]

Pusey, Philip, eldest s. of Mr. Philip Pusey, and brother of Dr. Pusey, was b. June 25, 1799, and d. July 9, 1855. His father, a son of the first Viscount Folkestone, had assumed the name of Pusey instead of that of Bouverie. [G. A. C.]

Pye, Henry John, M.A., s. of H. J. Pye, of Clifton Hall, Staffordshire, was b. circa 1825, and educated at Trinity College, Cambridge. (B.A. 1848, M.A. 1852.) Taking Holy Orders in 1850, he was presented by his father in 1851 to the Rectory of Clifton-Campville, Staffordshire. In 1868 he, together with his wife (only daughter of Bishop S. Wilberforce), joined the Roman Catholic Church. Mr. Pye pub. *Two Lectures on the Church*, 1852; *Short Ecclesiastical History*, 1854; and various *Sermons*. He also compiled a book of *Hymns* for use at Clifton-Campville in 1851. To that collection he contributed a few hymns, including:—

1. In His temple now behold Him. *Purification of B. V. M.* This hymn was repeated, in a slightly altered form and an additional stanza (iv.), by Canon W. Cooke in the Cooke and Denton *Hymnal*, 1853; the *Salisbury H. Bk.*, 1857; and many later collections. It is sometimes given with the fourth stanza as in the *Serum*, 1868; Snapp's *Songs of G. & G.*, 1872, &c. The full Pye-Cooke text of 1863 is in the S. P. C. K. *Church Hys.*, 1871; Thring's *Coll.*, 1882 (slightly altered); and others. This hymn is sometimes given as a *tr.* from Angelus Silesius (Scheffer), but in error.

2. O praise ye the Lord, Ye nations rejoice. *Annunciation*. This hymn was also repeated in the Cooke and Denton *Hymnal*, 1853, No. 169. [Wm. C.]

Q

Quae dixit, egit, pertulit. [*St. John the Evangelist*.] Included in the *Cluniac Breviary*, Paris, 1686, p. 187, in 5 st. and a doxology, as the hymn at Matins on the Festival of St. John the Evangelist; in the

Orleans Brev., 1693, it is assigned to Lauda. *Tr.* as:—

The life which God's Incarnate Word. By E. Caswall, in his *Lyra Catholica*, 1849, p. 287, and his *Hys. and Poems*, 1873, p. 194, in 6 st. of 4 l. It passed into Murray's *Hymnal*, 1852, and the Scottish Episco. *Hymns*, 1858, each with alterations peculiar to itself. In *H. A. & M.*, 1861 and 1875, st. v. is omitted; st. ii. and vi. are rewritten, and st. iii. is altered. This text, again slightly altered, is in *Kennedy*, 1863, and the *Hymnary*, 1872. In Rorison's *Hys. & Anthems*, 1851, it begins, "Three holy Gospels tell in turn." [J. M.]

Quae gloriosum tanta coelis evocat. *Guillaume de la Brunetiere*. [*Conversion of St. Paul*.] Appeared in the *Cluniac Brev.*, 1686, p. 920, and the *Paris Brev.*, 1736, as the hymn at Lauds on the feast of the Conversion of St. Paul. It is also in several modern French Breviaries, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

Why, Saviour, dost Thou come? By R. Campbell, in his *Hys. and Anthems*, 1850, p. 85; and the 1860 *Appendix to the Hymnal N.* Another *tr.*, by I. Williams in his *Hys. tr. from the Parisian Brev.*, 1839, p. 180, is, "Lord, from out Thy glorious skies." [W. A. S.]

Quae stella sole pulchrior. *C. Coffin*. [*Epiphany*.] Included in the *Paris Breviary*, 1736; and, again, in Coffin's *Hymni Sacri*, 1736, p. 38. It is also in several modern French Breviaries as the hymn at first Vespers at the feast of the Epiphany; in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 53; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. What star is this with beams so bright, Which shames the sun, &c. By J. Chandler in his *Hys. of the Prim. Church*, 1837, p. 59. It passed into Murray's *Hymnal*, 1852; *The English Hyl.*, 1856; *Salisbury H. Bk.*, 1857; *H. A. & M.*, 1861; *Kennedy*, 1863, and several others. In each hymn-book the text is altered, and no two books agree upon the same alterations. *H. A. & M.* is the worst. In the whole hymn four lines only remain unaltered. In some of these collections, including *Kennedy*, 1863, it begins, "What star is this so strangely bright?"

2. How lovely in the eastern sky. By J. Chandler, another *tr.* in his *Hys. of the Church, mostly Primitive, &c.*, 1841, No. 31. It was given in Stretton's *Church Hys.*, 1850, and again in Alford's *Year of Praise*, as "Behold the long predicted sign."

3. Hail the day when in the sky. Anon. in the Cooke and Denton *Hymnal*, 1853, and Alford's *Year of Praise*, 1867, No. 46.

4. What star is this that beams so bright, The sun eclipsing, &c. By R. C. Singleton, in his *Anglican H. Bk.*, 1868. In the revised ed. of 1871 it reads, "What star is this that beams so bright, And dims the sun," &c.

5. What star is this—more glorious far. Edward Thring. Appeared in G. Thring's *Coll.*, 1880, and again in 1882. The 4th st. is from J. Chandler and others.

Other *trs.* are:—

1. What is that which shines afar? *I. Williams*, in the *British Magazine*, 1835, p. 35; and his *Hys. tr. from the Parisian Brev.*, 1839.

2. What beauteous sun surpassing star. *R. Campbell, 1850.*
3. What star is this that beams abroad. *W. J. Blew, 1863-66.*
4. What star is this, whose orb of flame? *J. D. Chambers, 1-57.* [J. J.]

Quae te pro populi criminibus nova. *Claude de Santeuil. [Passiontide.]* This hymn is given for Lauds on the feast of the Five Wounds of Christ, in the *Paris Breviary, 1680*, the *Narbonne Brev.*, 1709, the *Paris Brev.*, 1736, and in other and later French Breviaries. Text also in Card. Newman's *Hymni Ecclesiae, 1838* and 1865. *Tr.* as:—

O wondrous love, that reads in twain. By H. Kynaston, made for and included in the *Hymnary, 1872.*

Other *trs.* are:—

1. Say, what strange love works Thee this sad unrest. *I. Williams, 1839.*
2. O Christ! what peerless love. *J. D. Chambers, 1857.*
3. O Thou Who, though High Priest, art Victim made. *J. C. Earle, in O. Shipley's Annus Sanctus, 1884.* [J. J.]

Quam nos potenter allicis. *Jean Baptiste de Santeuil. [Transfiguration.]* Pub. in his *Hymni Sacri et Novi, 1689*, p. 11 (ed. 1698, p. 138); and, again, in the *Paris Breviary, 1736*. Text also in Card. Newman's *Hymni Ecclesiae, 1838* and 1865. In the *Cluniac Brev.*, 1686, p. 1035, it begins "Quibus modis nos excitas." *Tr.* as:—

1. How tenderly, how patiently. By W. Palmer, in his *Short Poems, 1845*, p. 68, and in Skinner's *Daily Service Hyl.*, 1864.

2. O Christ, how potent is Thy grace. By C. S. Calverley, made for and first pub. in the *Hymnary, 1872.*

Another *tr.* is:—
How strongly and how sweetly still. *I. Williams, 1839.* [J. J.]

Quando noctis medium. [*Sunday.*] A poem of 65 lines given by *Mons. No. 29*, from a Stuttgart ms. of the 14th cent., and entitled "On the life of Christ." *Tr.* as:—

When in silence and in shade. By J. M. Neale, in the *Hymnal N.*, 1864, and the *Hymnary, 1872.* [W. A. S.]

Quarles, Francis. The life of this "fine old English gentleman" and charming essayist and quaint singer, will be found in full in the present writer's collective and complete edition of his works in verse and prose (3 vols. 4°, 1880-81, *Chertsey Worthies' Library*). His father was James Quarles, of Stewards, Esq., and his mother Joan Dalton. He was their 3rd son and child. In the registers of Romford, Essex, is this entry, "1592, May 8. Baptizatus fuit Franciscus filius magistri Jacobi Quarrius." He lost his father in 1599. His first school was Romford and his first tutor William Tichbourne, chaplain of Romford. He lost his mother in 1606. He proceeded to Christ's College, Cambridge, and later was of Exeter College, Oxford. It is to be regretted that the College registers furnish no exact data. He passed from the University to Lincoln's Inn, where his widow-biographer tells us—

"He studied the laws of England; not so much out of desire to benefit himself thereby, as his friends and neighbours (showing therein his continual inclination to peace) by composing suit and differences amongst them."

Some years advance us from 1608 (at Lincoln's Inn) to probably 1612-13, or his 21st year. His widow continues,

"After he came to maturity he was not desirous to put himself into the world, otherwise he might have had greater preferments than he had. He was neither so unfit for Court preferment, or so ill-beloved there, but that he might have raised his fortunes thereby if he had had any inclination that way. But his mind was chiefly set upon his devotion and study; yet not altogether so much but that he faithfully discharged the place of cup-bearer to the Queen of Bohemia" (p. 2).

How long Quarles continued with the Queen is unknown. He accompanied Frederick and Elizabeth to Germany. He married Ursely [= Ursula] Woodgate, of St. Andrew's, Holborn, on May 28, 1618. In 1620 appeared the first and most characteristic of his poems, entitled, after the odd phrasing of the period, *A Feast for Worms*. In the epistle he says, "Wonder not at the title, for it is a Song of Mercy: what greater Feast than Mercy? and what are men but worms" (vol. ii. p. 5). Kindred with the *Feast* followed *Hadassa, or the History of Quene Esther*. In 1621 he was in Dublin. He dated his *Argalus and Parthenia*, "Dublin, 4th March, 1621." He filled the office of Secretary to the illustrious Ussher, on whose death John Quarles composed a memorable elegy. Ussher wrote to Vossius highly laudatory of our Quarles. His successive books are practically the only landmarks of his remaining years. (The reader is referred to our *Life* and the *Works, ut supra.*) The *Emblems* appeared in 1634-35, and his *Hieroglyphics* in 1637. In 1639 he was appointed "Chronologer" of the City of London, an office which he held till his death. From 1639 his various prose books were written, and became as popular as his poems. They are all in fine English. He was an out and out loyalist, and was with the king at Oxford. He had a numerous family. He d. Sept. 8, 1644, and was buried in St. Olave's, Silver Street, London, "11 Sep. 1644." His title to a place in this work rests mainly on his versified Psalms. These appear in the famous *Bay Psalter*. [See *Bay Psalter, p. 119, i.*] Quarles's are Psalms xvi., xxv., li., lxxxviii., cxliii., cxxxvii. They were reclaimed by us for Quarles on the authority of John Joselyn's *Account of Two Voyages to New England* (1674). In the year 1638 he says, on his arrival in Massachusetts Bay,

"Having refreshed myself for a day or two at Noodles Island, I crossed the bay in a small boat to Boston, which then was rather a village than a town, there not being above twenty or thirty houses, and presented myself to Mr. Winthorpe, the Governor, and to Mr. Cotton, the teacher of Boston Church, to whom I delivered from Mr. Francis Quarles, the poet, the translations of Nos. 16, 25, 51, 88, 113 and 137 Psalms into English metre for his approbation," &c.

These "Psalms" are more curious than successful. But besides them the poetry of Francis Quarles is a virgin field for the capable hymnologist. It is a mystery and a sorrow that few only have been adapted and adopted. There are many of his verse-Emblems that fittingly married to music would be solemn and searching, and nobly displace accepted pious inanities. No xii. of Book iii. of *Emblems* (vol. iii. pp. 75, 76), "Oh that Thou wouldst hide me in the grave," deserves a supreme effort of highest genius to mate it worthily. In delightful contrast in its

vidences and sweetness is his "Like to the damaask rose you see" (vol. iii. p. 285). Equally noticeable are his "Backsliding" (*ibid.* p. 66, xiv.), "Vain Physicians" (*ibid.* p. 189, iv.), "Waste not Life" (*ibid.* p. 194, xi.), "A Little While" (*ibid.* p. 196, xiv.). (See Critical Essay in *Works* as above.) [A. B. G.]

Quarles, John, s. of the above, was b. in Essex in 1624, and was educated at Exeter College, Oxford. He bore arms within the garrison at Oxford on behalf of Charles I. and subsequently (It is said) he was raised to the rank of captain in the King's service. On the downfall of the King, Quarles retired to London, and devoted himself to literature for a livelihood. He d. there during the great Plague, 1665. He pub. several works including (1) *Jeremiah's Lamentations Paraphrased, with Divine Meditations*, 1648; and (2) *Divine Meditations upon Several Subjects whereunto is annexed God's Love to Man's Unworthiness, with several Divine Ejaculations*. Lond. 1655 (Wood's *Athens Oxon.*). From the *Ejaculations*, Mr. Darling adapted two hymns for his *Hys. for the Church of England*. In the 1889 ed. these are:—"O King of kings, before Whose Throne" (*Holy Trinity*); and "O Thou Who sitt'st in heaven and seeest" (*Visitation of Sick*). [J. J.]

Quem misit in terras Deus. *Jean Baptiste de Santeuil*. [Commemoration of *Apocles*.] Appeared in the *Cluniae Breviary*, 1686, p. vi.; Santeuil's *Hymni Sacri et Novi*, 1689, p. 191 (ed. 1698, p. 237); the *Paris Brev.*, 1736; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 88; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. He whom the Father sent to die. By I. Williams, in the *British Magazine*, June, 1836; and his *Hys. tr. from the Purisian Breviary*, 1839, p. 275.

2. He whom the Father sent to earth. By T. I. Ball, in the 5th ed., 1873, of the *Appendix to the Hymnal N.*, No. 361.

Another *tr.* is:—

His only Son the Father gave. J. Chandler, 1837.

[J. J.]

Quem terra, pontus, aethera [sidera]. [*Purification of the B. V. M.*] This has been frequently ascribed to V. H. C. Fortunatus, and is included by F. Leo in his ed. of Fortunatus's *Opera Poetica*, Berlin, 1881, p. 385, but among the hymns *falsely* attributed to him. It is found in four mss. of the 11th cent., in the British Museum (Jul. A. vi. f. 38 b; Vesp. D. xii. f. 61 b; Harl. 2961 f. 231; Add. 30848 f. 55 b); and in the *Lat. Hys. of the Anglo-Saxon Church*, 1851, p. 74, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 22). It is also in the St. Gall ms., No. 387, of the 11th cent. *Mone*, No. 419, cites it as in a ms. of the 9th cent. at Admont. The second portion, "O gloriosa femina, Exceles super sidera," is often given as a separate hymn, sometimes beginning "O gloriosa Domina," as in a 12th cent. ms. in the British Museum (Harl. 2928 f. 120 b); in *Mone*, No. 420, and in G. M. Dreves's *Hymnarius Moysiacaensis*, 1888, p. 38, from a 10th cent. ms. In the *Roman Breviary*, 1632, the first part begins *Quem terra, pontus, sidera*, and the second part *O gloriosa virginum*. The original, and

the *Roman Breviary* texts, will be found in *Daniel*, i., No. 144, with readings at ii. p. 382, iv. p. 135, from a Munich ms. of the 9th or 10th cent., a Rheinau ms. of the 10th cent., &c. The hymn, in whole or in part, has been used in various Breviaries (*Sarum, York, Aberdeen, Roman, &c.*) for almost all the Festivals of the B. V. M., including the Conception, Nativity, Annunciation, Visitation, and the Assumption. [J. M.]

The full original form of this hymn has not been translated. We have the following forms in English.

i. *Quem terra, pontus, aethera*. This, the oldest form of the text, in the *Sarum* and other *Breviaries* in 4 st. and a doxology, has been *tr.* thus:—

The God, Whom earth, and sea, and sky Adore and laud, &c. J. M. Neale, in the *Hymnal N.*, 1854; H. A. & M., 1861 and 1875; the *People's H.*, 1867; the *Hymnary*, 1872, and others, and sometimes with alterations. It is more extensively used than any other *tr.* of this hymn.

Other *trs.* are:—

1. The gouverneur of the tryple engyn. *Sarum Prymer*, Paris, 1638.

2. Whome earth, and sea, and eke the skyes. *Primer*, 1604.

3. He whome the earth, the sea, and akie. *Primer*, 1615.

4. Lo, He Whom Earth, and Sea, and Sky. J. D. Chambers, 1852.

5. Whom earth, and sea, and air. W. J. Blew, 1852 and 1855.

6. The God whom earth and sea and sky Revere, adore, &c. J. D. Chambers, 1866.

ii. *Quem terra, pontus, sidera*. The only difference between this *Roman Brev.* text and the above is in the first line. The *trs.* are:—

1. Him Whom the skies, the earth, the sea. By Bp. Mant, in his *Ancient Hymns*, 1837, p. 48. It is given in several collections, including the *English Hymnal*, 1852, and as "Whom earth, and sea, and sky," in the 1861 ed. of the same.

2. The Lord, Whom earth, and sea, and sky. By E. Caswall, in his *Lyra Catholica*, 1849, p. 199; and his *Hys. & Poems*, 1873, p. 106. In a few collections.

Other *trs.* are:—

1. He Whom the Land, the Sea, the Sky. *Primer*, 1685.

2. The Sov'raign God Whose hands sustain. *Primer*, 1706.

3. Whom earth, and sea, and stars, and light. W. J. Copeland, 1848.

4. Whom earth, and seas, and heaven's high frame. R. Campbell, 1850.

5. Him we sing, Whose wondrous story. H. N. Ozanam, 1854.

6. The earth, the sky, the mighty ocean. J. Wallace, 1874.

iii. *O gloriosa femina*. This, which is composed of 3 st. and a doxology, is *tr.* as:—

1. O glorious Virgin, ever blest. By F. R. Littledale, pub. in the *People's H.*, 1867, with the signature "F. R."

2. O glorious Lady, throned on high. In the *Antiphoner and Graul*, 1880, and the *Hymner*, 1882.

Other *trs.* are:—

1. Glorious Lady, stellyfyed. *Sarum Prymer*, Paris, 1638.

2. O Lady set in glorie great. *Primer*, 1604.

3. O glorious Lady, Queene of might. *Primer*, 1615.

4. How glorious, Lady! is thy fame. J. D. Chambers, 1866.

iv. *O gloriosa virginum*. This text differs

from the above in several instances. It is *tr.* as:—

O Queen of all the virgin choir. By E. Caswall, in his *Lyra Catholica*, 1849, p. 200; and his *Hys. & Poems*, 1873, p. 106. In the 1863 ed. of the *Appendix* to the *Hymnal N.*, it is altered to "Most glorious of the virgin choirs."

Other *trs.* are:—

1. O Glorious Virgin, thron'd on high. *Primer*, 1688.
2. O Mary! whilst thy Maker blest. *Primer*, 1706.
3. Eternal glory of the skies. *Sp. Mant.*, 1837.
4. O Mary, how great is thy glory. *J. Wallace*, 1874.

v. **O gloriosa domina, De cujus virgo genere.** This is a recast of the third form above, adapted to *St. Anne*. It is given by G. M. Dreves in his *Liturgische Hymnen*, 1888, p. 79, from a ms. *Antiphony* of the 16th cent. This text is *tr.* by E. Caswall in his *Masque of Mary*, 1858, p. 327, and his *Hys. and Poems*, 1873, p. 189, as "O Lady, high in glory, Whose daughter ever blest." [J. J.]

Qui procedis ab utroque. *Adam of St. Victor*. [*Whitsuntide*.] A fine sequence, expanding the thoughts of the "Veni Sancte Spiritus" (q.v.). Gautier in his ed. of *Adam's Œuvres poétiques*, 1881, p. 56, gives it from the *Limoges Sequentiary* of the 12th cent. (Bibl. Nat. Paris, No. 1139), a *Gradual* of St. Victor before 1239 (B. N., No. 14452), a *Paris Gradual* of the 13th cent. (B. N., No. 15615), and other sources. It is in an early 14th cent. *Paris Missal* in the British Museum (Add. 16905, f. 178). The use of St. Victor was for the Tuesday, of *Paris* for the Friday, in *Whitsun week*. The printed text is also in *Trench*, ed. 1864, p. 187; *Daniel*, ii. p. 73; *Kehrein*, No. 130; *Wrangham*, 1881, i. p. 100. [J. M.]

Translation in C. U. :—

Spirit of grace and union. By E. Caswall, in *Masque of Mary*, 1858, p. 283; and his *Hys. and Poems*, 1873, p. 136, in 13 st. of 6 l., and headed, "Praises of the Paraclete." It is in C. U. as:—

1. O Holy Ghost, Who with the Son. This is No. 418 in the *Hymnary*, 1872, and is composed of st. i. by the Editors, and the rest from Caswall.
2. O Holy Ghost, Who ever One. No. 575 in the *Hymnary*, 1872, is compiled with alterations from st. i., vi., ix., x. of Caswall's *tr.*

Translations not in C. U. :—

1. From Both proceeding, as from One. In Dr. Pusey's *tr.* of *Horn's Paradisus Animæ Christianæ*, 1847; and again in Canon Oakeley's *tr.* of the same, 1850.
2. Thou from Father, Son proceeding. *P. S. Worstley*, 1863, and *Lyra Mystica*, 1865.
3. O Comforter, All-blessed one. *D. T. Morgan*, 1880.
4. Comforter, from both together. *D. S. Wrangham*, 1881. [J. J.]

Qui regis sceptrâ forti dextra solus cuncta. [*Advent*.] This sequence is found in a ms. in the Bodleian (Bodl. 775 f. 168 b), written c. 1000; and a ms. of the 11th cent. (*Douce*, 222 f. 82 b.); in a Winchester book of the 11th cent., now in Corpus Christi College, Cambridge (No. 473); in a 12th cent. *Gradual* (Reg. 2 B. iv. f. 62 b), and a ms. circa 1199 (*Calig.* A. xiv. f. 43 b), in the Brit. Mus., &c. Among *Missals* it is in an early 14th cent. *Paris*, and a 14th cent. *Sens*, in the British Museum; in a *Sarum*, c. 1370; a *Hereford*, c. 1370; and a *York*, c. 1390,—all now in the Bodleian; in the *St. Andrews*, and various French *Missals*. In the English *Missals* it is

the Sequence for the third S. in *Advent*. The printed text is also in Neale's *Sequentiæ*, 1852, p. 7; *Daniel*, v. p. 173; and *Kehrein*, No. 4. [J. M.]

Translation in C. U. :—

Thou God, 'mid Cherubim on high. By E. A. Dayman, made for and included in the *Hymnary*, 1872. Mr. Dayman, in rendering the Sequence for the 3rd S. in *Advent*, prefaced it with a stanza taken from the *Gradual* "Qui sedes Domine super Cherubim, excita potentiam tuam et veni," &c. The hymn is a very free paraphrase, rather than a translation; and Mr. Dayman has drawn out at some length the allusions which the Sequence seems to make to certain passages and personages of Holy Scripture.

Other *trs.* are:—

1. Thou Who rulest earthly sceptres. *C. B. Pearson*, 1868.
2. Thou Who doest each earthly throne. *C. B. Pearson*, 1871. [W. M. C.]

Qui sacris hodie sistitur aris. C. Coffin. [*Purification of the B. V. M.*] Given in the *Paris Breviary*, 1736, and in *Coffin's Hymni Sacri*, 1736, p. 68. It is also found in some modern French Breviaries, and in *Card. Newman's Hymni Ecclesiæ*, 1838 and 1865. *Tr.* as:—

Who now in helpless infancy. This *tr.* was given in I. Williams's *Hys. tr.* from the *Parisian Breviary*, 1839, p. 185, as "by a Friend" (see *Preface* thereto). It was repeated unaltered in some collections, and then as "Jesus, in helpless infancy," in the *Hymnary*, 1872. [J. J.]

Quicunque certum quaeritis. [*Lent. The Sacred Heart of Jesus*.] This hymn is probably of the 18th cent. It is the hymn at Vespers in the Office of the "Most Sacred Heart of our Lord Jesus Christ," which in the *Roman Breviary*, Lisbon, 1786, pars Estiv. p. 447, is marked as a festival of the Second Class, and appointed for the Sixth Day after the Octave of Corpus Christi. It is repeated in some more recent eds. of the *Breviary*, e.g. Bologna, 1827; but in other eds. the alternative Office for the same festival (a greater double by decree "Urbis et orbis," 23 Aug. 1856), with the hymns "Auctor beate saeculi," and "Cor, urea legem continens," is preferred. Text in *Biggs's Annotated H. A. & M.*, 1867, p. 198. [J. M.]

Translations in C. U. :—

1. All ye who seek a certain cure. By E. Caswall, in his *Lyra Catholica*, 1849, p. 121; and his *Hys. and Poems*, 1873, p. 68, but altered to "All ye who seek a comfort sure." This *tr.* is in extensive use, and with several changes, especially in the first line, as follows:—

- (1) All ye who seek a certain cure. This is the original as above.
- (2) All ye a certain cure who seek. This is in W. J. Blew's *Church Hy. and Tune Bk.*, 1852-56, and *Rice's Sel.* from the same, 1870. In this st. i.-iii. are by Caswall, and iv.-vi. are by Blew.
- (3) All ye who seek for sure relief. This is the *H. A. & M.* text, 1861 and 1875. In it a few alterations are made, and st. iv. is omitted. This text is in several collections.
- (4) All ye who seek a sure relief. In Spurgeon's *O. O. H. Bk.*, 1866.
- (5) All ye who seek a comfort sure. This is Caswall's text in his *Hys. and Poems*, 1873, and is found in a few collections.
- (6) All ye who seek a refuge sure. In the 1870 *Appendix to the Hyt. for the use of S. John the Exchange list's*, &c., Aberdeen.

2. All ye who seek for sure relief, In every time, &c. By R. F. Littledale, made for and pub. in the *People's H.*, 1867, with the signature "A. L. P."

Translations not in C. U. :—

1. All ye who seek a solace sure. *J. Wallace*, 1874.
2. Hasto, and who 'mid life's thorny ways. *T. J. Potter*, in *O. Shipley's Annus Sanctus*, 1884. [J. J.]

Quicumque Christum quaeritis. *Prudentius*. [*Epiphany*.] This is the 12th and last poem in his *Cathemerinon*, and in its full form consists of 208 lines. It is found in a ms. of the 5th cent. in the *Bibliothèque Nationale*, Paris (8048. f. 39b), and is included in all eds. of his *Opera*: e.g. Halle, 1703, p. 75; and *Aurelii Prudentii Clementis V. C. Opera Omnia*. . . (Delphin and Variorum Classics), London, 1824, vol. i. pp. 150-163. Though one of the finest poems of *Prudentius*, it was comparatively little used in the services of the Church until the revision of the *Roman Breviary* after the Council of Trent. In the ed. of that *Breviary* pub. at Rome, 1570, there are the following centos:—

- i. Quicumque Christum quaeritis. *Transfiguration*.
- ii. O sola magnarum urbium. *Epiphany*.
- iii. Audit tyrannus anxius. *Holy Innocents*, at Matins.
- iv. Salvete flores martyrum. *Holy Innocents*, at Lauds.

These centos are repeated in later eds. of the *Roman Breviary*, and also in *Daniel*, i., Nos. 107, 108, 112, and iv. p. 121. The earliest and most beautiful cento is the *Salvete flores martyrum*, which is found in the *St. Gall ms.*, No. 413, of the 11th cent., in a 12th cent. ms. in the *British Museum* (Add. 18301, f. 113), &c. [J. M.]

These centos have been translated into English as follows:—

i. Quicumque Christum quaeritis. *The Transfiguration*. This begins with the first line of the poem. The *Roman Brev.* text is in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. All ye who seek in hope and love. By E. Caswall, in his *Lyra Catholica*, 1849, p. 167; and again in his *Hys. & Poems*, 1873, p. 90. This is repeated in several collections, and is usually given in an unaltered form. In *J. A. Johnston's English Hyl.*, 1852, it begins, "Ye who for Christ are seeking, raise."
2. O ye, who Christ are seeking, raise. In *J. A. Johnston's English Hyl.*, 1856, based upon *Caswall*.

Other *trs.* are:—

1. Whoso you be that Christe do seek. *Primer*, 1604.
2. All you that seeke Christ, let your sight. *Primer*, 1615.
3. All that seek Christ, your eyes erect. *Primer*, 1685.
4. O All, who seek with Christ to rise. *Primer*, 1706.
5. All that desire with Christ to rise. Cento from *Primers*, 1706, 1748, 1783.
6. O ye who seek the Lord. *Card. Newman*, in *Tracts for the Times*, No. 75, 1836.
7. Ye who Messiah seek. *Ep. R. Mant*, 1837.
8. O you who truly seek your Lord. *F. C. Husenbeth*, 1848.
9. Ye, whoe'er for Christ are seeking. *W. J. Copeland*, 1848.
10. O ye the truly wise. *R. Campbell*, 1860.
11. Who seek the Christ must look above. *W. J. Blew*, 1852-55.
12. O ye who seek the Christ. *H. Eynston*, 1862.

13. All ye who seek the Lord of love, Lift up, &c. *H. M. Macgill*, 1876. This is a different cento, although beginning with the same stanza.

14. All ye who seek the Lord of love. *T. J. Potter*, in the *Catholic Psalmist*.

15. All ye who seek our Lord to know. *J. Wallace*, 1874.

16. O ye, who search for Jesus, raise. *W. C. Dix*, in *Church Times*, Jan. 7, 1887.

ii. O sola magnarum urbium. *Epiphany*. This cento begins with line 77 of the poem. The *Roman Brev.* text is in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Bethlehem! of noblest cities. By E. Caswall, in his *Lyra Catholica*, 1849, p. 55; and with slight alterations in his *Hys. & Poems*, 1873, p. 30. This *tr.* is not only in C. U. in its original form, but also sometimes slightly, and at other times greatly, altered. In addition to altered texts which begin with the original first line, there are also:—

(1) Earth has many a noble city. This is the *H. A. & M.* text, 1861 and 1875, and is repeated in a few collections.

(2) Bethlehem! earth's noblest cities. In the *Parish Hymnal*, 1863 and 1875.

(3) Beth'hem, not the least of cities. In the *Hymnary*, 1872.

In these various forms Caswall's *tr.* is more extensively used than all other *trs.* put together.

2. Than mightiest cities mightier far. By *W. J. Copeland*, in his *Hys. for the Week*, &c., 1848, p. 71. In *Murray's Hymnal*, 1852, it was given as, "Thou Bethlehem, with thy crowning star."

3. Fair queen of cities, star of earth. By *W. J. Blew*, in his *Church Hy. and Tune Bk.*, 1852-55, and *Rice's Sel.* from the same, 1870.

4. Of noblest cities thou art queen. By *R. C. Singleton*, in his *Anglican H. Bk.*, 1868; and again, after revision, in the 2nd ed., 1872.

5. Earth hath many a mighty city. By *C. E. Malden* and *W. Quennell*, in the *Church of England S. S. H. Bk.*, revised ed., 1879.

Other *trs.* are:—

1. Let other cities strive, which most. *Primer*, 1706.

2. Than greatest cities greater far. *A. J. B. Hope*, 1844.

3. Chief 'mongst the cities of the plain. *Sp. J. Williams*, 1845.

4. O Bethlehem, of cities blest. In *Stretton's Church Hys.*, 1860.

5. Small amongst cities, Bethlehem. *Mrs. Charles*, 1858.

6. The noblest cities upon earth. *H. Frowd*, in *Lyra Messianica*, 1864.

7. O Bethlehem! thou dost surpass. *J. Wallace*, 1874.

8. Of all the cities of renown. *H. M. Macgill*, 1876.

This is a different cento from the Latin, although it begins with the same stanza.

iii. Audit tyrannus anxius. *Holy Innocents*. This cento begins with line 93 of the poem. The *Roman Brev.* text is in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. The jealous tyrant saw with fear. *Primer*, 1706.

2. With boding fears, the tyrant bears. *W. J. Copeland*, 1848.

3. When it reached the tyrant's ear. *E. Caswall*, 1849.

4. The tyrant hears, and not in vain. *J. Wallace*, 1874.

5. Aghast the tyrant reared with care. *H. M. Macgill*, 1876. Another cento from the Latin beginning with the same stanza.

iv. Salvete flores martyrum. *Holy Innocents*. This cento begins with line 125 of the poem.

The *Roman Brev.* text is in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865, in 3 stanzas.

The *Hymni Ecclesiae* has also the *Paris Brev.* text in 6 stanzas. See also *J. Chandler*, 1837, No. 46. There are also centos, each beginning with the same stanza. *Tr.* as:—

(i) *Roman Breviary text*.

1. *Hail, flowrets of Christ's martyr-crown.* By W. J. Copeland, in his *Hys. for the Week, &c.*, 1848, p. 68. This is in several of the older collections.

2. *All hail, ye infant martyr flowers.* By J. M. Neale, in the *Hymnal N.*, 1852, No. 16. The *Hymnary*, 1872, and the *Hymner*, 1882, have each an additional stanza.

3. *All hail, ye martyr blooms so bright.* By R. C. Singleton, in his *Anglican H. Bk.*, 1868. This is a paraphrase only.

Other trs. are:—

1. All hail to you, ye Martyrs flow'rs. *Primer*, 1604.
2. Hail ye that are the flowers. *Primer*, 1615.
3. Hail, holy Flowers of Martyrs, you. *Primer*, 1685.
4. Hail martyrs, blossoms early blown. *Primer*, 1706.
5. All hail, ye flowers of martyrdom. *A. J. B. Hope*, 1844.

6. Flowers of martyrdom, all hail. *E. Caswall*, 1849.

7. Hail, flowerets of the martyr-train. *H. N. Ozanam*, 1854.

8. Sweet Martyr flowers, fresh from your early dawn. *D. T. Morgan*, 1871 and 1880.

(ii.) *Paris Breviary text.*

1. *Little flowers of martyrdom.* By I. Williams, in the *British Magazine*, 1835, p. 655; and his *Hys. tr. from the Parisian Breviary*, 1839, p. 72. In a few collections. In the *Parish Hymnal*, 1863 and 1875, it begins, "Hail, ye flowers of martyrdom."

2. *Hail, infant martyrs, new-born victims, hail.* By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 52; and Schaff's *Christ in Song*, 1869. In Chandler's *Hys. of the Church, mostly Primitive, &c.*, 1841, No. 28, it is rewritten as "Hail, flowrets of the martyr wreath."

3. *Hail, ye firstling martyr flowers.* By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, and again in Rice's *Sel.* from the same, 1870.

4. *Sweet flowerets of the martyr band.* By Sir H. W. Baker, in the revised ed. of *H. A. & M.*, 1875. Two stanzas are omitted.

Other trs. are:—

1. Ye flowers, ye buds of martyrs, hail. *J. R. Best*, 1849.

2. Sweetest flowers of early spring. *R. Campbell*, 1850.

3. Hail, martyr flowers, in childhood's dawn. *J. D. Chambers*, 1857.

4. Ye flowrets of the martyrs, hail. *J. W. Hewett*, 1869.

5. Hail, garland of martyrs. *G. S. Hodges*, 1876.

(iii.) *Centos.*

1. Hail, martyr sweets deflower'd. *H. Kynaston*, 1862.

2. Hail, ye flowers of martyrs bright. *H. M. Macgill*, 1876.

Dr. H. M. Macgill's *tr.* of this poem in his *Songs of Christian Creed and Life, &c.*, 1876, is broken up into the following parts:—

1. "Quicumque Christum quaeritis." See above.
2. "En Pericli ex orbis sinu." *Tr.* as: "Lo! far from under Pericli skies."
3. "Sed verticem pueri supra." *Tr.* as: "Behold! the sign has ceased to move."
4. "O sola magnarum urbium." See above.
5. "Andit tyrannus anxius." See above.
6. "Salvete flores Martyrum." See above.
7. "Sic stulta Pharaonis mali." *Tr.* as: "So Moses Israel's destined guide."
8. "Jure ergo se Judae ducent." *Tr.* as: "Well had those wise men from afar."

In addition Dr. Kynaston has a cento in the *Lyra Messianica*, 1864, beginning, "En Pericli ex orbis sinu," which he has *tr.* as "From day-light's portals, burning."

The use which has been and still is made of this fine poem is extensive both in Latin and English.

[J. J.]

Quiet, Lord, my froward heart. *J. Newton.* [*Resignation.*] Appeared in the *Olney Hymns*, 1779, Bk. iii., No. 65, in 4 st. of 6 l., and headed "The Child." It has passed into a large number of hymn-books. In some it begins "Jesus, make my froward heart," but this form of the text is not popular.

[J. J.]

Quis te canat mortalium? *Jean Baptiste de Santeuil.* [*The Annunciation of the B. V. M.*] Appeared in the *Chuniac Breviary*, 1686, p. 1073. It is also in the *Orleans Brev.* 1693, both for the Conception and for the Nativity of the B. V. M. In Santeuil's *Hymni Sacri*, 1689, p. 30 (ed. 1698, p. 20), it begins, "Quis ore digno te canat," and in this form it is in the *Narbonne Brev.*, 1709, and later *French Brevs.* *Tr.* as:—

What mortal tongue can sing thy praise! By E. Caswall, in his *Lyra Catholica*, 1849, p. 268; and his *Hys. and Poems*, 1873, p. 170. It is in C. U. in Roman Catholic collections for missions and schools. [J. M.]

Quisquis valet numerare. [*Eternal Life.*] A fine poem "on the glory of the heavenly Jerusalem" given by Mone, No. 303, from a Karlsruhe ms. of the 15th cent., and in 16 st. of 6 l. In some copies of the *Hymnal N.*, 1854, the first line reads "Si quis valet numerare." The *tr.* is usually given for *All Saints.* *Tr.* as:—

1. If there be that skills to reckon. By J. M. Neale, in the *Hymnal N.*, 1854, in 7 st. of 6 l., including a doxology, being a part only of the hymn. This has been repeated in whole or in part in *Kennedy*, 1863; in the *Hymnary*, 1872; and as "Who of men hath skill to reckon?" in the *Sarum*, 1868. In Dr. Neale's *Hys. . . . on the Joys and Glories of Paradise*, 1865, the Latin text of 9 st. is given, together with a *tr.* of which 6 st. are from the *H. Noted.* This *tr.* is divided in the *St. Margaret's Hyl.*, 1875 (East Grinstead), into two parts, pt. II. being "O what splendour, O what beauty."
2. Is there man could ever reckon? By J. A. Johnston, in his *Eng. Hymnal*, 1861.
3. Who the multitudes can number. By T. B. Pollock, in the 1889 *Suppl. Hymns to H. A. & M.*

[J. J.]

Quo sanotus ardor te rapit. *Jean Baptiste de Santeuil.* [*Visitation of the B. V. M.*] Appeared in the *Chuniac Breviary*, 1686, p. 997; and his *Hymni Sacri et Novi*, 1689, p. 32 (ed. 1698, p. 110). Also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

Whether thus in holy rapture! By E. Caswall, in his *Lyra Catholica*, 1849, p. 270; and his *Hys. and Poems*, 1873, p. 171. It was included in the 2nd ed., 1863, of the *Appendix to the Hymnal Noted.* [W. A. S.]

Quo vos Magistri gloria quo salus. *C. Coffin.* [*Whitsuntide.*] Appeared in the *Paris Breviary*, 1736; and in *Coffin's Hymni Sacri* of the same year. The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Where thy Master's glory Calls thee forth abroad. *J. Williams*, 1839.
2. Go where your Master's glory. *W. J. Blew*, 1852-55.
3. Heralds of your God! Haste, where every nation. *J. D. Chambers*, 1857.

[J. J.]

Quod chorus vatium venerandus olim. *St. Hrabanus Maurus* (?) [*Purification of the B. V. M.*] Included in Brower's ed. of his *Poemata*, Mainz, 1617, p. 74, but not in E. Dümmler's ed. of his *Carmina*. It is found in four mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 44b; Jul. A. vi.

f. 38; Harl. 2961, f. 231; Add. 30848, f. 58), and in the *Lat. Hys. of the Anglo-Saxon Church*, 1851, p. 54, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 16). It is in the *Sarum, York, Aberdeen, Paris* of 1643, and other *Breviaries*. The printed text is also in *Wackernagel*, i. No. 132. *Daniel*, i. No. 222, gives st. i., and at iv. p. 371, cites it as in a 10th cent. ms. at Bern. G. M. Dreves prints it in his *Hymnarius Moissiacensis*, 1888, p. 39, from a 10th cent. ms. Tr. as:—

That which of old the reverend choir of prophets. By T. I. Ball, in the 2nd ed., 1863, of the *Appendix to the Hymnal Noted*.

Other trs. are:—

1. What they of old, the reverend choir of prophets. W. J. Blew, 1852-55.
2. Lo, what the reverend prophet seers of old. J. D. Chambers, 1866.
3. That which the Prophets reverend Assembly. *Antiphoner and Grail*, 1880. [J. M.]

Quod lex adumbrauit vetus. (See *Ex more docti mystice*, p. 359.) Additional trs. are:—

1. The law He came not to destroy. By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55; and Rice's *Sz.* from the same, 1870.
2. The fact that in the ancient law. By R. Campbell (from his mss.), and J. C. Earle, in *O. Shipley's Annus Sanctus*, 1884.

In Blew's *Church Hy. & Tune Bk.*, 1852-55, Lent No. 2, there is another tr. beginning with st. iv. *Omnes ad aram cernuo*, tr. as "In prayer all prostrate let us fall." We must also note that the form of J. Chandler's tr., "With fast and prayer for sinful man" (p. 359, ii.), found in *Kennedy*, 1863, and others, appeared in J. Chandler's *Hys. of the Church*, &c., 1841, No. 37. [J. J.]

Quos in hostes, Saule, tendis. *Jean Baptiste de Santeuil*. [*Conversion of St. Paul*.] Included in his *Hymni Sacri et Novi*, 1689, p. 52, where it begins "Saule, tendis quos in hostes." In the *Paris Breviary*, 1736, it begins "Quos in hostes." It is also in the Lyons and other modern French *Breviaries*; in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 84; and Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865. Tr. as:—

1. 'Gainst what foeman art thou rushing, Saul, what madness, &c. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 95. It was repeated, with several alterations, in Murray's *Hymnal*, 1852, the 1861 ed. of *H. A. & M.*, and others. In Skinner's *Daily Service Hymnal*, 1864, No. 175, st. iv., ii., iii., v., are given as: "Christ, Thy power is man's salvation."

2. 'Gainst what foeman art thou rushing, Saul, what frenzy, &c. By R. C. Singleton, in his *Anglican H. Bk.*, 1868 and 1872.

Another tr. is:—

Whither, Saul, this raging sense. I. Williams, 1839. [J. J.]

R

R. in Bristol Bap. *Coll.* of Ash & Evans, 1st ed., 1769, i.e. Mrs. Rowe.

R. in the *Christian Observer*, 1811, &c. One of the signatures of Bp. Heber.

R. A. B. in *The Cavendish H. Bk.*, 1864

Dale's *English H. Bk.*, 1874, and others, i.e. R. A. Bertram, p. 138, i.

R.—n. in the Bristol Bap. *Coll.* of Ash & Evans, 1st ed., 1769, i.e. Robert Robinson.

R. S. M., in Collyer's *Coll.*, 1812, i.e. Robert S. McAll.

Rabanus. [*Various.*]

'Ράβδος ἐκ τῆς ῥίζης. [*Χριστός γεν-νάραι.*]

Raffles, Thomas, D.D., LL.D., s. of Mr. W. Raffles, solicitor, was b. in Princes Street, Spitalfields, London, May 17, 1788. In 1803 he became a clerk in Doctors' Commons, but shortly after retired, and through the influence of Dr. Collyer (p. 248, ii.), of whose church at Peckham he was for some time a member, he entered Homerton College in 1805. His stated ministry began at Hammersmith, where he was ordained as a Congregational minister on June 22, 1809. In 1812 he removed to Liverpool, where he succeeded the Rev. T. Spencer, and remained for 49 years the honoured pastor of the Great George Street Congregational Church. He d. at Liverpool, Aug. 18, 1863. For upwards of fifty years Dr. Raffles was one of the most prominent ministers of the Congregational body. His labours outside of his own congregation were very great, his aid as a preacher on behalf of missions and other religious works, being eagerly sought after. The Lancashire Independent College owes its existence mainly to him; and to many religious works in Liverpool he gave great personal attention. His degree of LL.D. was conferred by the University of Aberdeen in Dec. 1820, and that of D.D. by Union College, Connecticut, in July 1830. His works include *Memoirs of the Life and Ministry of the Rev. Thomas Spencer*, 1813; *A Tour on the Continent*, 1817; and several *Sermons*, &c. He also edited the 1815 ed. of Brown's *Self-Interpreting Bible*; was joint author with J. B. Brown and J. H. Wiffen, of *Poems by Three Friends*; and joint editor with Dr. Collyer and Dr. J. B. Brown, of the *Investigator*, a London quarterly. As early as March 8, 1813, he says, in a letter to his friend, Mr. Brown, "I am about to put to press a collection of hymns for the use of my chapel;" but this intention was not carried out until 1853, when he pub. his *Supplement to Dr. Watts's Ps. & Hys.* His son's history of this *Supplement* is:—

"Early in January, 1853, he published his long-expected *Supplement to Dr. Watts's Psalms and Hymns*, which he had in hand for many years. He would never have published it at all, but, in common with other Independent Ministers, would have used the Congregational Hymn-book [J. Conder's 1836 and 1842] had that book contained a fair share of his own hymns. In its original form, however, it did not contain one [yes, one, but given as *Anonymous*]; and Dr. Raffles might, without vanity—seeing that numerous hymn-books of modern date contained one or more of his hymns—have expected that they would not have been wholly omitted from the hymn-book emphatically of his own denomination. But so it was, and he never would introduce it, though, with the greatest readiness, when the improved edition was contemplated [the *New Cong. H. Bk.*, 1859], under the editorship of the Rev. Dr. G. Smith. Dr. Raffles contributed some of his hymns to its pages. His own collection is very good, but limited in extent; the hymns are selected with considerable judgment; and the true versions, as written by the respective authors, are given, wherever the original source could be reached."—*Memoirs*, 1864, p. 419.

Dr. Raffles contributed, in 1812, 8 hymns under the signature "T. R." to the *Coll.* of his old friend and former pastor, Dr. Collyer. Gradually other hymns came into notice. These, with others to the number of 46, were included in his *Supplement*, 1853. His hymns at present in C. U. include:—

1. *Blot hour, when mortal man retires.* *Prayer.* In the "r. ms." this is headed "The Hour of Prayer," and at the foot is written by Dr. Raffles, "Printed in the *Assailt* for 1829, and thence copied into the *Christian Observer*." It is dated "Jany. 26, 1823," and is in 6 st. of 4 l.

2. *Cause of all causes, and the Source.* *Hymn to the Deity.* Contributed to Dr. Collyer's *Coll.*, 1812, No. 914, in 5 st. of 6 l.

3. *Come, heavenly peace of mind.* *Peace of Mind.* Pub. in Collyer's *Coll.*, 1812, No. 916, in 3 st. of 10 l. In the "r. ms." this, in a revised and expanded form of 10 st. of 6 l., is updated; but underneath Dr. Raffles has written "Printed in the *American Xian Keepsake* for 1838."

4. *Eternal Father, throned above.* *Doxology.* In the "r. ms." this is in 1 st. of 8 l., and headed "Doxology." It is undated, and underneath is written by Dr. Raffles at a later date (the change in the ink proving this) "Published anonymously in the *Congregational Hymn Book*," i.e., J. Conder's 1838 and 1842.

5. *Father of mercies, God of love, O bear a humble, &c.* *Lent.* Appeared in Collyer's *Coll.*, 1812, No. 909, in 6 st. of 6 l., and headed "The Penitent's Prayer."

6. *Go, preach the Gospel to the poor.* *Home Missions.* In the "r. ms." in 7 st. of 4 l., headed "To the Agents of the Liverpool town mission," and dated "May 1849." At the foot is written "Printed at the Printing Office of the Liverpool Town Mission Bazaar, Lyceum, Bold Street."

7. *High in yonder realms of light.* *Heaven.* Contributed to Collyer's *Coll.*, 1812, No. 911, in 6 st. of 8 l. It was sung at Dr. Raffles's funeral, Aug. 24, 1863. It is the most widely known of his hymns, but is usually given in an abbreviated form.

8. *Lord, like a publican I stand.* *Lent.* Dated in the "r. ms." "Seacombe, Oct. 4th, 1831," and headed, "The Publican, Luke xviii. 13." It is in 5 st. of 4 l., and is in several collections.

9. *No night shall be in heaven! No gathering gloom.* *Heaven.* In 8 st. of 4 double lines, headed "And there shall be no night there," Rev. xxii. 5, and dated "April 4, 1867." ("r. ms.")

10. *O God of families, we own.* *Family Worship.* In the "r. ms." in 5 st. of 4 l., entitled "The God of the families of Israel," and dated, "Jany. 16th, 1823." It appeared in the *New Song*, 1869.

11. *Rapid flows the stream of time.* *New Year.* The last but one of his New Year's hymns, in 6 st. of 8 l., entitled "Hymn for New Year's Morning," and dated, "Jany. 1st, 1861." ("r. ms.")

12. *Saviour, let Thy sanction rest.* *Holy Matrimony.* In the "r. ms." in 6 st. of 6 l. entitled "The Marriage Feast," and dated "November 3rd, 1852." On occasion of the marriage of the Rev. J. F. and Mrs. Guenet." Included in the *New Cong.*, 1859, with the omission of st. v., vi.

13. *Sovereign Ruler, Lord of all.* *Lent.* No. 818 in Collyer's *Coll.*, 1812, in 6 st. of 4 l.

14. *The cup which my Father hath given.* *In Affliction.* In the "r. ms." in 2 st. of 8 l., but without date. In the *Memoirs*, 1864, p. 272, the history of the hymn from Dr. Raffles's Diary is this:—

"Ashby-de-la-Zouch, 16th [Oct., 1828]. I preached to an immense congregation last night at Nottingham, and slept at Mr. Gilbert's. Mr. Rawson [of Nottingham Castle], a fine young man, and but recently married, has broken a blood-vessel, and with his wife and mother, and father and sister, set out yesterday for Devonshire, to pass the winter. Mrs. Rawson sent me her album, and begged me to insert something appropriate. As I dressed in the morning I composed the following lines, which I sent her just before they set out: 'The cup, &c.'" Mrs. Rawson, soon left a widow, resided at Winco-bank Hall, near Sheffield, nearly 60 years, and died there in 1887.

15. *Thou art my Hiding-place, O Lord.* *The Hiding-place.* In the "r. ms." in 4 st. of 8 l., and dated "Burnley, June 23rd, 1833."

16. *What is life! A rapid stream.* *Life.* In the "r. ms." in 6 st. of 4 l., and dated in pencil 1836. At the foot is written by Dr. Raffles "Originally published in the *Investigator*, and, anonymously, in *Affliction's Gift*, a poetical selection published by Simpkin and Marshall, Hamilton, &c., London."

The "Raffles ms.," from which we have annotated these hymns, was kindly lent by Mr. T. S. Raffles, B.A., Stipendiary Magistrate of Liverpool. Mr. Raffles is the author of his father's *Memoirs*, 1864, and of hymn 25 in his father's *Supplement*. Dr. Raffles's original *Hymns* were pub. in 1868, with a Preface by J. Baldwin Brown. [J. J.]

Raise the psalm, let Earth adore.
E. Churton. [Ps. xcvi.] 1st pub. in his *Cleveland Psalter*, 1854, in 13 st. of 4 l., with the refrain, "Hallelujah, Amen." In 1863 Dr. Kennedy embodied in his *Hymn. Christ.* st. l., ii., viii.—xiii., as a hymn, of 2 st. of 16 l., each st. ending with "Hallelujah, Amen." This successful arrangement was repeated in the *Wes. H. Bk.*, 1875, No. 604, but divided into 4 st. of 8 l., and with the omission of the refrain. This rendering is one of the author's best and most vigorous versions of the Psalms, and is worthy of more extended use than is accorded to it. [*Psalter*, English, § xix.] [J. J.]

Raise thee, my soul, fly up and run.
I. Watts. [*Heavenly Joys.*] Appeared in his *Hys. and Sac. Songs*, 1707 (ed. 1709, Bk. ii., No. 33), in 8 st. of 4 l., and headed "The blessed Society in Heaven." It is in C. U. in its full, and also in an abridged form. In some American collections, including *The Baptist Praise Bk.*, N. Y., 1871, it begins "Arise, my soul, fly up and run," and st. ii. and vi. are also omitted. [J. J.]

Raise your triumphant songs. I.
Watts. [*The Love and Work of Christ.*] 1st pub. in his *Hys. and S. Songs*, 1709, Bk. ii., No. 104, in 6 st. of 4 l., as the second of two hymns on "Christ's Commission. John iii. 16, 17." It was extensively adopted by the older compilers, including G. Whitefield, M. Madan, A. M. Toplady, and others. Bickersteth (1833), Elliott (1835), the *Leeds H. Bk.* (1853), &c., followed; and modern editors in G. Britain and America have, in very many instances, also included it in their collections. Notwithstanding this popularity it does not rank with the best of Watts's hymns. [J. J.]

Rambach, August Jakob, s. of Johann Jakob Rambach (then pastor of St. Nicholas's Church, at Quedlinburg, and, after 1780, chief pastor of St. Michael's Church, at Hamburg), was b. at Quedlinburg, May 28, 1777. He entered the University of Halle in 1796, passed his final theological examination in Nov. 1799, was appointed diaconus of St. James's Church at Hamburg, in May 1802, and on March 16, 1819, preached his first sermon as chief pastor of St. Michael's, in succession to his father. He received the degree of D.D. from the University of Marburg, on the occasion of its tercentenary, Nov. 12, 1827; and became senior of the Hamburg clergy in 1834. After 1844 the burden of infirmities made him resign his public offices one after another. He finally resigned his pastorate in the beginning of 1851, and retired to Ottenen, near Hamburg, where he d. Sept. 7, 1851. (*Die Familie Rambach.* By Dr. T. Hansen, Gotha, 1875, p. 237; *Allg. Deutsche Biog.*, xxvii. 193, &c.)

A. J. Rambach is better known as a hymnologist than as a hymn-writer. His earliest work, entitled, *Ueber D. Martin Luthers Verdienst um den Kirchengesang*, Hamburg, 1813, is an essay on Luther as a hymn-writer

musician, &c. His greatest work is his *Anthologie christlicher Gesänge aus allen Jahrhunderten der Kirche*, Altona & Leipzig, vols. i., ii., 1817; iii., 1819; iv., 1822; v., 1832; vi., 1833 (vols. v., vi., also pub. separately, as *Der heilige Gesang der Deutschen . . . seit Gellerss und Klopstocks Zeit*). Though this is now to a considerable extent antiquated, and is really of value only for the period 1600-1830, it still is of much use for the biographical notes on many of the more obscure writers, and for the exceptional accuracy of the references to the sources from which the hymns are taken. (It is occasionally referred to in this Dictionary as *Rambach's Anthologie*.) During its compilation he gradually gathered together an extensive and valuable hymnological library, over 2000 volumes of which are now a part of the Hamburg Town Library. He was also the principal editor of the *Hamburg G. B.* of 1842, and in 1843 pub. a small volume of biographical notices thereto (*Kurzfassete Nachricht von den Verfassern der Lieder im Hamburgischen Gesangbuche*).

Rambach does not seem to have pub. any original hymns. His *trs.* are given in vol. i. of his *Anthologie*, as above, and five are included in the *Hamburg G. B.*, 1842. The only one which has passed into English C. U. is noted at p. 327. i. [J. M.]

Rambach, Johann Jakob, D.D., s. of Hans Jakob Rambach, cabinet maker at Halle on the Saale, was b. at Halle, Feb. 24, 1693. In 1706 he left school and entered his father's workshop, but, in the autumn of 1707, he dislocated his ankle. During his illness he turned again to his schoolbooks; the desire for learning reawoke; and on his recovery, early in 1708, he entered the Latin school of the Orphanage at Halle (Glauchau). On Oct. 27, 1712, he matriculated at the University of Halle as a student of medicine, but soon turned his attention to theology. He became specially interested in the study of the Old Testament under J. H. Michaelis. In May 1715 he became one of Michaelis's assistants in preparing his ed. of the Hebrew Bible, for which he wrote the commentary on Ruth, Esther, Nehemiah, &c. His health began to suffer in the spring of 1719, and he gladly accepted the invitation of Count von Henkel to stay at Pölzitz, near Ronneburg, where he spent several months. By August he had quite recovered, and went to pay a visit to Jena, where a number of the students asked him to lecture to them. For this purpose he settled at Jena in Oct., 1719, and lived in the house of Professor Buddes (J. F. Budde). He graduated M.A. in March 1720. In 1723 he was appointed adjunct of the Theological Faculty at Halle, as also inspector of the Orphanage; in 1726 extraordinary professor of theology; and in 1727, after A. H. Francke's death, ordinary professor as well as preacher at the *Schulkirche*. Here he was very popular, both as preacher and professor, but the jealousy of his colleagues induced him to accept an offer from the Landgrave Ernst Ludwig of Hesse, who, in 1731, invited him to Giessen as superintendent and first professor of theology (before leaving Halle he graduated D.D., June 28, 1731), and in Aug., 1732, appointed him also director of the *Paedagogium* at Giessen. In 1734 he was, for various reasons, greatly inclined to accept the offer of the first professorship of theology in the newly-founded University of Göttingen, but eventually, at the earnest request of the Landgrave, remained in Giessen, where he d. of fever, April 19, 1735 (*Die Familie Rambach*. By Dr. T. Hansen,

Gotha, 1875: *Allg. Deutsche Biog.*, xvii. 196; *Blätter für Hymnologie*, 1833, pp. 113, 129, 145, 163, 186; 1884, p. 20; 1885, p. 13, &c.)

Rambach was a voluminous author in various departments of practical theology, e.g. his *Institutiones hermeneuticæ sacræ*, Jena, 1724, which passed through 4 eds. in his lifetime; his *Erbauliches Handbüchlein für Kinder*, 1734 (see below), which reached an 8th ed. in 1736, and a 14th in 1766; his various volumes of sermons, &c. He justly earned his popularity by the thoroughness of his researches, and the clear and concise way in which he set forth the results of his investigations. It is however as a hymn-writer that his name is likely to be best known. While not entitled to rank with the best hymn-writers of the 16th and 17th centuries, he yet takes a high place among his contemporaries, and deserves to be remembered as much as almost any of the 18th cent. hymn-writers. His style is good and dignified; his thought is profound yet clearly expressed. While his hymns are often sufficiently didactic, they are generally scriptural and churchly in tone, and are characterised by lyric force, lively imagination, and earnest, sober piety. Of hymns, in the strict sense, he wrote over 180, a large number of which passed into the German hymn-books of the 18th cent. (e.g. the *Hannover G. B.*, 1740, and *Lüneburg G. B.*, 1767, contains 52 by him), and a good many are still found in modern hymn-books. Of these Dr. J. L. Pasig gives 165 in his ed. of *Rambach's Geistliche Lieder*, Leipzig, 1844, and the rest are printed by Hansen as above, while the first lines of the whole are given in the *Blätter* as above. Four are recasts (practically originals), made for the 11th ed., 1719, of Freylinghausen's *G. B.*, to replace similar hymns in the ed. of 1705. The rest principally appear in the following works by Rambach, viz.: (1) *Geistliche Poesien*, Halle, 1720 [Brit. Mus.]. The first part contains 72 cantatas on the Gospels for Sundays and festivals; the second part includes 20 hymns, mostly written at Pölzitz in 1719. (2) *Poetische Fest-Gedancken*. Jena and Leipzig, 1723 [Royal Lib., Berlin]. Included are 15 pieces which may be called hymns. The 2nd ed. of 1727 [Brit. Mus.] has 28 new hymns; and the 3rd ed., 1729 [Göttingen Library], has 22 more. (3) *Erbauliches Handbüchlein für Kinder*, Giessen, 1734 [Hamburg Library]. The 3rd part contains 8 new hymns. (4) *Geistreiches Haus-Gesang-Buch*, Frankfurt and Leipzig, 1735 [Hamburg Library], with a preface dated April 10, 1735. This contains 112 hymns by Rambach, of which 58 are practically new, 11 of these, however, being recasts of his own earlier hymns. (5) *Wunder der bis zum Tode des Kreuzes erniedrigten Liebe*, Giessen, 1750 [Berlin Library]. This includes 27 new hymns.

One of Rambach's hymns is noted at p. 660. i. The others which have passed into English are:—

i. *Auf! Seele, schicke dich. Holy Communion*. Written, by request for the 11th ed., 1719, of Freylinghausen's *G. B.*, 1704, as No. 229, in 16 st. of 6 l., in order to replace the hymn "Auf, Seele, sey gerüst."

This hymn, by George Heine, was included in the *Geistreiches G. B.*, Halle, 1697, p. 433. In the 2nd ed., 1771, of the complete book formed by the fusion of pt. i., 1704, and its suppl. of 1705 with pt. ii., 1714, of Freylinghausen's *G. B.*, both hymns are given. Heine's as No. 524, and Rambach's as No. 522, both marked as being No. 229 in pt. i., 1704.

Rambach's hymn is in his *Haus G. B.*, 1735, No. 369; the Berlin *G. L. S.*, ed. 1863, No. 471, &c. In Pasig's ed. of his *Geistl. Lieder*, 1844, p. 112, entitled "Before the reception of Holy Communion." It has been *tr.* as:—

My soul prepare to meet. Omitting at. i., ll. 4-6; ii., ll. 4-6; vii., xiv., as No. 570 in the *Moravian H. Bk.*, 1789 (1849, No. 966). In the ed. of 1886, No. 979 begins with st. iv., "How should I, slaughtered Lamb"; and No. 1012 with st. xi., "Lord, of Thy wondrous love."

ii. *Mein Jesu, der du vor dem Scheiden. Holy Communion*. Appeared in Freylinghausen's *G. B.*, 11th ed., 1719, as No. 238, in 9 st. of 6 l. It was written to replace the hymn "Mein Jesu, hier sind deine Brüder" (*Geistreiches G. B.*,

Halle, 1697, p. 363), in the 1st ed. of Freylinghausen's *G. B.* It is in his *Haus G. B.*, 1735, No. 365; the Berlin *G. L. S.*, ed. 1863, No. 1601; and in *Pasig*, 1844, p. 110, entitled, "On the treasures of Grace in Holy Communion." The *trs.* are:—

1. Lord Jesus, Who before Thy passion. Omitting st. ix., this is No. 1181 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1886, No. 963).

2. O Lord, Who on that last sad eve. A good *tr.*, omitting st. ix., by Miss Cox, contributed to *Lyrus Eucharistica*, 1863, p. 15, and repeated in her *Hys. from the Ger.*, 1864, p. 75. Included, omitting st. iii., in G. S. Jellicoe's *Coll.*, 1867.

iii. O Lehrer, dem kein Andrer gleich. *Christ our Prophet.* In his *Haus G. B.*, 1735, No. 107, in 8 st. of 6 l., entitled, "On the prophetic office of Jesus Christ." Repeated in the Berlin *G. L. S.*, ed. 1863, No. 118, and in *Pasig*, 1844, p. 51. *Tr.* as:—

Surely none like Thee can teach. By Miss Fry, in 102 lines, in her *Hys. of the Reformation*, 1845, p. 126. A recast in 3 st. of 8 l., beginning, "Saviour, none like Thee can teach," was included in J. Whittemore's *Suppl. to all H. Bks.*, 1860, No. 263, and repeated in the *Meth. N. Conn. H. Bk.*, 1863, No. 62.

iv. Wie herrlich ist ein Söhlein Christi werden. *Joy in Believing.* In his *Poetische Fest-Gedanken*, 2nd ed. 1727, p. 131, in 6 st. of 6 l., entitled, "The Blessedness of the Sheep of Christ. John x. 28, 'I give my sheep eternal life.'" In his *Haus G. B.*, 1735, No. 325; the Berlin *G. L. S.*, ed. 1863, No. 645; and *Pasig*, 1844, p. 139. *Tr.* as:—

How great the bliss to be a sheep of Jesus. A *tr.* of st. i., ii., v., by C. J. Latrobe, as No. 293, in the *Moravian H. Bk.*, 1789 (1886, No. 385).

Hymns not in English C. U.:—

v. Allwissender, vollkommener Geist. *The Omniscient One.* In his *Haus G. B.*, 1735, No. 12, in 6 st.; the Berlin *G. L. S.*, ed. 1863; and in *Pasig*, p. 8. *Tr.* as, "Thou Spirit, perfect and allwise." By *Dr. H. Mills*, 1854, p. 17.

vi. Frommes Lamm, von was für Wunden. *Passiontide.* In his *Poetische Fest-Gedanken*, 2nd ed., 1727, p. 49, in 8 st. In his *Haus G. B.*, 1735, No. 151, it begins, "Frommes Lamm, durch dessen Wunden." Also in *Pasig*, p. 67. *Tr.* as, "Great Thy sorrows, injur'd Jesus." By *Dr. H. Mills*, 1845 (1856, p. 297).

vii. Gesetz und Evangelium. *Law and Gospel.* In his *Haus G. B.*, 1735, No. 356, in 10 st.; the Berlin *G. L. S.*, ed. 1863; and *Pasig*, p. 105. *Tr.* as, "The holy law and gospel, both." By *Dr. H. Mills*, 1845 (1856, p. 27).

viii. Herr, du hast nach dem Fall. *Before Work.* In his *Haus G. B.*, 1735, No. 585, in 4 st.; and *Pasig*, p. 150. In the Berlin *G. B.*, 1765, No. 206, it is altered (probably by J. S. Diterich), and begins "Du hast uns, Herr die Pflicht." This is *tr.* as, "Lord, Thou hast bid us labour, bid us toil." By *Mrs. Warner*, 1858, p. 230.

ix. Hier bin ich Herr, du rufest mir. *Christian Work.* In his *Haus G. B.*, 1735, No. 269, in 6 st.; the Württemberg *G. B.*, 1842, No. 306; and *Pasig*, p. 119. The *trs.* are (1) "Here am I, Lord, Thou callest me, Thou drawest me," by *Mrs. Warner*, 1858, p. 209. (2) "Here am I, Lord, Thou callest me, Thou drawest and." By *Mrs. Findlater*, in *H. L. L.*, 4th series, 1862.

x. Höchstes Vollkommenheit, reineste Sonne. *God's Majesty.* Written for the 11th ed., 1719, of Freylinghausen's *G. B.*, No. 170 (in 20 st.), to replace an anonymous hymn in the 1st ed., 1704, which began "Höchste Vollkommenheit, alles in Einem." In his *Haus G. B.*, 1735, No. 8, Rambach reduced it to 12 st., and rewrote it to an easier metre, so as to begin "Höchstes Wesen, reineste Sonne." Both forms are in *Pasig*, pp. 3-6. *Tr.* as "If Heav'n's and Earth's there were innumerable," a *tr.* of st. iii., viii., xi., xv., xvii., xix., xx., as No. 672, in pt. i. of the *Moravian H. Bk.*, 1754.

xi. O grosser Geist, dem Wesen Alles füllet. *The Omnipresent One.* In his *Geistliche Poesien*, 1720,

p. 330, in 9 st.; his *Haus G. B.*, 1735, No. 13; the Württemberg *G. B.*, 1842, No. 44; and *Pasig*, p. 7. *Tr.* as, "Eternal God, Thy dwelling-place." By *Dr. G. Walker*, 1860, p. 72.

xii. O grosser Geist! O Ursprung aller Dinge. *God's Holiness.* In his *Geistliche Poesien*, 1720, p. 327, in 9 st.; his *Haus G. B.*, 1735, No. 19; and *Pasig*, p. 16. *Tr.* as, "O mighty Spirit! Source whence all things sprang." By *Miss Winkworth*, 1858, p. 153.

xiii. Verklärte Majestät, anbetungswürdiges Wesen. *God's Majesty.* Founded on 1 Tim. vi. 15, 16. In his *Geistliche Poesien*, 1720, p. 303, in 11 st.; his *Haus G. B.*, 1735, No. 7; and *Pasig*, p. 2. The form *tr.* is "Anbetungswürdiger Gott," a recast (probably by J. S. Diterich), which is No. 1 in the Berlin *G. B.*, 1765, and No. 5 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as, "Dread Majesty above." By *Dr. H. Mills*, 1845 (1856, p. 8).

xiv. Wirf, bildest Sinn, den Kummer hin. *Christ-mas.* In his *Haus G. B.*, 1735, No. 129, in 6 st. (founded on Rom. viii. 31, 32). In *Pasig*, p. 6, and the *Unv. L. S.*, 1851, No. 60. *Tr.* as, "Throw, soul, I say, thy fears away." By *Miss Manington*, 1864, p. 28.

[J. M.]

Ῥανάτωσαν ἡμῖν ἄνωθεν. [Ἀντίστροφος.]

Randall, Thomas, M.A., was b. in 1711, and studied at the University of Edinburgh, where he graduated M.A. in 1730. In 1739 he became parish minister of Inchture, Perthshire, and in 1770 minister of the East Church, Stirling. He d. at Stirling, July 21, 1780. He was one of those added in 1744 to the Committee of the General Assembly of the Church of Scotland which compiled the *Translations and Paraphrases* of 1745. To him is ascribed No. 11 in the collection of 1745, No. 49 in that of 1781. See *Scottish Translations and Paraphrases*. [J. M.]

Randolph, Anson Davis Fete, was b. at Woodbridge, New Jersey, Oct. 13, 1820, and subsequently became a publisher and bookseller in New York. His *Hopefully Waiting and other Verses* were pub. in 1867. His hymn "Weary, Lord, of struggling here" (*Desiring to Depart*), was written in 1849, and first printed in the *New York Independent*. It was repeated in his *Hopefully Waiting, &c.*, 1867, and is in a few collections. [F. M. B.]

Rands, William Brighty, was b. in Chelsea in 1862 and d. at Dulwich on April 23rd, 1882. He was a considerable contributor to literature, but published his works under various names—e.g. "Matthew Browne," "Henry Holbeach," "Lilliput Levee," &c. One hymn by him of great force and originality has found its way into recent hymnals, "One Lord there is all Lords above" (*God a consuming fire to sin*). It appeared originally in his "Lilliput Lectures," 1872. It has been included in Horder's *Congregational Hymns*, 1884, and in the *Congregational Church Hymnal*, 1887. [W. G. H.]

Rankin, Jeremiah Eames, D.D., was b. at Thornton, New Haven, Jan. 2, 1828, and educated at Middleburg College, Vermont, and at Andover. For two years he resided at Potsdam, U.S. Subsequently he held pastoral charge as a Congregational Minister at New York, St. Albans, Charlestown, Washington (District of Columbia), &c. In 1878 he edited the *Gospel Temperance Hymnal*, and later the *Gospel Bells*. His hymn appeared in these collections, and in D. E. Jones's *Songs of the New Life*, 1869. His best known hymn is "Labouring and heavy laden" (*Seeking Christ*). This was "written [in 1855] for a

sister who was an inquirer," was first printed in the *Boston Recorder*, and then included in Nason's *Cong. H. Bk.*, 1857. Another of his hymns is "Rest, rest, rest, brother rest" (*Death & Burial*). [F. M. B.]

Rawson, George, was b. June 5, 1807, at Leeds, in which town he practised for many years as a solicitor. In 1853 he assisted the Congregational ministers of Leeds in the compilation of *Psalms, Hymns, and Passages of Scripture for Christian Worship*, a vol. commonly known as the *Leeds Hymn-book*. Mr. Rawson was a member of the Congregational body. In 1858 he also assisted Rev. Dr. Green and other Baptist ministers in the preparation of *Psalms and Hymns for the use of the Baptist Denomination*. A number of Mr. Rawson's own compositions first appeared in this and in the *Leeds H. Bk.* In 1876 he pub. his *Hymns, Verses and Chants* (Hodder and Stoughton, London), including his previously published hymns, and containing (exclusive of chants) 80 original pieces. In 1885 most of these, with several additional hymns, were pub. by the R. T. S. under the title *Songs of Spiritual Thought*. Mr. Rawson d. March 25, 1889. His hymns are distinguished by refinement of thought, and delicacy and propriety of language; and if they do not attain the first rank among the songs of the Christian Church, many are of great excellence. The most widely known are, "By Christ redeemed, in Christ restored;" "Come to our poor nature's night;" "Father in high heaven dwelling;" "In the dark and cloudy day," and "Reaper, behold the fields are white." In the *Leeds H. Bk.*, 1853, and the *Bap. Ps. & Hys.*, 1858, there are also several recasts of and additions to the hymns of other writers. These are noted in this Dictionary, and may be gathered from the *Index of Authors and Translators*. In addition to Mr. Rawson's hymns which are annotated under their respective first lines, the following are also in C. U.:-

i. From the *Leeds H. Bk.*, 1853.

1. Captain and Saviour of the host. *Burial*.
2. Give dust to dust: and here we leave. *Burial*.
3. God the Lord is King—before him. *Ps. xciii.*
4. In the dark and cloudy day. *Consolation*.
5. Soul, thy week of toll is ended. *Saturday Evening*.
6. Though the night be very long. *Resignation*.

ii. From the *Baptist Psalms & Hymns*, 1858.

7. Beautiful, desired, and dear. *Public Worship*.
8. Blessed are they who have not seen. *Faith*.
9. Blessed is the faithful heart. *Faithfulness*.
10. Christ to heaven is gone before. *Ascension*.
11. God the Father, be Thou near. *Evening*.
12. He fell asleep in Christ the Lord. *Burial*.
13. Immersed beneath the closing wave. *Holy Baptism*.
14. Lord, we bless Thee, Who hast given. *Holy Communion*.
15. My Father God, with filial awe. *Abiding in God*.
16. Our eyes we lift up to the hills. *The Lord the Pastor's Keeper*.
17. Reaper, behold the fields are ripe [white]. *Missions*.
18. Rise, heart, thy Lord arose. *Sunday*.
19. Upon the holy mountains high. *Security of the Church*.

iii. From the *Leeds Sunday S. H. Bk.*, 1858.

20. And will [How shall] the mighty God. *The Holy Ghost*.
21. Jesus, the Lord, our Righteousness. *Jesus, the children's Friend*.

REBUS CREATIS NIL EGENS

22. O Thou God Shepherd. *The Good Shepherd*.
iv. From Dr. Allon's *Supplemental Hymns*, 1868.

23. My Father, it is good for me. *Trust*.
24. Thou Who hast known the careworn breast. *Evening*.

25. Walking with Thee, my God. *Walking with God*.
v. From Mr. Rawson's *Hymns, Verses, &c.*, 1876.

26. God is our Refuge; God our Strength. *Ps. xlvii*.
27. Lo, a voice from heaven hath said. *Burial*.
28. Lord, let me pray. I know not how. *The Holy Spirit desired*.

29. O pallid, gentle, grief-worn face. *Easter Eve*.
30. Out of the depths, the gulfs, the night. *Ps. cxxx*.
31. This, the old world's day of rest. *Saturday Evening*. [1864-7.]

32. Thou who Thyself didst sanctify. *Ordination*. [1864-7.]
33. Voices of the deep blue night. *The Heavenly Call*.

34. With gladness we worship. *Public Worship*.
When to these 34 hymns are added those which are annotated under their respective first lines, and the recasts which are mainly Mr. Rawson's own composition, he is represented by about 50 hymns in the collections of the present day. It must be noted that in the *Hymns, &c.*, 1876, and in the *Songs, &c.*, 1885, the texts of the hymns have been revised by the author, and in several instances been weakened thereby. [W. R. S.]

Raymond, William Sterne, M.A., was b. in 1832, and educated at Magdalene College, Cambridge, B.A. 1854. Taking holy orders, he was for sometime Curate of Teddstone-Delamere, Herefordshire. Subsequently he became a Fellow of St. Nicholas College, Lancing, Sussex. He d. in 1863. His hymn for *Easter Eve*, "Weeping as they go their way," was pub. in I. G. Smith's *H. Bk. for the Services of the Church, &c.*, 1855, and is found in several collections. [J. J.]

Rebus creatis nil egens. *C. Coffin*, [*Septuagesima*]. Pub. in the *Paris Breviary*, 1736; and again in Coffin's *Hymni Sacri*, 1796, p. 45. It is also in J. Chandler's *Hys. of the Primitive Church*, 1837, and Card. Newman's *Hymni Ecclesias*, 1838 and 1865. Tr. as:—

1. **Our God, in His celestial seat**. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 63: and, again, in his *Hys. of the Church mostly Primitive*, 1841, No. 34. It was repeated in the *People's H.*, 1867, and others. There are also altered versions of Chandler—as (1) "Blest in Thyself, created thing," in Johnston's *English Hym.*, 1852 and 1861; and (2) "O Lord, who art enthroned on high," in the *Hymnary*, 1872.

2. **Thou dost not need creation's aid**. By R. Campbell, in his *Hys. and Anthems*, 1850, p. 61: and, again, in a few collections.

3. **Of creation nought Thou needest**. By W. J. Blew, in his *Church H. & Tune Bk.*, 1852-55: and Rice's *Sel.* from the same, 1870.

4. **O Christ, in Thine all-blessed state**. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 121. This was rewritten by the Compilers of *H. A. & M.*, 1861, as, "O Lord, in perfect bliss above" (omitted from *H. A. & M.* in 1875); and this, again, altered in the Rev. F. Pott's *Hymns*, 1861, as, "Thou, Who art All in All above."

5. **O God, the joy of heav'n above**. By the Compilers of *H. A. & M.* in their *Suppl. Hymns*, 1889.

Other trs. are:—

1. Thou that lack'st no created thing. *A. J. B. Hope*, 1844.

2. Thou of the things created nothing needing. *I. Williams*, 1839. [J. J.]

Recordare sanctae crucis. *St. Bonaventura*. [*Passiontide*. *Holy Cross*.] Included as his "Laudismus de sancta cruce," in a collection of his tractates pub. at Paris c. 1510 (Brit. Mus. 3558 a). The text, in 90 lines, is also in his *Opera*, Mainz, 1609, vol. vi. p. 423. F. W. E. Roth, in his *Lat. Hymnen*, 1887, gives a long form in 77 st. of 3 l. from a ms. of the 15th cent. at Darmstadt. A selection of stanzas beginning with the first, is given by *Rambach*, i. p. 315; *Daniel*, ii. p. 101; *Kehrein*, No. 62, and others. *Trench*, ed. 1864, p. 143, gives a selection of stanzas from the second part of the poem beginning, "Quam despectus, quam dejectus." [J. M.]

Both of these selections from the original have been *tr.* either in full or in part, thus:—

i. **Recordare sanctae crucis.** This, from *Daniel's* text, st. i.—viii., xv., as:—

Ponder thou the Cross all holy. In *Schaff's Christ in Song*, 1869, was made by Dr. E. A. Washburn, of N. York. In the *Hymnary*, 1872, No. 37, is compiled, with slight alterations, from this *tr.*, together with the addition of the last stanza.

Other trs. are:—

1. Make the Cross your meditation. Dr. H. Harbaugh in the *American Mercersburg Review*, 1858, p. 481.

2. Jesus' holy Cross and dying. Dr. J. W. Alexander, in his *The Breaking Crucible*, &c., 1861, and *Schaff's Christ in Song*, 1869.

3. In the holy Cross delight. *D. T. Morgan*, 1871 and 1880.

ii. **Quam despectus, quam dejectus.** This from st. i.—iv., as in *Trench*, is *tr.* as:—

1. Son of Man, and Man of sorrows. By H. Kynaston, in his *Occasional Hymns*, 1862, No. 43.

2. O what shame and desolation. By P. S. Worsley, in his *Poems and Trs.*, 1863, p. 183: and in *Lyra Messianica*, 1864.

iii. **Qui haec audis, ingeniosus.** This from the remaining sts. of *Trench*, is *tr.* as:—

Thou that hearest, with His groaning, also by H. Kynaston, in his *Occasional H.*, No. 43, Pt. ii.

From these two parts in *Kynaston*, No. 36, in the *Hymnary*, 1872, is compiled. [J. J.]

Rector potens, verax Deus. *St. Ambrose*? [*Noon*.] This hymn has been ascribed to St. Ambrose, and is certainly ancient, but is not assigned to him by the Benedictine editors. *Daniel*, i., No. 41, gives the original (and the text of the *Roman Brev.*, 1632), in 2 st. of 4 l., and at iv. p. 44, cites it as in a Rheinau ms. of the 10th cent.; while at iv. p. 43 he expresses the opinion that the hymn "Bis ternas horas" (q. v.), is more probably that written by St. Ambrose for the Sixth Hour. In all the ancient *Breviaries* it is the hymn at Sext, as in the *Ambrosian* of 1539, the *Roman* (Venice, 1478 and the revision of 1632), the *Mozarabic* of 1502, *Sarum*, *York*, &c. It is suggested by *Hosea* vii. 4, Ps. xci. 6, and *James* iv. 1. As the sixth hour was the time for the mid-day meal (*Acts* x. 9), it may have been meant for use as a prayer against the temptations of the flesh. [W. A. S.]

None, i. p. 372, cites it as in two mss. of the 8th cent. at Darmstadt and at Trier, both assigning it to Sext. It is also in three mss. of the 11th cent. in the British Museum (*Vesp.* D. xii. f. 8 b; *Jul.* A. 6. f. 22; *Harl.* 2961 f. 220); in a ms. of the 11th cent. at Corpus Christi,

Cambridge (391, p. 230); in the St. Gall. ms., No. 413, of the 11th cent., &c. In the *Latin Hys. of the Anglo-Saxon Church* (*Surtrees Society*), 1851, it is printed from an 11th cent. ms. at Durham (B. III. 32 f. 4). [J. M.]

Translations in C. U.:—

1. O God, the Lord of place and time. *Card. Newman*, in *Tracts for the Times*, 1836, No. 75, p. 68. In his *Verses*, &c., 1853 and 1868, it begins, "O God, Who cannot not change nor fail." It is in several modern collections, including the *S. P. C. K. Church Hys.* 1871 (1853 text), *Hys. for the Use of the University of Oxford*, 1872, &c.

2. O God of truth, Almighty Lord. By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 6. It was rewritten for the *English Hyl.*, 1852, as "Unchanging God, all-powerful Lord." It is also slightly altered in the *Hymnary*, 1872.

3. Lord of eternal truth and might. By E. Caswall, in his *Lyra Catholica*, 1849, p. 11; and his *Hys. & Poems*, 1873, p. 7. In *Murray's Hymnal*, 1852, and others.

4. Eternal Truth, eternal Might. By R. Campbell, in his *Hys. and Anthems*, 1850, p. 40: the Scottish *Episco. Hymns*, 1858, &c.

5. O God of truth, O Lord of might. By J. M. Neale, in the *Hymnal N.*, 1852, No. 6, and later editions. In the *Salisbury H. Bk.*, 1857, sts. i., ii., were considerably altered, and a new doxology was substituted for that by Dr. Neale. It was again altered by the Compilers of *H. A. & M.*, 1861, and others. *Mercer's* text, in his *Church Ps. & H. Bk.*, Oxford ed., is that of *H. A. & M.* again altered. It begins, "Thou God of truth, Thou Lord of might."

6. Thou Mighty Ruler, God of truth. By J. D. Chambers, in his *Psalter*, &c., 1852, p. 137, and the *People's H.*, 1867. In *Chambers's Lauda Syon*, 1857, p. 37, it was altered to "Almighty Ruler, God of truth."

Translations not in C. U.:—

1. Mighty Ruler, God most true. *Sarum Primer*, 1546.

2. All-ruling God, unerring Way. *Primer*, 1706.

3. Mighty Sovereign, God Supreme. *Sp. R. Mant.* 1837.

4. Ruler omnipotent, Whose might. *T. Doubleday's Hymnarium Anglicanum*, 1844.

5. Mighty Ruler, God most true, Guiding all, &c. *Sp. J. Williams*, 1845.

6. God of might, in truth and power. *W. J. Copeland*, 1848.

7. Prince of all power, high God and true. *W. J. Blew*, 1862-56.

8. God of truth and King of power. *H. Bonar, Hys. of Faith and Hope*, 1867.

9. Strong Ruler, God Whose word is truth. *J. Koble*, in his *Miscell. Poems*, 1869.

10. O God of truth and Lord of might. *J. Wallace*, 1874. [J. J.]

Redeemed offender, hail the day. *A. M. Toplady*. [*Passiontide*.] 1st pub. in his *Poems on Sacred Subjects*, &c., 1759, in 8 st. of 4 l. It was not included in his *Ps. and Hys.*, 1776, but is republished in *D. Sedgwick's* reprint of his *Hymns*, 1860, p. 124. In its full form it is not in common use, but a cento therefrom, "For me vouchsaf'd th' unspotted Lamb," is given in *Spurgeon's O. H. Bk.*, 1866, No. 285. It is composed of st. iii., iv., and viii. unaltered. [J. J.]

Reed, Andrew, D.D., son of Andrew Reed, was b. in London on Nov. 27, 1787, and educated for the Congregational Ministry at Hackney College, London. He was first the pastor of the New Road Chapel, St. George's-in-the-East, and then of the Wycliffe Chapel, which was built through his exertions in 1830.

His degree was conferred by Yale College, America. He d. Feb. 25, 1862. As the founder of "The London Orphan Asylum," "The Asylum for Fatherless Children," "The Asylum for Idiots," "The Infant Orphan Asylum," and "The Hospital for Incurables," Dr. Reed is more fully known, and will be longer remembered than by his literary publications. His *Hymn Book* was the growth of years. The preparation began in 1817, when he pub. a *Supplement* to Watts, in which were a few originals. This was enlarged in 1825; and entirely superseded by his collection *The Hymn Book, prepared from Dr. Watts's Ps. & Hys. and Other Authors, with some Originals*, in 1842 (Preface). His hymns, mostly of a plain and practical character, numbering 21, were contributed to these various editions, and were republished with those of his wife (see below) in the *Wycliffe Supplement*, 1872. The best known are "Ah Jesus, let me hear Thy voice," and "Spirit Divine, attend our prayer." All Dr. and Mrs. Reed's hymns are anonymous in *The Hymn Book*, 1842, but are given with their names in the *Wycliffe Suppl.*, 1872. His hymns now in C. U. include, in addition to those annotated under their respective first lines:—

1. Come, let us strike our harps afresh. *Praise.*
2. Come, my Redeemer, come. *Desiring Christ's Presence.*
3. Gentle Saviour, look on me. *Christ's protection Desired.*
4. Gracious Lord, as Thou hast taught us. *Public Worship.*
5. Hark, hark, the notes of joy. *Missions.*
6. Holy Ghost, with light divine (1817). *Prayer to the Holy Spirit.* Sometimes given as "Holy Ghost, Thou light divine;" and again as "Holy Spirit, Light divine."
7. Listen, sinner, mercy hails you. *Invitation.* Generally given as "Hear, O Sinner, mercy hails you."
8. Rich are the joys of solitude. *Retirement.* Sometimes given as "How deep and tranquil is the joy."
9. There [comes] is an hour when I must part. *Death anticipated.*
10. Ye saints your music bring. *Praise of the Cross.*

[J. J.]

Reed, Eliza, née Holmes, was b. in London, March 4, 1794; married to the Rev. Andrew Reed (see above) in 1816; and d. July 4, 1867. Mrs. Reed entered fully and earnestly into her husband's extensive charitable works. Her publications include *Original Tales for Children*; and *The Mother's Manual for the Training of her Children*, 1865. Her hymns, 20 in all, were contributed to her husband's collection, and were republished with his in the *Wycliffe Chapel Supplement*, 1872. They are only of average merit, and have not attained to a marked position. They include:—

1. Gracious Lord, as Thou hast bidden. *Holy Baptism.*
2. I would be Thine, O take my heart. *Dedication of Self to Christ.*
3. O do not let the word depart. *The Accepted Time.*
4. O that I could for ever dwell. *Communion with God Desired.*

[J. J.]

Regina coeli laetare. [B. V. M.] Anselm Schubiger, in his *Musikalische Spieglein*, Berlin, 1876, p. 57, cites it as in a ms. of 1372, now at Engelberg in Switzerland. It is given as an Easter antiphon in the *Roman Brev.*, Modena, 1480, f. 512. Repeated in later eds. of the *Roman Brev.*, and also in *Daniel*, ii. p. 319. *Tr.* as:—

Joy to thee, O queen of heaven. By E. Caswall, in his *Lyra Catholica*, 1849, p. 39; and his *Hys. and*

Poems, 1873, p. 23. Repeated in a few Roman Catholic hymn-books for schools and missions.

Other trs. are:—

1. Rejoice, thou Queen of heaven. *Primer.* 1604.
2. O Queen of heaven, rejoice. *Primer.* 1615.
3. Rejoice, chaste Queen of angels, and apply. J. Austin, in his *Devotions*, &c. 1668.
4. Triumph, O Queen of heaven, to see. *Primer.* 1706.
5. Rejoice, O Queen of heaven. Card. Newman, in *Tracts for the Times*, 1836, No. 75, p. 24.
6. Queen of heaven, now rejoice. *J. Wallace.* 1874.

[J. M.]

Regnantem sempiterna per saecula susceptura. [Advent.] This *Sequence* is found in a ms. in the Bodleian (Bodl. 775, f. 168), written c. 1000; and another circa 1070 (Douce, 222 f. 82 b); in a Winchester book of the 11th cent. now in Corpus Christi College, Cambridge (No. 473); in a 12th cent. *Gradual* in the British Museum (Reg. 2 B. iv. f. 59 b), &c. Among *Missals* it is found in an early 14th cent. *Paris*, and a 14th cent. *Sens*, in the British Museum; in a *Sarum*, c. 1370; a *Hereford*, c. 1370, and a *York*, c. 1390, all now in the Bodleian; in the *St. Andrew's* and various French *Missals*. In the English *Missals* it is the *Sequence* for the second S. in Advent. The printed text is also in Neale's *Sequentiae*, 1852, p. 5; in *Daniel*, v. p. 172, and *Kehrein*, No. 2. *Tr.* as:—

Christ that ever reigneth. By E. A. Dayman, made for and pub. in the *Hymnary*, 1872.

Other trs. are:—

1. Him Who ruleth creation. *J. D. Chambers.* 1866.
2. To welcome Him Who shall for ever reign. J. W. Hewett, in *Lyra Messianica*, 1864.
3. Reception giving to the King eternal. C. B. Pearson, in the *Sarum Missal in English*, 1868.
4. Let the choir devoutly bring. C. B. Pearson, in his *Sequences from the Sarum Missal*, 1871. [J. M.]

Regnator orbis summus et arbiter. *Jean Baptiste de Santeuil.* [St. Michael and All Angels.] anticipated in the *Paris Brev.*, 1680; the *Cluniac Brev.*, 1686, p. 1092; the author's *Hymni Sacri et Novi*, 1689, p. 43 (ed. 1698, p. 184); the *Paris Brev.*, 1786; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

Where the angelic hosts adore Thee. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 255. In the *Hymnary* it begins, "Where the angel-hosts adore Thee." It is also altered in W. J. Blew's *Church H. and Tune Bk.*, 1852-1855.

Another tr. is:—

Omnipotent, infinite Lord. *E. Caswall.* 1868.

[J. J.]

Reinmar, sometimes called **Reinmar der Alte**, or **Reinmar von Hagenau**, seems to have been b. at Strassburg, about 1160. He lived principally at the court of Duke Leopold VI. of Austria seems to have taken part with him in the Crusade of 1190, and wrote one of his finest pieces as an elegy on his death in 1194. Reinmar d. about 1207 (K. Goedeke's *Grundriss*, vol. i., 1884, p. 52, &c.). He was one of the most important of the *Minnesingers*, and is said to have been the inventor of most of the forms of lyric used by the later *Minnesingers*. This is strengthened by the fact that their pieces are in great measure variations on themes which were first employed by him. His pieces are principally love songs, and songs of the Crusades. The only one *tr.* into English is:—

Des Tages do ich das Kruzam nam. *Crusader's Song.* *On Unruly Thoughts.* F. H. v. der Hagen, in his *Münchinger*, vol. 1, 1838, p. 187, gives this from the Manuscript (14th cent.) of the *Münchinger*, now in the Bibliothèque Nationale, at Paris. Also in *Wackernagel*, ii., p. 59, in 4 st. of 10 l. Tr. as:—"E'er since the day this Cross was mine." By *Miss Winkworth*, 1869, p. 44.

[J. M.]

Reissner, Adam, was b. in 1496 at Mindelshheim (now Mindelheim) in Swabian Bavaria. He first studied at Wittenberg, and then, about 1521, he learned Hebrew and Greek under Johann Reuchlin. He then became private secretary to Georg von Frundsberg (who d. Aug. 20, 1528), and accompanied him during the campaign in Italy, 1526-27. After the capture of Rome in 1527 he went back to Germany, and spent some time at Strassburg, where he became a friend and adherent of Caspar Schwenckfeldt. He seems to have been living at Frankfurt-am-Main in 1568, but thereafter returned to Mindelheim, where he was still living in 1572. He appears to have d. there about 1575. (*Koch*, ii. 156; Preface to his *Historia Herrn Georgen vnd Herrn Casparn von Frundsberg's* (d. Aug. 31, 1536) *Thaters und Sons*. . . *Kriegesthaten*, Frankfurt-am-Main, 1568. The Brit. Museum copy is unmistakably dated on title 1568, but the preface is dated Jan. 31, 1572.)

Three of Reissner's earlier hymns are in Zwick's *G. B.*, 1538-40. His later hymns, including a *tr.* of the hymns of Prudentius, are collected in two mss., both dated 1566 (see *Wackernagel*, i. pp. 590, 594). That now at Wolfenbüttel is entitled *Tegliches Gesangbuch*. . . *durch Adam Reissner*, and contains over 40 hymns which may be regarded as by Reissner, the rest being by other writers of the school of Schwenckfeldt. *Wackernagel*, vol. iii., gives Nos. 170-194 under his name.

The only hymn by Reissner *tr.* into English is:—

In dich hab ich gehofft, Herr. *Ps.* xxxi. 1st pub. in the *Form und Ordnung Gaytlicher Gesang und Psalmen*, Augsburg, 1533, and thence in *Wackernagel*, iii. p. 133, in 7 st. of 6 l. It was included in V. Babst's *G. B.*, 1645, and repeated in almost all the German hymn-books up to the period of Rationalism. It is one of the best Psalm-versions of the Reformation period. Included in the *Uw. J. S.*, 1851, No. 629. The *tr.* in C. U. is:—

In Thee, Lord, have I put my trust. A good *tr.*, omitting st. vii., by *Miss Winkworth*, in her *C. B. for England*, 1863, No. 120.

Other *trs.* are:—

(1) "Lord, let me never be confoundit." In the *Guide and Godly Ballades*, ed. 1568, f. 82; ed. 1868, p. 141. (2) "Great God! in Thee I put my Trust." By *J. C. Jacobi*, 1726, p. 33 (1732, p. 118). Repeated in the *Moravian H. Bk.*, 1764, pt. 1, No. 118. (3) "Lord, I have trusted in Thy name." By *Dr. H. Mills*, 1856, p. 171. (4) "On Thee, O Lord, my hopes I lean." By *N. L. Frothingham*, 1870, p. 263. [J. M.]

Rejoice and be glad, the Redeemer has come. *H. Bonar.* [*Praise of Jesus.*] Written for I. D. Sankey's *Sacred Songs and Solos*, circa 1875. From that collection it has passed into a large number of Sunday School hymn-books, and others. [J. J.]

Rejoice, rejoice, ye fallen race. *C. Wesley.* [*Whituntide.*] Pub. in *Hys. and Sac. Poems*, 1742, p. 165, in 12 st. of 4 l., and headed "Hymn for the Day of Pentecost." (*P. Works*, ii. p. 227.) The following centos are in part, or in full from this hymn:—

1. Our Jesus is gone up on high. Composed of st. ii.-ix. in the revised ed. of the *Wes. H. Bk.*, 1875.
2. Lord, we believe to us and ours. Composed of st. v., vii.-ix., xi., and given as a Hymn for Ember Days in *Mercer's Ch. Psalter & H. Bk.*, Oxford ed., 1864.
3. Come, Holy Spirit, raise our songs. This cento is composed of st. i.-iii. from R. C. Brackenbury's *Sac.*

Poems & Hys., 1702; and the rest from this hymn by C. Wesley. It was given in this form in the *Wes. H. Bk.*, 1850, but omitted in 1875. [J. J.]

Rejoice, the Lord is King. *C. Wesley.* [*Easter or Ascension.*] This is No. viii. of 16 hymns printed in 1746 as *Hys. for Our Lord's Resurrection*. It is in 6 st. of 6 l. It had previously appeared in J. Wesley's *Moral and Sacred Poems*, 1744. (*P. Works*, iv. p. 140.) It has been included, either in full or in part, in most hymn-books of any moment from *Whitefield's*, in 1753, to *Thring's*, in 1882, with the result that it is in extensive use in all English-speaking countries. Curiously enough, however, it was not given in the *Wes. H. Bk.* until the revised ed. of 1875. A cento for harvest beginning with the first stanza is found in some Unitarian hymn-books both old and new, including *Ellen Courtauld's Ps., Hys. and Anthems*, 1860. It is in 5 st., the first stanza and ll. 5, 6, of each of the others being from this hymn, whilst the rest are by John Taylor in *Enfield's Norwich Sel. of Hys.*, 1795. [See *Taylor, John.*] In R. Bingham's *Hymno. Christ. Latina*, 1871, st. i., ii., iv., vi., slightly altered, are rendered into Latin as, "Rex est Dominus! Lætantes." [J. J.]

Rejoice to-day with one accord. *Sir H. W. Baker.* [*General Thanksgiving.*] Contributed to the 1st ed. of *H. A. & M.*, 1861, and continued in the revised ed. of 1875. It is also repeated in a large number of hymn-books both at home and abroad. It is justly regarded as a good example of the author's jubilant style. [J. J.]

Religion is the chief concern. *J. Fawcett.* [*Pure Religion desired.*] Pub. in his *Hymns, &c.*, 1782, No. 78, in 8 st. of 4 l., and entitled "The Nature and Necessity of inward Religion." It is in C. U. in an abbreviated form, under the original opening line, and also as, "O may my heart, by grace renew'd." [J. J.]

Remark, my soul, the narrow bounds. *P. Doddridge.* [*New Year.*] 1st pub. in J. Orton's posthumous ed. of his *Hymns, &c.*, 1755, No. 52, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 65. In each case it is headed "Reflections on our waste of years, *Psal.* xc. 9. For New Year's Day." It is in C. U. in the following forms:—

1. Remark, my soul, the narrow bounds. The original form in several collections both old and new.
2. Remark with awe the narrow bounds. In *Stowell's Manchester Ps. & Hys.*, 1831 and 1877, &c.
3. Behold, my soul, the narrow bounds. *fl. W. Beecher's Plymouth Coll.*, 1855. [J. J.]

Reproaches, The. [*Popule meus quid feci tibi.*]

Rerum Creator omnium. *C. Coffin.* [*Saturday.*] Appeared in the *Paris Breviary*, 1736; and again in *Coffin's Hymni Sacri*, 1736, p. 30. It is also in J. Chandler's *Hys. of the Primitive Church*, 1837, and *Card. Newman's Hymni Eccl.*, 1838 and 1865. *Tr.* as:—

1. Creator of mankind. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 30. It is in this form in a few collections; and also as, "O Saviour of mankind," in *Kennedy*, 1863.
2. Maker of all things, aid our hands. By I.

Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 39. Given in a few collections without alterations; and, in others, including the *Sarum*, 1868, and the *Hymnary*, 1872, as, "Creator of the world, do Thou."

Other trs. are:—

1. O Thou by Whom the worlds were made. *J. D. Chambers*, 1857.
2. Maker of all, vouchsafe to bless. *D. T. Morgan*, 1880.

[J. J.]

Rerum Creator optime. *St. Gregory the Great?* [*Wednesday Morning*.] *Mone*, No. 275, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and at i. p. 372, cites it as in an 8th cent. ms. at Trier. *Daniel* gives the text at i., No. 44; and at iv. p. 37, cites it as in a Rheinau ms. of the 10th cent., and ranks it as a hymn of the 7th or 8th cent. Among the British Museum mss. it is found in three 11th cent. *Hymnaries* of the English Church (*Vesp.* D. xii. f. 17 b; *Jul. A.* vi. f. 26; *Harl.* 2961 f. 222 b); in an 11th cent. *Mozarabic Hymnarium* (*Add.* 30851 f. 178); an 11th cent. *Mozarabic Breviary* (*Add.* 30848 f. 76), &c. It is in an 11th cent. ms. at Corpus Christi, Cambridge (391, page 234); in three mss. of the 11th cent. at St. Gall, Nos. 387, 413, 414; and in the *Lat. Hys. of the Anglo-Saxon Church* (*Surtees Society*), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 7). It is included in the *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other *Breviaries*; uniformly for Wednesday at Nocturns or at Matins. The text is also in *Wackernagel*, i., No. 92; *Hymnarium Sarisb.*, 1851, p. 49; *Königsfeld*, i. p. 10; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865; and *G. M. Dreves's Hymnarius Moissiacensis*, 1888, from a 10th cent. ms. Tr. as:—

1. O Creator, most benigne. *Sarum Primer*, 1546.
2. O God, Whose power did all create. *Primer*, 1706.
3. Dread Maker of what'er we see. *T. Doubleday's Hymnarium Anglicanum*, 1844.
4. Creator, ever good and kind. *W. J. Copeland*, 1848.
5. O blest Creator of the world. *E. Caswall*, 1849.
6. Creator, Lord of all. *R. Campbell*, 1850.
7. Creator of all worlds, look down. *J. D. Chambers*, 1852. In 1857 it reads: "Creator of the world, look down."
8. Who madest all, and dost control. *Card. Newman*, 1853.
9. O great Creator of the orb. *J. Wallace*, 1874.
10. Let us keep steadfast guard. *American Meth. Episco. Hymns*, 1878.
11. Maker of all things, God of Love. *Hymner*, 1882.

[J. M.]

Rerum Deus tenax vigor. *St. Ambrose?* [*The Ninth Hour*.] This hymn is given by Biraghi as one of the *Inni sinceri e Carmi de Sant' Ambrogio*, 1862; but it is not one of the twelve received as genuine by the Benedictine editors of St. Ambrose. *Daniel* gives the text at i., No. 42, and at iv. p. 45, cites it as in a Rheinau ms. of the 10th cent., and ranks it as a hymn of the 7th or 8th cent. *Mone*, i. p. 372, cites it as in mss. of the 8th cent. at Darmstadt and Trier; and *Thomasius*, ii. 418, as in a Vatican ms. of the 8th cent. It is found in three 11th cent. *Hymnaries* of the English Church now in the British Museum (*Vesp.* D. xii. f. 9; *Jul. A.* vi. f. 22; *Harl.* 2961 f. 220); in an 11th cent. ms. at Corpus Christi, Cambridge (391, page 230); in the *St. Gall* ms. No. 413, of the 11th cent.; and in the *Lat. Hys. of the Anglo-Saxon*

Church (*Surtees Soc.*), 1851, it is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 4 b). It is included in the *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other *Breviaries*, uniformly for None. The text is also in *Wackernagel*, i., No. 8; *Hymnarium Sarisb.*, 1851, p. 41; *Königsfeld*, ii. p. 24; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865.

[J. M.]

Translations in C. U.:—

1. O God, unchangeable and true. By *Card. Newman*, in *Tracts for the Times*, 1836, No. 75, p. 72, and his *Verses*, &c., 1853 and 1868. In *Thring's Coll.* 1882.
2. Almighty God, Thy Throne above. By *J. Chandler*, in his *Hys. of the Prim. Church*, 1837, p. 7. Repeated in the *Hymnary*, 1872, and other collections.
3. God, of all the Strength and Stay. By *W. J. Copeland*, in his *Hys. for the Week*, &c., 1848: the *Salisbury H. Bk.*, 1857, &c.
4. O Thou, true Life of all that live. By *E. Caswall*, in his *Lyra Catholica*, 1849, p. 12; and his *Hys. and Poems*, 1873, p. 8. It was repeated, with alterations, in *Murray's Hymnal*, 1853; and, again, in later collections, usually without any change.
5. O God, creation's secret Force. By *J. M. Neale*, in the *Hymnal N.*, 1852, No. 7, and later editions of the same.
6. O God, of all the Strength and Stay. By *J. D. Chambers*, in his *Psalter*, &c., 1852, p. 144, and his *Lauda Syon*, 1857, p. 39. This is the most popular of the trs. of this hymn, and is found in several hymn-books, including the *Parish H. Bk.*, 1863; *People's H.*, 1867; *Sarum*, 1868; *Thring's Coll.*, 1882, &c.
7. O God, of all the Strength and Power. This tr. was given in *H. A. & M.*, 1861. In the Index of the revised ed. 1875, it is said to be by "Rev. J. M. Neale, D.D., and compilers: from the Latin." The rendering, however, is much nearer those of *Caswall* and *Chambers* than that of *Neale*. It is in a limited number of hymn-books.
8. O Strength and Stay, upholding all creation. This popular tr. appeared in the *S. P. C. K. Church Hymns*, 1871, and is by *J. Ellerton* and *F. J. A. Hort*. It is repeated in several collections. In *H. A. & M.*, 1875, and *Thring's Coll.*, 1882, it is given with the addition of a doxology, by *Mr. Ellerton*. This tr. bids fair to supersede that by *Mr. Chambers* in popularity. Its metre is greatly in its favour. It is in *Mr. Ellerton's Hymns*, 1888.
9. O God, the Light of all that live. This cento, in *J. A. Johnston's English Hyl.*, 1856, and the *American Songs for the Sanctuary*, 1865, is thus composed: sts. i., ii., *Caswall*; st. iii., *Card. Newman*.

Translations not in C. U.:—

1. O God, the Energy of things. *Primer*, 1706.
2. Nature's God, all-ruling Power. *Bp. R. Man*, 1837.
3. Thou of the universe the Stay. *J. Doubleday's Hymnarium Anglicanum*, 1844.
4. Great God, o'er all things ever reigning. *Bp. J. Williams*, 1846.
5. Strength of the everlasting hills. *R. Campbell*, 1850.
6. Thou God of all, unmoved and strong. *W. J. Blew*, 1852-55.
7. God of heaven and earth, Whose Might. *H. Bonar*, *Hys. of Faith and Hope*, 1867.
8. O God, th' enduring Might of things. *J. Keble*, *Miscell. Poems*, 1869.
9. Creator, whose almighty power. *J. Wallace*, 1874.

[J. J.]

Rest from thy labour, rest. *J. Montgomery.* [*Death and Burial of a Minister.*] Montgomery was received into the Moravian communion as a member of that Society by the Rev. Christian Ramftler. Mr. Ramftler died at Bristol on Oct. 25, 1832. In the letter which conveyed to him the sad intelligence, Montgomery was requested to write a suitable hymn for the approaching Lovefeast at Bristol. The response was this hymn, which was first sung in public at Bristol (*Memoirs*, v. 66). It was included in Montgomery's *Original Hys.*, 1853, No. 307, in 5 st. of 4 l., and headed "On the death of a Minister." On Jan. 22, 1851, Montgomery wrote a hymn on the death of the Rev. Dr. Sutton, Vicar of Sheffield, which began with the same opening stanza. This hymn is not in the *Original Hys.*, nor in C. U. The original is in a large number of hymn-books. In 1849 st. iii.-v. were given in Dr. Alexander's *Augustine H. Bk.*, No. 494, and have been repeated in several later collections as "Lord Christ, into Thy hands." The early date of this cento suggests that the hymn was published before it appeared in the *Original Hys.*, 1853, and possibly in a magazine, but it has not been traced to any work of the kind. [J. J.]

Rest in the Lord; from harps above. *Bp. E. H. Bickersteth.* [*Holy Matrimony.*] Bp. Bickersteth says in his Notes to his *H. Comp.*, 1870, that "This hymn was written by the Editor for this hymnal, and is especially designed to follow the air from Mendelssohn's Elijah, 'Rest in the Lord,' which is so often played at the solemnization of holy matrimony." In addition to the *H. Comp.* this hymn appeared in Bp. Bickersteth's *The Two Brothers*, &c., 1871, p. 242, and in several hymn-books. [J. J.]

Rest, weary heart [soul]: The penalty is borne, the ransom paid. *Jane Borthwick.* [*Passiontide.*] Pub. in her *Thoughts for Thoughtful Hours*, 1859, p. 33, in 4 st. of 7 l. It has passed into several collections, and sometimes as "Rest weary soul: The penalty," &c. It is a beautiful hymn, but better adapted for private devotion than for public worship. [J. J.]

Restore, O Father, to our times restore. *Maria Popple.* [*Christian Unity desired.*] Contributed to Beard's Unitarian *Coll. of Hys.*, 1837, No. 304, in 3 st. of 4 l., and entitled "Christian Unity." It is signed "Miriam." It has passed into a few collections in G. Britain and America. [J. J.]

Retire, vain world, awhile retire. [*Home Missions.*] This is found in the 1828-1829 ed. of the American (Old Presbyterian) *Ps. & Hys. . . of the Presb. Church*, in 7 st. of 4 l., and again in later collections. In most cases it is attributed to I. Watts, but we have failed to trace it to any of his works. Two centos therefrom are also in C. U., both beginning with st. ii., "Blest Jesu, come Thou gently down." The first is in the Presby. *Ps. & Hys. for the Worship of God*, Richmond, U. S. A., 1867, composed of st. ii., iv.-vi.; and the second, in Hatfield's *Church H. Bk.*, N. Y., 1872, composed of st. ii., iii., vi., vii. It is usually given for Revival Services and Prayer Meetings. [J. J.]

Return, O wanderer, return. *W. B. Collyer.* [*Call to Repentance.*] Appeared in the *Evangelical Magazine*, May 1806, and in his *Hymns, &c.*, 1812, No. 928, in 6 st. of 4 l., and headed "The Backslider." It is in use in its original form; as "Return, my wandering soul, return And seek an injured," &c., in the Philadelphia Bap. *H. & Tune Bk.*, 1871; and as "Wanderer from God, return, return," in a few of the American collections. [J. J.]

Reusner, Adam. [Reissner, A.]

Reusner, Christoph, was a bookseller and bookbinder in Stockholm, and was probably born there, but date of birth is unknown. In 1675 he printed, and seems also to have edited, a collection of hymns for the German congregation at Stockholm, entitled *Gottselige Haus- und Kirchen-Andacht, zu Dienst der Gemeinde der Deutschen Kirche in Stockholm*. This work contains a number of hymns signed "R," which have been ascribed to Reusner. By others this "R" has been taken to mean Regina, i. e. the Queen of Sweden [Ulrike Eleonore, dau. of King Frederick III. of Denmark, b. at Copenhagen, Sept. 11, 1656; became Queen of Sweden by her marriage with Charles XI. in 1680; d. at Carlberg, July 26, 1693], but this ascription seems quite improbable. One of these hymns has passed into English, viz. :—

Bin ich allein ein Fremdling auf der Erden. Cross and Consolation. 1st pub. 1675 as above. A copy of this work is in the Royal Library at Stockholm, and Dr. G. E. Klemming, the librarian, has kindly informed me that the hymn in question is No. 441, and is in 13 st. and signed "R." He adds that in the ed. of 1683 it has 16 st. (st. xi., xii. being additional), and that in the *Geistliches Handbuch*, Stockholm, Wankjff, 1682, it has 17 st. (xi.-xiv. being additional). As the German hymn-books copied from Stockholm, there is the same variety in them, e. g. the Frankfurt ed., 1678, of *Crüger's Praxis*, No. 827, has the 13 st. of 1675; while the *Riga G. B.*, 1680 (*Andachts-Flamme*), the 17 st. of 1682, and so in Freylichhausen's *Neues Geistreiches G. B.*, 1714, No. 440. Bunsen, in his *Veruch*, 1833, No. 881, follows the 1675, but omits st. iii., vi. The tr. in C. U. is :—

Am I a stranger here, on earth alone. In full from Bunsen, by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 87. In her *C. B. for England*, 1863, No. 43, the trs. of st. v., vii., viii., x. are omitted, and it is given altered in metre as "Am I on earth a lone and friendless stranger." [J. M.]

Revive Thy work, O Lord, Thy mighty arm make bare. *A. Midlane.* [*Home Missions.*] 1st pub. in the *British Messenger*, Oct. 1858, again in the *Evangelical H. Bk.*, 1860, and again in a large number of hymnals in G. Britain and America. The original text is usually given with the change of st. v. l. 2, "Give pentecostal showers," to "And give refreshing showers," as in the *H. Comp.*, No. 150. It is one of the most popular of Mr. Midlane's hymns. [J. J.]

Rex aeternae Domine. [*Eastertide.*] This hymn is certainly ancient, being mentioned in the Rule of Aurelianus of Arles (d. 555), and by the Venerable Bede (d. 785) in his *De arte metrica*. It is found in a ms. c. 700, in the British Museum (Vesp. A. i. f. 153); in a ms. c. 890, in the Bodleian (Junius 25 f. 116 b); in an 11th cent. *Mozarabic Breviary*, in the British Museum (Add. 30848 f. 131 b); in a ms. of the 8th cent. at St. Gall, No. 2; and in the *Lat. Hys. of the Anglo-Saxon Church* (Surtees Society), 1851

is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 9 b).

The original text has 16 stanzas and a doxology. This form is in *Daniel*, i., No. 80 (for metrical reasons but without any authority *Daniel* reads, *O Rex aeternae*); *Wackernagel*, i., No. 64; the *Hymnarius Sarisb.*, 1851, p. 95; and in G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms. In the older *Roman Breviary* (e.g. Venice, 1478), st. i.-vii. were given as a hymn for Matins on Low Sunday. At the revision of 1568 it was altered to *Rex sempiternae Domine*, and at the revision of 1632 to *Rex sempiternae coelitum*. The text of 1632 (appointed for Sunday Matins, "Tempore Paschali," i.e. during Eastertide), is in recent eds. of the revised *Roman Brev.*; in *Daniel*, i., No. 80; and Card. Newman's *Hymni Ecclesiae*, 1833 and 1865. [J. M.]

This hymn has been *tr.* as follows:—

i. *Rex aeternae Domine*. Of the full text there is one *tr.*, that by J. D. Chambers in his *Psalter*, &c., 1852, p. 90, "O King Eternal, Lord of grace," and in his *Lauda Syon*, 1857, altered to, "Eternal Monarch, Lord of all."

ii. *Rex sempiternae coelitum*. This *Roman Breviary* text in 6 st. has been *tr.* thus:—

1. O Thou, the heaven's eternal King. By E. Caswall, in his *Lyra Catholica*, 1849, p. 96, and his *Hys. and Poems*, 1873, p. 54. In a full or in an abbreviated form it has passed into several hymnals.

2. O Christ, the heaven's eternal King. By the Compilers of *H. A. & M.*, 1861, "based on former translations." It was repeated in *Kennedy*, 1863.

3. Eternal King of heaven, Whose word. By G. Moultrie, in his *Hys. and Lyrics*, 1867, p. 125; and thence into the *People's H.*, 1867.

Translations not in C. U.:—

1. Eternal King, whose equal Reign. *Primer*, 1706.
2. Thou, Whom their Maker heaven and earth. *Sp. R. Mant*, 1837.
3. Of heaven's high host, eternal Lord. *W. J. Copeland*, 1848.
4. Eternal King of all the spheres. *J. Wallace*, 1874.

iii. *Qui pastor aeternus gregem*. This, beginning with st. v. of the *Roman Brev.* text, is *tr.* by W. J. Blew, in his *Church H. and Tune Bk.*, 1852-5, as "Shepherd of life, Who doest Thy flock." [J. J.]

Rex angelorum praepotens. [*Passiontide.*] This is found in a ms. of the 11th cent. in the British Museum (Harl. 2961 f. 239). *Daniel*, i., No. 224, gives st. i. only as a hymn "on the Invention or Exaltation of the Cross." *Tr.* as:—

O King of Angels! Lord of power. By J. D. Chambers, in his *Psalter*, &c., 1852, p. 85, and altered to "O King, by angel-hosts obeyed," in his *Lauda Syon*, 1857, p. 147, in 5 st. of 4 l. In the *Parish H. Bk.*, 1863 and 1875, and in Chope's *Hymnal*, 1864, it is given, with alterations and the omission of st. ii., as, "O King of angels, Lord of grace." [J. M.]

Rex Christe, factor omnium. *St. Gregory the Great.* [*Passiontide.*] This is one of the eight hymns accepted in the Benedictine ed. of Gregory's *Opera* (Paris, 1705, vol. iii. col. 879), as his genuine productions. It is found in a ms. of the 11th cent. in the British Museum (Harl. 2961 f. 240); in a ms. of the 12th cent. in the Bodelean (Liturg. Misc. 297 f. 309); in three mss. of the 11th cent. at St. Gall (Nos. 387, 313, 314), and others. In mediaeval times it was often used at the *Tenebrae* service on Good Friday, but does not seem to have been received into the more important *Breviaries*. It long survived in its original form in the Lutheran Church,

and is e.g. in the Dresden *G. B.*, 1748, p. 991, as one of "Certain Latin hymns as they are sung from time to time at week-day sermons in the Holy Cross Church, at the beginning of Divine service." The text is found in *Daniel*, i., No. 151; *Büssler*, No. 58; *Königsfeld*, i. p. 72, and others. *Tr.* as:—

O Christ! our King, Creator, Lord. By Ray Palmer, in the Andover *Sabbath H. Bk.*, 1858, No. 336.

Other *trs.* are:—

1. O Christ our King, Who all hast made. *W. J. Copeland*, 1848.
2. O Christ our King, by Whom were framed. *J. D. Chambers*, 1852 and 1867.
3. Thou King anointed, at Whose word. Rev. James Inglis, N. York, 1868, in *Schaff's Christ in Song*, 1869.
4. O Thou by Whom the worlds were made. *D. T. Morgan*, 1880. [J. M.]

Rex gloriose martyrum. [*Common of Martyrs.*] Probably of the 6th cent. Included in the Bern ms. 455 of the 10th cent.; in a ms. of the 11th cent. at Corpus Christi College, Cambridge (391, p. 273); and in four mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 106; Jul. A. vi. f. 64 b; Harl. 2961 f. 248; Add. 30851 f. 152 b); and in the *Lat. Hys. of the Anglo-Saxon Church*, 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 98 b). Also in an 11th cent. ms. at St. Gall, No. 414; and in the *Roman, Sarum, York, Aberdeen*, and other *Breviaries*. The printed text is also in *Mone*, No. 732; *Daniel*, i., No. 237, and iv. p. 139; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms., &c. [J. M.]

Translations in C. U.:—

1. O Thou, the Martyr's glorious King Of Confessors, &c. By E. Caswall, in his *Lyra Catholica*, 1849, p. 214; and his *Hys. and Poems*, 1873, p. 113. In a few collections only.
2. Glorious King of martyrs. By T. I. Ball, in the 1860 *Appendix to the Hymnal N.*
3. O glorious King of martyr hosts. By R. F. Littledale, in the *People's H.*, 1867, under the signature of "B. T.": and, again, in the *Hymner*, 1882.

Translations not in C. U.:—

1. O King of Martyrs glorious. *Primer*, 1694.
2. O Thou the Martyrs glorious King, The Crowned, &c. *Primer*, 1615.
3. Bright King of Martyrs and the Crown. *Primer*, 1685.
4. O Christ, thy Martyrs' glorious King. *Primer*, 1706.
5. Glorious King of martyrs Thou. *R. Campbell*, 1850.
6. O glorious King of martyrs. *W. J. Blew*, 1852-54.
7. All glorious King of martyrs Thou. *J. D. Chambers*, 1867.
8. Jesus, the glorious martyrs' King. *J. Wallace*, 1874. [J. J.]

Rex omnipotens die hodierna. *Hermannus Contractus* (?). [*Ascension.*] This is found in a ms. in the Bodelean (Bodl. 775 f. 145), written c. 1000, as a *Sequence* "on the Ascension of the Lord," and in another ms. in the same Library, of circa 1070 (Douce, 222, f. 101); in a Winchester book of the 11th cent. now in Corpus Christi College, Cambridge (No. 473); in a ms. of the 11th cent. (Harl. 2961 f. 254), and another of the 11th or 12th cent. (Reg. 8 C. xiii. f. 22), both in the British Museum, &c. Among *Missals* it is found in an early 14th cent. *Paris* and a 14th cent. in the British Museum:

in a *Sarum*, c. 1370, a *Hereford*, c. 1370, and a *York*, c. 1390, all now in the Bodleian; in the *St. Andrew's*, and various French *Missals*, its use being uniformly for the Ascension. The printed text is also in Neale's *Sequentiæ*, 1852, p. 58; *Daniel*, v. p. 66, and *Kehrein*, No. 116 (see also p. 967, ii.). Tr. as:—

1. Lord of all power and might, Mankind redeemed, &c. By C. S. Calverley, in the 1871 ed. of the *Hymnary*, No. 305, and in his *Literary Remains*, 1886.

2. To the throne He left, victorious. By E. H. Plumptre, made for and pub. in the *Hymnary*, 1872, No. 365, in the place of the above No. 1.

3. The almighty King, victorious, on this day. By C. B. Pearson, in the *Sarum Missal in English*, 1868, and his *Sequences from the Sarum Missal*, 1871.

[J. M.]

Rhodes, Benjamin, b. at Mexborough, Yorkshire, in 1743, was brought under the influence of religion by the preaching of George Whitefield in 1766. He was the son of a schoolmaster, and received the elements of a good education in his youth. He was for many years a Wesleyan Minister, having been sent forth to preach by John Wesley. He d. at Margate Oct. 13, 1815. To Joseph Benson's *Hys. for Children and Young Persons*, 1806, and his *Hymns for Children selected chiefly from the publications of the Rev. John and Charles Wesley, and Dr. Watts, &c.*, 1814 (an additional volume to the first, and sometimes bound up with it), he contributed several hymns. Very few of these are now in C. U. They include "Children, your parents' will obey" (*Duty towards Parents*), "Come, let us join our God to praise" (*Praise*), and "Thou shalt not steal thy neighbour's right" (*Against Stealing*.) His best known hymn is "My heart and voice I raise" (*The Kingdom of Christ*). It appeared as st. i. of his poem *Messiah*, 1787, pt. ii. being "Jerusalem divine." Each part is in use as a separate hymn.

[J. J.]

Rhys, Morgan, a famous Welsh hymn-writer of the last century. He published several collections of hymns under quaint titles. *Goleg o ben Nebo ar wlad yr Adnewid* (A View of the land of promise from the top of Mt. Nebo). *Fruyd Ybrydal* (The Spiritual Warfare). *Graddfanan y Credadyn, &c.* (The Groanings of the Believer). He d. in 1776, and was buried at Llanfuydd Church, in Caermarthenshire.

[W. G. T.]

Richards, George, born near Newport, Rhode Island, circa 1755. For some years he was Purser and Chaplain in the United States Navy, and also taught a school in Boston. In 1789 he became an Universalist preacher, ministered at Portsmouth, New Haven, 1793-1809, and from 1809 in Philadelphia, where, his mind having given way under trouble, he d. by his own hand, March 16, 1816. With S. Lane he edited the *Universalist Hymn Book*, pub. at Boston, 1792. This was one of the earliest collections of that body. It contained 49 of Richards's hymns. In 1801 he pub. *A Coll. of Hys.*, Dover, New Hampshire, which contained 6 additional hymns by himself, and in 1806, also at Dover, a second ed. of the same, greatly enlarged, with another 26 hymns.

Of these the following are in C. U. at the present time:—

1. O Christ, what gracious words. *The Gospel*

Message. This hymn appeared in the Boston Coll., 1792, and is the best of the early Universalist hymns. In the *Angover Sabbath H. Bk.*, 1856, it is given as "Saviour, what gracious words." In this form and also in the original, it is found in several collections.

2. Long as the darkening cloud abode. *Easter*. This hymn in modern collections, as the *Songs of the Sanctuary*, 1865, No. 687, is composed thus: st. i. and ii., ll. 1-4, are from Richards, and the rest of the hymn, 3 st. of 8 l. in all, is anonymous.

Additional hymns by Richards, from both the Boston and the Dover collections, are in modern Universalist hymn-books. [F. M. B.]

Richardson, James, s. of the Hon. James Richardson, of Dedham, Massachusetts, was b. in that town May 25, 1817, and graduated at Harvard College, 1837. After being engaged, first as a clerk of the county courts, and then in teaching, he entered the Divinity School at Cambridge, where he graduated in theology in 1845. Subsequently he was Unitarian Pastor at Southington, Connecticut, and then of the Unitarian Society in Haverhill, Massachusetts. Ill-health compelled him to retire from his pastoral work to Dedham. During the war he joined himself to the hospitals at Washington, where he d. Nov. 10, 1863. Mr. Richardson was well known as an Essayist, Poet, and Preacher. Two of his hymns, from Longfellow and Johnson's *Book of Hys.*, 1848, are still in C. U.: "From Zion's holy hill there rose" (*One in Christ*), and "How glad the tone when summer's sun" (*Summer*). We are indebted to Putnam's *Singers and Songs of the Liberal Faith*, Boston, U. S. A., 1875, for these details.

[J. J.]

Richter, Anne, née Rigby, was the third daughter of the Rev. Robert Rigby, Vicar of St. Mary's, Beverley, Yorkshire, from 1791 to 1823, and married the Rev. W. H. Richter, sometime Chaplain of the County Gaol at Kirton Lindsey, Lincolnshire, and then Rector of St. Paul's, Lincoln. Mrs. Richter d. at 23 Minister Yard, Lincoln, in 1857. She contributed to various magazines, and pub. *The Nun and Other Poems*, Hull, 1841. Her intimate literary acquaintances included Mrs. Hemans. Mrs. Richter was descended from the celebrated John Bradshaw, whose name is the first in the list of the signatures on the death warrant of Charles I. Her hymn, "We have not seen Thy footsteps tread," in its altered form as "We saw Thee not when Thou didst come," is widely used in G. Britain and America.

[J. J.]

Richter, Christian Friedrich, s. of Sigismund Richter, Rath and Chancellor to Count von Promnitz at Sorau, in Brandenburg, was born at Sorau, Oct. 5, 1676. At the University of Halle he was first a student of medicine and then of theology. In 1698, A. H. Francke appointed him Inspector of the Paedagogium, and then made him, in 1699, physician in general to all his Institutions. In company with his younger brother, Dr. Christian Sigismund Richter, he made many chemical experiments, for which he prepared himself by special prayer; and invented many compounds which came into extensive use

under the name of the "Halle Medicines," the most famous being the *Essentia dulcis*, which was a preparation of gold. He d. at Halle, Oct. 5, 1711 (*Koch*, iv. 354, &c.).

Richter was one of the most important hymn-writers among the Pietists of the earlier Halle school; and his hymns possess the defects as well as the excellences of his school. They are emotional, and develop the idea of the spiritual union with Christ as the Bridegroom of the soul, with a minuteness that is hardly reverent (e.g. No. xi. below). They are also frequently not clearly thought out, and consequently somewhat obscure. Variants of them are in unusual metres, and were wedded to tunes not very devotional in character. Apart from these defects there are various of his hymns worthy of note for their genuine, fervent piety, their childlike spirit of love to God, and the depth of Christian experience embodied in them. They appeared principally in the various Pietistic hymn-books of the period, especially in Freylinghausen's *G. B.*, 1704 and 1714, and were collected and appended (as his *Geistliche Lieder*) to an essay edited by his brother (named above) and pub. at Halle, in 1719, as *Erbauliche Betrachtungen vom Ursprung und Adel der Seelen*.

Two of Richter's hymns are noted separately—see p. 354, i. and p. 331, i. The others which have passed into English are:—

i. *Gott den ich als Liebe kenne.* *For the Sick.* Included in Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 647, in 7 st. of 8 l., repeated, 1718, as above, p. 420, entitled, "Hymn in Sickness." According to Ehmann, in his ed. of *Gottfried Arnold*, 1856, p. xii. (see p. 81, ii.), it had previously appeared in Arnold's *Heilsamer Rath und Unterricht für Kranke und Stechende*, 2nd ed., 1709. It is in the *Unc. L. S.*, 1851, No. 603. *Tr.* as:—

God! whom I as love have known. A full and very good *tr.* by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 236. Repeated, abridged, in L. Rehfuess's *Church at Sea*, 1868, p. 53. A cento, in 5 st. of 4 l., taken from st. v., vi., iii., and beginning, "Let my soul beneath her load," is No. 398, in the Unitarian *Hys. of the Spirit*, Boston, U. S. A., 1864.

Another *tr.* is: "O God, Whose attributes shine forth in turn." By *Miss Cox*, 1864, p. 191.

ii. *Meine Armuth macht mich schreien.* *Supplication, or Longing for Christ.* In Freylinghausen's *G. B.*, 1704, No. 662, in 7 st. of 6 l. Repeated, 1718, as above, p. 381, and in the *Unc. L. S.*, 1851, No. 769. *Tr.* as:—

Unto Him my spirit crieth. A good *tr.* of st. i., ii., vi., by A. T. Russell, in his *Ps. & Hys.*, 1851.

iii. *Stilles Lamm und Friedefürst.* *Sanctification.* A hymn on the Following of Christ the Lamb of God, and founded on Rev. xiv. 4. In Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 432, in 8 st. of 5 l. Repeated in 1718, as above, p. 364, entitled, "On the name Agneta, which may be derived from Agnus, which in German is called a Lamb." In Burg's *G. B.*, Breslau, 1746, No. 922. *Tr.* as:—

Thou Lamb of God, Thou Prince of Peace. A free *tr.*, omitting st. iii., vii., by J. Wesley, in his *1's. & Hys.*, Charlestown, 1736-7, p. 51, and *Hys. & Sac. Poems*, 1739 (*P. Works*, 1868-72, i., p. 129). Included in the *Wes. H. Bk.*, 1780, No. 329 (1875, No. 338), and recently in the *Meth. N. Conn. H. Bk.*, 1863, Mercer's *C. P. & H. Bk.*, 1857 and 1864, *Holy Song*, 1869, the Amer. Meth. Epis. *H. Bk.*, 1849, and others.

Another *tr.* is: "Holy Lamb and Prince of Peace." By J. Gambold, as No. 38 in the *Moravian H. Bk.*, 1742 (1886, No. 486).

Eight others of his hymns have been *tr.* into English, viz:—

iv. *Die sanfte Bewegung, die Heiliche Kraft. Wäit-swindigkeit.* In Freylinghausen's *G. B.*, 1704, No. 454, in 9 st.; and in 1718 as above, p. 393, entitled, "Of the Joy in the Holy Ghost." *Tr.* as: "This Impulse so gentle, this Movement so sweet," as No. 551, in pt. i. of the *Moravian H. Bk.*, 1754.

v. *Es glänzet der Christen inwendigum Leben.* *The Life of Faith.* In Freylinghausen's *G. B.*, 1704, No. 515, in 8 st.; and in 1718, as above, p. 398, entitled, "On the hidden life of believers." Repeated in the *Unc. L. S.*, 1851, No. 410. It is Richter's finest hymn, and was (says *Koch*, viii. 249) a great favourite with Dr. F. Schleiermacher. It is founded on Col. iii. 3, 4, and gives a picture of what the inner life of a Christian should be: described from Richter's own experience. The *tr.* are: (1) "The Christian's Life inward displays its bright splendour." As No. 620, in pt. i. of the *Moravian H. Bk.*, 1754. (2) "All fair within those children of the light." By *Mrs. Bevan*, 1858, p. 28.

vi. *Hüter! wird die Macht der Sünden.* *Morning.* A fine hymn, for use especially in Advent, and founded on Isaiah xxi. 11. In Freylinghausen's *G. B.*, 1704, No. 599, in 9 st.; 1718, as above, p. 401, and in the *Unc. L. S.*, 1851, No. 460. *Tr.* as: (1) "Watchman! is the Night retiring." By *H. J. Buckoll*, 1842, p. 46. (2) "O Watchman, will the night of sin." By *Miss Winkworth*, 1855, p. 1. Repeated in *Miss Warner's Hys. of the C.A. Militant*, 1858, the Gilman-Schaff Lib. of *Rel. Poetry*, 1881, &c.

vii. *Jesu, gib mir deine Fülle.* *Supplication.* A prayer to Christ as the Great Physician. In Freylinghausen's *G. B.*, 1704, No. 66, in 7 st., st. vii. being entitled "Answer." In 1718, as above, p. 406, entitled, "On Patience." In Burg's *G. B.*, Breslau, 1746, No. 289. *Tr.* as:—"Jesu grant Thou me Thy Fullness." In the *Suppl. to Ger. Psalmody*, ed. 1765, p. 47.

viii. *Jesus ist das schönste Licht.* *Love to Christ.* On St. John xii. 36. In Freylinghausen's *G. B.*, 1704, No. 349, in 9 st.; and in 1718, as above, p. 379, entitled, "On Desire towards God and Christ." In the *Berlin G. L. S.*, ed. 1863, No. 808. *Tr.* as:—"Jesus is my light most fair," as No. 630, in pt. i. of the *Moravian H. Bk.*, 1754 (1886, No. 450).

ix. *Mein Salomo dein freundliches Regieren.* *Peace in Believing.* A fine hymn, founded on St. John i. 14. In Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 512, in 11 st. In 1718, as above, p. 416; and in the *Unc. L. S.*, 1851, No. 424. *Tr.* as:—(1) "My Solomon! thy kind and gracious Sceptre," as No. 622, in pt. i. of the *Moravian H. Bk.*, 1754. In 1789, altered to "Jesus, my King, Thy kind and gracious sceptre" (1896, No. 384). (2) "Jesus, my King! Thy mild and kind control." By Dr. Bomberger, in *Schaff's Kirchenfreund*, 1849, p. 337.

x. *O Liebe die den Himmel hat zerissen.* *Christmas.* In Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 34, in 9 st.; and in 1718, as above, p. 414, entitled, "On the Incarnation of the Son of God." In the *Unc. L. S.*, 1851, No. 52. *Tr.* as:—"Oh! love that did the heavens rend asunder." By *Miss Manning*, 1864, p. 35.

xi. *O wie selig sind die Seelen.* *Love to Christ.* Founded on Hosea ii. 19, 20, and Eph. v. 25. In Freylinghausen's *G. B.*, 1704, No. 512, in 10 st.; and in 1718, as above, p. 396, entitled, "On the high dignity of believers." In Porst's *G. B.*, ed. 1855, No. 412. It was (says *Koch*, viii. 297) originated by a dream Richter had about 1700, that in the hospital at Halle he would find a truly Christ-like soul. After searching all the wards he found an old neglected patient in a garret, with whom he conversed, and whom he found to be the person he was seeking. Inspired by her relations of her inner experience, he embodied her thoughts in this fine hymn. *Tr.* as:—"O what joy for them is stored." By *Mrs. Bevan*, 1858, p. 68. [J. M.]

Richter, Gregorius, s. of Gregorius Richter, then diaconus at Görlitz, was b. at Görlitz, March 4, 1598. He studied at the University of Leipzig, became in 1619 fourth master in the gymnasium at Görlitz, was ordained as diaconus there in 1624, and d. at Görlitz, Sept. 5, 1633 (K. G. Dietmann's *Priesterschaft in den . . . Oberlausitz*, 1777, p. 261; *Blätter für Hymnologie*, 1887, p. 71, &c.: the latter dating his death Sept. 4). Two hymns have been ascribed to him, one of which has passed into English, viz:—

Steh doch, Seele, steh doch stille. *Confession.* This is a hymn on self examination and renunciation of the world, and is founded on 1 John ii. 15-17. It appeared in D. Wülfer's *Zwölf Andachten*, Nürnberg.

1648, p. 542, in 16 st., entitled "To the soul that longs after the world," and is signed Gregorius Richter. It has sometimes been ascribed to the father [b. at Görlitz, Feb. 1, 1580, pastor primarius there, 1606, and d. there Aug. 14, 1624. See also *Dietmann*, p. 174, and G. F. Otto's *Lexicon* . . . oberlausitzer Schriftsteller iii. p. 60], but is more probably by the son. In many hymn-books, as in the *Unv. L. S.*, 1851, No. 343, st. iv. is omitted. The *tr.* in C. U. is:—

Now from earth retire, my heart. A good *tr.* of st. i., ix.—xii. by A. T. Russell, as No. 180 in his *Ps. & Hys.*, 1851. [J. M.]

Rickards, Samuel, s. of Thomas Rickards, was b. in 1796, and educated at Oriol College, Oxford, B.A. 1817, M.A. 1820. He was the Newdigate Prizeman in 1815, and took second class Classical Honours in 1817. From 1819 to 1823 he was a Fellow of his College, and contemporary with Keble, Newman, and other men of note. He was Curate of Ulcombe in 1825, and became Rector of Stowlangtoft, Ely, in 1832, and d. Aug. 24, 1865. His published works included *The Christian Householder, or Book of Family Prayers; A Parish Prayer-Book; Short Sermons, &c.* His *Hys. for Private Devotion for the Sundays and Saints' Days throughout the Year*, were pub. in 1825 (Lond. Hatchards). Very few of these hymns have come into C.U. That for *Christmas Day*, "Though rude winds usher thee, sweet day," has supplied two centos, one beginning with st. i. and the second with st. ii., "Bright is the day when Christ was born." Another hymn, *For Holiness*, "O God, from Whom alone proceeds," is No. 1175 in *Kennedy*, 1863. [J. J.]

Ride on, ride on in majesty. *H. H. Milman*. [*Palm Sunday*.] Pub. in Bp. Heber's posthumous *Hymns, &c.*, 1827, p. 58, in 5 st. of 4 l., and again in *Milman's Sel. of Ps. & Hys.*, 1837, No. i., for *Palm Sunday*. The opening stanza, which reads:—

"Ride on! ride on in majesty!
Hark! all the tribes Hosanna cry!
Thine humble beast pursues his road,
With palms and scatter'd garments strew'd,"

has failed to be acceptable to most editors. Murray, in his *Hymnal*, 1852, endeavoured to soften down the third line by making it read:—

"O Saviour meek, pursue Thy road."

This was adopted by *H. A. & M.*, and others. In 1855 *Mercer* tried another change:—

"With joyous throngs pursue Thy road,"

but this has received but little attention. Several hymnals follow the example of Elliott's *Ps. & Hys.*, 1835, and omit st. i. These include the *S. P. C. K. Church Hys.*, 1871. Original text in *Book of Praise*, 1862-67. This hymn ranks with the best of the author's lyrics, and is the most popular hymn for *Palm Sunday* in the English language. [J. J.]

Ringwaldt, Bartholomäus (Ringwalt, Ringwald), was b. Nov. 28, 1532, at Frankfurt a. Oder. He was ordained in 1557, and was pastor of two parishes before he settled in 1566 as pastor of Langfeld (or Langenfeld), near Sonnenburg, Brandenburg. He was still there in 1597, but seems to have d. there in 1599, or at least not later than 1600. (*Koch*, ii. 182; *Goedeke's Grundriss*, vol. ii. 1886, p. 512; *Blätter für Hymnologie*, 1885, p. 109, &c.)

Ringwaldt exercised a considerable influence on his contemporaries as a poet of the people, as well as by his hymns properly so called. He was a true German

patriot, a staunch Lutheran, and a man who was quite ready to face the consequences of his plain speaking. His style is as a rule clear and good, though his rhymes are often enough halting; and he possessed considerable powers of observation and description. After 1577 he pub. various didactic poems, the most important being, (1) *Neuezeitung: So Hanns Fromman mit sich aus der Hellen unnd dem Himmel bracht*, Amberg, 1592, and the later eds. enlarged and rewritten as *Christliche Warnung des Trewen Eckarts, &c.*, Frankfurt a. Oder, 1688. In various forms and abridgments it passed through at least 34 editions up to 1700. This work is a mirror of the times and of the morals of the people. (2) *Die lauter Warheit, darinnen angezeigt, wie sich ein Weltlicher und Geistlicher Kriegerman in seinem Beruff vorhalten soll, &c.*, Erfurt, 1586. Of this again at least 18 eds. appeared up to 1700. In it he gives lively pictures of the life of the various ranks and orders of his time, and shows the temptations and failings of each, not by any means sparing his own class, i.e. the Lutheran clergy.

As a hymn-writer Ringwaldt was also of considerable importance. He was one of the most prolific hymn-writers of the 16th cent. *Wackernagel*, iv. pp. 906-1065, gives 208 pieces under his name, about 165 of which may be called hymns. A selection of 59 as his *Geistliche Lieder*, with a memoir by H. Wendebourg, was pub. at Halle in 1858. A number appeared in the various eds. of his *Treuer Eckart and lauter Warheit* as above. The rest appeared principally in his

(1) *Der 91. Psalm neben Siben andern schönen Liedern, &c.*, Frankfurt a. Oder, 1577. (2) *Evangelia, Auff alle Sonntag unnd Fest, Durchs ganze Jahr, &c.*, Frankfurt a. Oder, n.d. The earliest ed. now known is undated, but *Wackernagel*, i., p. 523, gives it as of 1582. It is marked as a 2nd ed., and has a preface dated Nov. 29, 1581. It contains hymns founded on the Gospels for Sundays and Festivals, &c. (3) *Handbüchlin: geistliche Lieder und Gebetein, Auff der Reiss, &c.*, Frankfurt a. Oder, 1586 (preface, Feb. 21, 1582). A good many of his hymns passed into German collections of the 16th and 17th cents., and a number are still in German C. U.

Those of Ringwaldt's hymns which have passed into English are:—

i. *Es ist gewisslich an der Zeit. Second Advent.* The anonymous original of this hymn is one of *Zwey schöne Lieder*, printed separately circa 1565, and thence in *Wackernagel*, iv. p. 344. W. von Maltzahn, in his *Bücherschatz*, 1875, No. 616, p. 93, cites it as in an undated Nürnberg broadsheet, circa 1556. *Wackernagel* also gives along with the original the revised form in Ringwaldt's *Handbüchlin*, 1586. Both forms are also in the *Unv. L. S.*, 1851, No. 746, in 7 st. of 7 l. It is based on the "Dies Irae," but can hardly be called a version of it. The original has a picturesqueness and force which are greatly lost in Ringwaldt's revision. It was much used in Germany during the Thirty Years' War, when in these distressful times men often thought the *Last Day* was at hand. The *trs.* are all, except No. 2, from Ringwaldt's text. They are:—

1. 'Tis sure that awful time will come. In full, by J. C. Jacobi, in his *Psal. Germanica*, 1722, p. 95 (1752, p. 202). Repeated, altered and abridged, in the *Moravian H. Bk.*, 1754 to 1886. It is also found in two centos.

(1) *The waking trumpets all shall hear* (st. ii.), in *Montgomery's Christian Psalmist*, 1825.

(2) *When all with awe shall stand around* (st. v.), from the *Moravian H. Bk.*, 1801, in the Pennsylvania Luth. *Ch. Bk.*, 1868.

2. *Most surely at th' appointed time.* By A. T. Russell, as No. 38 in his *Ps. & Hys.*, 1851, repeated in the *College Hyl.*, N. Y., 1876. It is marked as *tr.* from the "Dies Irae," but is really a good *tr.* of st. i., ii., v. of the German of 1565.

3. *Behold that awful day draws nigh.* A *tr.* of

st. i., ii., v., by W. Sugden, as No. 129 in the *Methodist Scholars' H. Bk.*, 1870.

4. **The day is surely drawing near.** In full by P. A. Peter as No. 457 in the *Ohio Luth. Hyl.*, 1880.

5. **Surely at the appointed time.** By H. L. Hastings, made in 1878, and included as No. 722 in his *Sonys of Pilgrimage*, 1886. It condenses iii., iv. as iii.

6. **The time draws near with quickening pace.** By Miss Fry, in her *Hys. of the Reformation*, 1845, p. 56.

A hymn which has been frequently but erroneously called a *tr.* from Ringwaldt's text, is noted as "Great God, what do I see and hear" (p. 454, i.).

Hymns not in English C. U.

ii. **Allein auf Gott setzt dein Vertrauen.** *The Christian Life.* In many of the older German hymn-books this is ascribed to Ringwaldt, but it is not found in any of his works now extant. *Wackernagel*, v. p. 327, gives it as anonymous from the *Greifswald G. B.*, 1597, where it is entitled "The golden A. B. C. wherein is very ingeniously comprised what a man needs to know in order to lead an honourable and godly life." It is in 24 st. of 4 l., each stanza beginning with successive letters of the alphabet. Also in Porst's *G. B.*, ed. 1855, No. 784. *Bäumker*, ii. p. 276, cites it as in the ms. collection of a nun called Catherine Tirs, written in 1538, in the nunnery of Nießing, Mñster. There it is in Low German, and begins "Allene up godt hope und truwe." *Bäumker* thinks Ringwaldt may possibly be the person who made the High German version. *Tr.* as (1) "Alone in God put thou thy trust." By *J. C. Jacobi*, 1725, p. 29 (1732, p. 110).

iii. **Der Herr ist mein getreuer Hirt, Hält mich in seiner Hute.** *Ps. zxxiii.* *Wackernagel*, iv. p. 944, prints it from Ringwaldt's *Evangelia*, n.d., 1582 as above, in 7 st. of 7 l. The first four lines of st. i. are taken from the older version, "Der Herre ist mein treuer Hirt." In the *Minden Ravensberg G. B.*, 1864, No. 512. *Tr.* as (i) "The Lord He is my Shepherd kind." By *Miss Manning*, 1863, p. 20.

iv. **Herr Jesu Christ, du höchstes Gut, Du Brunnquell der Genaden.** *Lent.* One of the finest of German penitential hymns. *Wackernagel*, iv. p. 1028, gives it, in 8 st. of 7 l., from Ringwaldt's *Christliche Warnung*, 1588, where it is entitled "A fine hymn [of supplication] for the forgiveness of sins." In Burg's *G. B.*, Breslau, 1746, No. 1574. *The trs.* are (1) "Lord Saviour Christ, my sovereign good." In the *Suppl. to Ger. Psalmody*, ed. 1765, p. 39. Rewritten as (2) "Lord Jesus Christ, my sov'reign good," as No. 226 in the *Moravian H. Bk.*, 1789. In the ed. of 1886, No. 378, it begins "Jesus, thou source of every good." (3) "O Christ, thou chiefest good, thou spring." By *Dr. G. Walker*, 1860, p. 76. (4) "Lord Jesus Christ, thou highest good." By *F. W. Young*, in the *Family Treasury*, 1877, p. 653.

[J. M.]

Rinkart, Martin, s. of Georg Rinkart or Riuckart, cooper at Eilenburg on the Mulde, Saxony, was b. at Eilenburg, April 23, 1586.* After passing through the Latin school at Eilenburg, he became, in Nov., 1601, a foundation scholar and chorister of the St. Thomas's School at Leipzig. This scholarship also allowed him to proceed to the University of Leipzig, where he matriculated for the summer session of 1602, as a student of Theology; and after the completion of his course he remained for some time in Leipzig (he did not take his M.A. till 1616). In March 1610 he offered himself as a candidate for the post of diaconus at Eilenburg, and was presented by the Town Council, but the Superintendent re-

* His own statement was that he "was born Anno 1586, Jubilate Sunday, on St. George's day, which was the 23rd of April, between 6 and 7 A.M." In 1586 however Jubilate S. (3rd S. after Easter) fell on April 24, while St. George's day is April 23. The entry in the Registers at Eilenburg says that he was baptised "Monday after Jubilate, the 25th of April," which is quite correct.

fused to sanction this arrangement, nominally on the ground that Rinkart was a better musician than theologian, but really because he was unwilling to have a colleague who was a native of Eilenburg, and who appeared to have a will of his own. Rinkart, not wishing to contest the matter, applied for a vacant mastership in the gymnasium at Eisleben, and entered on his duties there in the beginning of June, 1610, as sixth master, and also cantor of the St. Nicholas Church. After holding this appointment for a few months, he became diaconus of St. Anne's Church, in the Neustadt of Eisleben, and began his work there May 28, 1611; and then became pastor at Erdeborn and Lyttichendorf (Lütjendorf), near Eisleben, entering on his duties there on Dec. 5, 1613. Finally he was invited by the Town Council of Eilenburg to become archidiaconus there, and in Nov. 1617 came into residence at Eilenburg. He d. at Eilenburg, Dec. 8, 1649. A memorial tablet to his memory, affixed to the house where he lived, was unveiled at Eilenburg on Easter Monday, April 26, 1886. (*Martin Rinkart's Geistliche Lieder*, ed., with a biographical introduction, and an extensive bibliography, by Heinrich Rembe and Johannes Linke, D.D., Gotha, F. A. Perthes, 1886; *K. Goedeke's Grundriss*, vol. iii., 1887, pp. 169, 211, &c.)

The greater part of Rinkart's professional life was passed amid the horrors of the Thirty Years War. Eilenburg being a walled town became a refuge for fugitives from all around, and being so overcrowded, not unnaturally suffered from pestilence and famine. During the great pestilence of 1637 the Superintendent went away for change of air, and could not be persuaded to return; and on Aug. 7 Rinkart had to officiate at the funerals of two of the town clergy and two who had had to leave their livings in the country. Rinkart thus for some time was the only clergyman in the place, and often read the service over some 40 to 50 persons a day, and in all over about 4,480. At last the refugees had to be buried in trenches without service, and during the whole epidemic some 8,000 persons died, including Rinkart's first wife, who d. May 8, 1637. The next year he had an epidemic of marriages to encounter, and himself fell a victim on June 24. Immediately thereafter came a most severe famine, during which Rinkart's resources were strained to the uttermost to help his people. Twice also he saved Eilenburg from the Swedes, once in the beginning of 1637, and again in 1639 (see p. 319, i.). Unfortunately the services he rendered to the place seemed to have made those in authority the more ungrateful, and in his latter years he was much harassed by them in financial and other matters, and by the time that the long-looked-for peace came (Oct. 24, 1648) he was a worn-out and prematurely aged man.

Rinkart was a voluminous writer and a good musician, but a considerable number of his books seem to have perished, and others survive only in single copies. He early began to write poetry, and was crowned as a poet apparently in 1614. Among other things he wrote a cycle of seven so-called "Comedies," or rather dramas, on the Reformation Period, suggested by the centenary of the Reformation in 1617. Three of these were printed respectively in 1613, 1618, and 1625, and two of them were acted in public. Rinkart's hymns appeared principally in the following works:—

(1) *Jesu Herts-Büchlein*. This was completed in 1630, and first pub. at Leipzig in 1636. No copy is now known. The 2nd ed., pub. at Leipzig, 1663, is in the Royal Library at Hannover. (2) *Der Meissnische Thronen Saal*, Leipzig, 1637. In the Royal Library at Berlin. (3) *xlv. Epithalami Salomono—Sulamitica cantica casticorum . . . Leibliche Geistliche und Himmlische Braut Messe*, Leipzig, 1642. In Wolfenbüttel Library. (4) *Catechismus-worthaben, und Catechismus-Lieder*, Leipzig, 1645. In the Berlin Library.

Dr. Linke, 1886, as above, gives a list of the first lines of all the hymns in the works of Rinkart which have come under his notice, and prints a selection from them, including 66 in all. The best of them are characterised by a true patriotism, a childlike devotion to God, and a firm confidence in God's mercy, and His promised help and grace. A few passed into the German hymn-books. Those which have been *tr.* into English are:—

i. *Allerluja, Lob, Preis und Ehr.* This hymn, noted at p. 482, seems to be based on two hymns, beginning with the same first line, and both found in Rinkart's *Braut Messe*, 1642. Dr. Linke does not print the full text. (See *Blätter für Hymnologie*, 1886, p. 91.)

ii. *Nun danket alle Gott. Thanksgiving.* The oldest text now accessible is in J. Crüger's *Praxis*, 1648, No. 183, in 3 st. of 8 l.; also in the *Crüger-Runge G. B.*, 1653, No. 187. It is also in Rinkart's *Jesu Hertz-Büchlein*, 1663, where the text slightly varies, and is entitled "Grace" ("Tisch-Gebetlein," i.e. a short prayer at table). There does not seem any good reason for supposing that it did not appear in the 1st ed., 1636, of the *Hertz-Büchlein*, and in any case it has no connection with the Peace of Westphalia. (A good specimen of the way in which stories of hymns are manufactured is in the *Sunday at Home*, Aug., 1888, p. 539, where a full and particular account is given of its legendary origin in Nov. 1648.) It is founded on Ecclesiasticus l. 22-24; and st. i., ii. are indeed little more than a paraphrase of these verses, st. iii. being a version of the *Gloria Patri*. The fact that the regimental chaplains, when holding the special service of thanksgiving for the conclusion of the peace, were commanded to preach from this passage, may have suggested the theory that Rinkart's hymn was written for the same occasion. It gradually came into general use, successfully survived the period of Rationalism, and is now to be found in every German hymn-book, e.g. in the *Berlin G. L. S.*, ed. 1863, No. 1022. It may be called the German *Te Deum*, and as such is used at all national festivals or special occasions of thanksgiving. It was recently used at the festal celebration of the completion of Cologne Cathedral, on Aug. 14, 1880, at the laying of the foundation stone of the new Reichstags building in Berlin, by the Emperor William, June 9, 1884, &c.

The fine melody (set to the hymn in *H. A. & M.* and most recent English collections) appears in the *Praxis*, 1648 (Crüger's *Kirchenmelodien*, 1649, No. 94), and in the *Crüger-Runge G. B.*, 1653, is marked with Crüger's initials. It has been described as adapted from a melody by Lucas Marenzo (choirmaster at Rome, who d. 1598), or as adapted from a motet by Rinkart; but to prove either statement, very little evidence is forthcoming.

The *trs.* of the hymn into English are:—

1. *Let all men praise the Lord.* This is a *tr.* of st. i., iii., by Alfred Novello, as part of his version of the word-book to Mendelssohn's *Lobgesang*, or *Hymn of Praise*, 1843, p. 89. This form has passed into a number of hymnals, including the *N. Cong.*, 1859; Dale's *Eng. H. Bk.*, 1874, and others. In the *Baptist Hym.*, 1879, a *tr.* of st. ii. is added, of which ll. 1-4 are from Miss Winkworth's *tr.*

2. *Now praise the Lord on high.* In full as No.

53 in the Dalston Hospital *H. Bk.*, 1848. This appears to be the version which Kübler, in his *Hist. Notes to the Lyra Germanica*, 1865, p. 247, says was made by Baron C. K. J. von Bunsen, for the opening of the German Hospital at Dalston, on Oct. 15, 1845.

3. *Now let us all to God.* In full, by A. T. Russell, as No. 201, in his *Ps. & Hys.*, 1851.

4. *O let us praise the Lord, From hearts by true love guided.* This is No. 240 in the Winchester *Ch. H. Bk.*, 1857, and seems to be intended as a paraphrase of the German.

5. *Now thank we all our God.* A full and very good *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 145, repeated in her *C. B. for England*, 1863, No. 11, and her *Christian Singers*, 1869, p. 181. It has been included in many recent English and American hymnals, e.g. *H. A. & M.*, 1861; *People's Hym.*, 1867; *Cong. Hym.*, 1887, &c., and in America in the *Epis. Hym.*, 1871; *Presb. Hym.*, 1874, and many others, generally in full and unaltered.

6. *Now all give thanks to God.* In full as No. 264 in the *Anglican H. Bk.*, 1868 (1871, No. 307), marked as a versification by R. C. Singleton. Repeated in J. L. Porter's *Coll.*, 1876.

7. *Now all men thank ye God.* In full by T. E. Brown, as No. 37 in the *Clifton College H. Bk.*, 1872.

Other *trs.* are:—

(1) "Now let us praise the Lord." In full by J. C. Jacobi, 1722, p. 95 (1732, p. 144), repeated, altered, in the *Moravian H. Bks.*, 1764 to 1866. (2) "Now all, to God give thanks." By Dr. H. Mills, in the *Evang. Review*, Gettysburg, 1861, p. 293, and his *Horae Ger.*, 1856, p. 14. (3) "Lift heart, and hands, and voice." By Miss Cox, 1864, p. 239. (4) "Now all give thanks to God." By J. D. Burns, 1869, p. 252. (5) "All hearts and tongues and hands." By N. L. Frothingham, 1870, p. 212.

iii. *So fahr ich hin mit Freuden. For the Dying.* In his *Meissnische Thränen-Saat*, 1637, No. 24, p. 19, in 5 st. of 8 l., entitled "Even the same, and her soul-rejoicing Farewell Hymn. On May 8." St. i. is,

"So fahr ich hin mit Frewden
Aus diesem Jammertal,
Aus Angst, Gefahr und Leiden
In Himmels-Frewden Saal,
Da wir und alle Frommen
Durch Gottes Wundermacht
Zusammen wiederkommen:
In des zu guter Nacht."

The title refers to the preceding hymn, which is in 19 st., the initials of the sts. forming the acrostic *Christina Rinkardin*. Dr. Linke abridges it and misprints the title, which is:—

"Die Deutsche Jobs-Schwester (Christina M. Rinkart's Hertzgetreue Ehe- und Creutz-genossin) und ihr Tüchtliches und behagliches Trost Lied. Aus ihrem längst erwählten und am 10. [not 30] Tage des Trostkühlens Meyen dieses 1637. Jahres zum letzten Ehrengedächtniss abgehandelten Leich-Text: des 77. Psalms."

From this it is clear that both hymns are in memory of his wife, that she died on May 8, 1637, and that her funeral sermon was preached by her husband on May 10, 1637. The form *tr.* into English is the greatly altered, or rather practically new text which is noted under Sturm, Leonhard (q.v.).

A version of the "Jesu dulcis memoria," made by Rinkart, is noted at p. 589, i. [J. M.]

Rippon, John, D.D., was b. at Tiverton, Devon, April 29, 1751, and was educated for the ministry at the Baptist College, Bristol. In 1773 he became Pastor of the Baptist church in Carter Lane, Tooley Street (after-

wards removed to New Park Street), London, and over this church he continued to preside until his death, on Dec. 17, 1836. The degree of D.D. was conferred on him in 1792 by the Baptist College, Providence, Rhode Island. Dr. Rippon was one of the most popular and influential Dissenting ministers of his time. From 1790 to 1802 he issued the *Baptist Annual Register*, a periodical containing an account of the most important events in the history of the Baptist Denomination in Great Britain and America during that period, and very valuable now as a book of reference. But his most famous work is his *Selection* of hymns for public worship, which appeared in 1787. The full title of the 1st ed. is *A selection of Hymns from the best authors, intended as an Appendix to Dr. Watts's Psalms and Hymns*. In 1791 he pub. a *Selection of Psalm and Hymn Tunes from the Best Authors*, adapted to Dr. Watts's Psalms and Hymns, and to his own *Selection*, and from that time the names of tunes were prefixed to the hymns in the successive editions of his hymn-book. In 1800 he pub. the 10th ed. of his *Sel.*, containing more than sixty additional hymns. In 1827 it was still further enlarged, and in 1844, after his death, appeared *The Comprehensive Edition*, commonly known as *The Comprehensive Rippon*, containing most of the additional hymns, with about 400 then first added, making in all upwards of 1170, in 100 metres. A rival to the *Comprehensive* was also afterwards published under the old title, somewhat enlarged. In the preparation of the original book, and its subsequent improvement, Dr. Rippon performed an important service to Baptist Hymnody, and also, it is said, gained for himself "an estate" through its immense sale. In the preface to the 10th ed. he claims for himself the authorship of some of the hymns, but as he refrained from affixing his name to any of the hymns it is impossible now to say with certainty which ought to be ascribed to him. There can, however, be no reasonable doubt that hymn 535, 3rd part, "The day has dawned, Jehovah comes" (q.v.), is one of his compositions. Other hymns, probably by him, are, "Amid the splendours of Thy state" (*Love of God*), 1800; and "There is joy in heaven, and joy on earth" (*Joy over the Repenting Sinner*), 1787. He also altered the texts of and made additions to several of the older hymns. Some of these altered texts (see *Index of Authors and Translators*) are still in C. U. In 1830 the additions given in the 27th ed., 1827, of Rippon's *Sel.* were reprinted, with notes by Dr. Slater, as:—

Hymns Original and Selected; interspersed in the Twenty-seventh edition of the Selection, with Numerous Doxologies, in the Usual, the Peculiar, and in the less Common metres. By John Rippon, D.D.

A 2nd ed. of this pamphlet of 82 hymns and doxologies appeared in 1832. [W. R. S.]

Rise, heart; thy Lord is risen. Sing His praise Without delays. *G. Herbert.* [Easter.] This is Herbert's quaint and beautiful hymn for Easter, pub. in *The Temple*, 1633, in 3 st. of 6 l. and 3 st. of 4 l. (see reprints of *The Temple*). The hymn in the *Bap. Ps. & Hys.*, 1858:—

"Rise heart! thy Lord arose
With the first morning ray,"

by G. Rawson (see his *Hymns*, 1876, p. 190), was suggested by this lyric by G. Herbert. From Herbert's hymn st. iv.—vi. have also been used as a separate piece as, "I got me flowers to stray Thy way." This form is in Martineau's *Hymns*, 1840, &c. [J. J.]

Rise, my soul, adore thy Maker. *J. Cennick.* [Morning.] Pub. in his *Sacred Hys. for the Children of God*, 1741, No. 12, in 7 st. of 4 l., thus:—

"Rise, my soul, adore thy Maker,
Angels praise,
Join thy lays,
With them be partaker."

It was repeated in several of the older hymn-books, as Whitefield's, Madan's, Conyers's, Toplady's, and others. In modern collections it is not so widely used, although still given in several collections, including the *Cong. Church Hyl.*, 1887, &c. [J. J.]

Rise, my soul, and stretch thy wings. *R. Seagrave.* [Heaven desired.] Appeared in his *Hys. for Christian Worship*, &c.; 1742, in 4 st. of 8 l., and entitled "The Pilgrim's Song"; and again in D. Sedgwick's reprint of Seagrave's *Hymns*, 1860. In 1753 Seagrave's intimate friend, G. Whitefield, included it, with the omission of st. iii., as No. 2 of Pt. ii. of his *Hys. for Social Worship*. This was repeated in most of the older collections, and is the form of the hymn usually given in modern hymnals. The use of this hymn is extensive in G. Britain and America. Original text in *Lyra Brit.*, 1867. [J. J.]

Rise, my soul, with ardour rise. *C. Wesley.* [Looking to, and Confidence in, God the Father.] Pub. in *Hys. and Sac. Poems*, 1739, p. 219, in 12 st. of 6 l., and headed "John xvi. 24. Ask, and ye shall receive, that your joy may be full." (*P. Works*, 1868-72, vol. i. p. 192.) It was also added to J. Wesley's Sermon, No. 40, on "Christian Perfection." Although not in C. U. in its original form, the following centos are in several collections:—

1. Since the Son hath made me free. This is composed of st. vi., viii., ix., xi., xii., and is given in the *Wes. H. Bk.*, 1780, as No. 379. It is in several collections.

2. Heavenly Father, Lord of all. This cento in the American Reformed Dutch *Hys. of the Church*, N. Y. 1869, is composed of st. ii., iv. and viii.

3. Abba, Father, hear Thy child. In a few American collections, including Hatfield's *Church H. Bk.*, 1872, where st. viii., ix., xii. are given as No. 919.

When these centos are taken into account, the use of the hymn in varying forms is not inconsiderable. [J. J.]

Rist, Johann, s. of Kaspar Rist, pastor at Ottensen, near Hamburg, was b. at Ottensen, March 8, 1607, and from his birth was dedicated to the ministry. After passing through the Johanneum at Hamburg and the Gymnasium Illustre at Bremen, he matriculated, in his 21st year, at the University of Rinteln, and there, under Josua Stegmann (q. v.), he received an impulse to hymn-writing. On leaving Rinteln he acted as tutor to the sons of a Hamburg merchant, accompanying them to the University of Rostock, where he himself studied Hebrew, Mathematics and also Medicine. During his residence at Rostock the terrors of the Thirty

Years War almost emptied the University, and Rist himself also lay there for weeks ill of the pestilence. After his recovery he seems to have spent some time at Hamburg, and then, about Michaelmas, 1633, became tutor in the house of the lawyer (Landschreiber) Heinrich Sager, at Heide, in Holstein. There he betrothed himself to Elizabeth, sister of the Judge Franz Stapfel, whose influence seems to have had a good deal to do with Rist's appointment as pastor at Wedel. In the spring of 1635 he married and settled at Wedel (on the Elbe, a few miles below Hamburg), where, spite of various offers of preferment, he remained till his death, on Aug. 31, 1667. (*Johann Rist und seine Zeit*, by Dr. T. Hansen, Halle, 1872; K. Goedeke's *Grundriss*, vol. iii., 1887, p. 79; Koch, iii., 212; Bode, p. 135, &c. The statements of the various authorities regarding the period 1624-1635 vary greatly and irreconcilably.)

During the Thirty Years War Rist had much to endure from famine, plundering, and pestilence. Otherwise he led a patriarchal and happy life at Wedel, close to the congenial society of Hamburg, and as years went on more and more esteemed and honoured by his contemporaries. The Emperor Ferdinand III. crowned him as a poet in 1644, and in 1653 raised him to the nobility, while nearer home Duke Christian of Mecklenburg appointed him Kirchenrath and Consistorialrath. Among other literary honours he was received in 1645 as a member of the Pegnitz Order (see p. 143, under *Birken*), and in 1647 as a member of the Fruitbearing Society, the great German literary union of the 17th cent.; while in 1650 he himself became the founder and head of the Elbe Swan Order, which however did not survive his death.

Rist was an earnest pastor and a true patriot. He of course took the side, and that with all his might, of the Protestants, but he longed as few did for the union of the scattered elements of the body politic in Germany. He was a voluminous and many-sided writer (see the full bibliographies in *Hansen* and *Goedeke* as above). His secular works are of great interest to the student of the history of the times, and his occasional poems on marriages, &c., to the genealogist and local historian. Perhaps the most interesting to the general reader are the *Friede wünschende Teutschland*, 1647, and the *Friedejauchende Teutschland*, 1653, two plays in which there are vivid pictures of the times, especially of the condition of the lower classes during the Thirty Years War. These plays, with selections from his other secular poems and from his hymns, are included in his *Dichtungen*, Leipzig, 1885, ed. by Goedeke and E. Goetze. *Hansen* gives analyses of the secular works, with a few extracts from them; and in his second part gives a full selection from the hymns, often however greatly abridged.

As a hymn-writer Rist takes high rank. He wrote some 680 hymns, intended to cover the whole ground of Theology, and to be used by all ranks and classes, and on all the occasions of life. Naturally enough they are not of equal merit, and many are poor and bombastic. Rist meant them rather for private use than for public worship, and during his lifetime they were never used in the church at Wedel. But they were eagerly caught up, set to melodies by the best musicians of the day, and speedily passed into congregational use all over Germany, while even the Roman Catholics read them with delight. Over 200 may be said to have been in C. U. in Germany, and a large number still hold their place. Unfortunately many are very long. But speaking of Rist's better productions, we may say that their noble and classical style, their objective Christian faiths, their scripturalness, their power to console, to encourage, and to strengthen in trust upon God's Fatherly love, and their fervent love to the Saviour (especially seen in the

best of his hymns for Advent, and for the Holy Communion), sufficiently justify the esteem in which they were, and are, held in Germany. The best known of Rist's hymns appeared in the following collections:—

(1) *Himmlische Lieder*. This contains 50 hymns. The *Erste Zehen* is dated Lüneburg, 1641, the 2-5 *Zehen* are dated 1642 [Royal Library, Berlin]. In the later eds. Rist made various alterations, and also expanded the titles of the hymns, these changes being almost all for the worse. (2) *Neuer himmlischer Lieder sonderbahres Buch*, Lüneburg, 1651 [Wernigerode Library]. 50 hymns. (3) *Sabbatliche Seelenlust*, Lüneburg, 1651 [Brit. Mus. and Göttingen]. With 58 hymns on the Gospels for Sundays, &c. (4) *Frommer und gottteltiger Christen alltägliche Hausmusik*, Lüneburg, 1654 [Brit. Mus. and Göttingen]. With 70 hymns. (5) *Neue musikalische Fest-Andachten*, Lüneburg, 1655 [Wernigerode]. With 52 hymns on the Sunday Gospels. (6) *Neue musikalische Katechismus Andachten*, Lüneburg, 1656 [Brit. Mus. and Wernigerode]. With 50 hymns.

Seven of Rist's hymns are separately noted under their German first lines (see *Index of Authors and Translators*). The others which have passed into English are:—

i. *Du Lobensbrod, Herr Jesu Christ*. *Holy Communion*. In his *Hausmusik*, 1654, No. 7, p. 32, in 8 st. of 8 l., entitled "A devotional hymn, which may be sung when the people are about to take their place at the Holy Communion of the Lord." Founded on Ps. xxiii. Included as No. 473 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

Lord Jesu Christ, the living bread. A good *tr.* of st. i., ii., iii., v., by A. T. Russell, as No. 159 in his *Ps. & Hys.*, 1851.

ii. *Ehr und Dank sei dir gesungen*. *On the Angels*. In his *Fest-Andachten*, 1655, No. 46, p. 304, in 9 st. of 10 l., entitled "Another hymn of Praise and Thanksgiving on the same Gospel [S. Matt. xviii.] for St. Michael's Day. In which the great God who created the Angels, and appointed them for our service, is from the heart adored and praised." Included in Burg's *G. B.*, Breslau, 1746, No. 219, and in Bunsen's *Versuch*, 1833, No. 233. The *trs.* in C. U. are:—

1. *Praise and thanks to Thee be sung*. By Miss Winkworth, omitting st. iii.-vi., in her *Lyra Ger.*, 1st Ser., 1855, p. 205, repeated in her *C. B. for England*, 1863, No. 85.

2. *Glory, praise, to Thee be sung*. A *tr.* of st. i. as No. 1224, in the *Moravian H. Bk.*, 1886.

iii. *Ermuntere dich, mein schwacher Geist*. *Christmas*. Founded on Isaiah ix. 2-7. 1st pub. in the *Erstes Zehen* of his *Himmlische Lieder*, 1641, No. 1, p. 1, in 12 st. of 8 l., entitled "A hymn of praise on the joyful Birth and Incarnation of our Lord and Saviour Jesus Christ." Included in Crüger's *Praxis*, 1656, No. 87, and recently, omitting st. viii., as No. 32 in the *Unv. L. S.*, 1851. The *trs.* in C. U. are:—

1. *Be obedient, thou my spirit faint*. A *tr.* of st. i. by J. Gambold, as No. 138 in pt. i. of the *Moravian H. Bk.*, 1754; repeated as st. i. of No. 437, altered to "Arise my spirit, leap with joy," and with his *trs.* of st. ii., iv., ix. added. In the ed. of 1789, No. 46 (1886, No. 41), it begins, "Arise, my spirit, bless the day."

2. *O Jesu! welcome, gracious Name!* This is a *tr.* of st. ii., vi., xii., by A. T. Russell, as No. 55 in his *Ps. & Hys.*, 1851.

Another *tr.* is "My languid spirit, upward spring." By N. L. Frothingham, 1870, p. 179.

iv. *Gott sei gelobet, der allein*. *Joy in God*. In his *Neuer Himmlischer Lieder*, 1651, p. 126, No. 9, in 13 st. of 7 l., entitled "A joyful hymn of

Thanksgiving to God, that He permits us to enjoy our daily bread in health, peace and prosperity, with a humble prayer that He would graciously preserve us in the same." Included in Olearius's *Singe-Kunst*, 1671, No. 322, and recently in Knapp's *Ev. L. S.*, 1850, No. 1696 (1865, No. 1766). The tr. in C. U. is:—

Now God be praised, and God alone. By Miss Winkworth, omitting st. iii., vi., viii., ix., in her *Christian Singers*, 1869, p. 192. Repeated, abridged, in Statham's *Coll.*, Edinburgh, 1869, No. 63 (1870, No. 110).

v. Jesu, der du meine Seele. *Lent.* In the *Erstes Zehen of his Himmlische Lieder*, 1641, p. 35, No. 7, in 12 st. of 8 l., entitled "A heartfelt hymn of penitence to his most beloved Lord Jesus, for the forgiveness of his many and manifold sins." Founded on prayer viii. in Class III. of J. Arndt's *Paradiesjörtlein*, 1612. In the *Unv. L. S.*, 1851, No. 382. The tr. in C. U. are:—

1. Thou hast cancell'd my transgression. A tr. of st. vi., viii., as No. 1022, in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1886, No. 107).

2. Jesu! Who in sorrow dying. A free tr. of st. i., iii. ll. 1-4, v. ll. 5-8, xii., by A. T. Russell, as No. 78 in his *Ps. & Hys.*, 1851.

vi. O Jesu, meine Wonne. *Holy Communion.* This beautiful hymn appears in Rist's *Hausmusik*, 1654, No. 9, p. 42, in 14 st. of 4 l., entitled "The heartfelt Thanksgiving of a pious Christian when he has partaken of the Holy Communion." In the *Unv. L. S.*, 1851, No. 285. The tr. in C. U. is:—

O Sun of my salvation. A good tr. of st. i., iii., v., vi., by A. T. Russell, as No. 160 in his *Ps. & Hys.*, 1851.

Another tr. is:—"O Christ, my Joy, my soul's delight." By Dr. G. Walker, 1860, p. 65.

vii. Werde Licht, du Stadt der Heiden. *Epiphany.* In his *Fest-Andachten*, 1655, p. 82, No. 13, in 15 st. of 6 l., entitled "Another festival hymn of the day of the Manifestation of Christ, in which the glorious, godlike, and eternal Light, which has graciously arisen on us poor heathen in thick darkness, is devotedly contemplated." In the *Unv. L. S.*, 1851, No. 82. Tr. as:—

1. All ye Gentile lands awake. A good tr. of st. i.-iv., vi., vii., xiv. xv., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 30. Repeated, abridged, in Schaff's *Christ in Song*, 1869 and 1870, and in Flett's *Coll.*, Paisley, 1871.

2. Rise, O Salem, rise and shine. A good tr. of st. i., iii., vii., xiv., xv., based on her *Lyra Ger.* version but altered in metre, by Miss Winkworth, in her *C. B. for England*, 1863, No. 38. Repeated in J. L. Porter's *Coll.*, 1876, and the *Pennsylvania Luth. Ch. Bk.*, 1868.

viii. Wie wohl hast du gelabet. *Holy Communion.* In his *Neuer Himmlischer Lieder*, 1651, p. 78, in 9 st. of 12 l., entitled "A hymn of heartfelt Praise and Thanksgiving after the reception of the Holy Communion." In the *Unv. L. S.*, 1851, No. 291. The tr. in C. U. is:—

O Living Bread from Heaven. A good tr., omitting st. iv., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 103; repeated in her *C. B. for England*, 1863, No. 94, omitting the trs. of iii., v., vi. Her trs. of st. i.-iii., ix. were included, slightly altered, in the *Pennsylvania Luth. Ch. Bk.*, 1868.

The following have also been tr. into English:—

ix. Heut ist das rechte Jubelfest. *Whitsuntide.* In

his *Fest-Andachten*, 1655, p. 216, No. 33, in 12 st., founded on the Gospel for Whitsunday (St. John xiv.). In Olearius's *Singe-Kunst*, 1671, No. 704, and Port's *G. B.*, ed. 1855, No. 173. The text tr. is that in Bunsen's *Allg. G. B.*, 1846, No. 114, where it begins with st. v., "Heut hat der grosse Himmelsberr." Tr. as "This day sent forth His heralds bold." By Miss Cox, in the *Churchman's Shilling Magazine*, June 1867.

x. Ich will den Herren loben. *Praise and Thanksgiving.* Founded on Ps. xxvii. In his *Neuer Himmlischer Lieder*, 1651, p. 132 (No. 10 in pt. ii.), in 12 st. of 8 l. This form is in Burg's *G. B.*, Breslau, 1746, No. 1201. In his *Hausmusik*, 1654, p. 348, No. 64, Rist rewrote it to 6 st. of 12 l., and of this form st. iv.-vi., beginning "Man lobt dich in der Stille" (1651, st. x.) are included in many hymn-books, as the Berlin *G. L. S.*, ed. 1863, No. 1018. The tr. from this last text is "To Thee all praise ascendeth." In the *British Herald*, May 1866, p. 265, repeated in Reid's *Praise Bk.*, 1872. [J. M.]

Ritter, Jakob, s. of Samuel Ritter, assessor of the Court of Appeal and Syndic of the Magdeburg administration at Halle, was b. at Halle, May 29, 1627. After the completion of his university course at Wittenberg, he was appointed secretary of the Magdeburg administration, and Justice at Langendorf, near Weissenfels. He d. at Halle, Aug. 14, 1669. (*Koch*, iii. 352; *Blätter für Hymnologie*, 1886, p. 2. In the latter his volume of 1666, see below, is spoken of as "not apparently hitherto inspected by any hymnologist." The present writer had however discovered and examined it at Wernigerode some six months earlier.)

Ritter's hymns appeared in his tr. of a work by Dr. Daniel Sennert (b. at Breslau, Nov. 25, 1572; d. at Wittenberg, July 25, 1637, as Professor of Medicine). The tr. by Ritter is entitled, *Nützliche und heilsame Vorbereit- und Übung eines christlichen Lebens und seligen Sterbens*, and was pub. at Leipzig, 1666, with a dedication, dated Halle, 1666. The work contains 18 chapters, to each of which Ritter added a hymn. A number of these hymns are worthy of note, being distinguished by conciseness and by living faith. Two came int.-extended use in Germany, and one has been tr. into English, viz.:—

Thr. die ihr euch von Christo nennt. *True Christianity.* In 1666, as above, p. 150, at the end of chapter 10, which is entitled, "On the calling and office of a true Christian." The hymn is in 6 st. of 4 l., and is a masterly and concise delineation of true opposed to nominal Christianity. Included in the Nürnberg *G. B.*, 1676, the Berlin *G. L. S.*, ed. 1863, No. 810, &c. Tr. as:—

O ye who bear your Saviour's name who bear. A good and full tr. by Miss Cox, in her *Soc. Hys. from the Germ.*, 1841, p. 121. Her st. i.-iii., vi., were included in Alford's *Ps. & Hys.*, 1844, his *Fear of Praise*, 1867, and others. The same cento, altered, and beginning, "O ye who bear your Saviour's name," is in Kennedy, 1863.

Another tr. is:—"O ye who bear your Saviour's name." By Lady E. Fortescue, 1843, p. 53. [J. M.]

Roberts, Frederick Hall, was b. in London in March 1835; studied at University College, London, and at the University of Edinburgh, and commenced his ministry in 1859 in Liverpool, when he became the Pastor of the Richmond Baptist Chapel in that city, and in 1883 of the Hillhead Baptist Church, Glasgow, a position he still occupies. Mr. Roberts has written some hymns for children, three of which have appeared in *Psalms and Hymns for School and Home*, 1882. The first lines and respective dates are:—

1. In the name of Jesus. *Doing all in the Name of Jesus.* (1877.)

2. O bless the Lord, and praise. *Remembrance of God's goodness.* (1881.)

3. O Lord, our Strength and Refuge. *The New Year.* (1880.) [W. R. S.]

Robbins, Chandler, D.D., was b. in Lynn, Massachusetts, Feb. 14, 1810, and educated at Harvard College (1829), and the Cambridge Divinity School (1833). In 1833

he became Pastor of the Second [Unitarian] Church, Boston, succeeding Dr. H. Ware, jun., and Ralph Waldo Emerson. He received his D.D. degree from Harvard in 1855, and d. at Westport, Massachusetts, Sept. 12, 1882. Dr. Robbins pub. several prose works. He also edited *The Social Hymn Book* in 1843, and *Hymns for Christian Worship*, 1854. His two hymns, "Lo, the day of rest declineth" (*Evening*), and "While thus [now] Thy throne of grace we seek" (*The Voice of God*), appeared in Dr. G. E. Ellis's *Ps. & Hys. for the Sanctuary*, 1845. L. B. Barnes's tune, "Bedford Street," was written for the former.

[F. M. B.]

Robbins, Samuel Dowse, M.A., brother of Dr. Chandler Robbins, was b. in Lynn, Massachusetts, March 7, 1812, and was educated for the ministry at the Cambridge Divinity School. In 1833 he became Pastor of the Unitarian congregation in his native town, and subsequently held pastorates at Chelsea (1840), Farmingham (1859), and Wayland (1867), and retired from the last in 1873. Four of his hymns are given in the *Boston Unitarian Hymn [and Tune] Book*, 1868:—

1. Down towards the twilight drifting. *Sunset.*
2. Saviour, when Thy bread we break. *Holy Communion.*
3. Thou art, O God! my East. In Thee I dawned. *God, All in All.*
4. Thou art my morning, God of Light. *Daily Hymn.*
5. Thou art our Master, Thou of God the Son. *Christ the Master.*

These, together with other hymns and poetical pieces, are in Putnam's *Singers and Songs*, &c., 1875, and the text of No. 3 is revised therein. We are indebted to Putnam for these details.

[J. J.]

Robert the Second, King of France, surnamed "Le Page" and "Le Dévot," b. circa 970, was the s. of Hugh Capet, the first of the line of kings that succeeded the Carolingian monarchs on the French throne. After having been associated with his father in the government of the kingdom, in 988 he became king in his own right. The story of his life, rather than of his reign, is a sad one; troubles both in his family and without so multiplying upon him that it needed all the consolation that he sought and found in religion to enable him to bear up against them. Having in 995 or 996 espoused Bertha, the widow of Eades, Count of Chartres, and daughter of Conrad the Pacific, his cousin in the fourth degree (a marriage at that time strictly forbidden by the Roman Catholic Church), he was commanded by a decree of Pope Gregory V. to put her away. He was tenderly attached to her, and refused, whereupon he was excommunicated. This sentence caused the unhappy couple to be abandoned by all their courtiers, and even their servants, with the exception of two of the latter. After living together for a while in a state of sore privation, nay, almost absolute destitution, Bertha was delivered of a still-born infant, which was represented to Robert to have been a monster with "a head and neck like a goose." On hearing this (for the fond husband was but a weak and credulous man), Robert repudiated his wife, who thereupon retired into a nunnery. Subsequently, probably about 1002,

he married Constance, a daughter of the Count of Arles, by whom he had four sons and two daughters. Much of the misery of his later life resulted from this marriage; for in addition to the antagonism which existed in their tastes and pursuits, Constance endeavoured to secure the kingdom for her youngest son Robert, to the exclusion of the third son Henry (Hugh, the eldest, having died, and Eudes, the second, being an idiot), and this led to constant domestic broils which embittered the gentle king's existence. In 1024 he refused (and wisely) the Imperial Crown of the House of Saxony, when the Italians offered it to him on the death of Henry II., the last of the Saxon Emperors. Robert spent much of his time in the society of monks, assisting in the services of the Church, and engaging on pious pilgrimages. It was upon his return from one of the latter to some of the principal sanctuaries of France that he was attacked by a fever, to which he succumbed at Theun in 1031, in the 60th year of his age and the 34th of his reign—more deeply lamented by his people, to whom he had attached himself by the sweetness and simplicity of his character, than any other king, probably, who ever reigned in France. Robert had a great love for, and skill in, church music, and it is not improbable that compositions of his are even at this day in use in the services of his Church. [D. S. W.]

It has been the custom to speak of King Robert as a hymn-writer. But when the different authorities come to specify the pieces which he is said to have composed, their statements are hopelessly at variance. For the purposes of this article we shall take four ancient authorities:—

(a) and (b) In the *Recueil des Historiens des Gaules et de la France*, vol. x., Paris, 1760, pp. 297-300, there are extracts "ex chronico Sithiensi" (a); and also "ex chronico Alberici ad annum 997" (b).

(c) In the *Justus MS.*, 121, in the Bodleian there is a list of authors of sequences, written about 1300. This list is given in the article *Sequences* (q.v.).

(d) William Jurandus (d 1296) in his *Rationale*, Bk. iv., has a section "De prosa seu sequentia." This occurs in two mss. of the 14th cent. in the British Museum (Add. 18304, f. 20 b; Reg. 7 E., ix. f. 63. An earlier and finer ms. than either (Add. 31032) has unfortunately lost the leaf containing this section).

By these four authorities the following hymns and sequences are ascribed to King Robert:—

1. Chorus novae Hierusalem.
2. Rex omnipotens de hodierna.
3. Sancti Spiritus adit nobis gratia.
4. Veni Sancte Spiritus.
5. Victimae Paschali.

But of these *a* only ascribes to him No. 3, and does not mention Nos. 1, 2, 4 or 5, while *b* ascribes to him Nos. 2 and 3, and does not mention Nos. 1, 4 or 5. On the other hand *c* ascribes to him No. 5, while No. 3 it ascribes to Hermannus Contractus, and Nos. 1, 2, 4 it does not mention at all. Lastly *d* ascribes to him Nos. 1 and 4, but ascribes Nos. 2 and 3 to Hermannus Contractus, and does not mention No. 5. Taking these in detail, we find No. 1 is only ascribed to King Robert by *d*, and seems more probably to be by Fulbert of Chartres (see p. 294, i.). No. 3. seems without doubt to be by Notker Balbulus (see note on "Sancti Spiritus adit"). For No. 5 see note on "Victimae Paschali." No. 2 is noted at

p. 958, ii., and, according to the common opinion, is there ascribed to Hermannus Contractus; but this ascription is very doubtful, seeing that he d. in 1054, and was only b. in 1013, while the Bodleian ms. 775 was written in England about 1000, so that the ascription of *b* deserves attention. As to No. 4 the subject of authorship is treated more fully under "Veni Sancte Spiritus," but here it may be said that Durandus and those who followed him are alone in ascribing it to King Robert, for the French tradition was clearly against this, e.g. neither *a* nor *b* ascribe it to him, and Clichtovacus in his *Elucidatorium*, Paris, 1516, and the *Augustinian Missal*, printed at Paris, 1529 (see *Sequences*, Part ii.), which may be taken to represent the later French tradition, while agreeing in ascribing No. 3 to King Robert, agree also in treating No. 4 as of unknown authorship. To sum up then it seems to us that No. 2 is possibly by King Robert; that Nos. 3 and 4 are clearly not by him; and that his claim to Nos. 1 and 5 is exceedingly doubtful.

The French chronicles *a* and *b* as above also ascribe to King Robert other liturgical pieces, viz.:—(1) "O Constantia martyrum." (2) "Judaea (O Julia) et Hierusalem." (3) "Eripe me," (4) "Cunctipotens genitor" (5) "Cornelius centurio," (6) "Pro fidei meritis," (7) "Concede nobis quaesumus." These appear to be *Responsories* and *Antiphons*, but whether rightly or wrongly ascribed to Robert the present writer cannot say. No. 7 is also ascribed to him by *c* as above. [J. M.]

Robertin, Robert, s. of Gerhard Robertin or Robertin, pastor at Saalfeld, in East Prussia, was b. at Saalfeld, March 3. 1600. He entered the University of Königsberg in 1617, went to Leipzig in 1619, and then to Strassburg in 1620, where he became acquainted with Martin Opitz. After 1621 he travelled, employed himself as a private tutor, &c. In 1637 he was appointed secretary to the Prussian Court of Appeal at Königsberg, and in 1645 also Chief Secretary and Rath to the Prussian Administration at Königsberg. After a stroke of paralysis on April 6, he d. on April 7, 1648 (K. Goedeke's *Grundriss*, vol. iii., 1887, p. 128; Valentin Thilo's *Orationes Academicæ*, Königsberg, 1653, p. 349, &c.).

Robertin was an influential, cultured, and lovable man. He had a great liking for poetry, was a liberal patron of talented youths (e.g. Simon Bach, see p. 277, i.), and was one of the founders of the Königsberg Poetical Union (see p. 35, i.). His hymns and poems appeared principally in H. Alberti's *Ära*. The only one *tr.* into English is noted at p. 202, ii. [J. M.]

Roberts, Martha Susan, née Blakeney, daughter of the Rev. J. E. Blakeney, D.D., Archdeacon of Sheffield, was b. at Sheffield, Dec. 25, 1862; and married to Samuel Roberts, J.P., Queen's Tower, Sheffield, Dec. 21, 1880. Mrs. Roberts's hymn-writing has been confined to local events. Her hymn on the *Laying of the Foundation Stone of a Church*, "Be present, Holy Father, To bless our work to-day," was written, in the first instance, for use at the laying of the foundation-stone of the North Transept of the Parish Church of Sheffield, July 12, 1880. It was subsequently revised by Mrs. Roberts, and is in frequent use in Sheffield and the neighbourhood.

Another hymn, written for the laying of the foundation stone of St. Ann's, Sheffield, June 12, 1882, begins, "O Saviour Christ, Who art Thyself." Her hymn for the Queen's Jubilee service at the Parish Church of Sheffield was "Rise, O British Nation, Hasten now to pay." Mrs. Roberts's ballad writing is very sweet and tender. [J. J.]

Robertson, William, was the s. of David Robertson of Bruntton in Fifeshire. After finishing his University course he was licensed to preach in 1711. He is said to have been assistant to the minister of the Presbyterian Church of London Wall, London, before his settlement, in 1714, as parish minister of Borthwick, Midlothian. In 1733 he was appointed minister of Lady Yesters, Edinburgh, and in 1736 of Old Greyfriars, and died at Edinburgh, Nov. 16, 1745. He was in 1742 appointed a member of the Committee of the General Assembly of the Church of Scotland, which compiled the *Translations and Paraphrases* of 1745, and is said to have contributed 3 paraphrases which, in the 1781 collection, are numbered 25, "How few receive with cordial faith" (p. 286, ii.), 42, "Let not your hearts with anxious thoughts" (p. 672, i.), and 43 "You now must hear my voice no more." See *Scottish Translations and Paraphrases*. [J. M.]

Robertson, William, M.A., eldest s. of the Rev. John Robertson, D.D., of Cambuslang, Lanarkshire, was b. at Cambuslang, July 15, 1820. He studied and graduated M.A. at the University of Glasgow. In 1843 he became parish minister of Monzievaird, Perthshire, where he died June 9, 1864. He was appointed a member of the Hymnal Committee of the Established Church in 1852, 1853, and 1857, and contributed 2 hymns to their *Hymns for Public Worship*, 1861, since included in their *Scottish Hymnal*, 1869, which have attained considerable popularity, viz., "A little child the Saviour came" (*Christmas*), and a version of the *Te Deum*, which begins, "Thee God we praise, Thee Lord confess." [J. M.]

Robertson, William Bruce, D.D., youngest s. of John Robertson, Greenhill, near Stirling, was b. at Greenhill, May 24, 1820. After studying at the University of Glasgow (which conferred upon him the degree of D.D. in 1869), he became, in 1843, minister of Trinity U. P. Church, Irvine, Ayrshire, retiring from the active duties of his charge in 1879. He d. at Bridge of Allan, June 27, 1886. In 1870 he was appointed a member of the Hymnal Committee of the U. P. Church, and contributed a translation of the *Dies Iræ* (see p. 299, i. 12), as No. 356, to their *Presbyterian Hymnal*, 1876. It had previously appeared as No. 87 in his *Hosanna: or chants and hymns for Children and Teachers*, Glasgow, M. Ogle & Son, N. D. (Preface dated Irvine, August, 1854. Contains 102 for children and 9 for teachers.) He also contributed poems to the *Juvenile Missionary Magazine* of the U. P. Church [such as "The Departed nigh" (Nov. 1861), "The Child's Angel" (May 1856), "Our Lord's Three Weepings" (June 1857)], and other periodicals. But he was best known as one of the most eloquent Scottish preachers of

his time. A considerable number of his hymns and poems are embodied in the interesting *Life of William B. Robertson, D.D., Irvine*, by James Brown, D.D., Glasgow, 1888. [J. M.]

Robinson, Charles Seymour, D.D., was b. at Bennington, Vermont, March 31, 1829, and educated at William College, 1849, and in theology, at Union Seminary, New York (1852-53), and Princeton (1853-55). He became Presbyterian Pastor at Troy, 1855; at Brooklyn, 1860; of the American chapel in Paris (France), 1868; and of the Memorial Presbyterian Church, New York, 1870. During 1876-77 he was editor of the *Illustrated Christian Weekly*. As an editor of hymn-books he has been most successful. His *Songs of the Church* were pub. in 1862; *Songs for the Sanctuary*, 1865; *Spiritual Songs*, 1878; and *Laudes Domini, A Selection of Spiritual Songs, Ancient and Modern*, 1884. His *Songs for the Sanctuary* has probably had a wider sale than any other unofficial American collection of any denomination, and the *Laudes Domini* is a book of great excellence. Dr. Robinson has composed a few hymns, including, "Saviour, I follow on" (*Following Christ*), in his *Songs of the Church*, 1862, and "Isles of the South, your redemption is arising" (*Missions*), in his *Songs for the Sanctuary*, 1865. The latter is given in Dr. Hatfield's *Church H. B.*, 1872, as "Lands long benighted." [F. M. B.]

Robinson, George Wade, b. at Cork in 1838, and educated at Trinity College, Dublin, and New College, St. John's Wood, London. He entered the Congregational Ministry, and was co-pastor at York Street Chapel, Dublin, with Dr. Urwick; then pastor at St. John's Wood, at Dudley, and at Union Street, Brighton. He d. at Southampton, Jan. 28, 1877. He pub. two vols. of poems, (1) *Songs in God's World*; (2) *Loreland*. His hymn, "Strangers and pilgrims here below" (*Jesus Only*), from his *Songs in God's World*, is in Horler's *Cong. Hym.*, 1884, in an abridged form; and "Weary with my load of sin" (*Contrition*), is in the 1874 *Suppl.* to the *New Cong.* [W. G. H.]

Robinson, Richard Hayes, was b. in 1842, and educated at King's College, London. Taking Holy Orders in 1866, he became curate of St. Paul's, Penge. He subsequently held various charges, including the Octagon Chapel, Bath. He became Incumbent of St. Germans, Blackheath, in 1884. His prose works include *Sermons on Faith and Duty*, 2nd ed., 1873, and *The Creed and the Age*, 1884. His hymn "Holy Father, cheer our way" (*Evening*), was contributed to the S. P. C. K. *Church Hymns*, 1871. It was written in 1869 for the congregation of St. Paul's, Upper Norwood, and was designed to be sung after the 3rd Collect at Evening Prayer. It has passed into several collections (sometimes in an altered form), including *H. A. & M.*, 1875, and *Thring's Coll.*, 1882. See the latter for the authorized text. [J. J.]

Robinson, Robert, the author of "Come, Thou fount of every blessing," and "Mighty God, while angels bless Thee," was b. at Swaffham, in Norfolk, on Sept. 27, 1735

(usually misgiven, spite of his own authority, as Jan. 8), of lowly parentage. Whilst in his eighth year the family migrated to Scarning, in the same county. He lost his father a few years after this removal. His widowed mother was left in sore straits. The universal testimony is that she was a godly woman, and far above her circumstances. Her ambition was to see her son a clergyman of the Church of England, but poverty forbade, and the boy (in his 15th year) was indentured in 1749 to a barber and hairdresser in London. It was an uncongenial position for a bookish and thoughtful lad. His master found him more given to reading than to his profession. Still he appears to have nearly completed his apprenticeship when he was released from his indentures. In 1752 came an epoch-marking event. Out on a frolic one Sunday with like-minded companions, he joined with them in sportively rendering a fortune-telling old woman drunk and incapable, that they might hear and laugh at her predictions concerning them. The poor creature told Robinson that he would live to see his children and grand-children. This set him a-thinking, and he resolved more than ever to "give himself to reading." Coincidentally he went to hear George Whitefield. The text was St. Matthew iii. 7, and the great evangelist's searching sermon on "the wraith to come" haunted him blessedly. He wrote to the preacher six years later penitently and pathetically. For well nigh three years he walked in darkness and fear, but in his 20th year found "peace by believing." Hidden away on a blank leaf of one of his books is the following record of his spiritual experience, the Latin doubtless having been used to hold it modestly private:—

"Robertus, Michaëlis Martiaque Robinson filius. Natus Swaffham, comitatu Norfolkie, Saturni die Sept. 27, 1735. Renatus Sabbati die, Madi 24, 1752, per predicationem potentem Georgii Whitefield. Et gustatis doloribus renovationis duos annosque septem abolitionem plenam gratuitamque, per sanguinem pretiosum Jesu Christi, inveni (Tuesday, December 10, 1755) cui sit honor et gloria in secula seculorum. Amen."

Robinson remained in London until 1758, attending assiduously on the ministry of Gill, Wesley, and other evangelical preachers. Early in this year he was invited as a Calvinistic Methodist to the oversight of a chapel at Mildenhall, Norfolk. Thence he removed within the year to Norwich, where he was settled over an Independent congregation. In 1759, having been invited by a Baptist Church at Cambridge (afterwards made historically famous by Robert Hall, John Foster, and others) he accepted the call, and preached his first sermon there on Jan. 8, 1759, having been previously baptized by immersion. The "call" was simply "to supply the pulpit," but he soon won such regard and popularity that the congregation again and again requested him to accept the full pastoral charge. This he acceded to in 1761, after persuading the people to "open communion." In 1770 he commenced his abundant authorship by publishing a translation from Saurin's sermons, afterwards completed. In 1774 appeared his masculine and unanswerable *Arcana, or the Principles of the Late Petitioners to Parliament for Relief in the matter*

of *Subscription*. In 1776 was published *A Plea for the Divinity of our Lord Jesus Christ in a Pastoral Letter to a Congregation of Protestant Dissenters at Cambridge*. Dignitaries and divines of the Church of England united with Nonconformists in lauding this exceptionally able, scholarly, and pungently written book. In 1777 followed his *History and Mystery of Good Friday*. The former work brought him urgent invitations to enter the ministry of the Church of England, but he never faltered in his Nonconformity. In 1781 he was asked by the Baptists of London to prepare a history of their branch of the Christian Church. This resulted, in 1790, in his *History of Baptism and Baptists*, and in 1792, in his *Ecclesiastical Researches*. Other theological works are included in the several collective editions of his writings. He was prematurely worn out. He retired in 1790 to Birmingham, where he was somehow brought into contact with Dr. Priestley, and Unitarians have made much of this, on exceedingly slender grounds. He d. June 9, 1790. His *Life* has been fully written by Dyer and by William Robinson respectively, both with a bias against orthodoxy. His three changes of ecclesiastical relationship show that he was somewhat unstable and impulsive. His hymns are terse yet melodious, evangelical but not sentimental, and on the whole well wrought. His prose has all, more or less of the *σφόδρον καὶ ἐρθουσιδωρυνον*, that vehement and enthusiastic glow of passion that belongs to the orator. (Cf. Dyer and Robinson as above, and Gadsby's *Memoirs of Hymn-Writers* (3rd ed., 1861); Belcher's *Historical Sketches of Hymns*; Miller's *Singers and Songs of the Church*; Flower's *Robinson's Miscel. Works*; *Annual Review*, 1805, p. 464; *Eclectic Review*, Sept. 1861. [A. B. G.]

Robinson, Robert, was b. in London in 1814, and educated for the Congregational ministry at Highbury College, London. He was pastor successively at Chatteris, Luton, and York Road Chapel, Lambeth, London. From 1865 to 1884 he was Home Secretary of the London Missionary Society. He d. at New Cross, Jan. 10, 1887. His hymns were mainly composed for Sunday School Anniversaries at Luton and York Road Chapel. They include the following, which have passed into C. U. :—

1. *Beauteous scenes on earth appear*. Written for the Sunday S. Anniversary at Luton, in 1850.
2. *Hear, Gracious God, and from Thy Throne*. Written for the S. S. A. at Luton, 1851.
3. *I love Thy house, my Lord, my King*. Written for the S. S. A., Luton, 1853.
4. *I've been in chase of pleasure*. Written for the S. S. A. at York Road Chapel, 1861.
5. *Now while my heart rejoices*. Written in 1869. Major's *Bk. of Praise*, 1871.
6. *Once more with joyous greeting*. Written in 1869. In Major's *Bk. of Praise*, 1871.
7. *The cheering chime of Sabbath bells*. Written for the S. S. A. at Luton, 1849.
8. *Thus in holy convocation*. Written in 1869. In Major's *Bk. of Praise*, 1871.
9. *While we on earth are raising*. Written in 1869. In Major's *Bk. of Praise*, 1871.
10. *Years are rolling, life is wasting*. Written for the S. S. A. at Luton, 1849.

All these hymns are for children, and are specially adapted to anniversary services. Most of them are in Major's *Bk. of Praise for*

Home and School, 1871; and the *Silver Street Sunday Scholar's Companion*, 1880. [W. G. H.]

Rock of ages, cleft for me. *A. M. Toplady*. [*Passiontide*.] In the October number of the *Gospel Magazine*, 1775, in an article on "Life a Journey," and signed *Minimus* (one of Toplady's signatures), the following occurs at p. 474 :—

"Yet, if you fall, be humbled; but do not despair. Pray afresh to God, who is able to raise you up, and to set you on your feet again. Look to the blood of the covenant; and say to the Lord, from the depth of your heart,

*Rock of Ages, cleft for me,
Let me hide myself in thee:
For, I to the fountain fly:
Wash me, Saviour, or I die.*

Make those words of the apostle, your motto: "Perplexed, but not in despair; cast down, but not destroyed."

2. In the *Gospel Magazine* for March, 1776 (of which Toplady was then the editor), there appeared a peculiar article entitled, *A remarkable Calculation: Introduced here, for the sake of the spiritual Improvement subjoined. Questions and Answers, relative to the National Debt*. The object and end of this "Calculation" will be gathered from the closing questions and answers :—

Q. 8. How doth the government raise this interest yearly?

A. By taxing those who lent the principal, and others.

Q. 9. When will the government be able to pay the principal?

A. When there is more money in England's treasury alone, than there is at present in all Europe.

Q. 10. And when will that be?

A. Never.

This article is signed "J. F." Immediately underneath, the subject is continued as a *Spiritual Improvement of the foregoing: By another Hand*. The aim of this "Improvement" is to ascertain how many sins "each of the human race" is guilty of "supposing a person was to break the law (1) but once in 24 hours"; (2) twice in the same time; (3) once in every hour; (4) once in every minute; (5) once in every second. As this last is the climax, we will give the question and the answer.

Q. May we not proceed abundantly further yet? Sixty seconds go to a minute. Now, as we never, in the present life, rise to the mark of legal sanctity, is it not fairly inferrible, that our Sins multiply with every second of our subluxary durations?

A. 'Tis too true. And in this view of the matter, our dreadful account stands as follows.—At ten years old, each of us is chargeable with 315 millions, and 36 thousand sins. At twenty, with 630 millions, and 720 thousand.—At thirty, with 945 millions, and 80 thousand.—At forty, with 1261 millions, 440 thousand.—At fifty, with 1576 millions, and 800 thousand.—At sixty, with 1892 millions, and 160 thousand.—At seventy, with 2207 millions, and 620 thousand.—At eighty with 2522 millions, 890 thousand.

Q. When shall we be able to pay off this immense debt?

A. Never. . . .

Q. Will not divine goodness compound for the debt, by accepting less than we owe?

A. Impossible. . . .

Notwithstanding this frightful helplessness, there is hope, as the answer, a little further on, makes clear :—

A. "Christ hath red-empted us from the curse of the Law; being made a curse for us." Gal. iii. 13.—This, will not only counter-balance, but infinitely over-balance, ALL the sins of the whole believing world.

Questions and Answers follow, all of which are framed to support Toplady's Calvinistic creed. The last answer is :—

A. "We can only admire and bless the FATHER, for electing us in Christ, and for laying on Him the iniquities of us all:—the SON, for taking our nature and our debts upon Himself, and for that complete righteousness and sacrifice, whereby he redeemed his mystical Israel from all their sins:—and the co-equal Spirit, for causing us (in conversion) to feel our need of Christ, for inspiring us with faith to embrace him, for visiting us with his sweet consolations by shedding abroad his love in our hearts, for sealing us to the day of Christ, and for making us to walk in the path of his commandments.

"A living and dying PRAYER for the HOLIEST BELIEVER in the World.

1.
"Rock of Ages, cleft for me,
Let me hide myself in Thee!
Let the Water and the Blood,
From Thy rivén Side which flow'd,
Be of Sin the double Cure,
Cleanse me from thy Guilt and Pow'r.

2.
"Not the labors of my hands
Can fulfill the Law's demands:
Could my zeal no respite know,
Could my tears forever flow,
All for Sin could not atone:
Thou must save, and Thou alone!

3.
"Nothing in my hand I bring;
Simply to thy Cross I cling;
Naked, come to Thee for Dress;
Helpless, look to Thee for grace;
Foul, I to the fountain fly:
Wash me, Saviour, or I die!

4.
"Whilst I draw this fleeting breath—
When my eye-strings break in death—
When I soar through tracts unknown—
See Thee on thy Judgment-Throne—
Rock of ages, cleft for me,
Let me hide myself in THEE!—A. T."

3. In his *Ps. & Hys.*, 1776, No. 337, this text was repeated as "A Prayer. living and dying," with the changes given in italics in st. iv.

"While I draw this fleeting breath,
When my eye-strings break in death,
When I soar to worlds unknown,
See Thee on Thy Judgment throne:
Rock of Ages, cleft for me,
Let me hide myself in Thee."

In tracing out the subsequent history of this hymn we shall deal with its *Text*, its *Use*, its *Translations*, and its *Merits and Usefulness*.

4. *The Text*. In the above quotations we have Toplady's original, and his revised text. Of these we must take the latter as that which he regarded as authorised, and indicate subsequent changes by that standard alone. These changes include:—

(1.) The change of st. iii. l. 2 from "Simply to Thy Cross, &c." to "Simple to Thy Cross, &c." first appeared in Walter Row's ed. of *Toplady's Ps. and Hys.*, 1787.

(2.) "Rock of ages shelter me." This was given in Rippon's *Bap. Selection*, 1787, and others.

(3.) In the 1810 ed. of Rowland Hill's *Coll. of Ps. and Hys.*, No. 111, st. i.—iii. are given as "Smitten on th' accursed tree."

(4.) The most important rearrangement of the text, and that which has gained as great if not a greater hold upon the public mind than the original, is that made by T. Cotterill, and included in his *Sel. of Ps. & Hys.*, 1815. This reads (the italics indicate the alterations made by Cotterill):—

1. "Rock of ages! cleft for me:
Let me hide myself in Thee:
Let the water and the blood,
From Thy wounded side which flow'd,
Be of sin the double cure;
Save from wrath, and make me pure.

2. "Should my tears for ever flow,
Should my zeal no languor know,
This for sin could not atone;
Thou must save, and Thou alone;
In my hand no price I bring,
Simply to Thy cross I cling.
3. "While I draw this fleeting breath,
When mine eyelids close in death,
When I rise to worlds unknown,
And behold Thee on Thy throne,
Rock of ages! cleft for me!
Let me hide myself in Thee."

(5.) In the 8th ed. of his *Sel. of Ps. & Hys.*, 1819, Cotterill repeated this text with the change in st. i. l. 4, from "From Thy wounded side which flow'd," to "From Thy side, a healing flood." This text was repeated in J. Montgomery's *Christian Psalmist*, 1825, and is found in a large number of hymn-books both old and new.

(6.) The next important change was that made in the 1830 *Supplement* to the *Wes. H. Bk.* This text is:—

St. i. *Cotterill's* of 1815, as above.
St. ii. *Cotterill's*, 1815, with l. 1, "Could my tears," &c. (*Toplady*); l. 2, "Could my zeal," &c. (*Toplady*); l. 3, "These for sin," &c.
St. iii. *Cotterill's*, 1815, with l. 2, "When my eyes shall close in death."

This is the recognised Methodist version of the hymn in most English-speaking countries.

(7.) In 1836 another version was given by W. J. Hall in the *Mitre H. Bk.*, No. 99, as follows:—

St. i. *Cotterill*, of 1815.
St. ii. "Merit I have none to bring,
Only to Thy cross I cling:
Should my tears for ever flow,
Should my zeal no languor know,
All for sin could not atone;
Thou must save, and Thou alone."

St. iii. *Cotterill*, 1815, with l. 4, "See Thee on Thy judgment throne" (*Toplady*).

This text is repeated in *The New Mitre Hymnal*, 1875.

(8.) The crucial line of the original, "When my eye-strings break in death," has been altered as:—

- "When mine eyelids close in death." *Cotterill*, 1815, as above.
- "When my eyes shall close in death." *Wes. H. Bk.*, 1830, as above.
- "When my heart-strings break in death." *Williams's and Boden's Coll.*, 1801.
- "When my eyelids sink in death." *J. Kempthorne's Ps. & Hys.*, 1810.

(9.) Other changes in the text of the hymn might be indicated; but being of minor importance nothing will be gained by their enumeration.

5. *Its Use*. From 1776 to 1810 this hymn is found in a very limited number of hymn-books. After that date the interest therein grew rapidly until at the present time it is omitted from no hymn-book of merit in the English language. Until Sir R. Palmer's (Lord Selborne) vigorous protest at the Church Congress at York in 1866, most of the altered texts as given above were in common use. Since then in most new hymn-books Toplady's authorised text from his *Ps. & Hys.*, 1776, has been adopted.

6. *Translations*. In translating this hymn into other languages (and these translations are very numerous and in many languages), the text used has varied with the materials in the hands of the translator, some taking the text direct from Toplady, some from Cotterill, and others from the *Wes. H. Bk.*, or other

sources. The following are the first lines of some versions in Latin:—

(1.) "Jesus, pro me perforatus." By W. E. Gladstone, made in 1848, and pub. in *Translations by Lord Lyttelton, and the Right Hon. W. E. Gladstone*. Lond. 1861. This is from Toplady's text.

(2.) "Mihl fissa, Rupes diva." By C. I. Black, in Biggs's Annotated ed. of *H. A. & M.*, 1867. This is from the *H. A. & M.* 1861 text.

(3.) "O rupes aeterna, mihi percussa, recondar." By R. Bingham from Toplady's full text, slightly altered. In his *Hymno. Christi Latina*, 1871.

(4.) "Rupes aevum fissa quondam." By H. M. Macgill, from Toplady's full text, in his *Songs of the Christian Creed and Life*, 1876.

(5.) "Seculorum, pro me fissa." By G. S. Hodges, from the *H. A. & M.* text, in his *The County Palatine*, 1876.

(6.) "Rupes Seculorum, te." By Silas T. Rand, in *Burrage's Baptist Hymn Writers*, 1889.

7. *Merits and Usefulness.* The merits of this hymn are of a very high order whether regarded as a sacred lyric, or as a metrical epitome of certain well-known passages of Holy Scripture. The influence which it has had upon the minds of men, especially amongst the more learned, has been very considerable. The fact that it was quoted by and gave great consolation to the late Prince Consort in his last illness is well known. This is one, however, of numerous instances of more than ordinary importance, where it has been a stay and comfort in days of peril, and in the hour of death. No other English hymn can be named which has laid so broad and firm a grasp upon the English-speaking world.

[J. J.]

Rodigast, Samuel, s. of Johann Rodigast, pastor at Gröben near Jena, was b. at Gröben Oct. 19, 1649. He entered the University of Jena in 1668 (M.A. 1671), and was in 1676 appointed adjunct of the philosophical faculty. In 1680 he became corrector of the Greyfriars Gymnasium at Berlin. While in this position he refused the offers of a professorship at Jena and the Rectorships of the Schools at Stade and Stralsund. Finally, in 1698, he became rector of the Greyfriars Gymnasium, and held this post till his death. His tombstone in the Kloster-Kirche in Berlin says he d. "die xxix. Mart. a. MDCCVIII. . . aetatis anno lix." (*Koch*, iii. 420; Goedeke's *Grundriss*, iii. 1887, p. 291; ms. from Dr. Nohl of the Greyfriars Gymnasium, &c.). Two hymns have been ascribed to him, one of which has passed into English, viz.:—

Was Gott that das ist wohlgethan, Es bleibt gerecht sein Wille. *Cross and Consolation.* This hymn is one of the first rank. It is founded on Deut. xxxii. 4, and has reminiscences of an older hymn by Altenburg (p. 84. l.) beginning with the same first line. *Wetzel*, ii. 396, says it was written in 1675, while Rodigast was at Jena, for his sick friend Severus Gastorius, precentor (cantor) there, and set to music by Gastorius. It appears in the *Hannoversche G. B.*, Göttingen, 1676, as No. 13 in the *Appendix*, and is in 6 st. of 8 l. Included in the Schlegelingen *G. B.*, 1681, and most recent collections, e.g., as No. 902 in the Berlin *G. L. S.*, ed. 1863. It was, says *Koch*, viii. 494, the favourite hymn of Friedrich Wilhelm III. of Prussia, and by his command was performed at his funeral on June 11, 1840.

The beautiful melody, given in the *C. B. for England*, appears in the Nürnberg *G. B.*, 1690 (not in the ed.

1676), No. 1220. C. von Winterfeld (*Evang. Kirchengesang*, ii. p. 587) considered that this was not the melody by Gastorius, but was by Johann Pachelbel of Nürnberg, who was in 1675 organist at Eisenach, and from 1678 to 1690 organist at Erfurt, in Thuringia, and who had set it in motett form about 1680.

The tra. in G. U. are:—

1. **The will of God is only good.** By A. T. Russell, omitting st. iv.-vi., as No. 234 in his *Ps. & Hys.*, 1851.

2. **What'er my God ordains is right, His will is ever just.** A good and full tr. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 196. Repeated in full in Bp. Ryle's *Coll.*, 1860, and E. T. Prust's *Coll.*, 1869. Abridged in Dr. Martineau's *Hymns*, &c. 1873, Horder's *Conj. Hys.*, 1884, the Amer. Episc. *Hyl.*, 1871, &c.

3. **What'er my God ordains is right, Holy His will abideth.** A very good tr., omitting st. iv., and based on her 1858 version, by Miss Winkworth in her *C. B. for England*, 1863, No. 135. Repeated, omitting st. iii. in the *Scottish Hymnal*, 1869, Snepp's *Songs of G. and G.*, 1871, the Canadian Presb. *H. Bk.*, 1880, and others.

4. **What God does, that is rightly done, Allwise.** By Miss Borthwick, of st. i., iv.-vi., as No. 235 in Dr. Pagenstecher's *Coll.*, 1864.

5. **What'er God does is good and right.** A good but free tr. by E. Massie in his *Sacred Odes*, 1866, p. 127. Repeated, omitting the tr. of st. v. in J. L. Porter's *Coll.*, 1876.

6. **What'er God does is rightly done.** A good tr., omitting st. iii., iv., as No. 101 in the *Ibros Hymnal*, 1871.

7. **What God does, ever well is done.** By E. Croneweth, omitting st. iv., as No. 408 in the Ohio Luth. *Hymnal*, 1880.

8. **What'er God doth is rightly done, Righteous.** In full by H. L. Hastings, as No. 723 in his *Songs of Pilgrimage*, 1886.

Other tra. are:—

(1) "What Thou my God dost, all's well done." In the *Supp. to Ger. Psalmody*, ed. 1765, p. 61. (2) "What'er God does is fitly done." By Dr. H. Mills, 1845 (1856, p. 164). (3) "What God hath done is wisely done." By J. S. Stallybrass, in the *Tonic Solfa Reporter*, July, 1857. (4) "What God doth is divinely done." By Miss Burlington, in the *British Herald*, Feb. 1866, p. 216, and Reid's *Praise Book*, 1872. (5) "All that God does is rightly done." By J. D. Burns, 1869, p. 238. (6) "What God doth, it is all well done." By N. L. Frothingham, 1870, p. 161. [J. M.]

Roh, Johann, was a native of Domaschitz near Leitmeritz, in Bohemia. Roh was his name in Bohemian, but when he wrote in Latin he styled himself *Cornu*, and in German *Horn*. In 1518 he was ordained priest and appointed preacher to the Bohemian Brethren's community at Jungbunzlau, in Bohemia. At the Synod of Brandeis, in Sep. 1529, he was chosen as one of the three Seniors of the Unity. Finally, at the Synod of Brandeis, in April 1532, he was appointed Bishop, and held this post till his death, at Jungbunzlau, Feb. 11, 1547. (*Koch*, ii. 114; *Wackernagel*, i. p. 727, &c.)

Roh was the editor of the *Bohemian H. Bk.* of 1541, and is said to have written a number of hymns in the Bohemian language, but the ed. of 1561 only gives one with his name. He also edited the second German hymn-book of the Brethren, viz., *Ein Gesangbuch der Brüder inn Behemen und Merkherrn*, Nürnberg, 1544; and seems to have been author or translator of all, or nearly all, of the 32 hymns there added. Another hymn ("O heiliger Vater, gütiger Herr") is also given with his name in the *Kirchengeseng*, 1566. (See further under *Bohemian Hymnody*, pp. 153-160, and *Weisse*, M.) A considerable number of Roh's hymns passed into the

Lutheran hymn-books of the 16th and 17th centuries, and into the *Moravian H. Bks.* of the 18th cent. Rather curiously in the last *Moravian H. Bk.* (the *Kleines Gesangbuch*, Gnadau, 1870), his name is not found in the list of authors.

Those of Roh's hymns which have been *tr.* into English are:—

i. *Gottes Sohn ist kommen.* *Christmas.* In 1544, as above, and thence in *Wackernagel*, iii. p. 350, in 9 st. of 6 l. The heading "Ave Hierarchia" refers to the melody, for it is not a *tr.* from the Latin. Included in V. Babst's *G. B.*, Leipzig, 1553, and recently in the *Unv. L. S.*, 1851, No. 6. Strangely enough this fine hymn was omitted from the *Kirchengesang* of 1566 and later eds.; and though it was included in the *Herrnhut G. B.*, 1735, and the *Brüder G. B.*, 1778, it has again been omitted from the *Kleines G. B.*, 1870. The *trs.* are:—

1. *Lo! from highest heaven.* A free *tr.* of st. i.—iii., vi., by A. T. Russell, as No. 27 in his *Ps. & Hys.*, 1851. Included, altered, in *Kennedy*, 1863.

2. *Once He came in blessing.* A good *tr.* of st. i.—iii., v., ix., by Miss Winkworth, in her *C. B. for England*, 1863, No. 26. Included in J. Robinson's *Coll.*, 1869, and the Pennsylvania Luth. *Church Bk.*, 1868.

3. *God's Son once descending.* This is No. 249 in pt. i. of the *Moravian H. Bk.*, 1754.

Hymns not in English C. U.:—

ii. *Betrachten wir heut zu dieser Frist.* *Easter.* 1644 as above, and in *Wackernagel*, iii. p. 369, in 14 st. of 3 l. *Tr.* as:—(1) "The Saviour Jesus, Friend of Man." As No. 332 in pt. i. of the *Moravian H. Bk.*, 1754. This is from the recast "Der selge Heiland, Jesus Christ" (based on ii.—v.), as No. 1876 in *Appendix xli. c.* 1746, to the *Herrnhut G. B.*, 1735.

iii. *Ein starker Held ist uns kommen.* *Christmas.* 1544 as above, and in *Wackernagel*, iii. p. 352, in 12 st. of 4 l. *Tr.* as (1) "God took our nature upon Him (st. iii.), as No. 261 in pt. i. of the *Moravian H. Bk.*, 1754.

iv. *Lob Gott getrost mit singen.* *Christian Church.* 1544 as above, and in *Wackernagel*, iii. p. 360, in 9 st. of 8 l. In the *Kirchengesang*, 1566, two st. were inserted between iii. and iv. This form, in 11 st., is No. 563 in the *Unv. L. S.*, 1851. In the *Brüder G. B.*, 1778, No. 1014, is a cento in 3 st. (from st. vi., viii., ix. of the 1544, and iv. of the 1566), beginning "Lass dich durch nichts erschrecken," and this form has been *tr.* as "O be not thou dismayed, Believing little band," as No. 596 in the *Moravian H. Bk.*, 1868.

v. *O Mensch, thut heut hören.* *Passiontide.* 1544 as above, and in *Wackernagel*, iii., p. 358, in 20 st. of 4 l. At p. 187 in this Dictionary it is marked as a *tr.* from the Bohemian. The English version is "I am thy Lord and God" (st. ii.), as No. 258, in pt. i. of the *Moravian H. Bk.*, 1754. [J. M.]

Roman Catholic Hymnody, English.

1. It is only during the last thirty or forty years that the attention of Roman Catholics in Great Britain has become widely awakened to the subject of congregational singing, and the treasures of hymnody in their own Office Books. There is even now room for much further diffusion of knowledge on the matter. Considering how many are the hymns of singular power and beauty, venerable, also, through their long use, which are contained in the Roman *Missal*, *Offices*, and *Breviary*, it is surprising that Roman Catholic poets did not, long before the present century, render them more frequently into English verse.

2. The history of Roman Catholic Hymnody in Great Britain is beset with difficulties, arising from the rarity of the earlier books in which the little that was done at the first is found, and from the unsystematic use of the facts that are known. In the stormy

days of Elizabeth and James I., when the celebration of Divine Service according to the Roman Use exposed both priest and worshipper to the severest penalties, it was not to be expected that Roman Catholic Hymnody could possibly flourish. Something, however, was done. "Jerusalem, my happy home" (p. 580, i.), and some noteworthy hymns and carols found amongst the poems of Robert Southwell, date from that period. Southwell, an English Jesuit, was born in Norfolk in 1560, and was hanged, drawn and quartered under a charge of constructive treason against Queen Elizabeth in 1595. He was the author of numerous sententious poems, an edition of which was published in London in 1855; and more recently a critical and more complete edition has been privately printed by Dr. Grosart. His "New Prince, new Pomp," is a good specimen of his verse (p. 210, ii.). It begins:—

"Behold a silly, tender Babe
In freezing winter night."

It is fit to be sung as a Christmas hymn, and is far beyond much of the sacred poetry of Elizabeth's time. His translation of the "Lauda Sion" is good, and the earliest translation of that hymn into English yet known.

3. On the dispersion of the English Roman Catholics, and their settlement at Antwerp and Brussels, at Paris and Rheims, and at St. Omer's and Rome, they began to issue books of devotion, and *trs.* from the Latin with versions of the Old Church hymns. These *trs.* of the *Primer* were frequently reprinted. That at Antwerp, for instance, was issued in 1599, 1604, 1650, and 1638, with the Preface signed "R. V." These initials are probably those of Robert Versteegan, a well-known printer then at work at Antwerp, and the author of *The Bestitution of Decayed Intelligence*, and a metrical version of the *Seven Penitential Psalms*, 1601. A Mechlín ed. of 1615, reprinted at St. Omer, 1619, and, again (place not given), in 1632, contained versions possibly by William Drummond. William Habington wrote nothing that can be called a hymn. Two anonymous *trs.*, however, of Cardinal Damiani's *Ad perennis vitæ fontem*, one issued in Paris in 1631 in a *tr.* of St. Augustine's *Manual*, and the second in a *tr.* of the *Confessions*, 1679, show that there was no lack of power or poetic genius amongst the Roman Catholics of that period. The following are specimens from each:—

1631.

"The Fields are green, the Plants do thrive,
The streams with Honey flow;
From Spices, Odours, and from Gums
Most precious Liquors grow:
Fruits hang upon whole Woods of Trees:
And they shall still do so.

"The Season is not chang'd for still
Both Sun and Moon are bright,
The Lamb of this fair City is
That clear, Immortal Light,
Whose Presence makes eternal Day
Which never ends in Night."

1679.

"Here Unguents, Spices, Liquors offer
Scents aromatical;
Still-bearing trees such apples proffer
As know nor cause no Fall.
Here Cornfields seen, there meadows green,
Honey streams glide between.

"No varying Moon, nor starry frame
 Diversifies the Year;
 Nor Sun, but the all-glorious Lambe
 Brings light to that blest sphere:
 Unsetting light, for ever bright,
 Makes day without a night."

The passionate and melodious hymns of Richard Crashaw (q.v.) are hardly fitted for congregational use. He translated, amid a variety of other pieces, the "Lauda Sion" of St. Thomas Aquinas; and imitated, with some success, the mellifluous versification of the original. Austin's hymns [see *English Hymnody*, Early, § x.] were published in his *Devotions*, in 1668, and in 1672, 1684, and two editions in 1685. Although these hymns are of some merit, they are used chiefly outside of Austin's own communion, and in the form handed down by Dorrington and Hickes.

4. John Dryden, who in common with Crashaw and Austin, was originally a member of the Church of England, was the most noted of a group of translators who in the *Primers* of the seventeenth century made translations of the Latin hymns from the Reformed *Roman Breviary* form of 1632. Some of these translations are still found in a few Roman Catholic manuals and hymnals. Dryden's translation of the "Veni Creator Spiritus":—

"Creator Spirit, by Whose aid
 The world's foundations first were laid";

published as early as 1693, is the best known example. Two other translations by him are given in Scott's *Dryden*, and repeated in the recent editions of Dryden's *Poems*. There is strong internal evidence and some traditional grounds for believing that these are but specimens of his efforts in this direction [see *Dryden*]. The 1685 ed. of the *Primer* is of this class, although Dryden can scarcely be said to have had any share in the production of the work. A *Roman Primer* of 1687 contains these translations of the 1685 *Primer*, and a few which were new.

5. During the eighteenth century very little was done. Alexander Pope held fast to his religion in the midst of much of the false philosophy of his day. He composed in the spirit of a true Christian the exquisite *Ode* which was suggested by the Emperor Adrian's:

"Animula, vagula, blandula,
 Hospes comesque corporis."

It is the well-known "Vital spark of heavenly flame." His *Messiah* and his *Universal Prayer* have given several centos to modern hymn-books. [See *Pope*, A.] Amongst translations not generally known is one by "T. P.," published about 1740, of St. Thomas Aquinas's "Lauda Sion." Although departing from the original metre, it is fairly meritorious. The last stanza reads:—

"Gracious Jesus, Food divine,
 Preserve us, feed us, lest we stray;
 And through the lonely Vale of Time
 Conduct us to the Realms of Day.
 Source of uncreated Light!
 Matchless goodness! boundless Might!
 Fed by Thy Care, thy Bounty blest,
 Hereafter give thy Flock a place
 Amongst thy Guests, a chosen Race,
 The Heirs of everlasting Rest."

In 1753 a complete translation of the *Roman Breviary* was pub. in 4 vols., with new translations of the hymns; but it was late in the century before anything approaching to the style and manner of the modern hymn-book

appeared, with the exception of an isolated translation of a popular hymn or two as the "Adeste Fideles." In 1791 a most extraordinary *Collection of Spiritual Songs* was issued by Bishop John Geddes, in connection with Bishop John Hay, for the use of the Scottish Northern Roman Catholics. This was reprinted in 1802, and again in 1823, with additions and alterations. The hymns are written to familiar Scottish airs, the result being a hymnal which ranks amongst the most curious in the whole range of English hymnody.

6. In the present century one of the first, if not the first, collection of hymns for the use of English Roman Catholics was published by the Rev. George L. Haydock, as *A Collection of Catholic Hymns, or Religious Songs*, York, 1823. From the Preface it appears that two editions, previously issued in 1805 and 1807, were edited by the Rev. Nicholas Alain (Gilbert), and that this York edition is that of 1807 reprinted in full. It contains hymns by Austin; Dryden's "Veni Creator"; some from the 17th century Manual of Prayers and Litanies; a fine piece by Nicholas Poskett, 1660, which is alluded to in the Preface; translations from St. Francis Xavier and St. Bernard; a ballad of John Tauler and the Beggar, which, in its prose form, is frequently appended to the early translations of St. Francis de Sales's *Introduction to a Devout Life*; and some of the earliest, if not the earliest, translations from the *Paris Breviary*. Another collection by Haydock, published at Whitby, 1823, is a clear and distinct departure from these old lines. It is *A Collection of Catholic Psalms, Hymns, Motettos, Anthems, and Doxologies*: is appended to the former collection, and adds 39 hymns thereto, in addition to the Motetts and Anthems, and 18 Doxologies. Many of the hymns are altered from J. Fanch and D. Turner, I. Watts, B. Rhodes, J. Montgomery, and C. Wesley. Daniel French; J. R. Beste in his *Catholic Hours*, a family prayer-book with hymns, 1839; and Dr. Husenbeth in his *Roman Missal for the Use of the Laity*, 1840, and his *Vespers of a later date*, bring us down to the works and the labourers of the past forty years.

7. In many of the books of devotion in use among the Roman Catholics of Great Britain, there are English versions of the Latin hymns occurring in the Mass, Vespers, and Benediction, which compose the ordinary public services on Sundays; and these versions are not bound to be strictly uniform. An exceedingly popular Manual is *The Garden of the Soul*, and it contains a version by the Rev. E. Caswall, of the "Hymn to our Saviour Jesus," abridged from St. Bernard." The frequent hearing, singing, and repeating these affecting words:—

"Jesus, the very thought of Thee,
 With sweetness fills my breast;
 But sweeter far Thy face to see,
 And in Thy presence rest!"

with the remainder, have treasured it in the memory of multitudes of the faithful; and is a fair specimen of the translated Latin Hymns and Sequences which are found in a large number of modern Roman Catholic prayer-books. They do not always show translations of the first order, but they are sufficiently good for

practical purposes, and may be supplemented by those of the Rev. E. Caswall; of Cardinal Newman; and *The Roman Breviary in English*, by the Marquess of Bute, 1879. In this last are given versions of the hymns, antiphons, &c., by various hands.

8. The leading translators are Cardinal Newman, and the Rev. E. Caswall. Others might be named, but their productions are either limited in number, or inferior in quality. The art of translation is a very rare and difficult one. Many compositions which might pass if accepted as originals, would fail altogether if presented to critical eyes as versions of old and approved hymns of the Church. It is the brightness and delicacy of touch which distinguish the work of a master in translation from the failures of an apprentice. The *Verses on Various Occasions*, 1868, by Cardinal Newman, contain a priceless collection of hymns for Matins, Lauds, Prime, Tierce, Sext, None, and Vespers, on the different days of the week respectively; for Compline, Matins and Lauds of Advent, and the Transfiguration, for a Martyr, and for a Confessor Bishop. These are full of music and sweetness, of energy and light, which could spring from nothing but genius and long practice in the art. Cardinal Newman is one of the great restorers of Roman Catholic Hymnody, not, indeed, through publishing a complete hymn-book, but by being, one might almost say, in himself a type of rhythmical utterance, and the author of several hymns and translations of supreme excellence. The Rev. E. Caswall (q.v.), more than any other, has enriched English Roman Catholic hymnody with a large number of beautiful translations from the Latin. See, for example, his version of the hymn of Prudentius, "Bethlehem of noblest cities." How elegant is both the language and rhythm. How excellently, also, he has translated that sweetest of mediæval hymns, the hymn of St. Bernard, "Jesu dulcis memoria" ("Jesu, the very thought of Thee"), noted above.

9. Amongst the original hymn-writers Dr. Faber takes the highest rank. His hymns, sung at the Oratory, are often remarkable for true poetry. Among these may be mentioned "Jesus is Risen," "The Immaculate Conception," "To our Blessed Lady," "The Will of God," and the "Evening Hymn." Faber has done more than any other Englishman to promote congregational singing amongst the Roman Catholics in Great Britain. The congregation to which he was attached entered into his hymns fervently, and from them they spread to others. He certainly perceived and appreciated, as a scholar, and from his standpoint as a Roman Catholic, the double advantage possessed by a Church which sings both in an ancient and modern tongue, making two-fold melody continually unto God. He did not prize the less the magnificent hymns of Christian antiquity in Latin, because he taught congregations to sing in the English of to-day. His indebtedness to the *Olney Hymns*, and to the Wesleyes, he freely acknowledges in his Preface to *Jesus and Mary*, 1849. To these three—Cardinal Newman, Caswall, and Faber—the Roman Catholic Hymnody in England principally owes its revival.

10. Other names of less importance from a hymnological point of view remain to be noted. If Thomas Moore could be regarded as a Roman Catholic, as he is reckoned by his friend and biographer, Lord John Russell, we should not be able to pass over some *Sacred Melodies* of his which are well-known, and of extreme beauty. But the work published under the title of *Sacred Songs*, in 1816, has become so popular, and they are so constantly claimed as the productions of one who attended habitually the Anglican services, that we are unwilling to advance a disputable pretension. Besides, exquisite as they are, they have nothing in them that stamps them with any certain mark of the religion in which Moore was brought up in childhood. "Thou art, O God, the Life and Light"; "O Thou Who dry'st the mourner's tear"; "The turf shall be my fragrant shrine"; "Sound the loud timbrel," and many others, are all of them steeped in that tenderness which touches deeply our human nature, when under the influence of Divine grace. Miss Adelaide Anne Procter had passed a considerable portion of her life before she entered the Roman Catholic Church. She was born in 1835, but did not join the Roman communion until 1851. Sometimes she is truly lyrical, and her verses, *Confido et Conquiedo*, would be suitable for congregational singing. The same may be said of *Our Daily Bread*. She does not write in the mere routine of pious verse. Her *Sent to Heaven* is lovely of its kind. She is a thinker, but her poetry is more adapted to reading than to practical psalmody. Religion had taken deep root in her mind, and her days were passed in acts of self-denying charity. Other translators and original writers include the Rev. T. J. Potter, who translated afresh nearly all the Vesper hymns in the *Catholic Psalmist*, 1858; Aylward, Porter, Rawes, Wallace, Coffin, Russell; H. N. Oxenham, a writer of known ability in ecclesiastical subjects in the *Saturday Review*; Canon F. Oakeley, a scholar of classical tastes; Aubrey de Vere, a true poet, author of *Antar and Zara*, and many other volumes; Charles Kent, and Robert Campbell. Matthew Bridges has also struck nobly many a note of adoration in his *Hymns of the Heart for the Use of Catholics*, 1848, of which, "Rise, glorious Conqueror, arise," and *The Seraph's Song*, "Crown Him with many crowns," may be taken as samples.

11. In addition to the *Oratory Hymns* of the Rev. F. W. Faber, a cheap and popular Roman Catholic hymn-book, pub. by Burns and Oates, has come into very extensive use. It is entitled, *Hymns for the Year, a complete Collection for Schools, Missions, and General Use*, 1867. It contains 288 of the best-known and most frequently used Roman Catholic hymns; and is found, together with the *Oratory Hymns* of Dr. Faber, to be an invaluable treasure to Roman Catholics. Some of the "Sacred Songs" touching the Communion of Saints are peculiar to Roman Catholic worship. Nothing, however, can exceed the fervour and depth of devotion and adoration to be found in the hymns addressed to the Father, the Word, and the Holy Spirit:

the Sacred Trinity, and our Lord in his Human and Divine nature. Such, to name a few only, are, "My God, how wonderful Thou art"; "It is my sweetest comfort, Lord"; "O brightness of Eternal Light"; "I met the Good Shepherd"; and "Lead me to Thy peaceful manger."

12. The latest addition to Roman Catholic Hymnody, is the *Annus Sanctus*, 1884, of Mr. Orby Shipley. It is a work of great value, and the *Appendix*, containing earlier versions of Latin hymns, is the result of much diligent research on Mr. Shipley's part. In this *Appendix* will be found the heads of families of versions of Vesper hymns taken from the *Primers* of 1601, 1615, 1685, and 1706. These versions of some of the best-known Latin hymns have a religious, a poetic, an historic, and an ecclesiastical value. They will be a real boon to literature in a branch that has been little cultivated, and, to say the truth, undeservedly neglected.

13. The following list contains most of the works associated with English Roman Catholic Hymnody (except the *Primers*, p. 909), which are noticed above:—

1. *A Collection of Spiritual Songs.* By Bp. John Gaddes. 1791, 1802, and 1823.
2. *A Collection of Catholic Hymns; or Religious Songs, &c.* Edited by the Rev. N. A. Gilbert, Whitby, 1806; 2nd ed. Manchester, 1807; 3rd ed. edited by the Rev. G. L. Haydock. York, 1823.
3. *A Collection of Catholic Psalms, Hymns, Motets, Anthems, and Doxologies.* By the Rev. G. L. Haydock. Whitby, 1823.
4. *Catholic Psalter*, 1839.
5. *Catholic Hours; A Family Prayer-Book with Hymns.* By J. R. Beste. 1839.
6. *Roman Missal for the Use of the Laity.* By Dr. F. C. Husenbeth. Derby, T. Richardson & Sons, 1840.
7. *Vespers.* By Dr. F. C. Husenbeth. 1848.
8. *Jesus and Mary.* By F. W. Faber. London, 1849.
9. *Lyra Catholica; containing all the Breviary and Missal Hymns, with others from Various Sources.* Translated by Edward Caswall, M.A. London, 1849.
10. *Church Hymns, in English, that may be sung to the Old Church Music. With Appropriation. And other Religious Poems.* By J. Richard Beste, Esq. London, 1849.
11. *Catholic Hymns arranged in order for the principal Festivals, Feasts of Saints, and other occasions of devotion throughout the year; with woodcuts.* London. [1851. By the Rev. Henry Formby.]
12. *Oratory Hymns.* By F. W. Faber. London, 1854.
13. *Masque of Mary and Other Poems.* By E. Caswall. London, 1858.
14. *The Holy Family Hymns; with the Approbation of His Eminence Cardinal Wiseman.* London, 1860.
15. *Saint Winifred's Hymn Book: A Collection of Sacred Hymns for Church Festivals, Retreats, &c.* London, N.D. [1860.]
16. *A Selection of Approved Catholic Hymns for the Use of Schools.* Glasgow, 1861.
17. *St. Patrick's Catholic Hymn-Book.* London, 1862.
18. *Liturgical Hymns for the Chief Festivals of the Year, Selected from the Offices of the Catholic Church, and so translated into English as to be adapted to Old and New Church Music.* By Francis Troupes, Catholic Priest. The Music edited by William J. Maker, S. J. London [1865].
19. *Lyra Liturgica; Reflections in Verse for Holy Days and Seasons.* London, 1865. [F. Oakeley.]
20. *Verses on Various Occasions.* London, 1868. [Cardinal Newman. Mainly reprints from his *Verses* of 1853.]
21. *Hymns and Poems; Original and Translated.* By E. Caswall (being *Lyra Catholica*, the *Masque of Mary*, and other poems and hymns in a collected form). London, 1872.
22. *Collection of Hymns for the Use of the Children of St. Andrew's Congregation.* Glasgow, 1875.
23. *The Catholic Hymn Book.* Compiled by the Rev. Langton George Vere. London, 1877.
24. *Hymns arranged according to the Ecclesiastical Year for use in Catholic Churches.* Glasgow, 1878.

25. *The Roman Breviary* [in English]. By the Marquess of Bute. London, 1879.

26. *The Dominican Hymn Book with Vespers and Compline.* London, 1881.

27. *St. George's Hymn Book. Containing the Hymns sung at St. George's Cathedral, Southwark.* (Compiled by the Rev. Joseph Reeks. London (3rd ed. 1882).)

28. *Hymns by the Rev. James Conolly, M.R.* London (4th ed. 1882).

29. *Annus Sanctus; Hymns of the Church for the Ecclesiastical Year. Translated from the Sacred Offices by Various Authors, with Modern, Original, and Other Hymns, and an Appendix of Earlier Versions. Selected and Arranged by Orby Shipley, M.A.* London and New York, 1884.

30. *The Catholic Psalmist.* Compiled by C. B. Lyons. Dublin, 1888.

31. *Hymns for the Year. A Complete Collection for Schools, Missions, and General Use.* London, N.D. [Dr. Rawes, 1867.]

32. *Hymns: Original and Selected.* By the Rev. H. A. Rawes, M.A. London, N.D. [Hymns by H. A. Rawes and F. W. Faber.]

33. *The Catholic Hymnal. Hymns Selected for Public and Private Use.* London, N.D. [1860].

34. *The Crown Hymn Book; Containing Compline, Benediction, Office of Immaculate Conception, Mass for Children, and all the English and Latin Hymns in the Crown of Jesus Prayer Book, &c.* London, N.D. [1862].

35. *The Parochial H. Bk.* New and revised ed. London, N.D. [1st ed. 1880. ed. with music, 1883].

36. *Catholic Hys., with Holy Mass for Children, &c.* Dublin, N.D.

In addition to these there are also the publications of Matthew Bridges, Aubrey de Vere, Adelaide A. Procter, T. J. Potter, Lady Georgiana Fullerton, and others, from which hymns have been gathered to enrich the various hymn-books published for the use of Schools, Missions, and other purposes.

[J. C. E.]

Romanus. The chief of the Middle School of Greek hymn-writers. He was a native of Emesa, deacon of Berytus, and became attached to the church of Blacherno at Constantinople. In that church he had a vision of the Mother of God, who gave him a piece of a roll (*korros*) to eat. He did so, and found himself endowed with the power of making *Contakia* (Neale, *Hist. East. Church*, quoting *Meneæ*). He is said to have written a thousand of these poems, but whether this means a thousand of the long strophes, which are intercalated among the Odes in the present Greek office books, or a thousand of the long poems, which Cardinal Pitra has discovered under the name of *Contakia*, cannot be determined. The date of his pieces must be found either as 491–518 or 713–719, the reigns of Anastasius the 1st or the 2nd, as he is said to have come to Constantinople in the reign of Anastasius. The desuetude into which his hymns had fallen in the 8th century is perhaps in favour of the earlier date, and the long hymn of Methodius at such an early period as 311 (see *Greek Hymnody*, §. x. 2) allows the possibility of such long productions at the close of the 5th century (see *Greek Hymnody*, §. xii. 1). Of his hymns, one only has been rendered into English. It is a *Contakion*, or short hymn, found in the office for Christmas Day:—*Ἦν Ἐδὲμ Βηθλεὲμ ἤρως, δεῖτε ἴσωμεν.* and republished by Dr. Littledale in his *Offices, &c. of the H. E. Church*, 1863, p. 76. Dr. Littledale's *tr.* in blank verse is, "Bethlehem hath opened Eden," same work, p. 197. This has been turned into 8.6.8 6.7.7 measure by W. Chatterton Dix, and was pub. in *Lyra Messianica*, 1864, p. 102. [H. L. B.]

Rooke, Thomas, M.A., was educated at Trinity College, Dublin, B.A. 1848, M.A. 1851. Taking holy orders in 1848, he held several curacies and chaplaincies in Ireland till 1881, when he was preferred to the Vicarage of Feckenham, Redditch, diocese of Worcester. Three of his hymns appeared in A. J. Soden's *Universal H. Bk.*, 1885:—

1. Come to Thy Church, O Lord our God. *Consecration of a Church.*

2. Father of Mercies! Who of old. *For use in Hospitals.*

3. O God the Holy Ghost, from Father and from Son. *For use in Hospitals.* [J. J.]

Rooker, Elizabeth. [Parson, E.]

Rorison, Gilbert, LL.D., s. of John Rorison, a merchant of Glasgow, was b. in Renfield Street, Glasgow, Feb. 7, 1821. He was educated at Glasgow University, and at that time he was a member of the United Presbyterian Church. Subsequently he joined the Scottish Episcopal Church, and, after studying for the ministry at Edinburgh under Bishops Terrot and Russell, was ordained by the latter in 1843. He was for some time curate of St. James's, Leith, and of the Episcopal Church, Helensburgh, and then Incumbent of St. Peter's Episcopal Church, Peterhead. He d. at Bridge of Allan, Oct. 11, 1869. In 1851 he edited *Hys. and Anthems adjusted to the Church Services throughout the Christian Year*, Lond., Hope & Co. (Revised, 1860: *Appx.* 1869. See *Scottish Hymnody*, § vii. 2). This contains several of his *tra.* from the Latin. He is widely known through his "Three in One, and One in Three" (q. v.). [J. J.]

Roscoe Family. In English Unitarian hymnody William Roscoe and three of his children hold honourable positions and are widely known. Taking the father and the children in chronological order we have:—

Roscoe, William, the father, was b. March 8, 1753, in Liverpool, of humble origin. After very meagre schooling, and three years of work in his father's market garden, he was articled to an attorney, and subsequently practised in Liverpool till 1796, when he withdrew from the profession. From the first literature was his chief delight, and throughout a long career of public usefulness he united its pursuit with the efforts of enlightened patriotism and the advocacy of higher education and reform. Liverpool was a centre of the old slave-trade, and Roscoe was one of the first to raise his voice against the iniquity. At the age of 20 he had already uttered a protest in his descriptive poem *Mount Pleasant*, and in 1787 he pub. a longer poem, *The Wrongs of Africa* (Pt. ii. 1788), devoted to the subject. During his brief parliamentary experience as member for Liverpool, in 1807, he had further opportunity of advocating the cause of liberty and humanity. His first great historical work, the *Life of Lorenzo de Medici*, was pub. in 1796, and the *Life and Pontificate of Leo the Tenth*, in 1805. After withdrawing from his legal practice, Roscoe had hoped to be able to devote himself entirely to letters, but the claims of friendship induced him in 1800 to enter into a banking business, which involved him in commercial troubles, ending in 1820 in

his bankruptcy. His library had to be sold, but part of it was bought by friends, and presented to the Liverpool Athenæum, which in 1789 Roscoe had been instrumental in founding. In 1822 he pub. *Illustrations of the Life of Lorenzo de Medici*, defending the views adopted in his former history, and two years later edited a new edition of Pope's works, with a life of the poet. He died June 30, 1831. (Cf. *The Life of William Roscoe*, by his son, Henry Roscoe, in 2 vols., London, T. Cadell, 1833.) As a member of the congregation of Unitarians meeting in Renshaw Street Chapel, Liverpool, Roscoe took part in preparing *A Selection of Psalms and Hymns for Public and Private Worship*, printed for their use in 1818. He contributed eight hymns and the concluding anthem. Of these hymns the following are in C. U. at the present time:—

1. Let our loud song of praise arise. *Praise.*
2. Go, suffering habitant of earth. *Life, a Warfare.*
3. Great God, beneath Whose piercing eye. *Divine Providence.*

4. Thus said Jesus, Go and do. *Love to our Neighbour.*

5. What is the first and great command? *The Commandments.*

These hymns are in several Unitarian collections, including Martineau's *Hymns*, 1840. No. 3 was written in 1788, as a "secular hymn" of ten stanzas, to be sung at the Benn's Garden Chapel on the Centenary of the Revolution.

Roscoe, William Stanley, the son, was b. in 1782, and d. in 1843. He was educated by Dr. Shepherd, of Gateacre, and at Peterhouse, Cambridge. He was in his father's bank till the failure in 1820, after which he held an office in the Liverpool Court of Passage. His *Poems* were pub. in 1834. His hymn "Almighty God, in prayer to Thee" (*Death anticipated*) appeared in the Liverpool Renshaw Street *Coll.*, 1818. It is also in Martineau's *Hymns*, &c., 1840, and later collections.

Roscoe, Mary Ann, a daughter, was b. in 1795, married to Thomas Jevons, 1825, and d. in 1845. She edited *Poems for Youth, by a Family Circle*, Lond., 1820, to which her brothers and sister contributed. From 1831 she also edited *The Sacred Offering*, an Annual of original and selected poetry (Liverpool, D. Marple & Co.). Her 7 hymns were pub. in her *Sonnets and other Poems, chiefly Devotional*, in 1845. Of her hymns three are still in C. U.:—

1. [Now] O let your mingling voices rise. *Christmas.*
2. Thou must go forth alone, my soul. *Death Anticipated.*

3. When human hopes and joys depart. *In Trouble and Affliction.*

Of these No. 3 was first pub. in her *Poems for Youth*, &c., 1820.

Roscoe, Jane, a second daughter, was b. in 1797, married to Francis Hornblower in 1838, and d. in 1853. Her *Poems by one of the Authors of Poems for Youth by a Family Circle*, were pub. in 1820, and her *Poems* in 1843. Her hymns in C. U. are:—

1. How rich the blessings, O my God. *Gratitude.* In the Liverpool Renshaw Street *Coll.* 1818.

2. My Father, when around me spread. *Peace in Affliction.* Appeared in the *Monthly Repository*, Dec. 1828; and the *Sacred Offering*, 1832.

3. O God, to Thee, Who first hast given. *Self-Consecration.* In *Poems for Youth*, 1820.

4. Thy will be done, I will not fear. *Resignation.*

[V. D. D.]

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