

Rossetti, Christina Georgina, daughter of Gabriel and sister of Dante Gabriel and William Michael Rossetti, was b. in London, Dec. 5, 1830, and received her education at home. Her published works include:—

(1) *Goblin Market, and Other Poems*, 1862; (2) *The Prince's Progress, and Other Poems*, 1866; (3) *Poems*, mainly a reprint of Nos. 1 and 2, 1876; (4) *A Pageant, and Other Poems*, 1881, &c.

In addition, Miss Rossetti has published several prose works, as:—*Annus Domini* (a book of prayers for every day in the year), 1874; *Letter and Spirit of the Decalogue*, 1883, and others. She has written very few hymns avowedly for church worship, but several centos have been compiled from her poems, and have passed into several hymn-books. These include:—

1. Dead is thy daughter, trouble not the Master. *The Raising of Jairus's daughter*. From her *Goblin Market*, &c., 1862, into *Lyra Mystica*, 1866.

2. God the Father, give us grace. *Invocation of the Holy Trinity*. From *Lyra Mystica into the Savoy Hymnary*, for use in the Chapel Royal, Savoy (see No. 8 below).

3. I bore with thee long weary days and nights. *The Love of Christ*. From her *Goblin Market*, &c., 1862, into *Lyra Messianica*, 1864.

4. I would have gone, God bids me stay. *Resignation*. From her *Poems*, 1875, into *Horder's Cong. Hymns*, 1884, &c.

5. Once I thought to sit so high. *A Body hast Thou prepared Me, or Passiontide*. Contributed to *Lyra Eucharistica*, 1863.

6. The Advent moon shines cold and clear. *Advent*. From her *Goblin Market*, &c., 1862.

7. The flowers that bloom in sun and shade. *The Eternity of God*. In Mrs. C. Brock's *Children's H. Bk.*, 1881.

8. What are these that glow from afar! *Martyrs*. Part of the poem "We meet in joy though we part in sorrow," which appeared in *Lyra Mystica*, 1866, and then in Miss Rossetti's *Prince's Progress*, &c., 1866. It is the most widely used of her hymns. No. 2 above is also from the same poem.

Miss Rossetti's verses are profoundly suggestive and lyrical, and deserve a larger place than they occupy in the hymnody of the church. Her sonnets are amongst the finest in the English language. [W. G. H.]

Rothe, Johann Andreas, s. of Aegidius Rothe, pastor at Lissa, near Görlitz, in Silesia, was b. at Lissa, May 12, 1688. He entered the University of Leipzig in 1708, as a student of Theology, graduated M.A., and was then, in 1712, licensed at Görlitz as a general preacher. In 1718 he became tutor in the family of Herr von Schweinitz at Lenbe, a few miles south of Görlitz, and while there frequently preached in neighbouring churches. During 1722 Count N. L. von Zinzendorf, happening to hear him preach at Gross-Hennersdorf, was greatly pleased with him, and when the pastorate at Berthelsdorf became vacant shortly thereafter, gave him the presentation. He entered on his duties at Berthelsdorf Aug. 30, 1722. There he took a great interest in the Moravian community at Herrnhut, which formed part of his parish. But when, in 1737, he had to report to the higher ecclesiastical authorities regarding the doctrinal views of the Moravians, Zinzendorf showed his resentment in various ways, so that Rothe was glad to accept a call to Hermadorf, near Görlitz. Finally, in 1739, Count von Promnitz appointed him assistant pastor at Thommendorf, near Bunzlau, where he became chief pastor in 1742, and d. there July 6, 1758. (*Koch*, v. 240; *Wetzel's A. H.*, ii. 756, &c.)

Rothe was a man of considerable gifts and of unbending integrity, a good theologian, and an earnest, fearless, and impressive preacher. His hymns, about 40 in number, though they can hardly be said to rank high as poetry, are yet often characterised by glow and tenderness of feeling, and by depth of Christian experience. They are somewhat akin to Zinzendorf's better productions, but this resemblance may arise from the alterations which Zinzendorf seems to have made in them. The best known of them first appeared in Zinzendorf's hymn-books, and were for a time looked upon with suspicion, because as Zinzendorf did not affix authors' names, the new hymns were at first all ascribed to himself.

Those of Rothe's hymns which have passed into English are:—

i. Ich habe nun den Grund gefunden. *Joy in Believing*. 1st pub. in Zinzendorf's *Christ-Catholisches Singe- und Bet-Büchlein*, 1727, p. 98, and in the 2nd ed. (N.D., but probably in the end of 1727 or beginning of 1728) of his *Sammlung g. u. l. Lieder* (1st ed., 1725), as No. 934, in 10 st. of 6 l.; and repeated in the later *Moravian H. Bks.*, e.g. the *Herrnhut G. B.*, 1735, No. 255, *Brüder G. B.*, 1778, No. 366, &c. At first the Lutherans suspected it, thinking that it was by Zinzendorf, but on discovering that it was by Rothe, soon adopted it. It is a powerful and beautiful hymn, is found in many recent German collections (e.g. the *Berlin G. L. S.*, ed. 1863, No. 78), and in its English forms has found a very wide acceptance, and proved a comfort and blessing to many. It was doubtless suggested by Heb. vi. 19.

In the *Historische Nachricht* (to the *Brüder G. B.*, 1778), ed. 1835, p. 176, it is said to have been written for Zinzendorf's birthday, May 26, 1728. This is probably a misprint for 1726, and the hymn, as will be seen above, was in print in 1727. *Koch*, ii. 241, suggests that it was written in return for the hymn, "Christum über alles lieben," which Zinzendorf had sent to Rothe in 1722 (in the *Sammlung*, 1725, No. 652, and in the *Deutsche Gedichte*, 1735, p. 30, marked as "on a friend's birthday," and dated May 12, 1722). This, if correct, would rather suggest 1723 as the date of Rothe's hymn, only in that case Zinzendorf would almost certainly have included it in the *Sammlung* of 1725. Zinzendorf, it may be added, gives in his *Deutsche Gedichte* two other pieces written for Rothe's birthdays, one dated 1734, for his 36th birthday (beginning "Wer von der Erde ist"), the other dated 1738, for his 40th birthday (beginning "Der Du der Herzen König bist.")

Rothe's hymn under consideration ("Ich habe nun") has been tr. as:—

1. Now I have found the ground wherein. A fine but somewhat free tr. of st. i., ii., iv., v., vi., x., by J. Wesley. Mr. J. G. Stevenson, in his *Methodist H. Bk. Notes*, 1883, p. 46, speaks thus regarding it:—

"When the translation of this hymn was finished John Wesley sent a copy of it to P. H. Molther, one of the German Moravians in London, and under date of 25 January, 1740, M. Molther returns the translation with his approval of all but one verse, which Mr. Wesley altered as suggested." The altered stanza begins "O Love, thou bottomless abyss." Mr. Stevenson adds that portions of this version were among the last words of J. W. Fletcher, vicar of Madeley (d. 1785), and of Edward Bickersteth, rector of Watton (d. 1850).

In 1740 the tr. as thus revised was included in the *Wesley Hys. & Sac. Poems (P. Works)*, 1868-72, vol. i., p. 279. It was thence transferred to the *Moravian H. Bk.*, 1742, a tr. of st. iii. of the German, made by P. H. Molther, being added in the 1789 and later eds. It was also included in the *Wes. H. Bk.*, 1780, No. 182 (1875, No. 189), and has been repeated in very many English and American collections, but as a rule abridged; the full form being however in *Mercer's C. P. & H. Bk.*; the *Cong. Hym.*, 1887; and *Boardman's Sel.*, Philadelphia, U. S., 1861. It has also appeared in full, or abridged, under the following first lines:—

- (1) Now I have found the blessed ground (st. i). *Lady Huntingdon's Sel.*, 1780.
- (2) Now have I found the ground wherein (st. i.). *W. F. Stevenson's Hym. for Ch. & Home*, 1873.
- (3) O Lord! Thy everlasting grace (st. ii.). *Horder's Cong. Hym.*, 1884.
- (4) Father, Thy everlasting grace (st. ii.). *J. Bickersteth's Ps. & Hym.*, 1832.
- (5) O Love, thou bottomless abyss (st. iii.). *Evang. Union Hym.*, 1878.
- (6) Jesus, I know hath died for me (st. iv.). *Pennsylvania Luth. Church Bk.*, 1868.
- (7) Though waves and storms go o'er my head (st. v.). *Andover Sabbath H. Bk.*, 1858.

2. I now have found, for hope of heaven. In full, by Dr. H. Mills, in the *Evang. Review*, Gettysburg, Jan. 1850, and in his *Horæ Germanicæ*, 1856, p. 68. Included in the *Amer. Luth. Gen. Synod's Coll.*, 1852.

3. My soul hath now the ground attained. A good tr. of st. i., iii., v., x., by A. T. Russell, as No. 167 in his *Ps. & Hym.*, 1851.

4. My soul hath found the steadfast ground. A good tr. (omitting st. v.-ix., and with a st. iv. not by Rothe), by Mrs. Bevan, in her *Songs of Eternal Life*, 1858, p. 55. Included, abridged, in the *Eng. Presb. Ps. & Hym.*, 1867, and the *Ibrox Hym.*, 1871.

5. Now I have found the firm foundation. By G. F. Krotel, as No. 251 in the *Ohio Luth. Hym.*, 1880, omitting st. vi.-viii.

6. Now I have found the ground to hold. By J. Sheppard, in his *Foreign Sacred Lyre*, 1857, p. 91.

ii. *Ver wahrer Herzensänderung. The Forgiveness of Sins.* 1st pub. as No. 448 in the 3rd ed., 1731, of Zinzendorf's *Sammlung* as above, and in 7 st. of 4 l. in the *Brüder G. B.*, 1778, it is No. 392. *The trs. are:—*

- (1) "Thanks be to Thee, Thou slaughter'd Lamb!" (st. vii.). *Tisals No. 345 in pt. ii., 1746, of the Moravian H. Bk.*
- (2) "Before conversion of the heart." A tr. of st. i., iv., by B. Latrobe, as No. 255 in the *Moravian H. Bk.*, 1789, with the above tr. of st. vii. added. In the 1801 and later eds. (1836, No. 428) the tr. of st. vii. was alone retained.

iii. *Wenn kleine Himmelsraben. Death of a Child.* Written on the death of one of his daughters. Appeared as No. 1028 in the 3rd ed., 1731, of Zinzendorf's *Sammlung* as above, and is in 9 st. of 6 l. Included as No. 1688 in the *Brüder G. B.*, 1778, and recently as No. 859 in the *Uno. L. S.*, 1851. *The trs. are:—*

- (1) "When children, bless'd by Jesus." This is No. 1196 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1896, No. 1258).
- (2) "When summons hence by Death is given." By E. Massie, 1867, p. 106. [J. M.]

Round the Sacred City gather. *S. J. Stone.* [*Church Defence.*] Written in 1874 for the Church Defence Institution, and issued as a leaflet with music for use at Church Defence Meetings. Several hundreds of thousands have been used in this form. It was given in the author's *Knight of Intercession*, 3rd ed., 1874, in 7 st. of 8 l., with the heading "Battle Hymn of Church Defence," and "Dedicated to the 'Church Society' of St. Paul's Haggerston." In 1884 it was enlarged to 12 st. of 8 l. for processional use at a grand Choral Festival in Salisbury Cathedral, and began "Sacred city by the river." In this form it was given in the *Monthly Packet*, 1884. In its original form it is in several hymnals. Mr. Stone also adapted it for use in the 1889 *Suppl. Hymns to H. A. & M.* [J. J.]

Rous, Francis (Rouse), was b. at Halton, Cornwall, in 1579, and educated at

Oxford. He adopted the legal profession, and was M.P. for Truro during the reigns of James and of Charles I. He also represented Truro in the Long Parliament, and took part against the King and the Bishops. He was appointed a member of the Westminster Assembly; of the High Commission; and of the *Triers* for examining and licensing candidates for the ministry. He also held other appointments under Cromwell, including that of Provost of Eton College. He d. at Acton, Jan. 7, 1659, and was buried in the Chapel of Eton College. Wood, in his *Athenæ Oxonienses*, gives a list of his numerous works. The history of his version of the Psalms is given under *Psalters, English*, § xi., respecting its treatment in England, and under *Scottish Hymnody*, § iii., with regard to its reception and use in Scotland. [J. J.]

Row, Thomas, b. in 1786, was for many years a Baptist minister at Hadleigh, in Suffolk, and Little Gransden, Cambs., and was well known to most of the Calvinistic congregations in the Eastern Counties. He was very singular and methodical in his habits, and for 30 years was a frequent contributor of hymns and other compositions to the *Gospel Herald*. He d. Jan. 3, 1868. Mr. Row pub. two vols. of hymns. The first was entitled, *Concise Spiritual Poems, or Evangelical Hymns on Various Subjects, for the private use of Christians, and also adapted for Public Worship*, London, 1817. This was called Book I., and comprised 529 hymns. Book II., including 543 hymns, was pub. in 1822, as *Original and Evangelical Hymns on a great variety of subjects, for Private and Public Worship, by Thomas Row, Minister of the Gospel, Hadleigh, Suffolk.* Many of these hymns are to be found in Parrott's *Sel.* From a Calvinistic point of view they are sound in sentiment, but possess little poetic merit. [W. R. S.]

From his *Concise Spiritual Poems*, 1817, the following hymns have passed into *Snepp's Songs of Grace and Glory*, 1872:—

- 1. Awake, my warmest powers. *Jesus the Divine Advocate.*
- 2. Awake, O heavenly Wind. *To the Holy Spirit.*
- 3. God knows our secret thoughts and words. *Omniscience.*
- 4. Gracious God of our salvation. *Holy Trinity.*
- 5. How can a mortal tongue express. *Holy Trinity.*
- 6. In the Godhead all perfection. *Holy Trinity.*
- 7. In vain must sleepy sinners think. *The Being of God.*
- 8. Jehovah's will is found. *The Will of God.*
- 9. Like wind the Spirit gently blows. *Power of the Holy Ghost.*
- 10. Now, Thou faithful, gentle Spirit. *Holy Spirit—The Guide.*
- 11. Supremely sweet is sovereign love. *The Love of God.*
- 12. The great eternal Spirit comes. *The Holy Spirit.*
- 13. The Holy Spirit did engage. *Election.*
- 14. The Sacred Spirit comes to take. *Work of the Holy Spirit.*
- 15. Thou dear and great mysterious Three. *Holy Trinity.*
- 16. Thou great, mysterious Lord. *Holy Trinity.*
- 17. To God, the Holy Ghost. *Personality of the Holy Ghost.*
- 18. You have not chosen me. *Election.* [J. J.]

Rowe, George Stringer, was b. at Margate in 1830, and educated for the Wesleyan Ministry at Didsbury College. He entered the Wesleyan Ministry in 1853, and has since held important appointments at Ipswich,

Hull, Southport, Leeds, Edinburgh, London, &c. In 1888 he was appointed to the chair of Pastoral Theology in Headingley College, Leeds. He is the author of "Life of John Hunt, &c."; "At His Feet"; "On His Day"; "The Psalms in Private Devotion"; and "Alone with the Word." His hymns include:—

1. Behold Thy youthful army.
2. Come, children all and praise.
3. Cradled in a manger meantly.
4. When they brought little children.

These hymns were written for *Sunday School Anniversaries*, and were included in the *Methodist S. School H. Bk.*, 1879. [J. J.]

Rube, Johann Christoph, was b. Nov. 20, 1665, his father being then pastor at Hohen- und Thal-Ebra, near Sondershausen. After completing his studies in law, and becoming a licentiate, he was appointed judge (Amtmann) at Burgguminden near Alsfeld, and then, about 1704, at Battenberg (both in Hesse-Darmstadt). He d. at Battenberg, May 30, 1746. (*Bode*, p. 137; F. W. Strieder's *Hessische Gelehrten- und Schriftsteller Geschichte*, vol. xvi. p. 456. The latter dates his birth Nov. 19. On writing to Ebra, Pastor Weise has kindly informed me that no 17th cent. registers are extant either for Hohen-Ebra, or for Thal-Ebra.)

Rube was a most prolific writer of hymns. In the *Universal G. B.* pub. at Homburg in 5 vols., 1738-44, there are, according to the markings by Count Christian Ernst of Wernigerode in his private copy, no less than 536 by Rube. The earliest appeared in Luppins's *Andächtigt Singender Christen-Mund*, Wesel, 1692, and the *Geistreiches G. B.*, Darmstadt, 1698. In 1712 he published a number (without place of pub.) as *Frühlings-Blumen aus der geistlichen Erde* [Hamburg Library]; and Rambach in his *Anthologie*, v. p. xi., says his son-in-law edited another collection in 1737 as *Poetisch-christliche Kinder-gedanken* (evidently meant for *Lieder-gedanken*) in den *Sonn- und Festtags-Evangelien*. Freylinghausen in his *Neues geistreiches G. B.*, 1714, included 7, most of which passed into other books. Many of his hymns are excellent, thoughtful, good in style, and warm in feeling. Of Rube's hymns those which have passed into English are:—

i. *Der am Kreuz ist was ich meine, Und sonst nichts in aller Welt. Passiontide.* In his *Frühlings-Blumen*, 1712, p. 63, in 5 st. of 8 l. When repeated in the *Anmuthiger Blumen-Krantz*, 1712, No. 92, it was altered to "Der am Kreuz ist meine Liebe," and this form was included in the *Württemberg G. B.*, 1741, No. 51 (1842, No. 152), and other collections, and is a great favourite in South Germany. It is sometimes erroneously ascribed to J. E. Greding (b. 1676, d. 1748). The older hymn beginning "Der am Kreuz ist meine Liebe, Meine Lieb ist Jesus Christ" is first found in Ahasuerus Fritsch's *Jesus-Lieder*, 1668, No. 21, and is probably by Fritsch. It is quite different from Rube's hymn and has not been tr. into English. The *trs.* from Rube are (1) "Him on yonder cross I love," by *Miss Winkworth*, 1858, p. 33, repeated in Schaff's *Christ in Song*, 1869, p. 189. (2) "More than all the world beside," by R. Massie in his *Lyra Domestica*, 1864, p. 122, and thence in Reid's *Praise Bk.*, 1872.

ii. *Der Herr bricht ein zu Mitternacht. Second Advent.* In his *Frühlings-Blumen*, 1712, p. 88, in 15 st. of 4 l. In *Knapp's Ev. L. S.*, 1837, No. 796 (1865, No. 772). Sometimes erroneously ascribed to N. L. von Zinzendorf. *Tr.* as:—

The Lord shall come in dead of night. This is a

tr. of st. i., iii., v., vii., x., xv. by Mrs. Findlater in *H. L. L.*, 3rd ser., 1858, p. 60 (1884, p. 180). Included in *Kennedy*, 1863; and abridgel. in Dr. Pagenstecher's *Coll.*, 1864, and E. Paxton Hood's *Our II. Bk.*, 1868.

iii. *Schlaf sanft und wohl! schlaf Liebes Kind. Cradle Hymn.* In his *Frühlings-Blumen*, 1712, p. 29, in 15 st. of 4 l., as the first of the "Cradle-Hymns." It is worthy of attention as being one of the finest hymns of its class. Included as No. 751 in Freylinghausen's *Neues geistreiches G. B.*, 1714, and repeated as No. 1416 in the *Berlin G. L. S.*, ed. 1863. *Tr.* as:—

Sleep well, my Dear! sleep safe and free! A good *tr.*, omitting st. viii., xiii., xiv., by J. C. Jacobi in his *Psal. Germanica*, 1722, p. 142 (ed. 1732, p. 190, altered). Included as No. 328 in pt. i. of the *Moravian H. Bk.*, 1754, with *trs.* of st. xiii., xiv. added; and repeated, altered and abridged, in later eds. (1866, No. 1193, in 5 st.). In 1873 Dr. Martineau, in his *Hys. of Praise and Prayer*, No. 746, adopted the *trs.* of st. i., iv., v., xv., from Jacobi's 1732 text. In the *Schaff-Gilman Lib. of Rel. Poetry*, 1881 (1883, p. 434), there are 6 st. [J. M.]

Ruben, Johann Christoph. [Rube. J. C.]

Rückert, Friedrich, s. of Johann Michael Rückert, advocate at Schweinfurt, in Bavaria, was b. at Schweinfurt, May 16, 1788. He matriculated at the University of Würzburg Nov. 9, 1805 (where he became a great friend of Baron von Stockmar of Coburg), and finished his course there in the spring of 1809. He graduated Ph. D. at Göttingen in 1810, and on March 30, 1811, began to lecture at Jena as a privat-lectant in philology, but left April 16, 1812. On Nov. 2, 1812, he was appointed Professor of the Gymnasium at Hanau, but resigned before entering on his duties, and left Hanau Jan. 21, 1813. He was then for some time living at Würzburg as a man of letters, thereafter at Bettenburg near Hassfurt, &c. In Dec. 1815 he began work at Stuttgart as joint editor of the *Morgenblatt*, retiring from it Jan. 6, 1817. For some time he travelled in Italy, &c., and then in the end of 1820 settled at Coburg as a man of letters. On his appointment as Professor of Oriental Languages at Erlangen he went there in Nov. 1826; and then, in 1841, was appointed Professor of Oriental Languages at Berlin. During the Revolutionary period of March, 1848, he left Berlin and never returned, but received a pension in 1849. He retired to his estate of Neuss, near Coburg, and resided there till his death on Jan. 31, 1866 (*Friedrich Rückert. Ein biographisches Denkmahl.* By Dr. C. Beyer, Frankfurt am Main, 1868; *Neue Mittheilungen*, by Beyer, 1873; Rückert's *Nachgelassene Gedichte*, Vienna, 1877, &c.).

Rückert was one of the greatest Lyric writers, and one of the most thoughtful and earnest poets that Germany has produced. From the time that, unable to take part in the wars against Napoleon, he issued his *Deutsche Gedichte* (at Heidelberg) in 1814, containing his famous "Geharnischte S. nnete," he published himself or contributed to the publications of others, a most voluminous mass of poetry original and translated (see the full bibliography in the works noted above); a complete ed. of his poems appearing finally at Frankfurt am Main, 1868-69, in 12 vols. as his *Gesammelte poetische Werke*. A considerable proportion of his poems are *trs.* and adaptations from the Persian, Arabic, Sanscrit and Chinese. Throughout his poems he preserves a high

level of purity of thought and expression; and displays a wonderful mastery of form and power of handling the German language. He was of deeply religious spirit, and wrote various epic poems on Biblical history, e.g. *Leben Jesu*, 1839; *Saul und David*, 1843; and *Herodes der Grosse*, 1844. He can hardly however be called a hymn-writer: the second of the poems noted below being almost the only piece by him which has passed into the German hymn-books. A large number of his poems have been tr. into English by *Abp. Trench*, *Dr. John Hunt*, *Dr. V. L. Frothingham*, *Dr. C. T. Brooks*, and various others.

Of Rückert's pieces we need here only note four, namely:—

i. *Das Paradies muss schöner sein. Eternal Life.* 1st pub. as one of his *Neue östliche Rosen in die Aglaja* for 1823. Included in his *Gesammelte Gedichte*, Erlangen, 1834, vol. i. p. 83, in 14 st., entitled "Paradise." The trs. are (1) "Oh! Paradise must show more fair," by *Abp. Trench*, in his *Poems from Eastern Sources*, 1842, p. 199. (2) "Oh, Paradise must fairer be." Given, without name of translator, in *Dr. H. Bonar's New Jerusalem*, 1852, p. 84, and in *Schaff's Christ in Song*, 1869, p. 657.

ii. *Dein König kommt in niedern Hüllen. Advent.* This seems first to have appeared in his *Gesammelte Gedichte*, Erlangen, 1834, vol. i. p. 95, in 6 st. of 6 l. (it certainly did not appear along with No. iii. in 1824), and entitled "Advent Hymn." It is based on St. Matt. xxi. 1-11, the Gospel for the 1st S. in Advent. It is included in the Berlin *G. L. S.*, ed. 1863, No. 1545, and in various other recent German hymn-books. The trs. are (1) "He comes, no royal vesture wearing," by *T. C. Porter*. Written April 5, 1868, for *Hours at Home*, N. Y., June, 1868. (2) "In lowly guise thy King appeareth." By *Dr. J. Troutbeck*, as *Schumann's Advent Hymn*, Novello, n. d., 1876.

iii. *Er ist in Bethlehem geboren. Bethlehem and Calvary.* 1st pub. as No. 5 of a series of "Hymns for Festivals by Friedrich Rückert," in the *Taschenbuch zum geselligen Vergnügen auf das Jahr 1824*, Leipzig, 1824, p. 276, in 10 st. of 8 l. Repeated in *H. Ruets's Anthologie geistlicher Lyrik*, 1878, No. 44. The trs. are (1) "In Bethlehem He first arose," by *N. L. Frothingham*, 1855, p. 188. (2) "In Bethlehem the Lord was born." By *Miss Winkworth*, 1869, p. 338. (3) "In Bethlehem, the Lord of glory." By *T. C. Porter* for *Hours at Home*, N. Y., March, 1868.

iv. *Um Mitternacht hab ich gewacht. Midnight.* 1st pub. in *Nicolaus Lenau's Frühlingstalmanach*, Stuttgart, 1838. Included in his *Haus- und Jahrslieder*, vol. i., Erlangen, 1838 (vol. v. of his *Gesammelte Gedichte*), p. 313, in 5 st. of 6 l., as one of the poems written at Neuenes in the autumn of 1833. Repeated by *Ruets*, No. 66. The trs. are (1) "At still midnight I raise my sight," by *N. L. Frothingham*, 1855, p. 175. (2) "At dead of night Sleep took her flight." By *Miss Winkworth*, in *Lyra Mystica*, 1866, p. 266, and repeated in her *Christian Singers*, 1869, p. 337. [J. M.]

Rulers of Sodom! hear the voice. *W. Cameron.* [*True Penitence.*] 1st appeared as No. 17 in the *Draft Scottish Translations and Paraphrases*, 1781, as a version of Isaiah i. 10-19, in 7 st. of 4 l. Thence, with st. vii. l. 1 altered, 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* (q. v.), it is ascribed to *Cameron*. Included in the *Relief H. Bk.*, 1833, and again in others. [J. M.]

Russell, Arthur Tozer, M.A. He was the son of the Rev. Thomas Clout, who later changed his surname for *Russell* (*Genl. Mag.*, 1848, p. 209; *Cong. Hy.*, p. 269, i. § 6), an Independent or Congregational minister who won for himself a good reputation by editing the works of *Tyndale*, *Frith*, *Barnes*, and *Dr. John Owen*, &c. He was b. at Northampton, March 20, 1806; educated at St. Saviour's School, Southwark, and at the Merchant Taylors' School, London (cf. *Robinson's Register M. T. S.*, ii., 217). In 1822-24 he was at Manchester College, York (see *Roll of the M. C.*

students). In 1825 he entered St. John's College, Cambridge, as a sizar, and in his freshman year gained the Hulsean Prize, its subject being, "In what respects the Law is a Schoolmaster to bring men to Christ." In 1829 he was ordained by the Bishop of Lincoln (*Kaye*), and licensed to the Curacy of Great Grimsden, Hunts, and in 1830 was preferred to the Vicarage of Caxton, which he held till 1852. During his ministry here he published the following works: *The Claims of the Church of England upon the Affections of the People* (1832); *Sermons for Fasts and Festivals; A Critique upon Keble's Sermon on Tradition*, in opposition. About 1840 appeared his *Apology of the Church of England and an Epistle to Signor Sapia concerning the Council of Trent, translated from the original Latin of Bp. Jewell*. About the same time appeared *Hymn Tunes, Original and Selected, from Ravenscroft and other old Musicians*. In 1841 was published *A Manual of Daily Prayer*. In 1844 *Memorials of the Works and Life of Dr. Thomas Fuller*. This *Life* has not been superseded by *Bailey's* later and over-bulky *Life*. It has fine things in it. It is severe on *Tract XC.* In 1848 various of his own hymns, original and tr. from the German, appeared in *Hymns for Pub. Worship*, &c., Dalston Hospital, London. His first appearance as a hymn-writer was in the 3rd edition of the hymn-book published by his father (1st ed. 1813), and known amongst Congregationalists as *Russell's Appendix* [see *Cong. Hymnody*, p. 269, i. § 67]. In 1847 followed *The Christian Life*. In 1851 *Psalms and Hymns, partly original, partly selected, for the use of the Church of England*. This most modest collection has not received the recognition that it indisputably merits. His original hymns and translations have found their way into many hymnals, e.g., *Dr. Peter Maurice's Choral H. Bk.* 1861, where several appeared for the first time; *Dr. Maurice's Choral Harmony*, 1854, contains two of his tunes; *Dr. B. H. Kennedy's Hymnologia Christiana*, 1863; *Lord Selborne's Book of Praise*, &c. (1862). In 1852 he was presented to the Vicarage of Whaddon, Cambridgeshire. This, in 1866, he exchanged for St. Thomas's, Toxteth Park, Liverpool. While at Whaddon he published *Advent and other Sermons*. In 1859 appeared his best prose book, *Memorials of the Life and Works of Bishop Andreevs*. With every deduction it is a living biography. In Liverpool he republished his *Hymn-book*. In 1863 he addressed a "weighty and powerful" Letter to the Bishop of Oxford on *Dr. Stanley*—virtually a trenchant review of the once notorious *Essays and Reviews*. In 1867 he removed to Wrockwardine Wood, Shropshire, where he remained until 1874, when he was presented to the Rectory of Southwick, near Brighton. Here he d., after a long and distressing illness, on the 18th of November, 1874. In his earlier years he was an extreme High Churchman, but by the study of St. Augustine his views were changed and he became, and continued to the end, a moderate Calvinist. His original hymns are gracious and tender, thoughtful and devout. His translations on the whole are vigorous and strong, but somewhat ultra-

faithful to the original metres, &c. He left behind him a *History of the Bishops of England and Wales* in ms., sufficient to form three or four goodly octavos, and numerous ms. Notes on the Text of the Greek Testament; and also a large number of original chants and hymn-tunes in ms. Surely the last ought to be utilized; and the former deposited in his College of St. John's. [A. B. G.]

Of Russell's hymns a large number are included in *Kennedy*, 1863, and several also are in a few of the lesser known collections. The *trs.* are noted elsewhere in this Dictionary, and may be found through the *Index of Authors and Translators*. Of his original hymns, about 140 in all, including those in *Dr. Maurice's Choral H. Bk.*, 1861, the following are found in a few collections:—

1. Christ is risen! O'er His foes He reigneth. *Easter.*
2. Give praise to God our King. *Praise.*
3. Great is the Lord; O let us raise. *Ps. xviii.*
4. Hail, O hail, Our lowly King. *Praise to Christ. (Maurice, 1861.)*
5. Hail, O Lord, our Consolation. *Christ, the Consoler. (Maurice, 1861.)*
6. Holy Ghost, Who us instructest. *Whitsuntide.*
7. Holy Spirit given. *Whitsuntide.*
8. Hosanna, bless the Saviour's Name. *Advent.*
9. In the mount it shall be seen. *Consolation.*
10. In the tomb, behold He lies. *Easter Eve. Sometimes "In the night of death, He lies."*
11. Jesu, at Thy invitation. *Holy Communion.*
12. Jesu, Thou our pure [chief] delight. *Praise for Salvation.*
13. Jesu, when I think on Thee. *In Affliction.*
14. Jesu, Who for my transgression. *Good Friday.*
15. Jesu, Lord most mighty. *Lent.*
16. Lift thine eyes far hence to heaven. *Looking Onward. Sometimes "Lift thy longing eyes to heaven."*
17. Lo, in mid heaven the angel flies. *The Message of the Gospel.*
18. Lord, be Thou our Strength in weakness. *In Affliction.*
19. Lord, my hope in Thee abideth. *Hope in Jesus.*
20. Lord, when our breath shall fail in death. *Death anticipated.*
21. Lord, Who hast formed me. *Self-Consecration.*
22. My God, to Thee I fly. *In Affliction. Sometimes "Great God, to Thee we fly."*
23. Night's shadows falling. *Evening.*
24. Now be thanks and praise ascending. *Praise.*
25. Now to Christ, our Life and Light. *Evening.*
26. O glorious, O triumphant day. *Easter.*
27. O God of life, Whose power benign. *Trinity*
- In the *Dalston Hys. for Pub. Worship, &c.*, 1848. From this "O Father, uncreated Lord," in *L. W. Baron's Church Bk.*, N. Y. 1883, is taken.
28. O Head and Lord of all creation. *Passiontide.*
29. O Jesu, blest is he. *Consolation.*
30. O Jesu! we adore Thee. *Good Friday.*
31. O Saviour, on the heavenly throne. *The Divine Guide and Protector. (Maurice, 1861.)*
32. O Thou Who over all dost reign. *Church Defence.*
33. Praise and blessing, Lord, be given. *Praise to Jesus.*
34. Praise the Lord: praise our King. *Advent.*
35. The Lord unto my Lord thus said. *Ps. cz.*
36. The Morning [promised] Star appeareth. *Christmas.*
37. The night of darkness fast declineth. *Missions.*
38. The way to heaven Thou art, O Lord. *Jesus the Way, Truth, and Life. Sometimes "Thou art the Way: Heaven's gate, O Lord."*
39. Thou Who hast to heaven ascended. *Ascension.*
40. To Him Who for our sins was slain. *Praise to Jesus, the Saviour. Written Friday, Jan. 24, 1861.*
41. We praise, we bless Thee. *Holy Trinity.*
42. What, my spirit, should oppress thee. *In Affliction.*
43. What though through desert paths Thou leadest? *Security and Consolation in Christ.*
44. Whom shall I, my [we our] refuge making. *Lent. Sometimes "Whom shall we our Refuge making."*
45. Whoso'er in Me believeth. *The Resurrection.*
46. Why, O why cast down, my spirit? *In Affliction.*
47. With awe Thy praise we sinners sing. *Lent. Sometimes "With trembling awe Thy praise we sing."*

48. With cheerful hope, my soul, arise. *Security in God.*

49. Ye hosts that His commands attend. *Universal Praise of Jesus.*

50. Your adoration, O earth and heaven, unite. *Universal Praise to Christ.*

Unless otherwise stated, all the above appeared in *Russell's Ps. & Hys.*, 1851. The total number of original hymns contributed by him to *Maurice's Choral H. Bk.* was 21. [J. J.]

Russell, William, was b. in Glasgow in 1798, and educated at the University of Glasgow. Removing from Scotland to America, he was at Savannah in 1817, and subsequently at other places in the United States. He was an active promoter of education, teachers' associations, and kindred objects, and did much to further the cause of education in the States. He was originally a Baptist, but did not hold to close communion. He d. at Lancaster, Massachusetts, Aug. 16, 1873. His hymn, "O'er the dark wave of Galilee" (*Christ in Solitude*), begins with st. iii. of a poem written by him at the request of Dr. Ware, editor of the *Unitarian Christian Examiner*, and printed therein in 1826. [F. M. B.]

Russell, William, contributed a few hymns to *William Carter's Hymn Book*, 1861, and to some minor collections. The best known is "More marr'd than any man's," 1861 (*Passiontide*). He must be distinguished from W. Russell, the American hymnist. [J. J.]

Rutilius, Martin, s. of Gregorius Rüdell or Rutilius (who in 1548 was diaconus at Salza, near Magdeburg, and in 1551 became pastor at Düben on the Mülde, in Saxony), was b. Jan. 21, 1530. After studying at the Universities of Wittenberg and Jena, he was appointed, in 1575, pastor at Teutleben, near Gotha. In 1586 he became diaconus at Weimar, where, after being for some time archidiaconus, he d. Jan. 18, 1618. (K. Goedeke's *Grundriss*, vol. iii., 1887, p. 153; articles by Dr. Linke in the *Blätter für Hymnologie*, 1887, pp. 82, 99, &c.) Rutilius's name has been associated with the well-known German hymn which begins:—

1. Ach Gott und Herr, wie gross und schwer. *Lent.*
The first printed form of any part of this hymn is in a sermon preached by Dr. Johann Major or Gross (see *Major in Various*) in the Town Church at Jena, on June 2, 1613. It was occasioned by the great storm which burst over Weimar on May 29, 1613, and caused devastation for miles around. The sermon ends thus:—"O bone Deus, hic ure, hic seca, hic pange, hic tundo, modo in alternum parce:

"Soll's ja seyn,

Dass Straff und Pein,

Auff Sünde folgen müssen:

So fahr hic fort,

Und schone dort,

Und lass mich ja wol büssen.

"Nu wolan der Herr hats gegeben, der Herr hats genommen, der Name des Herrn sey gelobt, heut und in alle Ewigkeit. Amen. Amen. Ende." As Dr. Linke suggests the stanza here given looks much more like a rhymed version of the Latin quotation made by Major for the purposes of his sermon, than a verse quoted from a hymn already known. The 1st ed. of the sermon was printed at Jena, and the 2nd ed. at Eisenach, also in 1613. The title begins, *Gedenck und Erinnerung's Predigt, Von dem grausamen Gewitter unnd schrecklichen Gewässer damit Thüringen heimgeruchet worden am Sonnabend vor Trinitatis in der Nacht, wor den 29. Maji dieses intendenden 1613. Jahrs.* In the 2nd ed. there is printed at the end, by itself, a hymn of 6 st. of 6 l., namely, 1. Ach Gott und Herr. 2. Lief ich gleich weit. 3. Zu dir flehe ich. 4. Soll's ja seyn. 5. Gib Herr Gedult. 6. Handel mit mir. That these stanzas

are all by Major seems at least highly probable. They passed into Melchor Franck's *Geistliche musikalische Lustgarten*, Nürnberg, 1616, as No. xvii. As No. xvi. Franck gives the following: 1. Gleich wie sich fein. 2. Also Herr Christ. Both xvi. and xvii. are given without name of author. In J. Clauder's *Psalmodia nova*, Altenburg, 1627, No. 87 is Franck's No. 16, but with four st. added, viz., 3. Mein Händ' r'beit. 4. Die Seite mein. 5. Darinn ich bleib. 6. Ehre sey nun. The form now in use is found in B. Derschau's *Ausserlesene geistreiche Lieder*, Königsberg, 1639, p. 79, where it is in 10 st., viz. st. i.-vi. as in 1613, and st. vii.-x. from Clauder's i., ii., v., vi. This form passed into most later books, and is No. 350 in the *Unv. L. S.*, 1851.

At first the hymn seems to have passed into the collections either as anonymous or signed "J. G.," i. e. Johann Grose. Then in Clauder's 2nd ed., 1630, the first part was signed "J. Gö.," which was forthwith taken to mean Johann Gödel, who was b. at Altdorf Aug. 31, 1566, became pastor at Diensted, near Kranichfeld, in 1683, and d. at Diensted in 1604. So it went on till 1726, when Caspar Binder, pastor at Mattstedt, pub. at Jena his *Historischer Erucius* for the purpose of showing that the hymn was by Rutillus. In this book Binder declared that he had in his possession an autograph album which formerly belonged to Melchor Francke, sometime burgmaster at Weimar; and that in this album he had found the hymn "Ach Gott und Herr" (in the 6 st. form of 1613), entitled, "A Prayer for the forgiveness of sins, for patience under the cross, and for deliverance from everlasting punishment." He adds that it was subscribed:—"M. Martinus Rutillus, Diaconus Ecclesie Vinariensis fecit et propria manu scripsit."

"Jesu, du Sohn Davids, erbarm dich mein,
Lass mein Sünd zugedeckt seyn,
Im Sterben wöllst mein Beystand bleiben
Vom Todt zum Leben bringst mit Freuden.
Den 29. May 1604."

The date here is almost certainly a misreading or a misprint, i. e. instead of 1604 it should be 1614. If then on May 29, 1614, Rutillus was asked to write something in this album, what more natural than that on the anniversary of May 29, 1613, he should transcribe something related to that calamity. If the "fecit et propria manu scripsit" means more than "I certify that this is my autograph," it can hardly refer to anything but the four lines quoted above. Rutillus was by no means of a poetic nature, and these four very halting lines are much more likely to be his composition than are the six stanzas of the original.

On the whole then there seems no good reason to ascribe any part of the hymn to Rutillus. The six stanza form is almost certainly by Major. Wherever a name has been attached to st. vii.-x. they too have been ascribed to Major. So that there appears at least a high probability that the 10 stanza form is by Major.

The translations in C. U. are:—

1. O God my Lord! How great's the Hoard. In full by J. C. Jacobi, in his *Psal. Germanica*, 1722, p. 56. In his ed. 1732, p. 89, it was greatly altered, and st. i.-iii., viii., x. of this form were included in the *Evang. Union H. Bk.*, 1856.

2. When rising winds, and rain descending. This is a free tr. in 8 l., of st. vii.-x. by T. Dutton, as No. 250 in the *Moravian H. Bk.*, 1789 (1886, No. 314). Included in Dr. Martineau's *Hys. of Praise and Prayer*, 1873.

3. Alas! my God! My sins are great. A good tr. of st. i.-vi., by Miss Winkworth, as No. 107 in her *C. B. for England*, 1863. Repeated, omitting st. iv., in the *Ohio Luth. Hyl.*, 1880.

Other trs. are:—

- (1) "As small birds use A hole to chuse" (st. vii.-x.) as No. 445, in pt. 1. of the *Moravian H. Bk.*, 1754.
- (2) "Alas! my Lord and God." By Miss Winkworth, 1858, p. 130. [J. M.]

Ryland, John, D.D., s. of Rev. John Collett Ryland, was b. at Warwick, Jan. 29, 1753. At that time his father was Baptist minister at Warwick, but in 1759 removed to Northampton. "J. Ryland, junior," as for many years he was accustomed to subscribe himself, was in 1781 ordained co-pastor with

his father at Northampton. In 1791 he accepted the presidency of the Baptist College and the pastorate of the church in Broadmead, Bristol, and these offices he retained until his death on May 23, 1825. Dr. Ryland was a man of considerable literary culture, and received the degree of D.D. from Brown University, Rhode Island. He was one of the founders of the Baptist Missionary Society, and for the three years following the death of Rev. A. Fuller, in 1815, acted as its secretary. His prose works were *Memoirs of Rev. R. Hall. Arnsby* (2nd ed., 1852); *A candid statement of the reasons which induce Baptists to differ from their Christian brethren*; and many Sermons and Charges. After his death appeared 2 vols. of Discourses, selected from his mss., and entitled *Pastoral Memorials*. To these discourses are appended many of his hymns, with their dates. Dr. Ryland's hymns were composed at different times, from his sixteenth year to the year of his death. The earliest were pub. when he was 16, in his *Serious Essays*, 1771. These 36 hymns were never republished. Several appeared in the *Gospel Magazine* from 1771 to 1782, and the *Protestant Magazine*, 1782-83; others in Rippon's *Bapt. Selection*, 1787; 2 in the *Collection for the Monthly Prayer Meeting at Bristol, 1797*. 2 in Andrew Fuller's *Memoirs*, 1831; and 25 in the *Pastoral Memorials*, 1825. His *Hymns and Verses on Sacred Subjects*, to the number of 99, were reprinted from his mss. by D. Sedgwick, and were pub., with a *Memoir*, in 1862. The hymns are dated therein from the mss.

[W. R. S.]

Those of Dr. Ryland's hymns now in C. U. include:—

1. For Zion's sake I'll not restrain. *Missions*. Dated 1798, and printed by D. Sedgwick from Ryland's mss., 1862.

2. Had not the Lord, my soul may say (ory). *Ps. cxxxii*. From his *Serious Essays*, 1771. It is No. 124 in Spurgeon's *O. O. H. Bk.*, 1866. Not in Sedgwick's reprint.

3. Holy, holy, holy Lord, self-existent Deity. *Holy Trinity*. Dated 1798. It was given in the 10th ed. of Rippon's *Bap. Sel.*, 1860, Pt. 2, No. 22; in the *Pastoral Memorials*, 1825; and Sedgwick's reprint, 1862, in 5 st. of 8 l. It is in C. U. in G. Britain and America.

4. Look down, my soul, on hell's domain. *Gratitude for escape*. This is No. 881 in Spurgeon's *O. O. H. Bk.*, 1866, and dated 1777. We cannot trace it in any of Ryland's works or amongst his hymns.

5. Lord, teach a little child to pray. *A Child's Prayer*. Dated 1786. The note to this hymn by Dr. Ryland's son, in Sedgwick's reprint, 1862, p. 15, is:—"This and the following hymn ('God is very good to me') was composed at the request of Mrs. Fuller, wife of the Rev. Andrew Fuller, of Kettering, for the use of Miss Sarah Fuller, who died May 30th, 1789, aged six years and six months." It was pub. in Andrew Fuller's *Memoirs*, 1831, p. 442, and in Sedgwick's reprint, 1862.

6. Now let the slumbering church awake. *Activity in the Church desired*. Dated "Feb. 20, 1798." Pub. in the *Pastoral Memorials*, 1825, and in Sedgwick's reprint, 1862. In Spurgeon's *O. O. H. Bk.*, 1866.

7. O Lord, I would delight in Thee. *Delight in Christ*. Dated "Dec. 3, 1777." Dr. Ryland added this note to the mss.:—"I recollect deeper feelings of mind in composing this hymn, than perhaps I ever felt in making any other." It was pub. in Rippon's *Sel.*, 1798, No. 242; in the *Pastoral Memorials*, 1825; and in Sedgwick's reprint, 1862, in 7 st. of 4 l. It is in extensive use in its original, or an abbreviated form; and as "O Lord we would delight in Thee." In the American Meth. Episc. *Hymns*, 1849; and their *Hymnal*, 1878, st. i., ii., vi., vii. are rewritten in s. m. as "Lord, I delight in Thee."

8. Out of the depths of doubt and fear. *Ps. cxxxii*. From the *Serious Essays*, 1771 (misdated in Spurgeon's *O. O. H. Bk.*, 1775). It is not in the *Pastoral Memorials*, 1825, nor in Sedgwick's reprint, 1862.

9. *Rejoice, the Saviour reigns. Missions.* Dated "Jan. 19, 1792." In the 10th ed. of Rippon's *Sel.*, 1806, 422 (2nd pt.) it is given in 6 st. of 6 l., as in the Ryland ms., and then after the word "Pause" two stanzas are added on, which are not in the ms. The 6 st. were repeated in the *Pastoral Memorials*, 1825; in Sedgwick's reprint, 1862; and in Spurgeon's *O. O. H. Bk.*, 1866 (abbreviated), and other modern hymnals.

10. *Sovereign Ruler of the skies. Guidance, Peace, and Security in God.* Dated "Aug. 1, 1777." Included in Rippon's *Sel.*, 1787, No. 545; in the *Pastoral Memorials*, 1825; and Sedgwick's reprint, 1862, in 9 st. of 4 l.

11. *Thou Son of God, and Son of Man. Praise to God, the Son.* This is undated. It was given in the *Pastoral Memorials*, 1825; and Sedgwick's reprint, 1862.

12. *When Abraham's servant to procure. Onward, Heavenward.* Dr. Ryland's son, under the date of Nov. 4, 1861, informed D. Sedgwick that this hymn "was written with a slate pencil on a rusty iron blower by moonlight, past twelve o'clock, Dec. 30, 1773," and he gives these words as a quotation from his father's ms. It is almost needless to add that this account does not agree with the generally received history of the hymn, as set forth in Miller's *Singers and Songs*, 1869, p. 313. In the May number of the *Gospel Magazine*, 1775, p. 235, the hymn was given in 9 st. of 4 l., with the heading "Hinder me not—Gen. xxiv. 56," and signed "Elachistoteros." It was repeated in Rippon's *Sel.*, 1787, No. 447; and Sedgwick's reprint, 1862. In *Rippon* a note is added, "This hymn may begin with 6th verse." This direction has been followed in some modern collections, the result being the hymn commonly known as "In all my Lord's appointed ways."

13. *When the Saviour dwelt below. Compassion of Christ.* Dated 1806. Included in the *Pastoral Memorials*, 1825, and Sedgwick's reprint, 1862.

Dr. Ryland's hymns are plain and simple, but they lack poetry and passion, and are not likely to be largely drawn upon for future hymnals. [J. J.]

S

S., in the Bristol Bapt. *Coll.* of Ash and Evans, 1769, i.e. Elizabeth Scott.

S. D., in the same, i.e. S. Davies.

S. E. Mahmied, i.e. Nehemiah Adams, p. 16. i.

S. M., in the *Gospel Magazine*, 1776, &c., i.e. Samuel Medley.

S—t, in the Bristol Bapt. *Coll.* of Ash and Evans, 1769, i.e. S. Stennett.

Sabbath of the saints of old. T. Whythead. [Sunday.] 1st pub. in his *Poems*, 1842, p. 108, as one of his "Hymns towards a Holy Week," in 9 st. of 6 l., and appointed for the "Seventh Day." In no instance is it used in its full and complete form. The fullest text is that in the *Hymnary*, 1872, No. 50, in 6 st., but usually it is given in a more abbreviated form, one of the shortest being the S. P. C. K. *Church Hymns*, 1871, No. 60. One of the most popular forms of the hymn is a cento which is usually appropriated to "Easter Eve." It opens: "Resting from His work to-day." One of the earliest, if not the earliest, collection in which it appeared was Dr. Hook's *Church Sunday School H. Bk.*, 1850, *Appendix*, No. 232. This is composed of st. iii, iv, vi, vii, of the original. This cento was repeated, with alterations, in Murray's *Hymnal*, 1852, and has been adopted by various collections, including, with very slight alterations, *H. A. & M.*, 1861, *Sarum*, 1868, and others. In Biggs's *Annotated H. A. & M.* (Preface), the editor has omitted st. v. and

viii. from what he has given as the original poem. [J. J.]

Sacer, Gottfried Wilhelm, s. of Andreas Sacer, senior burgo-master of Naumburg, in Saxony, was b. at Naumburg, July 11, 1635. He entered the University of Jena in 1653, and remained there for four years as a student of law. He was thereafter for two years secretary to Geheimrath von Platen, in Berlin; and then tutor, first to a son of the Swedish Regierungsrath von Pohlen, and then to the sons of the Saxon Landhauptmann von Bünau. In 1665 he entered the military service under Herr von Mollison, commandant at Lüneberg, at first as regimental secretary, and afterwards as ensign. Soon tiring of this he went to Kiel in 1667, in order to graduate LL.D., but before doing so undertook a tour in Holland and Denmark with some young noblemen from Holstein. In 1670 he settled down as advocate at the appeal and chancery courts in Brunswick (graduating LL.D. at Kiel in 1671), and in 1683 removed to Wolfenbüttel as Kammer- und Amts-advocat, receiving the title of Kammer-Consulent in 1690. He d. at Wolfenbüttel, Sept. 8 [18], 1699. (*Wetzel*, iii. p. i.; *Koch*, iii. 398, iv. 562, &c.)

Sacer began early to write poetry, was admitted by Rist, in 1660, as one of his poetical order of Elbe Swans, and in his *Nützliche Erinnerungen wegen der teutschen Poeterey*, Altenstetten, 1661 [Wolfenbüttel Library], already described himself as "Kayserslicher Poet." i.e. as having been crowned as a poet by the Emperor of Austria. His hymns are under the best of the period immediately succeeding Gerhardt. They have a considerable measure of poetic glow, and sometimes of dramatic force, and are Scriptural and good in style. His earliest hymns seem to have appeared in his *Blut-riefende, siegende und triumphirende Jesus*, 1661, but no copy of this work is now known. Many are included in pt. II. 1665, of the *Stralsund G. B.* (*Ander Theil des erneuerten Gesang-Buchs*), and in the other hymn-books of the period. They were collected and pub. by his son-in-law as his *Geistliche, liebliche Lieder*, at Gotha, 1714.

Those of Sacer's hymns which have been passed into English are:—

i. *Durch Trauern und durch Flagen. New Year.* Included in 1665 as above, pt. ii. p. 35, in 7 st. of 8 l., repeated 1714, p. 3, entitled "On the New Year." It is also in the Berlin *G. L. S.*, ed. 1863, No. 191. The *tr.* in C. U. is:—

Through many changeful morrows. This is a good *tr.* by Dr. F. W. Gotch, in her *Baptist Magazine*, Jan. 1857, p. 19, repeated in the 1880 *Suppl.* to the *Baptist Ps. & Hys.*

ii. *Gott führet auf gen Himmel. Ascension.* Founded on Ps. xlvii. 6-7. Included in 1665, as above, pt. ii. p. 147, in 7 st. of 8 l., and repeated 1714, p. 27, entitled "On the Ascension of Christ." It is also in the Berlin *G. L. S.*, ed. 1863, No. 336. In the Württemberg *G. B.*, 1842, it begins, "Der Herr fährt auf." The *tr.* in C. U. are:—

1. *Lo! God to heaven ascendeth.* This is a good *tr.*, omitting st. vi., by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 39 (*Hys. from the German*, 1864, p. 63). Repeated, abridged, in Alford's *Ps. & Hys.*, 1844, and his *Year of Praise*, 1867; in Dale's *Eng. H. B.*, 1874, &c.

2. *While up to Heaven God goeth.* A spirited version, omitting st. vi., by W. J. Blew, printed as a leaflet for choir use in 1846, and included in his *Ch. Hy. & Tune Bk.*, 1852; in Rice's *Selection from Blew*, 1870, No. 67, and in *Lyra Messianica*, 1864, p. 362.

Other hymns by Sacer are:—

iii. *Gott, der du aller Himmel Heer.* For those at Sea. Included in J. Crüger's *Erneuerte Gesangbüchlein ... von Peter Sohren*, Frankfurt am Main, 1670, No. 878, in 10 st., and repeated, 1714, p. 75, in 11 st., entitled "Hymn for Seafarers." Recently in Knapp's *Ev. L. S.*, 1837 and 1865. Tr. as, "Thou who hast stretched the heaven's blue sky." In *L. Keilness's church at Sea*, 1868, p. 34.

iv. *Lass mich nicht in Irrthum fallen.* Christ for all. Included, 1714, as above, p. 53, in 10 st. of 8 l., founded on Ps. li. 13, and repeated in the Hannover *G. B.*, 1740, No. 948. Tr. as "Lord, forbid that'er such error." By *Dr. J. Guthrie*, 1869, p. 117.

v. *O dass ich könnte Thänen ganz vergiessen.* *Passiontide*. Included in 1865 as above, pt. ii. p. 60, in 16 st. of 4 l., and repeated, 1714, p. 20, entitled "Contemplation of the piteous death of Jesus Christ." In the Berlin *G. B.*, 1829, st. xv.-xvi. altered and beginning, "Mein Herr und Heiland, lass mirs gehn zu Herzen," are included as No. 189. This form is tr. as, "Lord, touch my heart with that great Consummation," by *N. L. Prothingham*, 1870, p. 143.

vi. *So hab' ich obgestaget.* *Funeral of a Child*. Included in 1865 as above, pt. ii. p. 665, in 13 st. of 8 l., st. 1.-xii. being given as spoken by the child in Paradise, and xiii. as the answer of the bereaved parents. Repeated in 1714, p. 91, entitled "Comfort from the departed to those left behind," the 13th st. being entitled "Farewell of the sorrowing ones." Recently as No. 855 in the *Uwe. L. S.*, 1861. Tr. as (1) "Lo! now the victory's gain'd me," by *Miss Cox*, 1841, p. 77. In her ed. of 1864, p. 87, it is altered and begins, "My race is now completed." (2) "Then I have conquer'd; then at last," by *Miss Winkworth*, 1856, p. 243. (3) "My course is run; in glory," by *Dr. J. Guthrie*, 1869, p. 105. [J. M.]

Sachse, Christian Friedrich Heinrich, D.D., was b. July 2, 1785, at Eisenberg, Sachse-Altenburg, where his father was cantor, and also master in the town school. In the years 1804-1807 he was a student at the University of Jena (D.D. from Jena 1841), and was, thereafter, for some time, a private tutor at Kleinlauchstedt, near Merseburg. In 1812 he became diaconus at Meuselwitz, near Altenburg. He was appointed, in 1823, Court preacher at Altenburg; and also, in 1831, Consistorialrath. After 1849 he had many trials to endure, for seven children and his wife predeceased him, leaving him only one daughter; while his bodily infirmities compelled him, in 1859, to give up his duties in the consistory, and, in Feb. 1860, to resign even his work as Court preacher. He d. at Altenburg, Oct. 9, 1860 (*Koch*, vii. 22; *O. Kraus*, ed. 1879, p. 418, &c.).

By his earlier hymns, pub. in 1817, in connection with the Tercentenary of the Reformation, Sachse had a share in the reawakening of Churchly life among the Lutherans. The more important of his other hymns appeared in his *Geistliche Gesänge zum Gebrauch bei Beerdigungen und bei der Todtenfeier*, Altenburg, 1822 (Hamburg Library); and were written, to be used at funerals, during his residence at Meuselwitz; or for use at the special service introduced there in 1819, and held in memory of the departed, on the evening of the last day of the year. A number of his later hymns, together with selections from his secular poems, were pub. posthumously, as his *Gedichte*, Altenburg, 1861. A considerable number of his hymns passed into the Hamburg *G. B.*, 1842, Leipzig *G. B.*, 1844, and other German hymn-books, prior to 1870.

Those of Sachse's hymns which have been tr. into English are:—

i. *Wohlan! die Erde wartet dein.* *Burial*. 1st pub., 1822, as above, No. 2, p. 5, in 8 st. of 4 l., entitled, "At the Grave." Included in Knapp's *Ev. L. S.*, 1837, No. 3375 (1865, No. 2947), altered, and beginning, "Lebwohl! die Erde wartet dein." The tr. in C. U. is:—

Beloved and honoured, fare thee well! This is a full and good tr., by Miss Borthwick, in *H. L.*

L., 3rd Ser., 1858, p. 56 (1884, p. 176). It was repeated, in full, in Prust's *Suppl. Hys.*, 1869, and the 1869 *Appx.* to the S. P. C. K. *Ps. & Hys.*; and, omitting st. ii., in *Holy Song*, 1869, and J. L. Porter's *Coll.*, 1876.

ii. *Wohlauf, wohlauf zum letzten Gang.* *Burial*. 1st pub., 1822, as above, No. i., p. 3, in 17 st. of 5 l., entitled "Hymn during the funeral procession." Stanzas i.-v. seem to have been meant to be sung at the house of mourning; st. vi.-xiv., on the way to the churchyard; and st. xv.-xvii., at the entrance to the "place of peace." It was sung at his own funeral in 1860. It was included, omitting st. iii., as No. 3404, in Knapp's *Ev. L. S.*, 1837 (1865, No. 2937), with the altered first line (as in Claus Harms's *Gedänge*, 1828, Nos. 288-290), "Wohlauf, wohlauf zum letzten Gang;" and the same form is in the Württemberg *G. B.*, 1842, No. 617. Of this hymn, the late Dr. James Hamilton, in an article in the *Family Treasury*, 1860, pt. i., p. 116), wrote thus:—

"On b-half of England, we have sometimes envied the brighter hope—the look of Easter Morning—which seems to linger still in Luther's land. With its emblems, suggestive of resurrection and heaven, its churchyard is not a Pagan burial ground, but the place where believers sleep,—a true cemetery, to which friendship can find it pleasant to repair and meditate. At the obsequies of Christian brethren, it is not a funeral knell which strikes slowly and sternly; but from the village steeple there sheds a soft and almost cheerful procession; and though there may be many wet eyes in the region, there are not many of the artificial insights of woe, as the whole parish conveys the departed to his 'bed of peaceful rest.' Once, in the Black Forest, we accompanied to the 'place of peace,' an old man's funeral, and there still dwell on our ear the quaint and kindly melody which the parish-toners sang along the road; and we have sometimes wished that we could hear the like in our own land [Scotland], with its sombre and silent obsequies."

The translation in C. U. is:—

Come forth! come on, with solemn song. A good tr. of st. i.-iii., v., xv.-xvii., by Miss Borthwick, in *H. L. L.*, 2nd Ser., 1855, p. 68 (1884, p. 126). This version was included, in full, in J. H. Wilson's *Service of Praise*, 1865, No. 309, set to the melody to which it is sung in South Germany (*Choral melodiceen*, Stuttgart, 1844, No. 103). In Dr. W. F. Stevenson's *Hys. for Ch. & Home*, 1873, the tr. of st. v. was omitted. A greatly altered form, beginning, "Come, tread once more the path with song," appeared in R. Brown-Borthwick's *Select Hys.*, 1871, No. 71; and in the S. P. C. K. *Church Hys.*, 1871, No. 242. Instead of adopting the melody of 1844, or the tune "Ich hab' mein Sach' Gott heimgestellt" (p. 671, i.), for which Sachse wrote this hymn; the editors reduced the hymn to G. M., altered it, and omitted the trs. of st. iii., ll. 3-5, xv., ll. 3-5, xvi. This cento was repeated, omitting the tr. of st. xvii., in Dr. Martineau's *Hys. of Praise & Prayer*, 1873.

Other trs. are:—

(1) "Happy the man who seeks the prize" (st. vi.). By *Dr. H. Müllr*, 1845 (1856, p. 236). (2) "Neighbour, accept our parting song." By *Dr. James Hamilton*, in the *Family Treasury*, p. 116, as above; and sung at his own funeral in 1867. [See his *Life*, 1870, p. 597.] (3) "O corpse, thy dwelling's now without." By *Dr. G. Walker*, 1860, p. 110. (4) "Come forth, move on, with solemn song." In the *Christian Examiner*, Boston, U.S., Nov. 1860, p. 414.

Another hymn, partly by Sachse, is:—

iii. *Der Herr der Ernte winket.* *Burial*. 1st pub., 1822, as above, No. vi., p. 11, in 6 st. of 8 l., entitled, "At the funeral of an aged person." Repeated in the Hamburg *G. B.*, 1842. It is found-d on a piece beginning, "Herr, nun lasset du im Frieden fahren," by

Christian Ludwig Neuffer (b. at Stuttgart, Jan. 24, 1769; pastor of the Cathedral Church, Ulm; d. at Ulm, July 29, 1839), in his *Christliche Urnen*, Leipzig, 1820, p. 220, where it is No. ix. of the "Hymns for the dying under special circumstances," and is in 11 st. of 4 l. Sachse's version 14 tr. as "The resper now is waiting." By Dr. H. Mills, 1846 (1856, p. 261). [J. M.]

Sacris sollemniis juncta sint gaudia.

St. Thomas of Aquino. [*Holy Communion.*] Written about 1263 for the office for use on Corpus Christi (see "Pange lingua gloriosi corporis"). It is found in the *Roman* (Venice, 1478; and again, untouched, in 1632); *Mozarabic* of 1502; *Sarum*; *York*; *Aberdeen*; *Paris* of 1736, and other *Breviaries*. It is generally appointed for Matins on Corpus Christi, but in the *Sarum* for 1st Vespers. The text in 6 st. and a doxology will be found in *Daniel* i., No. 240, in the *Hymn. Sariab.*, 1851, p. 119, and others. It is also found in a ms. circa 1390 (*Liturg. Misc.*, 370, f. 133), and another of the beginning of the 14th cent. (*Liturg. Misc.*, 339, f. 65) in the Bodleian; in a ms. of the end of the 13th cent. (*Add.* 23,935, f. 3), and a *Sarum Brev.* of the 14th cent. (*Reg. 2 A. xiv.*, f. 93 b) in the Brit. Mus., &c. It is also in *Wackernagel* i., No. 231; *Bässel.* No. 101; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, &c. [J. M.]

Translations in C. U.:

1. **Let us with hearts renewed.** By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 113, and again in the 1860 *Appendix* to the *H. Noted.* No. 177. In Caswall's *Hys. and Poems*, 1873, p. 64, it is altered to "Let old things pass away." This form of the text is in the Marquess of Bute's *Roman Brev. tr. into English*, 1879, and O. Shipley's *Annus Sanctus*, 1884.

2. **At this our solemn Feast.** By R. F. Little-dale, in the *Antiphoner and Grail*, 1880, and again in the *Hymner*, 1882. Altered in *The Office H. Bk.*, 1889, to "May this our solemn Feast."

Translations not in C. U.:

1. The solemn Feasts our joyful Songs inspire. *Frimer.* 1706.
2. Solemn rites arise to view. *J. Williams.* 1839.
3. High be our service—our hearts with joy bounding. *W. J. Bless.* 1852-55.
4. Welcomed with joy be our hallowed solemnity. *F. Trappes.* 1865.
5. Let this our solemn Feast. *J. D. Chambers.* 1862.
6. On this most solemn festival your joyful anthems raise. *J. Wallace.* 1871.
7. Welcome with jubilee This glad solemnity. *J. D. Aylward*, in O. Shipley's *Annus Sanctus*. 1884. [J. J.]

Sacrosancta hodiernae festivitatis praeconia. [*St. Andrew.*] This is found in a Gradual written apparently in England in the 12th cent. (*Reg. 2 B. iv.*, f. 138); in a ms. containing a collection of Sequences written c. 1199 (*Calig. A. xiv.*, f. 88), both now in the British Museum, &c. Among *Missals* it is found in a *Sarum*, circa 1370, a *Hereford* circa 1370, and a *York* circa 1390, all now in the Bodleian; in the *St. Andrews*, the *Magdeburg* of 1480, the *Angers* of 1489, and other *Missals*, uniformly assigned to St. Andrew's day. The printed text is also in *Mone*, No. 695, and *Kehrein*, No. 401. It was tr. by the editors of the *Hymnary* as "King of Saints, O Lord Incarnate," and appeared therein in 1872. Another tr. is "The sacred honours of this festival," by C. B. Pearson in the *Sarum Missal in English*. 1868. [J. M.]

Sad and weary were our way. *Julia*

A. Elliott. [*Sunday Evening.*] This cento is composed of Mrs. Elliott's "Hail, thou bright and sacred morn" (see p. 478, i.), and her hymn, "Soon, too soon the sweet repose," which appeared in her husband's *Ps. & Hys.*, 1835, in 2 st. of 6 l. The cento, in this form of 3 st., is in the Oberlin (Ohio) *Manual of Praise*, 1880. [J. J.]

Saevo dolorum turbine. [*Passiontide.*] This is the hymn at Lauds in the Office of the Passion of our Lord Jesus Christ (see "Maerentes oculi"). In the *Roman Breviary*, Bologna, 1827, Pars Hiemalis supplement, p. 276, in 8 st., and the Milan ed. 1851. See also Biggs's Annotated ed. of *H. A. & M.*, 1867. [J. M.]

Translations in C. U.:

1. **O'erwhelmed in depths of woe.** E. Caswall, in his *Lyra Catholica*, 1849, p. 66, and his *Hys. and Poems*, 1873, p. 37. It is found in a large number of hymn-books, and usually with alterations, and in an abbreviated form, that in the most extensive use being the rendering in *H. A. & M.*
2. **The storm of sorrow howls around.** By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, Lent and Passiontide, No. 24, and again in Rice's *Sel.* from the same, 1870, No. 41.
3. **O'erwhelmed beneath a load of grief.** By R. C. Singleton, in his *Anglican H. Bk.*, 1868, No. 100.

Translation not in C. U.:

1. Amidst a whirl of woe oppress'd. *F. Trappes.* 1865.
2. A tempest of affliction. *J. Wallace.* 1874. [J. J.]

Safe home, safe home in port. *St. Joseph the Hymnographer.* [*Rest in Jesus.*] This hymn was given in Dr. Neale's *Hys. of the Eastern Church*, 1862, in 6 st. of 6 l., as "The Return Home. A cento from the Canon of S. John Climacos." In the *Preface* to the 1866 ed. of the *Hys. of the E. Ch.*, he said, concerning it, "Art thou weary," and "O happy band of pilgrims," that they contained so little that is from the Greek that they ought not to have been included in that collection, and that in any future edition they would appear as an "Appendix." Dr. Neale did not live to carry out his intention: but the Very Rev. S. G. Hatherly has done so in the 4th ed. of that work. The most that can be said of the hymn, then, is that it is by J. M. Neale, based on the Greek of St. Joseph the Hymnographer. In St. Joseph's known works no Greek lines can be found which correspond with those in the English hymn. Dr. Neale's text is found in a large number of hymnals in Great Britain and America. [See *Greek Hymnody*, §§ xviii. 3, and xx.] [J. J.]

Safely through another week. *J. Newton.* [*Saturday Evening.*] Appeared in R. Conyer's *Ps. & Hys.*, 1774, No. 355, in 5 st. of 6 l.: and again in the *Olney Hymns*, 1779, Bk. ii., No. 40. It is found in a few modern collections; and sometimes in an abbreviated and altered form, as in *Kennedy*, 1863, &c. [J. J.]

Saffery, Maria Grace, née Horsey, b. in 1773, and d. March, 1858, was daughter of the Rev. J. Horsey, of Portsea, and wife of the Rev. Mr. Saffery, pastor of the Baptist

Church at Salisbury. Early in life she pub. a short poem and a romance, and in 1834, a volume entitled *Poems on Sacred Subjects* (Lond., Hamilton, Adams & Co.). Mrs. Saffery was a gifted and accomplished woman. At the suggestion of her husband, and of her son, the Rev. P. J. Saffery, she wrote many hymns for special occasions. She contributed ten to Dr. Leifchild's collection, and others to the *Baptist Magazine* and other periodicals. Some time before 1818 she wrote a hymn on *Holy Baptism*, "Tis the Great Father we adore," which was printed in the *Baptist New Selection*, 1828, has since appeared in most Baptist hymn-books, and is now in C. U.; and sometimes as, "'Tis God the Father we adore." Her hymn of a Mother for her Child, "Fain, O my babe, I'd have thee know," is in the *Comprehensive Rippon*, 1844. Her *Evening hymn*, "God of the sunlight hours, how sad," from her *Poems, &c.*, 1834, p. 183, and her *Good Shepherd*, "There is a little lonely fold," from the same, p. 172, are also in C. U. [W. R. S.]

Saget mir von keinem Lieben [*Love to Christ*.] Included as No. 2057 in Knapp's *Ev. L. S.*, 1837 (1865, No. 1829), in 9 st. of 4 l. *Tr.* as "Tell me not of earthly love," by Miss Borthwick in *H. L. L.*, 1862, p. 70 (1884, p. 232), repeated in Schaff's *Christ in Song*, 1870. [J. M.]

Saints, exalted high in glory. *J. Gabb.* [*Heaven*.] First pub. in his *Hys. & Songs of the Pilgrim Life*, No. xxxix., in 5 st. of 6 l., in 1871; and from thence, with slight alterations and the omission of st. v., into Snapp, *Songs of G. & G.*, 1872, No. 1014. Orig. text as above. In 1875 it was rewritten by the author for his *Welburn Appendix*, and given therein with his spirited tune "Selborne," No. 67, as "Saints, in highest realms of glory." In this form it is far superior to the original in construction, execution, and power. It forms, with the omission of st. ii., a good hymn for "All Saints Day." [J. J.]

Salisbury, James, M. A., was b. at Ashby-de-la-Zouch, May 15, 1821. He studied at the University of St. Andrews and completed his course for the Baptist ministry at Horton College. He has been successively pastor at Longford in Warwickshire, Barrowden in Rutland, Hugglescote and Hinckley in Leicestershire. To the *Baptist Hyl.*, 1879, he contributed a *tr.* from the German, which is noted under *Veni Creator Spiritus*. [W. R. S.]

Salus aeterna, indeficiens mundi vita. [*Advent*.] This is found in a ms. in the Bodleian (*Bodl.* 775, f. 167 b) written circa 1000; and also in a ms. of circa 1070, there (*Douce* 222, f. 82): 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. 56), &c. Among *Missals* it is found in an early 14th cent. *Paris*, and a 14th cent. *Sens* in the British Museum; in a *Sarum* circa 1370, a *Hereford* circa 1370, and a York circa 1390, all now in the Bodleian; in the *St. Andrews*, and various French *Missals*. In the English *Missals* it is appointed for the first S. in Advent. The printed text is also in Neale's

Sequentiae 1852, p. 3: *Daniel*, ii. p. 185, and *Kehrein*, No. 1. All the verses end in a. *Tr.* as:—

Thou, the Saviour everlasting. By E. A. Dayman, made for and pub. in the *Hymnary*, 1872.

Translations not in C. U. :—

1. Eternal health! Creation's ever new vitality. *J. D. Chambers*. 1866.
2. Life of the world unfilling. A. M. Morgan, in the *Lyra Messianica*, 1864, and his *Gifts and Light*, 1867. This begins with the words "Indeficiens mundi vita," in the opening stanza.
3. Eternal Health of man. By C. B. Pearson, in *The Sarum Missal in English*, 1868.
4. Thou for ever our salvation. By C. B. Pearson, in his *Sequences from the Sarum Missal*. 1871. [J. M.]

Salvation, O the joyful sound. I. Watts. [*Praise for Salvation*.] The hymn which passes under this first line is found in so many forms that it will be necessary to indicate not only the sources from whence its varying stanzas have been taken, but also to give the original text itself.

i. The original hymn appeared in Watts's *Hys. and Spiritual Songs*, 1709, Bk. ii., No. 88, in 3 st. of 4 l., and entitled "Salvation" :—

1. "Salvation! O, the joyful sound,
'Tis pleasure to our ears;
A Sov'reign balm for every wound,
A cordial for our fears.
2. "Bury'd in sorrow and in sin,
At hell's dark door we lay;
But we arise by grace divine
To see a heav'nly day.
3. "Salvation! let the echo fly
The spacious earth around,
While all the armies of the sky
Conspire to raise the sound."

Amongst the collections which are in common use at the present day the following contain this text: the S. P. C. K. *Ps. & Hymns*; *Bk. of Praise Hymnal*; *Bap. Ps. & Hys.*; *New Cong.*; *Spurgeon's O. O. H. Bk.*; *Stevenson's Hys. for Ch. and Home*; and others, which can be readily ascertained by reference to the text as above. It is also found in numerous American collections.

ii. About the year 1772 a cento appeared in the Countess of Huntingdon's *Coll.* as follows:—

- St. i. *Watts's* st. i. as above, with "What" for "'Tis."
- St. ii. *Watts's* st. iii. as above.
- St. iii. "Salvation! O Thou bleeding Lamb,
To Thee the praise belongs;
Salvation shall inspire our hearts,
And dwell upon our tongues."

To these were added the following st. :—

- "Blessing, honour, praise and power
Be unto the Lamb for ever:
Jesus Christ is our Redeemer,
Hallelujah! Praise the Lord."

This arrangement is probably due to the Hon. Walter Shirley, who revised the Lady Huntingdon *Coll.* about 1774. It was exceedingly popular with the older compilers, and is found in many of their collections. In modern hymn-books it is found, amongst others, both in Great Britain and America, in:—the *Wes. H. Bk.*; *Meth. N. Con. H. Bk.*; *Meth. S. S. H. Bk.*, &c., with the "Blessing" of the chorus changed to "Glory."

In addition, the following centos are in common use:—

- (a) St. i. "Salvation, O," &c. St. ii. "Buried," &c. St. iii. "Salvation let," &c. St. iv. "Salvation, O Thou," Chorus.

This arrangement is found in *Mercer*, *Harland's Psalter*, and others; and with the chorus in *Windle's Coll.* and *Stowell's Ps. & Hys.*, &c.

(b) St. i. "Salvation! O," &c. St. ii. "Salvation! let," &c. St. iii. "Salvation! O-Thou," &c. *Chorus*. Given in the Irish *Church Hymnal*, &c.

(c) St. i. "Salvation! O," &c. St. ii. "Buried," &c. St. iii. "Salvation! let," &c., and *Chorus* after each stanza. In *Hy. Comp. Scottish Evang. Union Hym.*, &c.

(d) St. i. "Salvation! O," &c. St. ii. "Buried," &c. St. iii. "Salvation, O Thou," &c. St. iv. "Salvation! let," &c. *Chorus*. Given in Kemble's *New Ch. H. Bk.*, 1873.

iii. In Dr. Kennedy's *Hymno. Christ.*, 1863, No. 624, is a cento thus composed:—

St. i. "Salvation! O," &c. *Dr. Watts*. St. ii. "Outworn with sorrow," &c. *Dr. Kennedy*. St. iii. "Salvation! let," &c. *Dr. Watts*. St. iv. "Salvation! O Thou," &c. *Lady Huntingdon's Coll.* St. v. "Rejoice, rejoice," &c. *Dr. Kennedy*.

iv. Some curious and somewhat interesting centos are also found in the older collections: as Ash & Evans's *Bap. Coll.* (Bristol), 1769; *Urwick's Coll.* (Dublin), 1829; *Bickersteth's Christian Psalmody*, 1833; and others. In one form or another, as an original hymn or as a cento, "Salvation! O the joyful sound," has had and still has a most extensive use. It has also been translated into several languages, sometimes one form of the text being used and then another. R. Bingham's *tr.* into Latin, "Salus, Salus, O vox laeta," in his *Hymno. Christ. Lat.*, 1871, is a rendering of (a) as above. [J. J.]

Salvator mundi Domine. [*Advent Evening.*] This is found in a ms. of the 12th cent. in the British Museum (Harl. 2928 f. 110 b); in a *Sarum Hymnary*, circa 1300 (*Laud, Lat. 95, f. 134 b*); and a *York Hymnary* of the 13th cent. (*Laud, Lat. 5, f. 165*), both now in the Bodleian; in the *Sarum, York, Hereford and Aberdeen Breviaries*, &c. Also in *Daniel*, iv. p. 209, *Mone*, No. 32, and *Card. Newman's Hy. Ecclesiae*, 1838 and 1865. *Mone* thinks it is of the 6th or 7th cent. It was appointed as a hymn at compline: but the seasons during which it was used vary considerably in the various *Breviaries*, ranging from Saturdays in Advent to the First S. in Lent; and again from Trinity to Christmas. The original was used at Eton, at the 8 P.M. daily service, until about 1830. [J. M.]

Translations in C. U.:—

1. **Blest Saviour, Lord of all.** By Bp. Cosin, in his *Coll. of Private Devotions*, 1627 ("The Approbation," Feb. 26, 1626... Geo. London), which was reprinted several times, the 11th ed. by Rivington in 1838. In W. J. Blew's *Church Hy. & Tune Bk.*, 1852-55, No. 6, from Trinity Sunday to Advent, begins with st. ii. of this *tr.* slightly altered, as "Ruler of the day and night." In the *Wellington College H. Bk.*, Bp. Cosin's *tr.* is altered to "O blessed Saviour, Lord of all."

2. **O Saviour of the world forlorn. This midnight,** &c. By W. J. Copeland, in his *Hys. for the Week*, 1848, p. 154. It is repeated in *H. A. & M.*, 1861, the *Hymnary*, 1872, &c., but almost always with varying alterations in the text, and another doxology. In the 1875 ed. of *H. A. & M.* it begins, "O Saviour, Lord, to Thee we pray"; and in the 1863 ed. of the *App.* to the *Hymnal N.* as "Thee, Saviour of the world, we pray."

3. **Saviour of man, Whose kindly care.** By J. D. Chambers, in his *Psalter*, 1852, p. 358. In Skinner's *Daily Service Hym.*, 1864, it is given as, "Saviour of men, Whose tender care."

4. **Redeemer of the world, we pray.** By R. F.

Littledale, made for and first pub. in the *People's H.*, 1867, and signed "P. C. E."

Translations not in C. U.:—

1. O Lord, the world's Saviour Whiche hast preserved. *Sarum Primer*. 1545.
2. O Lord, the Saviour of the world, Who hast preserved. *A. J. B. Hope*. 1844.
3. Lord of the world Who hast preserved. *Hymnarium Anglicanum*. 1844.
4. Lord of the world, our Strength and Stay. *W. J. Blew*. 1852-55.
5. O Saviour of the world! Whose care. *J. D. Chambers*. 1857.
6. Lord, Who hast kept us all. *J. W. Hewett*. 1859.
7. O Saviour of the world forlorn, Who man to save, &c. *Lord Braye*, in O. Shipley's *Annus Sanctus*. 1884. [J. J.]

Salve crux beata, salve. *J. W. Petersen*. [*Glorying in the Cross.*] Included in the *Geistreiches G. B.*, Halle, 1697, p. 326, in 16 st. of 4 l., entitled "Joy of a soul rejoicing under the cross: Romans v. We glory in tribulations." Repeated in Freylinghausen's *G. B.*, 1704, No. 410. It has passed into English through—

Glück zu Kreuz von ganzem Herzen. A free *tr.* by L. A. Gotter, in 21 st. 1st pub. in the *Geistreiches G. B.*, Halle, 1697, p. 329, and repeated in Freylinghausen's *G. B.*, 1704, No. 402. In Porst's *G. B.*, ed. 1855, No. 432, st. vii., viii., ix. on special saints and martyrs are omitted. In Bunsen's *Versuch*, 1833, No. 473, has st. i., ii., vi., xi., xii., xiii.-xv., xvii.-xix., xxi., altered and beginning "Kreuz, wir grüssen dich von Herzen." *Tr.* as:—

1. **Welcome Cross and Tribulation.** A *tr.* of st. i.-v., x., xiii., xiv., xv., xviii., as No. 694, in pt. i. of the *Moravian H. Bk.*, 1754.

2. **Cross, reproach and tribulation.** A free *tr.*, based on the 1754 *trs.* of st. i., ii., iv., xv., xviii. This is No. 307 in the *Moravian H. Bk.*, 1789 (1849, No. 510). It is repeated in the *Bible H. Bk.*, 1845, and in America in the *Bk. of Hys.*, Boston, 1848; *Plymouth Coll.*, 1855; *Laudes Domini*, 1884, and others.

3. **O Cross, we hail thy bitter reign.** A good *tr.* from Bunsen, by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 154. Two centos are in *Kennedy*, 1863, viz. No. 602 of st. i., ii., xi., xiii.-xv.; and No. 994 of st. xvii.-xix., xxi., beginning, "Up, brethren of the Cross, and haste." In *Hys. of the Spirit*, Boston, U. S., 1864, No. 650 consists of st. xi., xiii., xvii., beginning, "Pledge of our glorious home afar"; and this form beginning, "Sign of a glorious life afar," is in the *Berwick Hym.*, 1886. [J. M.]

Salve festa dies toto venerabilis ævo. This line is taken from a poem by Fortunatus, which begins "Tempora florigero." Two centos, mainly from Fortunatus, are noted under *Tempora florigero*. The cento for *Easter*, which was that most widely used, begins "Salve... Qua Deus infernum vicit et astra tenet." In the *Sarum Processional* another cento was given for the *Ascension*, beginning "Salve... Qua Deus in coelum scandit et astra tenet." The *York Processional* has for the *Ascension* "Salve... Qua Deus in coelum scandit et astra tenet" (see *Card. Newman's Hymni Ecclesiae*, 1838 and 1865, and *Daniel*, ii. p. 181), but this takes nothing from Fortunatus save the opening stanza. Both in England and on the Continent the various *Processionals* contain a number of

hymns which take the opening line from Fortunatus, but are otherwise quite different. Of these we note here :—

i. *Salve . . . Quæ Deus de coelo gratia fulsit humo. Waitruntide.* This is found in the *York Processional* of 1530; and is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; in *Daniel*, ii. p. 182; and in *Kehrein*, No. 134. The *tr.* is :—

Hail! Festal Day! thro' ev'ry age divine. When God's fair grace from Heav'n on earth did shine. By T. A. Lacey, in the Altar Hyl., 1884, No. 42.

ii. *Salve . . . Quæ Deus ecclesiam dicat honore suam. Corpus Christi.* This is also in the *York Processional* of 1530; in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; in *Daniel*, ii. p. 183; and in *Kehrein*, No. 161. The *tr.* are :—

1. *Hail! all glorious Feast, day hallowed for ever and ever. In the Antiphoner and Grad., 1880, p. 63.*

2. *Hail! festal day! in every age divine. By G. Moutrie, in the Hymner, 1882, No. 86; and the Altar Hyl., 1884, No. 51.*

iii. *Salve . . . Quæ sponso sponsa jungitur Ecclesie. Indication of a Church.* This is in a *Sarum Gradual*, circa 1276 (Add. 12194, f. 88), in the British Museum; in a *Sarum Processional* there, circa 1390 (Harl. 2942); in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; in *Daniel*, ii. p. 184; and in *Kehrein*, No. 876. The *tr.* are :—

1. *Hail, festal day! far ever more adored. By W. A., in Lyræ Eucharistica, 1863, p. 14.*

2. *Hail, festal day! Hail ever sacred tide. By G. Moutrie, in the Altar Hyl., 1884, No. 52. [J. M.]*

Salve mi angelice, spiritus beate. *Konrad of Gaming. [Angels.]* A hymn of 64 lines given by *Mone*, No. 312, from a Munich ms. of the 15th cent., and entitled "A prayer concerning one's own (i.e. guardian) angel." *Tr.* by J. D. Chambers, in his *Laudu Syon*, Pt. ii., 1866, p. 101, as, "Hail, mine angel, pure and bright," and included in the *People's H.*, 1867. [W. A. S.]

Salve mundi Domina. [B. V. M.] This is found in the *Parnassus Marianus*, Douai, 1624, p. 38, and there marked as taken from a Spanish book of Hours ("ex horis quibusdam valde antiquis in Hispania"). The same text is found in the *Path to Heaven* (ed. London, 1877, pp. 429-435), in recent eds. of *Nakatenus's Coeleste palmetum* (e.g. Mechlin, 1859, p. 236), and other modern Roman Catholic manuals of devotion. A portion beginning "Salve arca foederis" is in *Daniel*, iv. p. 342. F. W. E. Roth, in his *Lat. Hymnen*, 1887, Nos. 191-97, prints it from a Prayer Book written for the use of the Empress Maria Theresa of Austria, about 1760 (now in Darmstadt), where it occurs in the course of an office for the Immaculate Conception of the B. V. M. It has been *tr.* by E. Caswall in his *Lyræ Catholica*, 1849, p. 255, and in his *Hys. & Poems*, 1873, p. 165, in 16 st. of 8 l., and thus divided for Divine Service :—

1. *Mattins.* "Hail, Queen of the heavens."
2. *Prime.* "Hail, Virgin most wise."
3. *Terce.* "Hail, Solomon's throne."
4. *Sext.* "Hail, virginal mother."
5. *None.* "Hail, city of refuge."
6. *Vespers.* "Hail, dial of Achaz."
7. *Compline.* "Hail, mother most pure."
8. *Commendation.* "These praises and prayers."

These parts are repeated in the *Crown of Jesus H. Bk.*, 1862, as separate hymns.

Other *tr.* are :—

1. *Hail, Lady o' th' world Of heaven bright Queen. Primer, 1684.*
2. *Hail, Virgin, o'er all virgins bright. D. French 1839. [J. M.]*

Salve mundi salutare. St. Bernard of Clairvaux? [*Passiontide.*] The text of this

sweet and beautiful poem, which has been mainly used by translators into English and German, is that found in St. Bernard's *Opera Omnia*, Paris, 1609, cols. 1655-56. Here it is entitled "A rhythmical prayer to any one [unum quodlibet] of the members of Christ, suffering and hanging on the Cross," and is divided into seven parts, viz. :—

- | | |
|---------------------------------------|---------------------|
| i. <i>Salve mundi salutare.</i> | <i>To the Feet.</i> |
| ii. <i>Salve Jesu, Rex sanctorum.</i> | <i>"Anses.</i> |
| iii. <i>Salve Jesu, pastor bone.</i> | <i>"Hands.</i> |
| iv. <i>Salve Jesu, summe bonus.</i> | <i>"Side.</i> |
| v. <i>Salve salus mea, Deus.</i> | <i>"Breast.</i> |
| vi. <i>Summi Regis cor aveto.</i> | <i>"Heart.</i> |
| vii. <i>Salve caput orientatum.</i> | <i>"Face.</i> |

Going a little further back, a somewhat similar text is in St. Bernard's *Opuscula*, Venice, 1495, where it is entitled "A divine and most devout prayer of the Abbot St. Bernard, which he made when an image of the Saviour, with outstretched arms, embraced him from the Cross." Here the last section is entitled "To the whole body," and begins, "Salve Jesu reverende." In a ms. of 1454, now in the Town Library at Nürnberg, there is a *tr.* into German entitled "St. Bernard's Lamentation," and beginning "Der weit heilant, nim min grüezen," which is from the same text as that in the *Opuscula*; and here, after the third last stanza, is the note "As now St. Bernard had spoken these words with great earnestness of desire, the image [Marterbild] on the cross bowed itself, and embraced him with its wounded arms, as a sure token that to it this prayer was most pleasing." The same German *tr.* is also in a 15th cent. ms. at Donaueschingen, with the title "This is the noble prayer of the devout doctor St. Bernard," &c. (see *Wackernagel*, ii., No. 454, and p. 1193).

Clearly, then, there is tradition at least as far back as 1450 (the tradition indeed seems to have come from Clairvaux), that the poem, as a whole, is by one author, and that this was St. Bernard. St. Bernard, however, d. in 1153, and no mss. of the poem have yet been found of earlier date than the 14th cent. The mss., moreover, present the greatest varieties of text and arrangement, so that it is exceedingly difficult to say whether any part of the poem is really by St. Bernard, or to discriminate what is his and what is not his. Doubtless the remark which Archbishop Trencz made regarding other poems ascribed to St. Bernard, is true of this poem, viz., that the internal evidence is in favour of him as its author; and that if he did not write it, it is not easy to guess who could have written it. But in the present state of the evidence we cannot say much more. The conclusions of *Mone* and *Daniel* may be thus summed up :—

Mone, Nos. 123-126, gives parts 1-4, from mss. of the 14th and 15th cent. Into the variety of texts and forms shown in his notes we have not here space to enter. In these notes he gives a mass of various readings, and mentions that at least two of the 15th cent. mss. which he used had also parts 5-7. He also says, that in a 15th cent. ms. at Amorbach, the complete poem is entitled, "Prayer of Bonaventura, on saluting the Five Wounds of Christ." In his judgment, the bewildering variety of forms and texts makes it impossible to come to any definite conclusions

as to authorship; but he thinks that the original poem was probably by a French writer.

Daniel, i., No. 207; ii., p. 359; and iv., pp. 224–231, gives the text of all the parts. In his notes in vol. iv. he expresses the opinion that only two of the parts, those to the *Feet* and to the *Knees* (1 and 2), are by St. Bernard. His principal reason for so thinking is, because the Lichenthal ms. of the 14th cent., quoted by *Mone*, has only these two, with the title “Lamentation on the Passion of the Lord.” As Lichenthal was a Cistercian foundation, he holds that the Brethren there would be most likely to give the complete and correct text of a poem by the founder of their Order. He adds:—

“Whoever reads the first part attentively cannot help seeing that it refers to the whole frame of the suffering Christ; and that special mention is made of the Feet only for this reason,—that the poet places himself prostrate on his knees, at the foot of the cross, and embraces the Saviour’s Feet. And as far as regards the Knees, they are only touched upon once in the second part, and that incidentally: the poem, as a whole, is clearly concerned with the Passion as a whole. Such a poem was composed by St. Bernard: the titles of the members are the work of a later age.”

Daniel holds that the address to the *Hands* is later than St. Bernard; that next was added, probably in the 14th cent., the address to the *Side*; and that those to the *Breast*, to the *Heart*, and to the *Face*, were first added in the 15th cent.

Mone and *Daniel* thus agree in thinking that parts 5–7 are not by St. Bernard, but are of much later date, probably of the 15th cent. And, apparently, they would have agreed in saying that these additions were made in Germany. If their conclusions be correct, then the finest part of all, the “*Salve caput cruentatum*,” must be by some one other than St. Bernard.

Other texts may be briefly noted. (1) The poem is found in five mss. of the 16th cent., at St. Gall (Nos. 473, 492, 495, 519, 521). (2) F. W. E. Roth, in his *Lat. Hymnen*, 1887, No. 141, gives the skeleton of a form in 7 parts (beginning, “*Salve meum salutare*”), the parts being respectively assigned to *Mattins*, *Prime*, *Terce*, *Sext*, *None*, *Vespers*, and *Compline*. He cites it as in a 15th cent. ms. manual of devotions, now at Darmstadt. (3) G. Milchbeck, in his *Hymni et Sequentiae*, 1886, No. 110, gives a curious form of parts 5–7, from a 15th cent. broadsheet in the Wolfenbüttel Library. (4) *Wackernagel*, l., Nos. 186–192, gives the text, in 7 parts, from *Mone*, and the Paris ed., 1719, of St. Bernard’s *Opera*. (5) Archbishop Trench, in his *Sacred Latin Poetry*, gives parts 1 and 7 from the *Opera*, 1719. (6) F. A. March gives, in his *Lat. Hys.*, 1875, parts 1, 6, and 7. (7) The texts in *Königsfeld*, ii., p. 190; (8) *Rambach*, i., p. 275; and (9), Neale’s *Hymni Ecclesiae*, 1851, p. 122, are centos.

In J. M. Horst’s *Paradisus animae Christianae*, 1644, the text is given in 7 parts, but very greatly altered, thus:—

- i. *Jesu summae Rex virtutis.*
- ii. *Christe Jesu fons bonorum.*
- iii. *Christe Jesu Pastor bone.*
- iv. *O Salvator summe bonus.*
- v. *O Lux Mundi Christe Deus.*
- vi. *O divinum Cor aetno.*
- vii. *Caput spinis coronatum.*

It may be added that the use of this noble poem seems to have been almost entirely confined to books of private devotion, and collections of sacred poetry. No parts or centos appear to have passed into Mediaeval *Breviaries*, *Missals*, *Graduals*, or *Processionals*; and the only portion we have been able to trace in similar modern books, is the greatly mutilated cento, “*Jesu dulcis amor meus*”

(p. 555, i.), included in recent editions of the *Roman Breviary*.

The whole poem has frequently been tr. into German; and various German versions have also been made from portions of it. The best known set of trs. into German are those by Paulus Gerhardt, which are free versions of all the seven parts, from the Latin text of 1609, thus:—

- i. *Sei mir tausendmal gegrüßet.*
- ii. *Gegrüßet seist du meine Kron.*
- iii. *Sei wohl gegrüßet, guter Hirt.*
- iv. *Ich grüsse dich, du Frömmster Mann.*
- v. *Gegrüßet seist du, Gott mein Heil.*
- vi. *O Herr des Königs aller Welt.*
- vii. *O Haupt voll Blut und Wunden.*

Of these Nos. 1, 5, 6, 7, have passed into English, as follows:—

i. *Sei mir tausendmal gegrüßet.* This fine but free tr. appeared in the 5th ed., Berlin, 1653, No. 496, and the Frankfurt ed., 1656, No. 150, of Crüger’s *Praxis pietatis melica*, in 5 st. of 8 l. Included in Wackernagel’s ed. of Gerhardt’s *Geistl. Lieder*, No. 16, in *Bachmann’s* ed., No. 48, and in the *Unv. L. S.*, 1851, No. 116. The tr. in C. U. are:—

1. *Thousand times by me be greeted.* This is No. 221 in pt. i. of the *Moravian H. Bk.*, 1751. Repeated in later eds. (1886, No. 96).
2. *Ever by my love be owned.* A tr. of st. i., iii., iv., by A. T. Russell, as No. 95 in his *Ps. & Hys.*, 1861.
- v. *Gegrüßet seist du, Gott, mein Heil.* A good tr., in 5 st. of 6 l., in the Frankfurt ed. 1656, of Crüger’s *Praxis*, No. 154. Included in Wackernagel’s ed. of Gerhardt, No. 29; *Bachmann’s* ed., No. 52; and in *Porst’s G. B.*, ed. 1865, No. 81. The trs. are:—

- (1) “All hail to Thee, my Saviour and my God.” By Mrs. Stanley Carr, in her tr. of Wildenahu’s *Psalm Gerhardt* (ed. 1866, p. 116).
- (2) “All hail! my Saviour and my God.” By R. Massie, in the *British Herald*, Feb. 1865, p. 18.
- vi. *O Herr des Königs aller Welt.* A good tr., in 7 st. of 12 l., in the Frankfurt ed. 1656, of Crüger’s *Praxis*, No. 155. Repeated in Wackernagel’s ed. of Gerhardt, No. 21; *Bachmann’s* ed., No. 53; and in the Berlin *G. L. S.*, ed. 1863, No. 258. It has been tr. as:—(1) “O Heart of Him who dwells on high.” By R. Massie, in the *British Herald*, May 1866, p. 260.
- vii. *O Haupt voll Blut und Wunden.* The trs. of this form are given in the separate note at p. 536, l. ii.

[J. M.]

The trs. of this poem from the Latin into English, in the various parts, as set forth above, are:—

i. *Salve mundi salutare.* The trs. of this part are:—

1. *All the world’s salvation hail.* By Mrs. Charles, in her *Voice of Christian Life in Song*, 1858, p. 161.
2. *Jesus, hail, the world’s salvation.* By H. Kynaston, in his *Occasional Hys.*, 1862, p. 83.
3. *Life of the world, I hail Thee.* By R. Palmer, in the N. York *Christian Union*, April 13, 1881, in 8 st. of 8 l. Of these, 3 sts. were given in the *Laudes Domini*, N. Y., 1884, No. 400.

ii. *Salve Jesu [salve] Rex sanctorum.* This has been tr. as:—

1. *Jesu, King of saints, Whose Name.* By T. Whythead, in his *Poems*, 1848, p. 75. This pt. is represented in st. i.–iv. of the tr.: the remaining sts., v.–xii., being from Pt. i., beginning with line eleven, “*Clavos pedum, plagas duras.*”
2. *Hail, Thou King of saints, ascending.* By H. Kynaston, made for and 1st pub. in the *Hymnary*, 1872.
3. *Hail! Thou Monarch of confessors.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 158.

iii. *Salve Jesu, pastor bone.*

iv. *Salve Jesu, summe bonus.* This is *tr.* as:—

Jesu, good beyond comparing. By H. Kynaston; made for, and first pub. in the *Hymnary*, 1872.

v. *Salve salus mea; Deus.*

vi. *Summi Regis cor aveto.* This is *tr.* as:—

Heart of Christ my King! I greet Thee. By E. A. Washburn, of N. Y., June, 1868, contributed to Schaff's *Christ in Song*, 1869.

vii. *Salve caput cruentatum.* This, the finest and most popular part of the poem, is *tr.* as:—

1. *Hail that Head with sorrows bowing.* By H. Alford, in his *Ps. & Hys.*, 1844, No. 34; his *Year of Praise*, 1867, No. 102; and the *Sarum Hyl.*, 1868, No. 130. It is composed of ll. 1-5 and 40-50 of this part. See *Daniel*, i., No. 207.

2. *Hail that Head all torn and wounded.* By J. F. Thrupp, in his *Ps. & Hys.*, 1853, No. 72; and the S. P. C. K. *Church Hys.*, 1871, No. 377. It is slightly indebted to Dean Alford's *tr.* as above.

3. *Hail, thou Head! so bruised and wounded.* By Elizabeth Charles, *nee* Rundle, in her *Voice of Christian Life in Song*, 1858, p. 159; and her *Chronicles of the Schönberg-Cotta Family*, 1862, p. 201. It is in a few collections. In the *Hymnary*, 1872, it is somewhat altered, and begins, "Hail, thou Head, so bruised and torn." In *Thring's Coll.*, 1882, No. 173, is a cento thus composed:—*st.* i., from the *Hymnary*, ll. 4, 6, 10, *Mrs. Charles*, ll. 3, 5, 7, 8, 9, *Præb. Thring*; *st.* ii., ll. 1, 2, 7, 8, 9, *Mrs. Charles*, ll. 3, 4, 5, 6, 10, *Præb. Thring*; *st.* iii., ll. 1, 3, 4, 8, *Mrs. Charles*, ll. 2, 5, 6, 7, 9, 10, *Præb. Thring*; *st.* iv. and v., ll. 1-8, *Præb. Thring*, ll. 9, 10, *Mrs. Charles*. This is a very fine combined *tr.* of this part of the poem. It has been specially set to music by Sir John Stainer; Lond., Novello & Co.

4. *O sacred Head, surrounded.* By Sir H. W. Baker. This *tr.*, although it follows the metre of the German *tr.* (see above), was made direct from the Latin, and 1st pub. in *H. A. & M.*, 1861. It is in the new ed., 1875; the Irish *Church Hyl.*, 1872, &c.

5. *Head, all hail, with gore drops scattered.* By H. Kynaston, in his *Occasional Hys.*, 1862, p. 85.

In addition to these, two hymns by H. Alford, which were based on St. Bernard, appeared in his *Ps. & Hys.*, 1844, as "Glory to Thy Father's face," and "Thou Saviour who Thyself didst give." The text, in 10 *sts.*, as given in *Daniel*, ii., p. 359, has also been *tr.* by D. T. Morgan, in his *Hys. of the Latin Church*, 1871, p. 76; and the 1880 ed., p. 97, as "Saviour of the world, to Thee, Blessed One [Jesu, low] I bow the knee."

The Poem, as arranged in Horst's *Paradiæus animæ Christianæ*, 1644, as above, has been *tr.* probably by W. J. Copeland (see p. 942, l.), in Dr. Pusey's *tr.* of Horst; and, again, by Canon Oakeley, in his *tr.* of the same, 1850, as follows:—

- i. *Jesu summae Rex virtutis.*
 1. Jesu, Prince of Life and Power. *Pusey.*
 2. Jesu, great King of saving health. *Oakeley.*
- ii. *Christe Jesu, fons honorum.*
 1. Jesu, Fount of endless pleasures. *Pusey.*
 2. Christ Jesu, Fount of blessings rife. *Oakeley.*
- iii. *Christe Jesu, Pastor bone.*
 1. Gracious Jesu, Shepherd good. *Pusey.*
 2. O Jesu Christ, Thou Shepherd good. *Oakeley.*

iv. *O Salvator summe bonus.*

1. Saviour, Whose all-pitying care. *Pusey.*
2. Saviour, supremely excellent. *Oakeley.*

v. *O Lux mundi Christe Deus.*

1. Glory of the heavens above. *Pusey.*
2. O Christ, my God, earth's beacon-fire. *Oakeley.*

vi. *O divinum Cor arcto.*

1. Holy heart, divinely sweet. *Pusey.*
2. All hail, divinest heart, to Thee. *Oakeley.*

vii. *Caput spinis coronatum.*

1. Ah, that Head with sharp thorns crowned. *Pusey.*
2. All bleeding with the tangled thorn. *Oakeley.*

Although, taken as a whole, considerable attention has been given to this poem in its various forms, yet some of the Parts have suffered from neglect. This should be remedied by an able translator. [J. J.]

Salve, O sanctissime. [*St. John Baptist.*]

A hymn of 40 lines given by *Mone*, No. 650, from a ms. of 1489, at Karlsruhe, and a 15th cent. ms. at Mainz. It has been *tr.* by G. Moultrie in his *Hys. and Lyrics*, &c., 1867, p. 215, as "Hail, O thou of women born." Also in the *People's H.*, 1867, and signed "M." [W. A. S.]

Salve regina. *Hermannus Contractus* (?)

[*B. V. M.*] This famous antiphon has been attributed to a great variety of authors. The opinion of Durandus (d. 1296), in his *Rationale*, was, that it was by Petrus of Monsero (*Petrus Martinez de Mosoncio*), Bp. of Compostella, who d. circa 1000. It has also been ascribed to Adhemar, Bp. of Podium (Le Puy), who d. 1098; to Bernard, Archbishop of Toledo, who d. 1124; to Anselm, Bp. of Luoca, who d. 1086; to St. Bernard, of Clairvaux, who d. 1155, &c. Trithem (d. 1516) and others think that it was by Hermannus Contractus (d. 1054); and this seems, on the whole, the most probable opinion. In any case it must have been known by 1100, for there are sermons on the first part of it (down to *valle*), by Bernard of Toledo (see Migne's *P. P. Lat.*, vol. 184, col. 1059). There is also a *Meditatio* upon it, which *Migne*, vol. 184, col. 1078, gives as by Anselm of Luoca; and at vol. 149, col. 583, among the *Opuscula spuria* ascribed to St. Anselm of Luoca. The text of the antiphon, which is embodied in the *Meditatio*, is probably the original form, and reads thus:—

"Salve, regina misericordiae, vita, dulcedo, et spes nostra, salve. Ad te clamamus exules filii Evæ. Ad te suspiramus, gementes et flentes in hac lachrymarum valle. Eis ergo, advocata nostra, illos tuos misericordes oculos ad nos converte, et Jesum, benedictum fructum ventris tui, post hoc exilium ostende. O clemens, O pia, O dulcis Maria."

Almost the same text is given by *Daniel*, ii., p. 321, from a Munich ms. of the 13th cent., &c.; and by Schubiger, in his *Sängerschule St. Gallens*, 1858, p. 85, from the Einsiedeln ms., No. 33, written about 1300. So in a *Horæ*, in the Bodeian (*Liturg. Misc.* 104, f. 122), written in England about 1340, where, however, it begins, "Salve regina, mater misericordiae"; and ends, "O dulcis Virgo Maria." This last text is that found in the *Roman Breviary* (e.g. Modena, 1480, f. 512, and later eds.), where it is appointed for use at Compline, from the First Vespers of Trinity Sunday, up to None on the Saturday before Advent Sunday. According to tradition, the concluding part of the antiphon, "O clemens, O pia, O dulcis Maria," was first added from an ejaculation by St. Bernard of Clairvaux, in the cath-

dral at Speyer (Spire); but, as will be seen above, these words are in the earliest forms of the text. [See Various.]

In mediæval times, this antiphon became a great favourite, and in many churches money was left to provide for having it regularly sung. It was much used in Italy by the fishermen and sailors, when at sea, in stormy weather. One result of its popularity was, that a large number of hymns were written upon it, embodying the words of the antiphon in their various stanzas. *Mone*, Nos. 487-495, gives nine examples, more or less complete, from mss. of the 14th and 15th cents.; and a tenth is in *Daniel*, ii., p. 323. The fine plain-song melody (given by Schubiger as above), has also been ascribed to Hermannus Contractus; and the antiphon has been set to music by very many composers since his day. Luther spoke very sharply of the veneration of the B. V. M. in this antiphon, and of the honour paid to it by the ringing of the church bells while it was being sung. A Protestant version, beginning "Salve Rex æternæ misericordiæ," was in use at Erfurt in 1525. In the Appx. to the Roman Catholic *Hymnarius*, pub. at Sigismundst., in 1524, there is an evangelical version which reads, e.g. :—

"Salve Jezu Christe, misericordia, vita . . . Advocate noſter . . . et teipſum benedictum filium lei Patris noble . . . O clemens, O pie, O dulcis Jezu fili Mariæ." (See *Böwmeier*, l., p. 63, and ii., p. 70.)

The *Roman Breviary* form of the text has been tr. as :—

1. **Mother of mercy, hail, O gracious [gentle] Queen.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 40; and his *Hys. & Poems*, 1873, p. 23. This is in use in a few Roman Catholic collections for missions and schools.

Other trs. are :—

1. Hayle Queene, mother of mercye. *Sarum Primer*, 1538.
2. All hallo, O Queene mother of mercede. *Primer*, 1599.
3. Al hallo, O Queene: mother of Mercie. *Primer*, 1615.
4. Hail to the Queen who reigns above. *Primer*, 1685.
5. Hail, happy queen; thou mercy's parent, hail. *Primer*, 1706.
6. Hail, queen, we hail thee. *J. R. Beste*, 1849.
7. Hail, holy queen, mother of mercy. *Prose tr.* in the *Primer*, 1687, and *The Crown of Jesus H. Bk.*, 1862. [J. M.]

Salvete Christi vulnera. [*Passiontide.*]

This is the hymn at Lauds in the office of the Most precious Blood of our Lord Jesus Christ (see "Ira justa Conditoris"). It is found in the *Roman Breviary*, Bologna, 1827, Verna, Appendix, p. 239; and is repeated in later eds. of the *Roman Breviary*, and in *Daniel*, ii. p. 355. [J. M.]

Translations in C. U. :—

1. **Hail wounds! which through eternal years.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 87, and his *Hys. & Poems*, 1873, p. 49. It is in a few collections in full, and also altered and abridged to 3 st. in Spurgeon's *O. O. H. Bk.*, 1866, as "How clearly all His torturing wounds."
 2. **Hail! holy wounds of Jesus, hail.** By H. N. Oxenham, in his *The Sentence of Kaires, and Other Poems*, 1854, p. 190; the 1860 *Appendix* to the *H. Noted*; *Lyra Eucharistica*, 1863; and O. Shipley's *Annus Sanctus*, 1884.

Translation not in C. U. :—

- All hail to you, sweet Jezu's wounds. *J. Wallace*. 1874. [J. J.]

Salvete clavi et lancea. [*Passiontide.*]

This is the hymn at Matins in the Office of the lance and nails of Our Lord Jesus Christ. This Office has been added to the *Roman Breviary* since 1740 and is now appointed to be said as a Greater Double on the Friday after the 1st S. in Lent at Matins, the 2nd part of the hymn, "Tinctum ergo Christi sanguine" being appointed for Lauds. It is in the *Roman Breviary*, Bologna, 1827, *Pars Verna Supplement*, p. 267; and is repeated in later eds. of the *Roman Breviary*. [J. M.]

Translation in C. U. :—

Hail spear and nails! ere while despised. By E. Caswall, in his *Lyra Catholica*, 1849, p. 76, the tr. of "Tinctum ergo Christi sanguine," as "O turn those blessed points, all bath'd," being on p. 77, and again in his *Hys. & Poems*, 1873, both on p. 43. In the 1867 ed. of the *Appendix* to the *H. Noted*, No. 244, is composed of the two parts, with the doxology repeated once only. Pt. ii. for Lauds, "O turn those blessed points, all bathed," is in O. Shipley's *Annus Sanctus*, 1884.

Translations not in C. U. :—

1. Hail, holy nails, hail, blessed spear ("Salvete clavi"). *J. Wallace*. 1874.
2. Turn on me then your pointed dart ("Tinctum ergo"). *J. Wallace*. 1874. [J. J.]

• **Sanctæ Syon adsunt encoenia.** [*Dedication of a Church.*] Dr. Neale, in his *Sequentiæ*, 1852, p. 252, gives this from the *Drontheim Missal* of 1519; and his text has been repeated by *Daniel*, v. p. 215, and *Kehren*, No. 877. *Tr.* as :—

1. **Holy Zion's feast is spread.** By P. Onslow. Appeared in *Lyra Messianica*, 1864, p. 49, and again in the *St. Margaret's Hymnal* [East Grinstead], 1875.

2. **Fair Zion's feast is ready.** By G. Moultrie, given in the *People's H.*, 1867, with the signature "D. P.," and again in the translator's *Esponsals of St. Dorothea, &c.*, 1870, p. 52.

3. **Glad Zion's halls are sounding.** By P. Onslow, in the *Lyra Mystica*, 1865, p. 86. [W. A. S.]

Sancte Dei pretiosæ, protomartyr Stephane. [*St. Stephen.*]

The original form of this hymn is in 3 st. of 3 lines (ii. "Funde preces," iii. "Gloria et honor"). This form is in two mss. of the 11th cent. in the British Museum (Vesp. D. xii., f. 36; Harl. 2961, f. 229); and in the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, is printed from an 11th cent. ms. at Durham. (B. iii. 32, f. 14.) Also in the *Sarum, Hereford, York, Aberdeen*, and other *Breviaries*. Sometimes used for the Invention of St. Stephen. The original form is also printed by *Mone*, No. 1158, from an 11th cent. ms. at Stuttgart, &c. The text in *Daniel*, i., No. 221, contains six additional stanzas, probably of North German origin, and of much later date. [J. M.]

Translations in C. U. :—

1. **Saint of God, elost and precious.** By J. M. Neale, of the 3 st. form of the text, in the *H. Noted*, 1852; the *Hymner*, 1882, &c.
2. **Saint of God, beloved Stephen.** By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, Christmas, No. 18, and in *Rice's Sel.* from the same, 1870, No. 12. This, in 6 st. of 6 l., is from the text of *Daniel*; abridged.

Translations not in C. U. :—

1. Holy Stephen; Protomartyr. *J. D. Chambers*, 1857, from the text of *Daniel*.
2. First martyr, Stephen, this is he. *J. W. Hewett*, 1859, from the early form in 3 st. [J. J.]

Sancti Spiritus adsit nobis gratia.

St. Notker. [*Whitsuntide.*] This has frequently been ascribed to King Robert of France, but apparently without ground. It is found in a ms. in the Bodleian (Bodl. 775, f. 133 b), apparently written circa 1000; in a Winchester book of the 11th cent. now in Corpus Christi College, Cambridge, No. 473; in two mss. of the 12th cent. in the British Museum (Add. 11,669 early 12th, f. 51 b; Calig. A. xiv. c. 1199, f. 62); in the *Primum Gradual*, circa 1000, and the *Echternach Gradual* of the 11th cent., both in the Bibl. Nat. Paris; in four mss. of the 11th cent. at St. Gall, Nos. 376, 378, 380, 381; in a ms. of the end of the 10th cent. at Einsiedeln (121, p. 487). Among *Missals* it is found in an early 14th cent. Paris, and a 14th cent. Sens in the British Museum; in a *Sarum* circa 1370, a *Hereford* circa 1370, and a *York* circa 1390, all now in the Bodleian; in the *St. Andrews*, the *Magdeburg* of 1480, and many other *Missals*, even in Italy and Spain. The printed text is also in *Mone*, No. 197; *Daniel*, ii. p. 16, and *Kehrein*, No. 124. Tr. as:—

Come, O Holy Ghost, within us. By C. S. Calverley, made for and pub. in the *Hymnary*, 1872.

Other tra. are:—

1. The grace of the Holy Ghost be present with us. *J. M. Neale*, a prose tr. in his *Medieval Hys.*, 2nd ed., 1863.
2. May the Holy Spirit's grace. By C. B. Pearson, in the *Sarum Missal* in *English*, 1868.
3. Now may the Holy Spirit's grace. By C. B. Pearson in his *Sequences from the Sarum Missal*, 1871.
4. O Holy Spirit, grant us grace, To make our hearts, &c. By E. H. Plumpton, in his *Things New and Old*, 1884. [J. M.]

Sancti venite, corpus Christi sumite. [*Holy Communion.*]

This is found in the *Antiphonarium Benchorensis*, an antiphony written 680-691 at the Monastery of Bangor, County Down, Ireland, and now in the Ambrosian Library at Milan. The ms. has been printed in L. A. Muratori's *Opera*, vol. xi., pt. iii. Arezzo, 1770, and the hymn in question is there at p. 228 as "a hymn which the priests communicate." This title explains st. i., ll. 3, 4, "Sanctum bibentes. Quo redempti, sanguinem." "It has," says Neale, "a certain pious simplicity about it which renders it well worthy of preservation." Its original use was probably to be sung as a Communion in the Mass (see *Communion*, p. 255, i.). The printed text is also in *Rambach*, i. p. 132; *Daniel*, i. No. 160, and iv. p. 109; and *Bäessler*, No. 61. [J. M.]

Translation in C. U. :—

Draw nigh, and take the Body of the Lord. By *J. M. Neale*, pub. in his *Medieval Hymns*, 1851, p. 13, in 10 st. of 2 l. It passed into the *People's H.*, 1867 (7 st.); *H. A. & M.*, 1868 and 1875 (in full); the *S. P. C. K. Church Hys.*, 1871 (in full); in others in 6 c. only, and in most cases with very slight alterations. In the *Hy. Comp.* it is altered as "Come, take by faith the Body of your Lord." In his annotated ed. of the *Hy. Comp.* Bp. Bickersteth has this note on his amended text:—

"The Editor has ventured to modify his [Neale's] first line 'Draw nigh and take the Body of the Lord,' which contains no thought answering to *Sancti*, by introducing the words 'by faith'; and while thus adhering more closely to the original Latin, he has expressed the teaching of our Church, 'The Body and Blood of Christ are verily and indeed taken and received by the faithful in the Lord's Supper' (*Catechism*). And again, 'The means whereby the body of Christ is received and eaten in the Supper is faith (*Article xxviii.*)' "

In addition to this alteration Bp. Bickersteth has several others, all of which, with one exception, deal more with the rhythm of the lines than with doctrine. The exception is st. x., which reads in the Latin:—

"Alpha et Omega Ipse Christus dominus,
Venit venturus Judicare homines."

In Neale:—

"Alpha and Omega, to whom shall bow
All nations at the Doom, is with us now."

the *Hy. Comp.* :—

"O Judge of all, our only Saviour Thou,
In this Thy Feast of love be with us now."

[J. J.]

Sanctorum meritis inclita gaudia.

[*Common of Martyrs.*] This hymn is frequently referred to by Hincmar in his "De una et non trina Deitate," 857; but he distinctly says he could not discover its author. It is found in four mss. of the 11th cent. in the British Museum (Jul. A. vi., f. 63 b; Vesp. D. xii., f. 104; Harl. 2961 f. 247 b; Add. 30,851 f. 152 b); and in the *Latin Hys. of the Anglo Saxon Ch.*, 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 39). Also in a ms. of the 10th cent. at Bern, No. 455; in a ms. of the 11th cent. at Corpus Christi College, Cambridge (No. 391, p. 272); in the St. Gall mss., 413 and 414, of the 11th cent. It is in the *Roman*, *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other *Breviaries*—the *Sarum* use being at 1st Vespers and at Matins in the common of many martyrs. The printed text is also in *Daniel* i. No. 170, and iv. p. 139, giving also the text of the *Roman Breviary*, 1632; *Wackernagel* i. No. 125; 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. The triumphs of the martyr'd saints. By Bp. R. Mant, in his *Ancient Hys.*, &c., 1837, p. 76, and 1871, p. 133. It is given in several collections, including *Kennedy*, 1863; the *People's H.* 1867; the *Hymnary*, 1872, &c.
2. The triumphs of the saints, Blessed for evermore. By *J. M. Neale*, in the *H. Noted*, 1852, No. 39. In the enlarged ed., 1854, it was given as "The merits of the saints," and this latter reading is usually given in modern hymn-books. In later editions of the *H. Noted* the original reading was restored.

Translations not in C. U. :—

1. Let us that followe be the glorious Joyes sound out. *Primer*. 1599.
2. By heale of Saints, come let our tongues relate. *Primer*. 1615.
3. Let us fam'd acts and triumphs sing. *Primer*. 1685.
4. When bleeding Heroes fill the tuneful Quire. *Primer*. 1706.
5. Sing we the peerless deeds of martyr'd saints. *E. Caswell*. 1849.
6. Brethren, the praise of the holy ones waken. *W. J. Blew*. 1852-55.
7. The triumphs of the saints, Their joys beyond compare. *J. D. Chambers*. 1857.

8. The wondrous joys which crown the saints. *J. W. Hewett*, 1859.

9. Let us proclaim the Martyrs' bliss. *J. Wallace*, 1874.

The variations in the *Roman Brev.* text from the older form are very slight. The *trs.* by *Neale*, *Blew*, *Chambers*, and *Hewett*, are from the older form; the rest follow the *Roman Brev.* form. There is an anonymous imitation rather than a *tr.* of the Latin text in *Fallow's Hys. for Pub. and Private Worship*, 1847; and again, with the addition of a doxology, in *Johnston's English Hymn.*, 1852, beginning "Blest Lord, the crown of great reward." [J. J.]

Sandys, George, s. of Dr. Edwin Sandys, Archbishop of York, was b. at Bishopthorpe Palace, York, in 1577, and educated at St. Mary Hall and Corpus Christi College, Oxford. For some years he devoted himself to travelling in Europe and Asia, and pub. in 1615 a curious account of his experiences. After visiting America, where he was for a time the Treasurer of the British Colony of Virginia, he became, on his return, a Gentleman of the Privy Chamber of Charles I. He d. at Bexley Abbey, Kent, March 1643. His publications included his *Traveller's Thanksgiving*; the prose work on his travels, *A Relation of a Journey begun in 1610, &c.*, 1615; a *tr.* of the *Metamorphoses of Ovid*; and *Grotius's* tragedy of Christ's Passion. His productions which most nearly concern hymnology were:—

(1) *A Paraphrase upon the Psalmes of David, and upon the Hymns dispersed throughout the Old and New Testaments.*, London: at the Bell in St. Paul's Churchyard. M.DC.LXXXVII.

(2) *A Paraphrase upon the Divine Poems by George Sandys.* London: at the Bell in St. Paul's Churchyard. M.DC.LXXXVIII. This volume contained the Paraphrase of the Psalm, paraphrases upon Job, Ecclesiastes, the Lamentations of Jeremiah, and the Songs collected out of the Old and New Testaments.

(3) His paraphrase of *The Song of Solomon* was pub. in 1642. The most available form of these works is the Rev. R. Hooper's reprint of Sandys's *Poems*, in *Smith's Library of Old Authors*.

A few only of Sandys's versions of the Psalmes are found in modern hymn-books, although they were set to music by Henry Lawes. His influence, however, upon later paraphrasers was considerable. [See *Psalters, English*, § x.] The following, together with a few others annotated under their respective first lines, are in C. U.:—

1. How are the Gentiles all on fire. *Ps. ii.*
2. Lord, for Thee I daily cry. *Ps. lxxxvii.*
3. My God, Thy suppliant hear. *Ps. lxxxvi.*
4. Praise the Lord enthroned on high. *Ps. cl.*
5. Sing the Great Jehovah's praise. *Ps. lxxvi.*
6. Thou, Lord, my witness art. *Ps. cxxxii.*
7. Thou who art (dwestest) enthroned above. *Ps. xciii.*
8. You, who dwell above the skies. *Ps. cxlviii.*

These paraphrases as in C. U. are in the form of centos. [J. J.]

Sankey, Ira David, was b. in Edinburgh, Pennsylvania, in 1840, of Methodist parents. About 1856 he removed with his parents to Newcastle, Pennsylvania, where he became a member of the Methodist Episcopal Church. Four years afterwards he became the Superintendent of a large Sunday School in which he commenced his career of singing sacred songs and solos. Mr. Moody met with him and heard him sing at the International Convention of the Young Men's Christian Association, at Indianapolis, and

through Mr. Moody's persuasion he joined him in his work at Chicago. After some two or three years' work in Chicago, they sailed for England on June 7, 1872, and held their first meeting at York a short time afterwards, only eight persons being present. Their subsequent work in Great Britain and America is well known. Mr. Sankey's special duty was the singing of sacred songs and solos at religious gatherings, a practice which was in use in America for some time before he adopted it. His volume of *Sacred Songs and Solos* is a compilation from various sources, mainly American and mostly in use before. Although known as *Sankey and Moody's Songs*, only one song, "Home at last, thy labour done" (see *Various*), is by Mr. Sankey, and not one is by Mr. Moody. Mr. Sankey supplied several of the melodies. The English edition of the *Sacred S. & S.* has had an enormous sale; and the work as a whole is very popular for Home Mission services. The *Songs* have been translated into several languages. [J. J.]

Santeuil, Baptiste de, a younger brother of Claude, and J. B. de Santeuil, was the author of two hymns in the *Paris Brev.* of 1680:—"O vos unanimes Christi ad chori," and "Adeste sancti coelitia." These were repeated in his brother's *Hymni Sacri et Novi*, 1689, and the 2nd ed. of the same, 1698. [G. A. C.]

Santeuil, Claude de, elder brother of Jean-Baptiste de Santeuil (see below), was b. in Paris, Feb. 3, 1628. He became a secular ecclesiastic of the Seminary of St. Magloire, Paris, whence he was also known under the Latinized form of his name as *Santolius Maglorianus*. He d. Sept. 29, 1684. Like his brother, he was a good writer of Latin poetry, and some hymns by him were included in the *Cluniac Brev.*, 1686, and the *Paris Breviaris* of 1680 and 1736. Some of these hymns have been translated into English, and are in C. U. in G. Britain. [See *Index of Authors and Translators*.] [G. A. C.]

Santeuil, Jean-Baptiste de, was b. in Paris of a good family on May 12, 1630. He was one of the regular Canons of St. Victor, at Paris, and, under the name of Santolius Victorinus, was distinguished as a writer of Latin poetry. Many of his hymns appeared in the *Cluniac Brev.* 1686, and the *Paris Brev.* 1680 and 1736, and several have been translated into English, and are in C. U. in G. Britain and America. [See *Index of Authors and Translators*.] He was very jocose in disposition and singular in his habits. When on a journey he d. at Dijon, Aug. 5, 1697. His *Hymni Sacri et Novi* were pub. at Paris in 1689, and again, enlarged, in 1698. [G. A. C.]

Santolius Maglorianus. [Santeuil, Claude de.]

Santolius Victorinus. [Santeuil, Jean-Baptiste de.]

Sass, George Herbert, b. in Charleston, South Carolina, Dec. 24, 1845, where he has resided most of his life. He has contributed to the press a number of religious poems under the *nom de plume* of "Barton Gray." These have not come into use as hymns for con-

gregational purposes. The following are given in the Schaff & Gilman *Library of Religious Poetry*, 1881.

1. Comes it again, the sweet and solemn hour?
Christmas Carol.
2. Once more through storm and calm the changeful hours.
The Two Advents.
3. Out of dust and darkness, comes.
Easter.
4. Soul, o'er life's sad ocean faring.
Follow Me.

[J. J.]

Sat Paule, sat terris datum. *Guil-laume de la Brunetiers.* [*Conversion of St. Paul.*] Appeared in the *Sens Brev.*, 1726, and the *Paris Breviary*, 1736, as the hymn at Matins and second Vespers on the 30th June. It is also in other French Breviaries and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. It has been *tr.* as:—

1. Enough, O Paul, enough, and now.
I. Williams. 1839.
2. Enough, O Paul, on earth no more.
J. D. Chambers. 1866.

I. Williams's *tr.* has been in C. U., but that by Chambers has not passed into the hymn-books.

[J. J.]

Saturatus feroulis. [*Holy Communion.*] A hymn in 15 st., and entitled "A giving of thanks after Holy Communion," is quoted by *Mone*, No. 232, from a Reichenau ms. of the 14th cent., a Reichenau ms. of the 15th cent., and a Munich ms. of the 15th cent. It is also contained in the St. Gall ms., No. 309, of the 15th cent. The Munich ms. contains the hymns of the Cartusian prior Konrad, of Ganing, in Lower Austria. As the Reichenau mss. agree in differing from the text of the Munich it is probable that Konrad only made a few alterations on an older hymn. *Tr.* as:—

1. Fed with dainties from above.
By J. D. Chambers, in his Lauda Syon, 1857, p. 233; and the Altar Hymnal, 1884.
2. With choicest dainties nourished.
By R. F. Little-dale, in the Altar Manual, 1863; and again in the People's H., 1867, No. 82, and signed "D. L.," i.e. Dr. Little-dale.

[W. A. S.]

Saviour, again to Thy dear Name we raise. *J. Ellerton.* [*Evening.*] Written in 1866, in 5 st. of 4 l., for the festival of the Malpas, Middlewich, and Nantwich Choral Association of that year, and adapted to the tune "St. Agnes," in Thorne's *Coll.* Of this hymn there are the following texts:—

1. The original in 5 st. of 4 l. See No. 4.
2. Mr. Ellerton's revised and abridged text for the *App. to H. A. & M.*, 1868, in 4 st. This is the most popular form of the hymn, and is in extensive use.
3. The same text, with st. ii. and iii. transposed, and st. iii., l. 1, changed from:—

"Grant us Thy peace, Lord, thro' the coming night,"

to,
"Grant us Thy peace through the approaching night," and included in *Church Hymns*, 1871. The use of this form of the hymn is limited.

4. The form given in Thring's *Coll.*, 1882, in 5 st., the most delicate, beautiful, and tender of all. It is the original text, with the exceptions that st. iii. was originally st. ii.; and st. ii. originally st. iii., and the first line of st. ii., reads, "Grant us Thy peace, Lord, through the coming night."

The success which has attended this hymn is very great. No composition of Mr. Ellerton's has attained to anything approaching it in extensiveness of use in Great Britain and America. In Martineau's *Hymns*, &c., 1873, it begins, "Again to Thee, our guardian God, we raise."

[J. J.]

Saviour, bless the word to all. T.

Kelly. [*For a blessing on the Word.*] Appeared in the 2nd ed. of his *Hymns*, &c., 1866, in 3 st. of 4 l. (ed. 1853, No. 434). It is in C. U. in this form. In the American Unitarian *Hys. for the Church of Christ*, 1853, it is altered to "Father, bless Thy word to all." This text is repeated in a few collections; and, sometimes, as in the *Songs for the Sanctuary*, N. Y., 1865, with C. Wealey's stanza, "Sing we to our God above," as a doxology. [J. J.]

Saviour, blessed Saviour. *G. Thring.* [*Pressing Onwards.*] Written in 1862, and 1st pub. in his *Hymns, Congregational and Others*, 1866, p. 36, in 8 st. of 8 l. In 1868 it was repeated in the *Appendix to H. A. & M.*, with alterations by the author and the compilers of *H. A. & M.*, in st. v., vii., and viii. When included in the S. P. C. K. *Church Hymns*, 1871, Prebendary Thring added the stanza "Farther, ever farther." This full form of the text was repeated in his *Hys. and Sac. Lyrics*, 1874; and in his *Coll.*, 1882. It has been specially set to music by Sir H. S. Oakeley, the Rev. J. Francis, J. D. Farmer, and others. In several American hymn-books it is broken up as:—

1. Brighter still, and brighter.
In the Presbyterian Hymnal, Philadelphia, 1874, and others.
2. Clearer yet, and clearer.
In the Songs of Christian Praise, N. Y., 1890.
3. Nearer, ever nearer.
In Laudes Domini, N. Y., 1884.

Through these various forms the use of this hymn is extensive. It is well suited for a processional.

[J. J.]

Saviour, breathe an evening blessing. *J. Edmeston.* [*Evening.*] Appeared in his *Sacred Lyrics*, 1st set, 1820, p. 4, in 2 st. of 8 l., and thus introduced "At night their short evening hymn, 'Jesu Mahaxaroo' = 'Jesus forgive us,' stole through the camp.—Salte's *Travels in Abyssinia.*" One of the earliest to adopt it for congregational use was Bickersteth, who included it in his *Christian Psalmody*, 1833. It was repeated in the *Leeds H. Bk.*, 1853, and others, until it has taken rank with the first Evening Hymns in the English language. It is found in the hymnals of all English-speaking countries, and usually in its correct and complete form. In the *Hy. Comp.*, revised ed., 1876, Bp. Bickersteth has added a third stanza of 8 l., beginning "Father, to Thy holy keeping," and in Thring's *Coll.*, 1882, the editor has re-arranged the hymn, omitted the lines concerning sudden death, and added a fourth stanza in 4 l., beginning "Be Thou nigh, should death o'ertake us," in which the same thought is contained in a milder form. It has been *tr.* into several languages. The Latin rendering, by R. Bingham, in his *Hymno. Christ. Lat.*, 1871, is "Vespere, Salvator, spires benedicta, prusquam." In Martineau's *Hys.*, 1840 and 1873, the opening line is changed to "Holiest, breathe an evening blessing." Orig. text in the *H. Comp.*, st. i., ii. [J. J.]

Saviour, by Thy sweet compassion. *Ada Cambridge.* [*In Affliction.*] Pub. in her *Hymns on the Litany*, 1863, No. 17, in 7 st. of 8 l., and based upon the words "In all time of our tribulation . . . Good Lord, deliver us." It is given in its full and unaltered form in the *Lyra Britannica*, 1867,

p. 120. When used in public worship it is usually abbreviated. [J. J.]

Saviour divine, we know Thy name. *P. Doddridge.* [Justification.] 1st pub. in Job Orton's posthumous edition of Doddridge's *Hymns*, &c., 1755, No. 132, in 6 st. of 4 l., and headed "Christ, the Lord our Righteousness." Also in J. D. Humphreys's ed. of the same, 1839, No. 150. It is in C. U. sometimes in an abridged form, and also forms part of a cento in Snaep's *Songs of G. & G.*, 1872, No. 417, where st. i. is the first stanza of this hymn, and st. ii.-v. are st. iii.-vi. of I. Watts's "Lord, we confess our numerous faults," from his *Hys. and Spiritual Songs*, 1709, Bk. i., No. 111. [J. J.]

Saviour, I lift my trembling eyes. [*Jesus, the Guide and Advocate.*] Lord Selborne's note on this cento in his *Book of Praise*, 1862, No. lvii., is:—

"This hymn as here given [in 3 st. of 4 l.] was introduced into the *Marylebone Collection* (1851). [Gurney, J. H.] from a poem of some length, published in 1831, in *The Iris*, a volume edited by the Rev. Thomas Dale [and signed 'M. G. T.']. The text (which will be found at page 139 of that volume) is unaltered, except that the first word, 'Saviour,' has been brought down from a preceding line, in substitution for the words, 'And then,' so as to give to these stanzas an independent beginning."

These stanzas have passed into several collections, and are worthy of greater notice than they have received. We have seen the signature "M. G. T." written out as "*M. G. Thompson*," but we have not authority to say that this is correct. Another cento from the same poem appeared in the 3rd ed. of *The Spirit of the Psalms*, by H. F. Lyte, 1858, in 5 st. of 4 l., beginning "Saviour, I think upon that hour." This, reduced to 4 st., is in the *Baptist Praise Bk.*, N. Y., 1871, and other American collections. [J. J.]

Saviour, I Thy word believe. *A. M. Toplady.* [*Christ dwelling in Man.*] Appeared in his *Poems on Sacred Subjects*, 1759, No. 8, in 6 st. of 8 l., and based upon the words "He dwelleth with you, and shall be in you." John xiv. 17. It is also in D. Sedgwick's reprint of Toplady's *Hymns*, &c., 1860. In some American collections, including the *Songs for the Sanctuary*, 1865, st. iii., iv., are given as "Blessed Comforter, come down," as a hymn for Whitsuntide. [J. J.]

Saviour, like a Shepherd, lead us. [*The Good Shepherd.*] The authorship of this hymn is a matter of some doubt. The earliest source to which we have traced it is Miss D. A. Thrupp's *Hymns for the Young*, 4th ed. 1836, in 4 st. of 6 l., where it is unsigned. We next find it in the Rev. W. Carus Wilson's *Children's Friend* for June, 1838 (p. 144), again in 4 st. of 6 l., and signed "Lyte." In the January number of the same magazine there is a National Hymn in the metre of "God save the Queen" ("Lord, Thy best blessing shed"), which is signed "H. Lyte," and dated from "Brixham" (see Lyte, *H. P.*, p. 706, i.). "Saviour, like a Shepherd, lead us" appears again in 1838, in Mrs. Herbert Mayo's *Sel. of Hys. and Poetry for the use of Infant and Juvenile Schools*, No. 171; and again in the edition of 1846, but without signature. As in that collection several

hymns and poems are signed "D. A. T.," it is clear that Mrs. Mayo did not regard the hymn as Miss Thrupp's production. The most that we can say is that the evidence is decidedly against Miss Thrupp, and somewhat uncertain with regard to Lyte as the writer of the hymn. Its use is extensive both in G. Britain and America. [W. T. B.]

Saviour of sinful men. *C. Wesley.* [*Meeting of Friends.*] Pub. in *Hys. and Sac. Poems*, 1749, in 12 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 458.) In its full form it is not in C. U., but divided, or broken up into centos, it is found in modern hymn-books in the following forms:—

1. *Saviour of sinful men.* This, in 6 st., was given in the *Wes. H. Bk.*, 1780, No. 470, and continued in later editions. It is also in other collections.
2. *Guardian of sinful men.* In 6 st. of 4 l. in *Martineau's Hymns*, 1840, and his *Hymns*, &c., 1873.
3. *Lord of the souls above.* This in 6 st. of 4 l., also appeared in *Martineau's Hymns*, 1840, and 1873. The text is altered from the original.
4. *O what a mighty change.* In 3 st. of 8 l. in the *American Meth. Episcopal Hymns*, 1849.

Concerning the *Wes. H. Bk.* arrangement of the hymn Mr. G. J. Stevenson has some pleasing reminiscences in his *Meth. H. Bk. Notes*, 1883, p. 304. The centos in *Martineau's Hymns* are specially adapted for Death and Burial. [J. J.]

Saviour of the nations, come. *B. H. Kennedy.* [*Advent.*] 1st pub. in his *Hymnologia Christiana*, 1863, No. 26, in 11 st. of 4 l., divided into two parts, Pt. ii. beginning, "Zion, at thy shining gates." In 1867 Dean Alford gave st. iii., v., viii.-x., as "Come, Lord Jesus, take Thy rest," in his *Year of Praise*, No. 26. In the *S. P. C. K. Church Hys.*, 1871, No. 73 is Pt. ii. from the *Hymno. Christ.* as above. [J. J.]

Saviour, round Thy footstool bending. *Elizabeth Parson, nee Rooker.* [*Lent.*] This is the most beautiful and pathetic of Mrs. Parson's hymns. It was written for her class for young people at Tavistock, and supplied to J. Curwen in ms. It was included in Curwen's *Child's H. Bk.*, 1840, and subsequently printed in Mrs. Parson's *Willing-Class Hymns*, No. 9, in 3 st. of 6 l. In the *Child's H. Bk.* it is in 4 st. There are the following forms of the text in C. U.:—(1) that in the *Child's H. Bk.*, in 4 st.; (2) the *Willing-Class Hys.*, in 3 st.; (3) the *Meth. S. S. H. Bk.*, 1879, No. 262, where st. i., iii., and v. are the original slightly altered, and st. ii. and iv. are from Hodder's *S. S. H. Bk.*; and (4) that in the Silver Street (London) *S. S. Companion*, 1880, which is No. 2 with alterations. Through these various forms this hymn is in extensive use. [J. J.]

Saviour, Source of every blessing. [*Jesus the Source of all Good.*] This hymn appeared in the *American Prayer Bk. Coll.*, 1826, in 4 st. of 4 l., and has been repeated in several collections, including the Protestant *Episcopal Hymnal*, 1871. It is a part of the well-known "Come, Thou Fount of every blessing," p. 252, i., rewritten for the *Prayer Bk. Coll.* f 1826. [J. J.]

Saviour, to Thee we humbly cry. *C. Wesley.* [*Intercession.*] 1st pub. with five others in 1745, at the end of a tract entitled, *A Short View of the Differences between*

the *Moravian Brethren lately in England, and the Rev. Mr. John and Charles Wesley*, in 6 st. of 6 l., and again in *Hymns & Sacred Poems*, 1749, vol. ii., No. 72. In 1780 it was included in the *Wes. H. Bk.*, No. 449, and retained in later editions. It is also found in other collections. It is on record that the special members of the Moravians against whom Wesley wrote, taught that if a person professed faith in Christ, there was no necessity that he should manifest any sorrow on account of sins past or present, but for him there was simply the acknowledgment that he was a "happy sinner," a doctrine which could have but one logical outcome. Hence the satire of st. iii. :—

"In vain, till Thou the power bestow,
The double power of quickening grace,
And make the happy sinners know
The tempter with his angel face,
Who leads them captive at his will,
Captive—but nappy sinners still."

Orig. text, *P. Works*, 1868-72, vol. v. pp. 244-5. [J. J.]

Saviour, we seek Thy high abode. *I. Watts and G. Rawson*. [*Life a Pilgrimage*.] The original of this hymn is I. Watts's "Lord, what a wretched land is this" (p. 696, i.), the rewritten form being by G. Rawson, who re-wrote it for the *Bap. Ps. & Hys.*, 1858, No. 573. It has passed into other collections in G. Britain and America. [J. J.]

Saviour, when in dust to Thee. *Sir R. Grant*. [*Lent*.] 1st printed in the *Christian Observer*, 1815, p. 735, in 5 st. of 8 l., and entitled "Litany." In 1835 it was included in Elliott's *Ps. & Hys.*, No. 105, with a protest in the *Preface* against its mutilation, as found in some collections then in circulation, and the declaration that the text in that collection was pure. This protest was probably levelled at T. Cotterill, who gave 4 st., very much altered, as "By Thy birth and early years," in his *Sel.* in 1819. The only change in Elliott's *Ps. & Hys.* from the *Christian Observer*, 1815, was in st. iii. l. 5, where "anguish'd sigh" was altered to "troubled sigh." Grant's hymns were republished by Lord Glenelg in 1839 as *Sacred Poems*. This hymn is at p. 6. This text differs from the preceding, but is claimed by Lord Glenelg to be "a more correct and authentic version." (*Preface*.) It is this text which is reprinted in Lord Selborne's *Bk. of Praise*, 1862; and in the *Lyra Brit.*, 1867, as the original. In addition to its use in the *Christian Observer*, Elliott's *Ps. & Hys.*, and the *Sacred Poems*, forms of the text, it is also in many hymnals as:—

1. By Thy birth and early years. In Cotterill's *Sel.*, 1819, and others, as above.
2. By Thy birth, and by Thy tears. In several hymn-books.
3. Father, when in dust to Thee. In a few American collections.
4. Jesus, when in prayer to Thee. In Skinner's *Daily Service Hymnal*, 1864.

In addition to its very extensive use in these varying forms, it has also been tr. into several languages. That in Latin, by R. Bingham, in his *Hymno. Christ. Lat.*, 1871, begins "Quando genua flectentes." [J. J.]

Saviour, Who exalted high. *Bp. R. Mant*. [*SS. James and Jude, or Lent*.] Appeared in his *Holydays of the Church; or Scripture*

Narratives of Our Blessed Lord's Life and Ministry, &c., 1828, vol. i. p. 536, in 10 st. of irregular lines, and appropriated to SS. James and Jude. The original text is not in C. U. From it, however, the following centos have been compiled:—

1. **Saviour, Who exalted high.** In the 1864 *Suppl.* to the *Ps. & Hys.*, &c., Bedford, this cento is taken from st. i., ll., vii., and x. It is also in other collections.
2. **Son of Man, to Thee we cry.** This cento in 4 st. of 6 l., beginning with the first l. of st. iii., was given in the Cooke and Denton *Hymnal*, 1853; and is also in several later collections.
3. **Son of God, to Thee I cry.** This cento, beginning with st. ii., appeared in the 1863 *Appendix* to the *S. P. C. K. Ps. & Hys.*, No. 90, in 4 st. of 6 l. This, with the exception of the opening line, is from the Cooke and Denton *Hymnal* with a return, in several instances, to the original text. It is repeated in the *S. P. C. K. Church Hymns*, 1871, as "Son of Man, to Thee I cry."
4. **Jesus Christ exalted high.** This, in T. Darling's *Hymns, &c.*, 1887, is in 4 st. of 12 l. In the earlier editions of Darling's *Hymns, &c.*, it began "Jesus, now exalted high."

The popular form of this hymn is the third cento as above. [J. J.]

Saviour, Who ready art to hear. *C. Wesley*. [*The Divine Presence desired*.] Appeared in *Hys. and Sac. Poems*, 1740, in 6 st. of 4 l., and headed "On a Journey." (*P. Works*, 1868-72, vol. i. p. 304.) With slight alterations, and the omission of st. i., it was given in the *Wes. H. Bk.*, 1780, as No. 205, and has passed into numerous collections as "Talk with us, Lord, Thyself reveal," and in some as "Speak with us, Lord, Thyself reveal." The stanza which has attained to the greatest repute is:—

"With Thee conversing, I forget
All time, and toll, and care;
Labour is rest and pain is sweet,
If Thou, my God, art there."

Possibly the ideas embodied in these lines had their origin in Milton's *Par. Lost*, bk. iv., ll. 639, 640:—

"With thee conversing, I forget all time,
All seasons and their change; all please alike."

The hymn, as a whole, is very popular with the various Methodist bodies. See G. J. Stevenson's *Meth. H. Bk. Notes*, 1883. [J. J.]

Saxby, Jane Euphemia, née Brownne, daughter of William Brownne of Tallantire Hall, Cumberland, and sister of Lady Teignmouth, was b. Jan. 27, 1811, and married, in 1862, to the Rev. S. H. Saxby, Vicar of East Clevedon, Somersetshire. Her work, *The Dove on the Cross*, was pub. in 1849. It has passed into numerous editions, and from it several hymns have come into C. U. This was followed by *The Voice of the Bird*, in 1875; and *Aunt Effie's Gift to the Nursery*, 1876. Sometimes Mrs. Saxby's *Dove on the Cross* is dated 1819, but in error. The compilation known as *Hys. and Thoughts for the Sick and Lonely, by a Lady*, Lond., J. Nisbet & Co., 1843, although it contains several of her hymns in an altered form, is ascribed to her in error. Mrs. Saxby's hymns in C. U. include:

1. Father, into Thy loving hands. *Resignation*.
2. O Jesus Christ, the holy One. *Holy Communion*.
3. O Holy Ghost, the Comforter. *Whitsuntide*.
4. Shew me the way, O Lord. *Guidance desired*.
5. Thou art with me, O my Father. *God everywhere*.
6. Thou God of love, beneath Thy sheltering wings. *Burial*.

Of these hymns, Nos. 1, 3, 4, and 6, appeared in her *Dove on the Cross*, 1849. No. 2 appeared

in the English Presbyterian *Ps. & Hys. for Divine Worship*, 1867, No. 340, in 5 st. of 4 l. It was supplied to Dr. W. F. Stevenson in MS. in 6 st. for his *Hys. for the Church and Home*, 1873. The additional stanza (the 4th) given in his *Notes* is:—

“As Thou hast placed beyond my reach
Thy richest means of grace,
Teach me without them, Saviour, teach
My soul to see Thy face.”

The point and meaning of this stanza is explained by the fact that this hymn “was written for one who by illness was prevented joining in the Communion.” The hymn was included in *The Voice of the Bird*, 1875. Mrs. Saxby’s hymns are very plaintive and tender. This is explained by her thus:—
“I wrote most of my published hymns during a very long and distressing illness, which lasted many years. I thought probably that I was then in the ‘Border Land,’ and wrote accordingly.” [J. J.]

Say, grows the rush without the mire. [*Fate of the Wicked. Job viii. 11–22.*] Although sometimes attributed to Watts, to the present this hymn has not been traced to his works, and the earliest date at which it is found is in the Draft *Scottish Translations and Paraphrases* of 1745, No. xxiv. Therein it is given as a Paraphrase of Job viii. 11–22, in 7 st. of 4 l. Copies of this draft being very rare, we subjoin the text:—

1.
“Say, grows the Rush without the Mire?
the Flag without the Stream?
Green and uncut, it quickly fades;
the Wicked’s Fate’s the same.

2.
“Slight is his Hope, cut off and broke:
or if entire it rise,
Yet, as the Spider’s Web, when try’d,
it yieldeth, breaks and flies.

3.
“Fixt on his House he leans, his House
and all its Props decay;
He holds it fast, but faster still
the tott’ring Frame gives way.

4.
“Tho’ in his Garden to the Sun
his Boughs with verdure smile;
And, to the Center struck, his Roots
unshaken stand a while:

5.
“Yet, when from Heav’n his Sentence flies,
he’s hurried from his Place:
It then denies him for its Lord,
nor owns it knew his Face.

6.
“Lo, this the Joy of wicked Men,
who Heav’n’s just Laws despise;
They quickly fall, and in their room
as quickly others rise.

7.
“But God his Pow’r will for the Just
with tender Care employ:
He’ll fill their Mouths with Songs of Praise,
and fill their Hearts with Joy.”

The recast of this hymn, beginning:—

“The rush may rise where waters flow,
and flags beside the stream;”

which was pub. in the authorized *Trans. and Paraphs.* of 1781, No. vi., in 7 st. of 4 l., is claimed for W. Cameron (p. 300, i.) by his eldest daughter, in her list of authors and revisers. [J. J.]

Say, why should friendship grieve for those? [*Death and Burial.*] This hymn appeared in the *Evangelical Magazine* in 1820, in 6 st. of 4 l., headed “On seeing a mourning

ring inscribed with the words ‘Not lost, but gone before;’” and is signed “B. C.” the signature, it is said, of Benjamin Clark. In the enlarged ed. of *Ps. & Hys.*, 1864, by Morrell and How it was given in a re-written form in 4 st. of 4 l. as “Why mourn the dead with hopeless tears?” This in a slightly different form was in Kennedy, 1863. The 1820 text is in P. Maurice’s *Choral H. Bk.*, 1861. [J. J.]

Scales, Thomas, was b. at Leeds, Dec. 16, 1786, and educated at the Moravian School at Fulneck, and at the Leeds Grammar School. He received his training for the Congregational ministry at Hoxton College, where he entered in 1806, and of which he was for a short time Classical Tutor. He was successively Congregational minister at Wolverhampton (1810) and Leeds (1819). He remained at Leeds thirty years, and was then appointed (1849) Secretary of the Northern Congregational School at Silcoate. He afterwards became the Secretary of the “Balme Charity.” He d. at Cleckheaton, June 24, 1860. (Miller’s *Singers and Songs of the Church*, 1869, p. 398.) Mr. Scales is known as a contributor to, and one of the Editors of, *A Sel. of Hys. for the Use of the Protestant Dissenting Congregations of the Independent Order, in Leeds*, 1822, known as the *Leeds H. Bk.*, 1822. [See *Congregational Hymnody*, p. 259, i.] His hymn on *Missions*, “Amazing was the grace,” contributed thereto, is still in C. U. [J. J.]

Scandinavian Hymnody. Up to the period of the Reformation the churches of Denmark, Norway, Sweden, and Iceland, like the rest of the churches of Europe, were furnished with Latin hymns only. Of these (many of them peculiar to Sweden) a collection has been published by G. E. Klemming under the title *Latinska Sångers fordom användas i Svenska Kyrkor, Kloster, och Skolor*, 4 vols. (Stockholm, 1885–7). The Reformation gave throughout the North, as elsewhere, the signal for the production of the vernacular hymn. There, as elsewhere, the Church’s Deborah, when she repeated and obeyed the cry “awake,” also began to “utter a song.” It may not be amiss to preface the history of that song with a short sketch of the events of her awakening.

I. *The Reformation.*—1. The dissolution of the union of Calmar, which from 1397 to 1523 linked together Sweden, Norway, Denmark, and Iceland under one monarch, placed Gustavus Vasa on the throne of *Sweden*. He at once declared for the Reformed doctrines, as preached by Luther and Melancthon. With the help of Lawrence Petersen, the Archbishop of Upsala, and Lawrence Anderson, the Chancellor, he ultimately persuaded the majority of his people, in spite of the sturdy opposition of Bishop Brask of Linköping, to accept a reformation on Lutheran lines. His son and successor Erik XIV., a weak and unfortunate monarch, adopted the gloomier views of Calvin; and his deposition in 1569, and the death of Archbishop Petersen in 1573, rendered it easy for King John III. (second son of Gustavus) to arrange a reactionary movement, in which he was aided by another Lawrence Petersen (Laurentius Petri Gothus),

who followed the first Lawrence at Upsala. The reaction was short-lived, and the Lutheran reformation was finally established in Sweden at the synod of Upsala, held in 1593, during the reign of Sigismund (son of John), but under the auspices of Charles Duke of Södermanland, the third son of Gustavus, afterwards king under the title of Charles IX. At this synod the *Confession of Augsburg* was formally adopted by the Church of Sweden.

2. In *Denmark* also, under Frederik I., the Lutheran reformation was adopted, after considerable opposition; and Christiern III., son of Frederik, completed the task his father had begun. Not being able to persuade the Danish prelates to officiate at his consecration, or not wishing to avail himself of their services, he was crowned, with a ceremonial adapted from the Roman Pontifical, by John Bugenhagen, a preacher from Wittenberg. Bugenhagen was certainly not a bishop, and there is considerable doubt whether he had even received priest's orders: he took upon himself, however—as Wesley did more than two centuries after—to perform the office of episcopal consecration (1537), and set apart bishops or “superintendents” to fill the ancient sees. A Diet at Odense, in 1539, finally bound Denmark to the principles and practice of the Reformed, or, more correctly speaking, Protestant followers of Luther.

3. The year 1537 witnessed the final union of *Norway* with Denmark, begun in 1523.* The Norwegians had shown no great readiness to accept the Reformation as offered them by King Frederik. Christiern, however, took summary measures. The Archbishop of Trondhjem and his followers made some resistance, but the king carried his point, and Lutheranism was established in Norway as it had been in Denmark.

4. In *Iceland* the work was carried on by Einarsen, who in 1540 was elevated, at the age of 25, to the office of bishop, or superintendent, of Skalholt. Jon Arason, Bishop of Holar (or Holum), headed the opposition, and endeavoured to excite a rebellion, but was arrested and put to death in 1550.

II. *Hymn-writers and Hymns.—Sweden.*—The first hymn-writers of reformed Sweden were the two renowned brothers, coadjutors of Gustavus in the work of reformation, Olaf and Lawrence (or Lars) Petersen, better known by the Latinized names of Olaus and Laurentius Petri.

1. *Olaf Petersen* was b. in 1497. He was early predisposed in favour of the Reformed doctrine, and in 1517, instead of resorting to the Swedish university of Upsala, preferred to study at Wittenberg, where he heard Melancthon and Luther. Returning in 1520, full of reforming zeal, he received holy orders, and in 1524 was made rector of the church of S. Nicholas in Stockholm. In 1540 he was convicted of a guilty knowledge of a conspiracy against King Gustavus, and condemned to death. He was pardoned, though the king never forgave him; and in 1543 he was ap-

pointed to another cure in Stockholm. He died in 1552.

2. *Lawrence Petersen* was b. in 1499, and studied at Upsala, where he became professor in or about 1524. He was a man of more gentleness and discretion than his impetuous brother Olaf; and this, combined with his high reputation for theological learning, and his known inclination towards a quiet and conservative reformation, induced the clergy to elect him, and the king to appoint him, in 1531, Archbishop of Upsala, and Primate of Sweden. It is not our business to enter into the vexed question of his consecration. That he took a journey to Rome on his appointment seems tolerably clear; but the registers of the period have unhappily been burnt; and whether he really received the laying on of hands there, or, like Bugenhagen, laid hands on others without having received the commission himself, is still a matter of doubt. He is certainly the father of Swedish hymnology. Besides his original compositions he made many translations from Latin and German; and his hymns have been largely borrowed in Denmark. The similarity of the two languages, Danish and Swedish, especially in their older forms, renders transference from the one to the other particularly easy. The Archbishop d., universally beloved and regretted, in 1573.

3. The two *Andersens, Lawrence Archdeacon of Upsala, and Peter Bishop of Wasterås*, seconded the Petersens in their poetical work as well as in their reforming measures. The title of their hymn-book, published in 1536, was:—

Svenske songor eller visor nu på nytt prentade, förökade, och under en annan skick än tillförrna visats. (“Swedish Songs or Hymns, now newly printed, enlarged, and published in a different form from the preceding one.”)

The first of the two, *Lawrence or Lars (Laurentius Andreae)*, was b. at Strengnäs in 1480. He became in 1523 Chancellor of the Diocese of Upsala, and shortly afterwards Chancellor, or Chief Secretary, to King Gustavus. It was owing in a great measure to his influence that the Diet of the kingdom adopted the Reformed doctrines in 1527. In 1526 he brought out, with the help of Olaf Petersen, a Swedish version of the New Testament, based mainly upon Luther's German translation, and in 1541 a version of the whole Bible. He was accused in 1540 of complicity in the plot in which Olaf Petersen was involved; and, like him, was condemned to death, but pardoned. He retired to Strengnäs, where he d. in 1552. *Peter Andersen*, nicknamed *Swart* (Petrus Andreae Nixer), was b. about the end of the 15th cent. He became court chaplain to King Gustavus in 1549, Bishop of Wasterås in 1556, and d. in 1562, leaving behind him the reputation of an able and high-principled man. We may note also that the ill-fated king *Erik* (b. 1533, d. by poison 1577) has also left a couple of hymns, both of which seem to echo his unhappy state of mind. One is a paraphrase of the 51st Psalm:—

Beklaga af allt Sinne m. jag min Själans nöd.	(Bewail with all my mind must I my soul's distress.)
--	---

the other is not much unlike it:—

O Gud, hvem skall jag klaga den Sorg jag måste draga, så arm och syndefull?	(O God, how shall I lament the sorrow I must bear so poor and sinful?)
---	--

* The two kingdoms were newly adjusted in 1814, when Norway was taken from Denmark, and united with Sweden, Denmark retaining Iceland. This arrangement still subsists.

Erik's is, however, not the only royal name that appears in the Swedish hymnary. The great *Gustavus Adolphus* (b. 1594, d. 1632), s. of Charles IX., is the author of the "Battle Hymn," his "swan-song," as it was called, written just before, and published shortly after, his death at Lützen, in 1632 (see pp. 54, II.; 55, I.). It begins thus:—

Förfäras ej, du lilla Hop, fast Fiendernas Larm och Rop från alle Sidor skalla.	Fear not, little troop, though the foes' about and cry resounds from every side.
--	---

4. The succession of hymn-writers, begun by Archbishop Petersen, was kept up in Sweden during the succeeding century. *Olaf Martinsen* (b. 1577, appointed Archbishop of Upsala in 1601, d. 1609) heads the list. He was followed by *Jonas Petersen* (b. 1587, d. 1644), Bishop of Linköping in 1637; *Count Lindskjöld* (1634–1690), a distinguished professor in the university of Upsala, and chancellor of that of Lund, which was founded in 1666; *Count de la Gardie* (1622–1686), Swedish Ambassador at the French court, to whom the University of Upsala owes the priceless *Codex Argenteus* of the Gothic gospels; to whom we may add *Peter Brask* (d. 1690), son of a rector of St. Clara's in Stockholm, and a collateral descendant of the Bishop Brask who was so stout an antagonist of *Gustavus Vasa*.

5. In the 18th cent. we find the hymnary enriched by a third Archbishop of Upsala, *Dr. Haquin Spegel* (1645–1714). He was a great traveller, having visited Denmark, Germany, Holland, and England; and was bishop of Skara, and afterwards of Linköping, before he was elevated to the Primacy. *Jacob Arrhenius* (d. 1725), secretary of and professor in the University of Upsala, was another sacred poet; so was the renowned *Olaf Rudbeck* (1660–1740), professor of botany at Upsala. A yet more eminent name is that of *Jasper Svedberg*. He was b. at Fahlun, in 1653, and studied at Upsala. After travelling, like Spegel, and serving as pastor of a parish, he was appointed (1692) professor of divinity at Upsala, and in 1702 became bishop of Skara, a post he held for 33 years. His name is especially interesting to us as being one of the earliest on the list of our Society for the Propagation of the Gospel. Later on we find *S. L. Ödmann*, professor of pastoral theology at Upsala, in 1806; *S. J. Hedborn* (1783–1849), pastor of Askeryd; *J. Åström* (1767–1844), pastor of Tuna; and a lady, *Fru Lenngren*, wife of the Secretary of the Board of Trade (1754–1817), whose hymn begins with the sad words:—

Snart Döden skall det Oja sluta som länge Sorgens Tårar göt	Soon must death close the eye that long shed tears of sorrow.
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6. The last and greatest name in the Swedish hymnody, however, is that of *Johan Olaf Wallin*. He was b. at Stora Tuna, in 1779, and early displayed his poetical powers. In 1805, and again in 1809, he gained the chief prize for poetry at Upsala. In the latter year he became pastor at Solna; here his ability as a preacher was so striking that he was transferred to Stockholm, in 1815, as "pastor primarius," a title for which we have

no exact equivalent. In 1818 he was made Dean of Westerås, and set about the task of editing a revised hymn-book for the whole of Sweden. This task he completed in 1819, and pub. it as, *Den Swenska Psalmboken, af Konungen gillad och stadfästad* ("The Swedish hymn-book, approved and confirmed by the King"). To it he contributed some 150 hymns of his own, besides translations and recastings; and the book remains now in the form in which he brought it out. It is highly prized by the Swedes, and is in use everywhere. Those who desire to know more of Swedish hymnology, and can read Swedish, will find a full and exhaustive review of the book, with a history of and critique on every hymn in it, in *J. W. Beckmann's Föreläsning till Svenska Psalmbokhistoria* (Stockholm, 1845).

ii. 1. The earliest hymnary of Denmark and Norway, and perhaps the earliest complete one of the whole North, was brought out at Malmö in 1528, by *Claus Martensøn Tünde binder* (1500–1576), who deserves the name not only of the first evangelical preacher in Malmö, but also of the Father of Danish hymnology. The book contained a number of translations from the original Latin, from German (Luther's), and from Swedish (Petersen's), as well as some originals. Martensøn subsequently recast it, with the aid of his friends Arvid Petersen and Hans Spendemager; and the book was printed and published at Rostock, by L. Dietz, in 1529; just 10 years before that diet of Odense at which Denmark (as has been said before) accepted the principles of the Reformation. The book contains a set of prayers, psalms, hymns, and canticles, and is entitled,

Ben ny Handbog, med Psalmer oc aandelige Lofsange, wår agne aff then hellige Schrift, som nu y then Christine Foræmning (Gud till Lof oc Menniskien till Salighed) stunges ("A new hand-book, with psalms and spiritual songs of praise, derived from Holy Writ, which now are sung in the Christian assembly to God's praise and men's salvation").*

This book was reproduced, with some changes and additions, by Hans Jansen, Bishop of Ribe, in 1544, and in 1569 by Hans Thomassøn, rector of Vor Frue (Our Lady) in Copenhagen.

2. This book, or rather these books, continued to be the hymnary of the Danish and Norwegian Lutherans for more than a century. The poet who had the honour of beginning to re-edit it was *Thomas Kingo*. He was b. at Slangerup in 1634, and, after completing his theological studies, became in 1668 pastor of his native place. Here he brought out, in 1674, his *Aandelige Sjunge-chor* ("Spiritual Choral-songs"). The book attracted attention; and in 1677 its author, who had published meanwhile other poetical effusions, was made Bishop of Fyen (Funen). In 1688 he was desired to prepare a new hymn-book, to be authorized for Denmark and Norway. The first part of it appeared in 1689, as *Danmarks og Norges Kirkers forordnede Salmebog* ("The authorized Hymn-book of the Churches of Denmark and Norway"), and was received with a storm of disapprobation. There were many who admired the work, but an almost equal number exclaimed against it. There

* It has been republished by C. W. Bruun in his collection of Danish hymn-aries (1865), part I.

were, they said, too many of his own compositions in it; the hymns were too high flown, above the heads of the common people. The criticism was unfairly severe. No doubt some of Kingo's hymns are cold; and some, perhaps, evince what the Pietists of the next century professed to find in them, a little tendency to what they called Rationalism, and we might term undue breadth. But a rationalizer could scarcely merit the name given to Kingo, the poet of Easter-tide.

3. In 1690 a committee was appointed to supersede Kingo, and finish the hymn-book. They worked on Kingo's lines, and put in many of his compositions, and the book finally appeared in 1699 as:—

Den forordnede ny Kirke-Psalme-Bog, efter hans Kongelige Majestæts allernaadigste befaling af de ornemte Geistlige i Kjøbenhavn til Guds Tjeneste paa Søndagen, Festerne, bededagene og til anden gudelig Brug i Kirken udi Danmark og Norge af gamle aanderige Sange ordentlig indretted og Nitteliggen igjennemseet og med mange ny Psalmer forbedret, og uigemaader efter Kongelige befaling til Trykken befordret af Thomas Kingo, Bishop udi Fyens Stift.

("The authorized new Church hymn-book, suitably adapted from old spiritual songs and carefully revised, and enriched with many new hymns, according to his Majesty's most gracious command, by the principal clergy in Copenhagen, for the service of God on Sundays, festivals, prayer-days, and for other godly uses in the Church in Denmark and Norway, and in like manner according to the royal command prepared for the press by Thomas Kingo, Bishop in the Diocese of Funen.")

Kingo felt keenly the slight put upon him. He survived it, however, some 12 years or more, dying in 1703. Whatever may be said of him as a hymn-writer and compiler, there is no doubt he was a true poet, and superior to all who preceded him.

4. His book, or rather the book of 1699, continued in use throughout Denmark; not, however, without attempts being made to reform it. The first effort was made by *Hans Adolf Brorson*. He was b. in 1694, at Randrup, where his father was pastor. He entered the University of Copenhagen in 1712. After finishing his theological course he first acted as his father's assistant, and then (1729) as preacher at Tønder in Sleveg. Here he began to display his powers and tastes by publishing a collection of religious poems entitled *Troens rare Klenodie*, 1739 ("The Faith's rare Jewel.") His opinions were of the Pietist school, opposed to the dry "orthodoxy" (so-called) of the day, which was said to prevail in Kingo's hymns. A few years after this he was made Dean of Ribe; and in 1741 King Christian VI. (who inclined in the Pietist direction), being charmed with his hymn "Op, al den Ting som Gud har gjort" ("Up, everything that God has made"), appointed him Bishop of Ribe, where he d. in 1764. Brorson's contributions to Danish hymnody are not all original; three-fourths are translations or paraphrases of German Lutheran hymns. His Christmas lyrics are most approved; and he is called *par excellence* the poet of Christmas. Brorson, however, was poet rather than editor. The hymn-book which he projected, and to which he largely contributed, was brought out in 1740, under the title *Den ny Salmebog* ("The new hymn-book"), by *Erik Pontoppidan*, a relative of the well-known Bishop of Trondhjem, who d. in 1678. Erik was b. in 1698, became Bishop of Bergen in 1748, and

d. in 1764, leaving, like his renowned relative, a number of works on natural history and antiquities. Another effort in the direction of a new hymn-book was made by *O. H. Guldberg*, secretary to Prince Frederick, who, aided by *Bishop L. Harboe*, *Fru Brigitta Boye* (b. 1742, d. 1824), and others, produced in 1778 a hymn-book under the title:—

Salmebog, eller en Samling af gamle og ny Salmer, til Guds Ære og Hans Menigheds Opbyggelse. ("A hymn-book, or a collection of old and new hymns, for the honour of God, and the edification of His Church.")

5. Towards the end of the 18th century a further attempt to effect a revision of Kingo's book was made by *N. H. Balle*, Bishop of Seeland; who wished, like Brorson, to see more unction and less stiffness in Danish psalmody. The book appeared in 1797 as *Evangelisk-Kristelig Salmebog, til Brug ved Kirke- og Hus-Andagt*. ("Evangelical Christian Hymn-book for use in Church and Home Worship.") But the attempt was not successful. Balle's hymn-book, though well-meant, was poor and unpoetical. The book of Kingo remained in use till an impetus was given to the tendency to revision by the great reformer of Danish hymnology and theology, the well known Pastor Grundtvig, an admirer of Balle and of Kingo too. *Nicolai Frederik Severin Grundtvig* was the son of a pastor, and was b. at Udby, in Seeland, in 1783. He studied in the University of Copenhagen from 1800-1805; and, like some other eminent men, did not greatly distinguish himself; his mind was too active and his imagination too versatile to bear the restraint of the academic course. After leaving the university he took to teaching; first in Lange-land, then (1808) in Copenhagen. Here he devoted his attention to poetry, literature, and Northern antiquities. In 1810 he became assistant to his father in a parish in Jutland. The sermon he preached at his ordination, on the subject "Why has the Lord's word disappeared from His house," attracted much attention, which is rarely the case with "probationers'" sermons. On his father's death, in 1813, he returned to Copenhagen, and for eight years devoted himself mainly to literature. The poetry, both secular and religious, that he produced, drew from a friend the remark that "Kingo's harp had been strung afresh." In 1821 King Frederik VI. appointed him pastor of Præsløe, a parish in Seeland, from which he was the next year removed to Copenhagen, and made chaplain of St. Saviour's church in Christianshavn. From the time of his ordination he had been deeply impressed with Evangelical church sentiments, in opposition to the fashionable Rationalism and Erastianism of the day; and adhered to the anti-rationalist teaching of Hauge, whose death at this time (1824) seemed to be a call to Grundtvig to lift up his voice. An opportunity soon presented itself; Professor Clausen brought out a book entitled *Katholicismens og Protestantismens Forsfatning, Lære, og Ritus* ("The condition, teaching, and ritual of Catholicism and Protestantism"). This book was replete with the Erastian Rationalism which was so especially distasteful to Grundtvig, who forthwith, in his *Kirkens Gjenmæle* ("The Church's Reply," 1825), strongly opposed its teaching,

and laid down truer principles of Christian belief, and sounder views of the nature of the Church. This caused a sensation: Grundtvig (who had not spared his opponent) was fined 100 rix-dollars, and the songs and hymns which he had written for the coming celebration of the tenth centenary of Northern Christianity were forbidden to be used. On this he resigned his post at St. Saviour's, or rather was forced to quit it by a sentence of suspension which was pronounced in 1826, and under which he was kept for 13 years. He took the opportunity of visiting England in 1829, 30, and 31, and consulting its libraries, mainly with a view to a further insight into Northern antiquities, and to help his studies in the early English tongue. His edition of Cynewulf's beautiful poem of the *Phenix* from the *Codex Exoniensis*,—the Anglo-Saxon (so-called) text, with a preface in Danish, and a *fri Fordanskning* (free rendering in Danish), published in 1840,—is a result of this journey and enforced leisure. Tired of his long silence, his numerous friends and admirers proposed to erect a church for him, and form themselves into an independent congregation, but this was not permitted. He was allowed, however, to hold an afternoon service in the German church at Christianshavn. There he preached for eight years, and compiled and wrote his hymn book, *Sang-Værk til den Danske Kirke* ("Song-work for the Danish Church"). He still worked on towards his object of raising the Christian body to which he belonged from the condition of a mere state establishment to the dignity of a gospel-teaching national church. In 1839 (the year of the death of King Frederik vi., and the accession of his cousin Christiern viii.) the suspension was removed, and he was appointed chaplain of the hospital Vartov, a position which he held till his death. In 1863 the king (Frederik vii.) conferred on him the honorary title of bishop. The good old man died suddenly, in his 89th year, on Sept. 2, 1872, having officiated the day before. As Kingo is the poet of Easter, and Brorson of Christmas, so Grundtvig is spoken of as the poet of Whitsuntide.

6. With Grundtvig we cannot but join the prose writer and poet *Bernhard Severin Ingemann*. He was b., he tells us in his *Livets-bog* (an autobiography of his first seventeen years), at the parsonage of Torkildskrup in Falster, in 1789, the youngest of five sons. The death of his father in 1800 compelled the family to leave the parsonage for Slagelse, where he was sent to school. This he left in 1806 to enter at Copenhagen. A second autobiography, *Tilbageblik paa mit Liv og min Forfatter-Periode fra 1811-1837* ("A retrospect of my life and my time of authorship from 1811 to 1837"), gives us an account of twenty-five years more. It was intended as a preface to an edition of his works which was soon forthcoming. It describes a quiet gentle life of continued literary occupation, begun by an interesting tour in 1818-19 through France, Germany, Switzerland and Italy. Twenty-five years more passed, and the good man went to his rest in 1862 by a calm and painless decease, amidst the deepest regrets of all who knew him.

7. The impulse given by Grundtvig could not be resisted. In 1855 a clerical synod at Roeskilde (the Canterbury of Denmark) drew up and brought out a new *Salmebo*, which has been sanctioned for general use. It appeared as *Salmebogen til Kirke-og Hus-Andagt* ("Hymn-book for Church and Home Worship"). The revision was intrusted to Ingemann. It is founded upon the old book of Kingo, but contains many new hymns, chiefly by Brorson, Grundtvig, Ingemann, and C. F. Boye; and has already reached the dignity of an *Appendix*, to which those authors contribute about four-fifths.

iii. The *Norwegians* have in the main followed the lead of Denmark in their hymns. Kingo's book has been the authorized hymnary, or the basis at least of those in use. But they have allowed themselves considerable freedom, and Pontoppidan's, Guldberg's, and still later on, Hauge's revisions of it have been used largely in Norway. To give an instance, one of these popular hymn-books (Christiania, 1844) is Kingo's, or rather Guldberg's, book in the main, but the language is modernized. It is called, like Balle's, *Evangelisk-christelig Psalmebog* ("Evangelical Christian Hymn-book"), and has bound up with it, as is the case with most of the Swedish and Danish hymn-books, the Collects, Epistles, and Gospels, a series of prayers for various occasions, and the history of the Passion, as given in the official prayer-book, or *Alter-Bog*. A note on the title-page declares it to be "aftrykt efter original-Udgaven . . . og udgivet efter Foranstaltning af det Kongelige Departement for Kirke-og Underviisnings-Væsenet" ("printed according to the original edition. . . . and published according to direction of the royal department for the conduct of the Church and education").

2. The book now most generally used throughout Norway was authorized in 1869 under the title of *Kirke-Salme-Bogen* ("The Church Hymn-book"). It was edited, on the basis of existing books, by *Magnus B. Landstad*, a clergyman b. in 1802 and still surviving. He served in several different cures, and always had a deep interest in church psalmody. One of the most popular home hymn-books is that pub. in 1851 by *Johan Nicolai Frantzen*, a clergyman of Christiania (1808-68), and called *Christelige Psalmer til Huandagt og Skolebrug* ("Christian hymns for domestic worship and the use of Schools"). But there is still a great desire in Norway for a general *Salmebog for Kirke og Hjem* ("Hymn-book for Church and Home").

iv. *Iceland* followed, but slowly, in the track of Denmark. For a long time the hymn-book consisted of translations of a few of the earlier hymns of Martenson's collection: it was published under the name of *Graduale*, which was explained to mean *Mass-saungs bók* ("The Mass-song book"). The last edition of the *Graduale* appeared with the name of Bishop Magnussen, in 1773. Since that time the Danish books have been used, in the Icelandic language. One of the last, if not the last, of the attempts to follow the lead of 1855, is the hymn-book of *Thorðersen* (Reykjavik, 1861), entitled *Nýr riddætir við hina evangelisku sömbók* ("New contributions to the evangelical psalm-book").

v. *Conclusion.* The hymnody of the Scandianavian North is decidedly subjective in its character, rather than objective. The earlier hymns, certainly, were doctrinal and invocative, but the later are, to a great extent, expressive of religious sentiments, hopes, and fears, rather than of definite objective faith and worship. That we might borrow with advantage from our kinsfolk is not to be doubted. Mr. G. Tait's *Hymns of Denmark*, (1868) especially, supplies a store from which to call flowers for transplantation into our own "spiritual rose-garden." The similarity of the Northern Lutheran ritual and Church constitution to ours,—the fact, in short, that so much that is Catholic has survived the Reformation among them,—makes religious thought in the North to run, to some extent, on the same lines with our own. On the other hand, they are thoroughly Erastian and Lutheran. Religion is a State department, and Luther is the guide rather than primitive Catholicity. Under these circumstances we find, unavoidably, a want of backbone in their Church songs now and then. But there is much affinity between Swedish and English devotion, as will be seen in the few translations which are available for English use in Gilbert Tait's *Hymns of Denmark*, 1868, already mentioned, and his *Hymns of Sweden rendered into English*; three renderings of Swedish hymns by Mrs. Charles, in her *Voice of Christian Life in Song*, 1858; Baring-Gould's "Through the night of doubt and sorrow," and a few others. The following is a specimen, from the Danish poet Brorson, of the style of hymn which largely prevails in the North:—

"Den Grund hvorpaa jeg bygge
 Er Christus og Hans Død;
 I Jesu Pines Skygge
 Er Sjælels Hvile sød:
 Der har jeg fundet Livet;
 Selv er jeg instet værd;
 Hvad Jesus mig har givet
 Gjør mig for Gud saa kjær.
 "El Aanders Kraft og Even,
 El Fyrstendømmers Magt,
 El hvad man veed at nævne
 Af Haanbed og Foragt,
 El Stord og et det Ringe,
 El Sorrh eiler Savn,
 El Døden selv skal tvinge
 Mig udaf Jesu Favns!"

This may be rendered:—

"I build on one foundation,
 On Christ Who died for me;
 Sheltered by Jesu's passion
 My soul at rest shall be:
 'Tis there the life of heaven
 Poor worthless I obtain;
 Through what my Lord has given
 The Father's love I gain.
 "No craft or deep invention,
 No princely power or might,
 Nor aught that man can mention
 Of mocking or despite,
 Nor weak, nor strong endeavour,
 Nor want's or sorrow's smart,
 Nor death itself, shall sever
 My soul from Jesu's Heart."

The plaintiveness of a large proportion of these Northern hymns is very marked, whilst the strength of their writers' personal faith is undeniable. The blending of the two, as in the above illustration, often produces a most pleasing result. [R. T.]

Schade, Johann Caspar, s. of Jakob Schad or Schade, pastor and decan at Kühn-

dorf, near Suhl, in Thuringia, was b. at Kühndorf, Jan. 13, 1666. He entered the University of Leipzig in 1685 (where he became a great friend of A. H. Francke), and then went to Wittenberg, where he graduated M.A. in 1687. On his return to Leipzig he began to hold Bible readings for the students. This soon raised ill-will against him among the Leipzig professors, and when, in 1690, he was invited to become diaconus at Würzen, near Leipzig, they interfered and prevented his settlement. In 1691 he was invited to become diaconus of St. Nicholas's church, at Berlin (where P. J. Spener had just become probst, or chief pastor), and entered on his work there on the 2nd S. in Advent. In his later years he raised a storm of feeling against himself by refusing to hear private confessions. The Elector of Brandenburg, in order to end the strife, appointed him, in June 1698, pastor at Dorenburg, near Halberstadt. Meantime he was seized with a fever, which ended fatally at Berlin, July 25, 1698 (*Koch*, iv. 222, 468; *Wetzel*, iii. p. 23, &c.).

Schade was a most earnest and faithful pastor and preacher, and specially interested himself in the children of his flock. As a hymn-writer he was not particularly prolific, but of his 45 hymns a good many passed into the German hymn-books of the period. His hymns are clear and simple in style, are composed in a considerable variety of metres, and are full of fervent love to the Lord Jesus, and of zeal for a living and practical Christianity; but they are frequently spun out, or are too subjective. A number appeared in A. Luppilus's *Andächtlich singender Christenmund*, Wesel, 1692-94, and in the *Geistreiches G. B.*, Halle, 1697. They were collected and posthumously pub. as *Fusciculus Cantionum, Das ist zusammen getragene geistliche Lieder, &c.*, Cüstrin, x.d. [1699].

Those of Schade's hymns which have passed into English are:—

i. *Auf! hinauf! zu deiner Freude. Faith.* 1st pub. in the *Geistreiches G. B.*, Halle, 1697, p. 402, in 6 st. of 8 l.; repeated in 1699, as above, p. 83. Recently, as No. 403, in the *Uno. L. S.*, 1851. The *trs.* in C. U. are:—

1. *Up! yes upward to thy gladness Rise, my heart.* This is a good and full *tr.*, by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 171, repeated in full in Reid's *Praise Bk.*, 1872, and, omitting st. v., in *Kennedy*, 1863. In her *C. B. for England*, 1863, No. 157, it is slightly altered, and st. iii. is omitted.

2. *Rise, my soul! with joy and gladness.* A *tr.* of st. i., ii., vi., by F. C. U., as No. 233 in Dr. Pagenstecher's *Coll.*, 1864.

Other *trs.* are:—

(1) "Look up, my soul, to Christ thy joy," by J. B. Holmes, as No. 1099 in the *Supp.* of 1808 to the *Moravian H. Bk.*, 1801 (1866, No. 600), repeated in Ep. Ryle's *Coll.*, 1860. (2) "Upwards, upwards to thy gladness," by Miss Dunn, 1857, p. 13. (3) "Up! yes upward to thy gladness, Rise, my soul," by W. Reid in his *Praise Bk.*, 1872.

ii. *Meine Seel ermuntre dich. Passiontide.* In the *Geistreiches G. B.*, Halle, 1697, p. 215, in 15 st. of 6 l., repeated in 1699, as above, p. 9, entitled "Contemplation of the suffering of Christ and surrender of His will." In the *Uno. L. S.*, 1851, No. 106. *Tr.* as, "Rouse thyself, my Soul, and dwell." In the *Suppl. to Ger. Psalmody*, ed. 1765, p. 20, and in *Select Hys. from Ger. Psalmody*, Tranquebar, 1754, p. 31.

iii. *Meine Seele willst du ruhn.* This hymn, frequently ascribed to Schade, is noted under Schaeffer, J., p. 1007, ii. [J. M.]

Schaff, Philip, D.D., LL.D., was b. at Chur, Switzerland, Jan. 1, 1819. He studied at the Universities of Tübingen, Halle, and Berlin. In 1843 he was appointed a Professor in the German Reformed Theological Seminary at Mercersburg, Pennsylvania, U.S.A., and in 1870 Professor of Sacred Literature in the Union Seminary, New York. As translator, author, and editor, Dr. Schaff holds high rank, both in Great Britain and America. The various Histories and Encyclopedias which he has edited are standard works. His knowledge of hymnology is extensive, and embraces hymns in many languages and of all ages, his speciality being German hymnody. The hymnological works which he has edited alone, or jointly with others, are:—

(1) *Deutsches Gesangbuch*, 1860; (2) *Christ in Song*, a most valuable collection of original English and American hymns, and translated hymns, N.Y. 1869, Lond. 1870; (3) *Hymns and Songs of Praise for Public and Social Worship*, 1874, in which he was assisted by Roswell D. Hitchcock, and Zachary Eddy; (4) *Library of Religious Poetry*, 1881, of which A. Gilman was joint editor.

Dr. Schaff has not composed any original hymns. His *trs.* from the Latin are meritorious, and may be found through the *Index of Authors and Translators*. [J. J.]

Schalling, Martin, s. of Martin Schalling, sometime pastor at Strassburg (after 1543, pastor at Weitersweiler, near Saarbrücken), was b. at Strassburg, April 21, 1532. He matriculated, in 1550, at the University of Wittenberg, where he became a favourite pupil of Melancthon, and a great friend of Nicolaus Schnecker (p. 1038, *il.*). After taking his M.A., he continued, for a short time, at Wittenberg as lecturer; and then became, in 1554, diaconus at Regensburg. The Superintendent at Regensburg, at that time, was Nicolaus Gallus, a strong partisan of Matthias Flach; and as Schalling thought it his duty to preach against Flacianism he had to give up his post in 1558; but soon after was appointed diaconus at Amberg, in Bavaria (Oberpfalz). When, in 1568, after the Elector Friedrich III., of the Palatinate, had adopted Calvinistic opinions as to order of service, &c., all the Lutheran clergy who would not conform were expelled, Schalling had to leave Amberg. But as Duke Ludwig, the son of the Elector, continued a Lutheran, he allowed Schalling to minister to the Lutherans at Vilseck, near Amberg. After Ludwig became Regent of the Oberpfalz he recalled Schalling to Amberg, in 1576, as court preacher and superintendent; and when, after his father's death, on Oct. 24, 1576, he became Elector of the Pfalz, he appointed Schalling as General-Superintendent of the Oberpfalz, and also court preacher at Heidelberg. But when the clergy of the Oberpfalz were pressed to sign the Formula of Concord, Schalling hesitated to subscribe, holding that it dealt too harshly with the followers of Melancthon. For this action he was banished from the court at Heidelberg; and after being confined to his house at Amberg, from 1580 to March 1583, he was finally deprived of his offices. Thereafter he stayed for some time at Altdorf, but was appointed, 1585, pastor of St. Mary's church in Nürnberg, where he remained until blind-

ness compelled him to retire. He d. at Nürnberg, Dec. 19 (29), 1608 (*Koch*, ii. 282, &c.).

Though the above notice might seem to indicate that Schalling was an ardent polemic, yet this was not so. He was naturally a moderate man, and a man of peace; but during the period of 1550 to 1600, Protestant Germany was rent asunder by all manner of controversies, in which hardly any one with a conscience or an opinion could avoid being involved. Only one hymn by him is known, but that justly ranks among the classic hymns of Germany. It is:—

Herzlich Lieb hab ich dich, O Herr. For the *Dying*. This was, apparently, written about 1567, and was 1st pub. in *Kurtze und sonderliche Neue Symbola etlicher Fürsten*, &c. Nürnberg, 1571; and thence in *Wackernagel*, iv. p. 788, in 3 st. of 12 l. It is also in the *Ünc. L. S.*, 1851, No. 561. Lauxmann, in *Koch*, viii., p. 265, says of it: "This hymn, 'a prayer to Christ, the consolation of the soul in life and in death,' after Psalms xviii. and lxxiii., is a treasure bequeathed to the church from the heart of Schalling;" and adds, that it was a favourite hymn of P. J. Spener, who sung it every Sunday evening; of Duke Ernst III. of Sachse-Gotha; of C. F. Gellert, and of many others. The fine melody generally set to it, is from Bernhard Schmidt's *Zwey Bücher einer neuen Künstlichen Tabulatur auff Orgel und Instrument*, Strassburg, 1577; was embodied by J. S. Bach, in his *Passion music according to St. John*; and is in the *C. B. for England*, 1863 (see below). The *trs.* in C. U. are:—

1. **These, Lord, I love with sacred Awe.** In full, by J. C. Jacobi, in his *Psalmodia Germanica*, pt. ii., 1725, p. 51 (1732, p. 194); repeated in the *Moravian H. Bk.*, 1754, pt. i., No. 312. In the 1801, and later eds. of the *Moravian H. Bk.* (1886, No. 448), *trs.* of st. iii., vi., of E. Neumeister's "Herr Jesu Christ, mein höchstes Gut" (p. 798, i.), were substituted for Schalling's ii., iii. The 3rd st. of Jacobi's version, beginning, "Lord, let Thy blest angelic bands," was also given, as a separate hymn, in the 1754 and later *Moravian H. Bks.* (1886, No. 1248).

2. **My heart, O Lord, its love on Thee.** A good and full *tr.*, by A. T. Russell, as No. 185, in his *Ps. & Hys.* 1851.

3. **With all my heart I love Thee, Lord.** A good and full *tr.*, by H. G. de Bunsen, for Mercer's *C. P.* and *H. Bk.*, ed. 1857, No. 105. In Mercer's Oxford ed., 1864, No. 198, st. i. was omitted; and it thus began, "My body, soul, and all I have."

4. **Lord, all my heart is fixed on Thee.** A good and full *tr.*, by Miss Winkworth, in her *Lyras Ger.* 2nd Ser., 1853, p. 164. Altered to the original metre in her *C. B. for England*, 1863, No. 119.

Other *trs.* are:—

(1) "I love Thee, Lord, with love sincere." By Dr. H. Mills, 1845, p. 80 (1856, p. 112). (2) "O Lord! I love Thee from my heart." In Schaff's *Christ in Song*, 1869, p. 609. (3) "Lord, Thee I love with all my heart." By R. Massie, in the *Day of Rest*, 1877. [J. M.]

Scheffler, Johann (*Angelus Silesius*), was b. in 1624 at Breslau in Silesia. His father, Stanislaus Scheffler, was a member of the Polish nobility, but had been forced to leave his fatherland on account of his adherence to Lutheranism, and had then settled

in Breslau. The son was thus educated as a strict Lutheran. After passing through the St. Elisabeth's Gymnasium at Breslau, he matriculated at the University of Strassburg, on May 4, 1643, as a student of medicine. In the next year he went to Leyden, and in 1647 to Padua, where he graduated Ph. D. and M.D. on July 9, 1648. Thereafter he returned to Silesia, and, on Nov. 3, 1649, was appointed private physician, at Oels, to Duke Sylvius Nimrod of Württemberg-Oels. The Duke was a staunch Lutheran, and his court preacher, Christoph Freitag, administered the ecclesiastical affairs of the district according to the strictest Lutheran churchly orthodoxy. Scheffler, who in Holland had become acquainted with the writings of Jakob Böhme, and had become a personal friend of Abraham von Frankenberg, the editor of Böhme's works, soon found that the spiritual atmosphere of Oels did not suit him. His own leanings at this time were distinctly to Mysticism and Separatism. He was at no pains to conceal his sentiments, and withdrew himself from public worship, from confession, and from the Holy Communion. When he wished to publish his poems, and submitted them for this purpose to Freitag, he was refused permission to print them on the ground of their mystical tendencies. He resigned his post in the end of 1652, and went to Breslau. Here he became acquainted with the Jesuits, who in that place were earnest students of the mystical works of Tauler (q.v.), and through them was introduced to the study of the mediæval mystics of the Roman Catholic Church. On June 12, 1653, he was formally received into the Roman Catholic communion, and at his confirmation on that day at St. Matthias's Church in Breslau, he took the name of *Angelus*, probably after a Spanish mystic of the 16th cent. named John ab Ang-lis.* On March 24, 1654, the Emperor Ferdinand III. conferred on him the title of Imperial Court Physician, but this title was purely honorary, and Scheffler remained still at Breslau. On Feb. 27, 1661, he entered the order of St. Francis; on May 21, 1661, was ordained priest at Neisse in Silesia, and in 1664 was appointed Rath and Hofmarschall to his friend Sebastian von Rostock, the newly created Prince Bishop of Breslau. After the Bishop's death in 1671 Scheffler retired to the monastery of St. Matthias in Breslau, where he d. July 9, 1677, from a wasting sickness, during which he used this characteristic prayer, "Jesus and Christ, God and Man, Bridegroom and Brother, Peace and Joy, Sweetness and Pleasure, Refuge in Redemption, Heaven and Earth, Eternity and Time, Love and All, receive my soul." (*Koch*, iv. 3; *Goedeke's Grundriss*, vol. iii., 1887, p. 197; *Memoir* in Dr. D. A. Rosenthal's ed. of Scheffler's *Sämmtliche Poetische Werke*, 2 vols., Liegnaburg, 1862, &c.)

Of Scheffler, as a Convert and as a Controversialist, not much need be said. He certainly became more Roman than the Romans; and in his more than 60 controversial tracts, shows little of the sweetness and repose for which some have thought that he left the Lutheran

church. In his *Ecclesiologia*, pub. at Glatz in 1677 [Brit. Mus. has the 2nd ed., pub. at Oberammergau and Kempfen in 1736], he collected 39 of these treatises, of which e.g. No. 34 is entitled, "The Lutheran and Calvinistic Idol of the Understanding exhibited, laid bare, as well as the Likeness of the True God. In which also, at the same time, the attacks and objections of adversaries are repelled. 1 Cor. viii. 4, Idolum nihil est, an Idol is nothing."

At an early age Scheffler had begun to write poems, and some of these occasional pieces were printed in 1641 and 1642. His most famous non-hymnological work is his *Geistreiche Sinn- und Schlussreime*, &c., pub. at Vienna in 1657, but better known by the title prefixed in the 2nd ed. pub. at Glatz in 1675, viz. the *Cherubinischer Wandersmann*. [Both eds. in the Brit. Mus.]

The 1st ed. contains five books, and a supplement of 10 sonnets; and in the 2nd ed. a sixth book is added, which includes the 10 sonnets. The work consists of Aphorisms, the majority being in two Alexandrine rhyming lines, often of considerable beauty and depth; throughout breathing the spirit of Mysticism, and not seldom verging very nearly on Pantheism. A few of those aphorisms have been tr. by Miss Winkworth, in her *Christian Singers*, 1869, pp. 252-53; and by E. Vitalis Scherb, in the *Schaft-Gilman Library of Rel. Poetry*, 1881.

Scheffler's latest poetical work was the *Sinnliche Beschreibung der vier letzten Dinge, zu heilsamen Schröken und Aufmunterung aller Menschen inn Druck gegeben. Mit der himmlischen Procession vermehrt*, &c. Schweidnitz, 1675. [Brit. Mus.]

This is a 2nd ed., but no copy of the 1st ed. seems to have survived. It consists of poems, written in a somewhat coarsely realistic style, on Death (20 st.), Last Judgment (60 st.), Hell (72 st.), and Heaven (167 st.). Then follow, at the back of p. 119, the hymn, *Mehr als die Augen lieb ich dich*, with the note that it ought to have been added to the 1668 ed. of the *Heilige Seelenlust*.

Scheffler's most important hymnological work is his *Heilige Seelenlust, oder geistliche Hirten-Lieder, der in ihren Jesum verliebten Psyche, gesungen von Johann Angelo Silesio, und von Herrn Georgio Josepho mit ausbündig schönen Melodeyen geziert*, &c.

Of this the 1st ed. appeared at Breslau, apparently in 1667, in three books, with Hymns 1-123, and a fourth—separately paged—book, with 32 hymns, apparently also at Breslau, 1667. In the 2nd ed., pub. at Breslau in 1668, the paging and numbering are consecutive; and a fifth book is added, with Hymns 166-206. [Both eds. in Royal Library, Breslau; 2nd ed. in Brit. Mus.] The first three books form a cycle of hymns, principally on the person and work of Our Lord, arranged according to the Christian Year, from Advent to Whitsuntide, and seem mostly to have been written before Scheffler left the Lutheran church. Those of the fourth book were probably written 1653 to 1666, and those of the fifth book between 1666 and 1668. In the first three books he is most clearly under the influence of his predecessors. That is, so far as the style and form are concerned, he was greatly influenced by the Pastorals of the Nürnberg Pegnitz Shepherds, and of Friedrich von Spee (q.v.); and in the substance of his poems—their longings for mystical union with Christ, and their clinging love to the Saviour—he was influenced on the one side by Böhme, and on the other by the earnest inner religious life which he had found in Holland. In his later hymns the tone is more manly, and the defects and excesses of his earlier style have, in great measure, disappeared.

Scheffler's hymns were gladly received by the Lutheran Church as a welcome addition to the store of "Je-u-s Hymns," but many long passed current as anonymous; the *I. A.*, for *Johann Angelus*, being often interpreted as *Incerti Autoris*, and vice versa. Through the Nürnberg *G. B.*, 1676; Freylinghausen's *G. B.*, 1704 and 1714; Porst's *G. B.*, 1713; and Burg's *G. B.*, Breslau, 1746, a large number came into use among the Lutherans, more indeed than among the Roman Catholics. They were great favourites among the Moravians, after Zinzendorf had included 79 of them in his *Christ-Catholisches Singe- und Bet-Büchlein*, 1727; and, unfortunately, pre-

* In his later writings he styled himself Johann Angelus Silesius, adding this designation—the Silesian—in order to distinguish himself from the Lutheran theologian, Johann Angelus, of Darmstadt.

cisely the worst were selected for imitation, so that Scheffler has the doubtful honour of being the model of the spiritual-fleshy productions which disfigured the Moravian hymn-books between 1740 and 1755.

Judging Scheffler's hymns as a whole one must give them a very high place in German hymnody. Only a small proportion of the hymns bear a distinctively Roman Catholic character. Of the rest, after setting on one side those in which Christ is set forth as the Bridegroom of the soul, with an excessive use of the imagery of Canticles; and those disfigured by the mannerisms of the Pastoral School, there remain a large number which are hymns of the first rank. These finer hymns are the work of a true poet, almost perfect in style and in beauty of rhythm, concise and profound; the fruits indeed it may be said of Mysticism, but of Mysticism chastened and kept in bounds by deep reverence and by a true and fervent love to the Saviour. Scheffler holds a high place in the first rank of German sacred poets, and is much the finest of the Post-Reformation Roman Catholic hymn-writers. A complete ed. of his poetical works appeared, in two vols., at Regensburg, 1862 (see above).

A number of Scheffler's hymns are noted under their own first lines (see *Index of Authors and Translators*). Two, which are *trs.* from the Latin, are noted at p. 70, ii., and p. 226, ii. The rest, which have passed into English, are as follows.

i. *Ach Gott, was hat für Herrlichkeit. God's Majesty.* 1st pub. as No. 110 in Bk. iii., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 185), in 6 st. of 8 l., entitled, "She [the soul] rejoices herself on the glory of Jesus." In the *Herrnhut G. B.*, 1735, No. 67. The *tr.* in C. U. is:—

Thy Majesty, how vast it is. This is a free *tr.* of st. i.-iv. as part of No. 189 in the *Moravian H. Bk.*, 1789 (1886, No. 225).

Another *tr.* is: "My God! how vast a Glory has," as No. 310 in the *Moravian H. Bk.*, pt. ii., 1743 (1754, pt. i., No. 465).

ii. *Der edle Schifer, Gottes Sohn. The Good Shepherd.* 1st pub. as No. 185 in Bk. v., 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 307), in 5 st. of 8 l., entitled, "She tells of His Faithfulness." In Freylinghausen's *G. B.*, 1705, No. 701, beginning, "Der edle Hirte." *Tr.* as:—

The true good Shepherd, God's own Son. This is a *tr.* of st. i., v., by P. H. Molther, as No. 18 in the *Moravian H. Bk.*, 1789. In the 1826 and later eds. (1886, No. 22) it begins, "Christ the good Shepherd." The version of 1801, slightly altered, is in Montgomery's *Ch. Psalmist*, 1825.

iii. *Grosser König, dem ich diene. Love to God.* 1st pub. as No. 161 in Bk. v., 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 274), in 10 st. of 8 l., entitled, "She presents to her Beloved her heart in diverse fashion as a morning gift." Included, greatly altered and beginning, "Grosser König den ich ehre," as No. 737 in Freylinghausen's *G. B.*, 1705, and further altered in Knapp's *Ev. L. S.*, 1837 and 1865. The *tr.* in C. U. is:—

Make my heart a garden fair. This is a *tr.* of st. viii., as st. ii. of No. 439 in the *Moravian H. Bk.*, 1789 (1886, No. 588).

Other *trs.* are: (1) "Lord, I come, Thy grace adoring," by *J. D. Burns*, 1869, p. 227. (2) "Almighty King, Eternal Sire," by G. Moultrie, in his *Espousals of S. Dorothea*, 1870, p. 69.

iv. *Jesus ist der schönste Nam'. Love to Christ.*

1st pub. as No. 35 in Bk. i., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 72), in 9 st. of 6 l., entitled, "She praises the excellency of the Name of Jesus." Included as No. 59 in Freylinghausen's *G. B.*, 1704, and recently as No. 88 in the *Berlin G. L. S.*, ed. 1863. *Tr.* as:—

Jesus is the highest name. This is a good *tr.* of st. i., ii., viii., ix., by A. T. Russell, as No. 69 in his *Ps. & Hys.*, 1851; repeated, altered, as No. 148 in *Kennedy*, 1863.

Another *tr.* is: "Jesus is the sweetest Name, Unto mortals," by J. C. Earle, in *O. Shipley's Annus Sanctus*, 1884, pt. ii. p. 43.

v. *Keine Schönheit hat die Welt. Love to Christ.* A beautiful hymn on Christ in Nature. 1st pub. as No. 109 in Bk. iii., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 183), in 16 st. of 4 l., entitled, "She ponders His charmingness to the creatures." Included in Freylinghausen's *G. B.*, 1704, No. 204, and in the *Univ. L. S.*, 1851, No. 733. The *trs.* in C. U. are:—

1. *Earth has nothing sweet or fair.* This is a very good *tr.*, omitting st. vi.-viii., x., xi., by Miss Cox in her *Sacred Hys. from the German*, 1841, p. 165 (*Hys. from the German*, 1864, p. 144). Varying centos have appeared in numerous American collections, e.g. in Hedge and Huntington's *Hys. for the Ch. of Christ*, 1853; Robinson's *Songs for the Sanctuary*, 1865; Dutch Reformed *Hys. of the Church*, 1869, &c.

2. *Nothing fair on earth I see.* This is a somewhat free *tr.* of st. i.-v., ix., xii.-xiv., xvii., by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 48; repeated, abridged and altered, in her *C. B. for England*, 1863, No. 158.

Other *trs.* are: (1) "All the beauty we can find," as No. 457, in pt. i. of the *Moravian H. Bk.*, 1754. (2) "Would you view the glorious face," in *J. A. Larobe's Ps. & Hys.*, 1841, No. 437. (3) "Whate'er of beauty I behold," by *Lady E. Fortescue*, 1843, p. 35. (4) "Earth has nothing bright for me," by *Miss Mannington*, 1863, p. 168. (5) "The world with broadcast beauties sown," by *E. Massie*, 1867, p. 14.

vi. *Morgenstern der finstern Nacht. Love to Christ.* 1st pub. as No. 26 in Bk. i., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 63), in 6 st. of 5 l., entitled, "She wishes to have the little Jesus as the true Morning Star in the heaven of her heart." Included in Freylinghausen's *G. B.*, 1705, No. 752; in Knapp's *Ev. L. S.*, 1837 and 1865, &c. The *tr.* in C. U. is:—

Morning star, O cheering sight! This is a good *tr.*, omitting st. ii., iv., as No. 28 in the *Moravian H. Bk.*, 1886.

Another *tr.* is: "Morning Star in darkness night," by *Miss Winkworth*, 1869, p. 250.

vii. *Nun nimm mein Hers, und alles was ich bin. Self-surrender to Christ.* 1st pub. as No. 102 in Bk. iii., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 168), in 4 st. of 6 l., entitled, "She gives herself to her Bridegroom." Included in Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 505, and recently as No. 767 in the *Berlin G. L. S.*, ed. 1863. The *tr.* in C. U. is:—

O take my heart, and whatsoever is mine. This is a *tr.* of st. i., iv., by F. W. Foster, as No. 267 in the *Moravian H. Bk.*, 1789 (1886, No. 346).

Another *tr.* is: "Now take my heart and all that is in me," by *Miss Winkworth*, 1868, p. 98. Repeated in *Lyra Eucharistica*, 1863, p. 211 (1864, p. 255).

viii. *Wollt ihr den Herren finden. Seeking for Christ.* 1st pub. in Bk. iv., 1657, of his *Heilige Seelenlust*, p. 31 (ed. 1668, Bk. iv., No. 130; *Werke*, 1862, i. p. 222), in 5 st. of 8 l., entitled, "She gives notice where Jesus is to be found."

In Freylinghausen's *G. B.*, 1704, No. 338, and Porst's *G. B.*, ed. 1855, No. 777. *Tr.* as:—

If you would find the Saviour. This is a free version, condensing st. iii., iv., as st. iii. in the *Moravian H. Bk.*, 1754, pt. i., No. 657. Included, greatly altered, and beginning, "Would you find the Saviour?" in J. A. Latrobe's *Ps. & Hys.*, 1841 and 1852.

ix. *Wo willst du hin, weißs Abend ist.* *Evening.* A beautiful hymn founded on the Narrative of Christ at Emmaus. 1st pub. as No. 69 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 127), in 4 st. of 8 l., entitled, "She prays that He will abide with her because it has become evening." Included in Porst's *G. B.*, ed. 1855, No. 673. It has passed into English through an entirely rewritten form, in 5 st. of 4 l., which appears in the *Flora G. B.*, 1675, No. 59, and is probably the work of Christoph Genesch von Breitenau, the editor of that book [b. Aug. 12, 1638, at Naumburg, d. Jan. 11, 1732, at Lübeck]. This form is in the Berlin *G. L. S.*, ed. 1863, No. 325. The *tr.* in C. U. is:—

Where wilt Thou go! since night draws near.
By A. Crull, in full, as No. 93 in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is: "Where wilt Thou go? the eve draws nigh," by *Miss Manington*, 1863, p. 184.

Other hymns by Scheffler which have been rendered into English are:—

x. *Ach, sagst mir nicht von Gold und Schätzen.* *Love to Christ.* 1st pub. as No. 89 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 151), in 7 st. of 6 l. Included in Freylinghausen's *G. B.*, 1704, No. 368, with additional st. as iv., v., and this form is No. 737 in the *Univ. L. S.*, 1851. The *trs.* are (1) "Tell me no more of golden treasures," in the *Suppl. to Ger. Psalmody*, ed. 1765, p. 53; and *Select Hym. from Ger. Psalmody*, Franquebar, 1764, p. 84. (2) "O tell me not of glittering treasure," by *Dr. H. Müll.*, 1845, p. 75 (1856, p. 105). (3) "O tell me not of gold and treasure," by *Miss Burlingham*, in the *British Herald*, August, 1865, p. 121, repeated as "Ah, tell me not," *etc.*, in *Reid's Præis Bk.*, 1872.

xi. *Ach, was stehst du auf der Au.* *Love to Christ.* 1st pub. as No. 68, in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 126), in 4 st. of 8 l. In J. F. H. Schlosser's *Die Kirche in ihren Liedern*, vol. ii., 1852, p. 213, rewritten and beginning "Jesu meine Stützekeit." This form is *tr.* as "Jesus, end of my desires," by J. C. Earle, in O. Shipley's *Annus Sanctus*, 1884.

xii. *Auf, auf, O Seel! auf, auf, zum Streit.* *Christian Warfare.* 1st pub. as No. 201, in *Bk. v.*, 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 334), in 11 st. of 6 l., entitled, "She rouses to battle." It is a beautiful picture, founded on 2 Tim. ii. 3-5, and Rev. i.-iii., of the Christian campaign and its reward. In the *Geistreiches G. B.*, Halle, 1697, p. 436, it is altered to "Auf Christen Mensch, and is entitled "Ad arma fideles." This form, with a new st. as st. ix., is repeated in Freylinghausen's *G. B.*, 1704, and is No. 739 in the *Univ. L. S.*, 1851. The *trs.* are (1) "Up! Christian man, and join the fight," by *Miss Manington*, 1863, p. 44. (2) "Up, Christian! gird thee to the strife," by *Miss Burlingham*, in the *British Herald*, July, 1865, p. 106.

xiii. *Dein' eigene Liebe swinget mich.* *Love to Christ.* 1st pub. as No. 100 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 166), in 4 st. of 7 l. In Freylinghausen's *Neues geistreiches G. B.*, 1714, No. 409, with two st. added as ii., v. *Tr.* as, "Thine own love doth me constrain," by J. Kelly, in the *Family Treasury*, 1878, p. 116.

xiv. *Die Sonne kommt heran.* *Morning.* 1st pub. as No. 11 in *Bk. i.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 42), in 4 st. of 8 l. *Tr.* as "The sun will soon appear," by J. Kelly, in the *Family Treasury*, 1878, p. 716.

xv. *Ihr Engel, die das höchste Gut.* *Love to Christ.* 1st pub. as No. 75 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 134), in 7 st. of 4 l. In the *Herrnhut G. B.*, 1735, No. 613, altered and beginning, "Ihr Seraphim, die ihr den kennt." This form is *tr.* as, "Ye Seraphim, who prostrate fall," as No. 549 in pt. i. of the *Moravian H. Bk.*, 1754.

xvi. *Jesu, ew'ge Sonne.* *Love to Christ.* 1st pub. as

No. 93 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 156), in 7 st. of 4 l. Sometimes erroneously ascribed to G. Arnold (so in *Ehmann's* ed., 1856, p. 79). *Tr.* as "Christ the spring of endless joys," by J. Kelly, in the *Family Treasury*, 1878, p. 716.

xvii. *Komm, meine Freund, und höret an.* *Eternal Life.* 1st pub. as No. 202 in *Bk. v.*, 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 336), in 16 st. of 7 l. *Tr.* as, "Come hither, friends, and hear me say," by J. Kelly, in the *Family Treasury*, 1879, p. 271.

xviii. *Meine Seele willt du ruh'n.* *Love to God.* 1st pub. as No. 93 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 144), in 4 st. of 6 l. In A. Lappius's *Andächtig singender Christen-Mund*, Wesel, 1692, p. 69, two st. by J. C. Schade were added as v., vi., and this form is at p. 13 in Schade's *Fasciculus Cantionum*, n. d., 1699. In the *Geistreiches G. B.*, Halle, 1697, p. 189, six new st. were added as vii.-xii., and this text is repeated in Freylinghausen's *G. B.*, 1704, and in the Berlin *G. L. S.*, ed. 1863, No. 819. This last form is *tr.* as "O my soul, desirest thou rest." In the *Suppl. to Ger. Psalmody*, ed. 1765, p. 56.

xix. *Mein Lieb ist mir und ich bin ihm.* *Love to Christ.* 1st pub. as No. 184 in *Bk. v.*, 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 306), in 7 st. of 4 l. In the *Herrnhut G. B.*, 1735, No. 761, beginning, "Mein Freund." This is *tr.* as, "My Friend's to me, and I'm to Him," as No. 467 in pt. i. of the *Moravian H. Bk.*, 1754.

xx. *O du allerliebster Gott.* *Christ in Gethsemane.* 1st pub. as No. 41 in *Bk. ii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 85), in 8 st. of 8 l. In J. F. H. Schlosser's *Die Kirche in ihren Liedern*, vol. ii., 1852, p. 209, it begins "Jesu, du mein Herr und Gott." This form is *tr.* as "Jesus, O my Lord and God," by J. C. Earle, in O. Shipley's *Annus Sanctus*, 1884, p. 73.

xxi. *Schau, Braut, wie häng' dein Bräutigam.* *Passiontide.* 1st pub. as No. 44 in *Bk. ii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 90), in 10 st. of 4 l. In the *Herrnhut G. B.*, 1735, No. 106, *Tr.* as "O Bride! behold thy Bridegroom hangs," as No. 460 in pt. i. of the *Moravian H. Bk.*, 1754.

xxii. *Xritt hin, o Seel, und dank' dem Herrn.* *Thanksgiving.* 1st pub. as No. 196 in *Bk. v.*, 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 325), in 15 st. of 4 l., with a two line refrain. In Porst's *G. B.*, ed. 1855, No. 604. *Tr.* as "Come, O my soul, with thankful voice," by *Dr. G. Walker*, 1860, p. 70.

xxiii. *Woll' ich schon sehn die gold'nen Wangen.* *Morning.* 1st pub. as No. 160 in *Bk. v.*, 1668, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 272), in 11 st. of 6 l. In the *Univ. L. S.*, 1851, No. 478. The *trs.* are (1) "Because I see red tints adorning," by *Miss Manington*, 1863, p. 119. (2) "I see the golden light of morn," in the *Family Treasury*, 1877, p. 603.

xxiv. *Wie lieblich sind die Wohnungen.* *Eternal Life.* 1st pub. as No. 122 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, p. 203), in 14 st. of 8 l. *Tr.* as "How lovely are the mansions fair," by J. Kelly, in the *Family Treasury*, 1879, p. 270.

xxv. *Zueh mich nach dir, so laufen wir.* *Love to Christ.* 1st pub. as No. 72 in *Bk. iii.*, 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 130), in 5 st. of 6 l. In Freylinghausen's *G. B.*, 1704, No. 144, st. v., "O Jesu Christ, der du mir bist," is given as st. i. and vi. *Tr.* as "Draw us to Thee, then will we see," as No. 137 in pt. i. of the *Moravian H. Bk.*, 1754.

It may be added that in some English books Scheffler appears as a composer of hymn-tunes. This is however a mistake, for the melodies in the *Heilige Seelenlust* are, as the title distinctly says, by Georg Joseph, a musician living at that time in Breslau. [J. M.]

Schein, Johann Hermann, s. of Hieronymus Schein, pastor at Grünhain, near Ansbach, in Saxony, was b. at Grünhain, Jan. 20, 1586. He matriculated at the University of Leipzig in 1607, and studied there for four years. Thereafter he acted for some time as a private tutor, including two years with a family at Weissenfels. On May 21, 1615, he was appointed Capellmeister, at the court of Duke Johann Ernst, of Sachse-Weimar; and in 1616 he became cantor of St. Thomas's Church, and music director at Leipzig, in succession to Seth Calvisius (d. Nov. 24, 1615). This post he held till his death, at Leipzig,

Nov. 19, 1630. (*Bode*, p. 411; *Monatshefte für Musikgeschichte*, 1871, p. 26, &c.)

Schein was one of the most distinguished musicians of his time, both as an original composer, and as a harmoniser of the works of others. As a hymn-writer he was not so prolific, or so noteworthy. Most of his hymns were written on the deaths of his children or friends, e.g. on seven of his children, and on his first wife. They appeared mostly in broadsheet form, and were included, along with his original melodies, in his *Cantional oder Gesang-Buch Auggspurgischer Confession*, Leipzig, 1627; 2nd ed., 1645. [Both in Wernigerode Library.]

Those of Schein's hymns which have passed into English are:—

i. *Machs mit mir, Gott, nach deiner Güt. For the Dying.* 1st pub., as a broadsheet, at Leipzig, 1628, as a *Trost-Liedlein à 5* (i.e. for 5 voices), &c. [Berlin Library.] The words, the melody, and the five-part setting, are all by Schein. It was written for, and first used at, the funeral, on Dec. 15, 1628, of Margarita, wife of Caspar Werner, a builder and town councillor at Leipzig, and a churchwarden of St. Thomas's. It is in 6 st. of 6 l.; the initial letters of ll. 1, 3, in st. i.-iv., forming the name Margarita; and the W of st. v. l. 1 standing for Werner. In Schein's *Cantional*, 1645, No. 303 (marked as *Trost-Liedlein, Joh. Herm. Scheins, à 5*), and later hymn-books, as e.g. the *Unv. L. S.*, 1851, No. 830, st. vi. was omitted. It is Schein's finest production, and one of the best German hymns for the sick and dying. *Tr.* as:—

Deal with me, God, in mercy now. This is a good and full *tr.*, by Miss Winkworth, in her *C. B. for England*, 1863, No. 191, set to Schein's melody of 1628.

ii. *Mein Gott und Herr, sch sei nicht fern. For the Dying.* 1st pub., with his name, in his *Cantional*, 1627, No. 262, in 9 st. of 6 l. The initial letters of the stanzas give the name Margarita, probably one of the daughters who predeceased him. It is included, in 5 st., in the 1648, and later eds., of Crüger's *Praxis*; and recently, in full, in von Tucher's *Schatz des evang. Kirchengesangs*, 1848, No. 555; and reduced to 6 st. in Layritz's *Kern des deutschen Kirchenlieds*, 1844, No. 421. The *tr.* in C. U. is:—

My Lord and God, go not away. A good *tr.* of st. i., ii., iv., v., vii., by A. T. Russell, as No. 254, in his *Ps. & Hys.*, 1851. [J. M.]

Schenk, Heinrich Theobald, s. of Simon Schenk, pastor at Heidelberg, on the Schwalm, near Alsfeld, Hesse, was b. at Heidelberg, April 10, 1656. He entered the Pädagogium at Giessen, in 1670, and then pursued his studies at the University (M.A. 1676). In 1676 he returned to the Pädagogium, as one of the masters; and was, from 1677 to 1689, "preceptor classicus." On Dec. 27, 1689, he was ordained as Town preacher and "definitor." at the Stadtkirche in Giessen. He d. at Giessen, April 11, and was buried there April 15, 1727. (F. W. Strieder's *Hessische Gelehrten und Schriftsteller Geschichte*, vol. x., Cassel, 1795, p. 10; ms. from Dr. Naumann, pastor primarius; and from Dr. Schiller, Gymnasial-director at Giessen. The registers at Giessen give the date of his funeral, but not of his death; but say, that at his death he was aged 71 years less 10 days, which would rather suggest April 21 as the date of his birth.) Only one hymn is known by him, but it is a hymn

which is found in almost all recent German hymn-books; and, through *tr.*, in many recent English collections. It is:—

Wer sind die vor Gottes Thron. Eternal Life. This is found in the *Neu-verbehrte Gesang-büchlein*, Frankfurt-am-Main, 1719, No. 362, p. 341, in the "Anhang einiger Gesänge"; and is repeated in the *Neuest- und vollständigste Frankfurter G. B.*, 1729, No. 568, in 20 st. of 6 l. In the *Hesse-Darmstadt Kirchen G. B.*, 1733, No. 497, it is given, with a reference to Schenk as its author, and entitled, "On Rev. vii. 13-17." It is included in the *Berlin G. L. S.*, ed. 1863, No. 1617, omitting st. vii., viii. It is a beautiful hymn on the Church Triumphant (i.-xiii.), and on the aspirations of the Church Militant to attain the same victorious glory. *Tr.* as:—

1. *Who are these like stars appearing.* By Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 89, being a very good *tr.* of st. i.-vi., ix.-xi., xiv.-xvii., xx. This has come into extensive use in the cento adopted in *Alford's Ps. & Hys.*, 1844; and repeated in *H. A. & M.*, 1861; being the *trs.* of st. i., iii.-v., ix. Other centos are found in *Rorison's Hys. & Anthems*, 1851, &c. Other forms may also be noted:—

(1) *Lo! a multitude appearing.* This, in T. Darling's *Hys. for Ch. of England*, 1874, is based on Miss Cox's st. i., iv., v., with two additional stanzas.

(2) *Who are these in dazzling brightness, bearing the victorious palm.* This form, found, as No. 630, in the *Baptist Ps. & Hys.*, 1858, is by George Rawson, with st. i., iii., based on Miss Cox's *trs.* of st. iii., iv. In *Mr. Rawson's Hys., Verses, & Chants*, 1876, No. 56, it is rewritten, so as to rank as an original hymn; and there it begins, "Who are these salvation singing."

In 1864 Miss Cox printed a revised text in her *Hys. from the German*, p. 91. This is found in a considerable variety of centos, in many English and American hymn-books; some following the text of 1864 throughout, and some partly reverting to the text of 1841. It is included, e.g. in the *People's Hyl.*, 1867, *Church Hys.*, 1871, *Hyl. Comp.*, 1876, *Bapt. Hyl.*, 1879, *Thring's Coll.*, 1880 and 1882; and in America, in the *Hys. & Songs of Praise*, 1874, *Laudes Domini*, 1884, and others. In H. L. Hastings's *Songs of Pilgrimage*, 1886, it begins with st. iii., "Who are these in dazzling brightness, These in God's own truth arrayed."

2. *Who are these in light adoring.* By A. T. Russell, as No. 145 in his *Ps. & Hys.*, 1851; being a *tr.* of st. i., iv., xi., xv.

3. *Who are those before God's throne, What the crowned host I see.* This is a good *tr.* of st. i.-vi., ix., x., xiv., xvii., xx., by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 207. Repeated, abridged, in *Boardman's Sel.*, Philadelphia, 1861; *Kennedy*, 1863; and the *Sarum Hyl.*, 1868. In her *C. B. for England*, 1863, No. 77, Miss Winkworth repeated the *trs.* of st. i., iii., v., ix., x., xiv., xvii., altered, and beginning, "Who are those that, far before me."

Other trs. are:—

(1) "Who are those before God's throne, What the countless." By J. D. Burns, in the *Family Treasury*, 1859, pt. i., p. 307; and his *Memoir & Remains*, 1863, p. 267. (2) "Who are those round God's throne standing." By *Miss Manington*, 1863, p. 90. (3) "What is this host that round the throne." By *Miss Warner*, 1869, p. 20. [J. M.]

Schirmer, Michael, s. of Michael Schirmer, inspector of wine casks at Leipzig, was b. at Leipzig, apparently, in July, 1606, his baptism being entered as on July 18, in the registers of St. Thomas's Church there. He

matriolated at the University of Leipzig, at Easter, 1619, and graduated M.A. in 1630. In 1636 he was appointed subrector, and in 1651 conrector of the Greyfriars Gymnasium at Berlin. During his conrectorship the rectorship fell vacant several times, and each time, after he had officiated as prorector during the vacancy, a younger man than he was set over him (probably on account of Schirmer's feeble health) till, last of all, in May, 1668, the subrector was promoted over his head. In the same year Schirmer retired from office. The remainder of his life he spent in Berlin, where he pub., in the end of 1668, a version of the *Aeneid* in German Alexandrine verse, wrote various occasional poems, &c. He d. at Berlin, apparently on May 4, and was certainly buried there, in the churchyard of the Kloster Kirche, on May 8, 1673 (*M. Michael Schirmer*, &c., by Dr. J. F. Bachmann, Berlin, 1859; *K. Goedeke's Grundriss*, vol. iii., 1887, p. 180; *Koch*, iii. 333, &c. *Koch* speaks of Schirmer as having been rector of the school at Freiberg in Saxony, and then pastor at Striegnitz on the Mulde, both between 1630 and 1636; and of his having been finally, just before his death, appointed archidiaconus at Freiberg. But for these statements there appears to be no evidence whatever. The Michael Schirmer who was rector at Freiberg, and on Feb. 7, 1672, was appointed archidiaconus there, but d. at Freiberg on Oct. 25, 1672, was only b. on March 26, 1635. The rectorate at Freiberg was held by Johann Schellenberg from 1603 to 1642; and the pastorate at Striegnitz was held by Friedrich Hilner from 1623 to 1656).

Schirmer had many domestic and personal afflictions to bear. His wife and his two children predeceased him. The early part of his life in Berlin was spent amid the distress caused by the Thirty Years War, during which Brandenburg, and Berlin itself, suffered greatly from pestilence and poverty. In 1644 a deep melancholy fell upon him, which lasted for five years; and something of the same kind seems to have returned to him for a time, after his wife's death, in Feb. 1667. Schirmer was crowned as a poet in 1637. His earlier productions were mostly occasional pieces in German and Latin. In 1655 he pub., at Berlin, a metrical version of *Ecclésiastique* as *Das Buch Jesus Sirach*, &c.; and in 1660, also at Berlin, a Scriptural play, which was acted by the scholars of the Gymnasium, and was entitled *Der verfolgte David*, &c. He also pub., at Berlin, in 1650, versions of the Songs of the Old and New Testament as *Biblische Lieder und Lehrsprüche*. The only compositions by him which have come into use as hymns, are those which he contributed to J. Crüger's *Neues volkliches G. B.*, Berlin, 1640; and to Crüger's *Praetis pietatis melica*, Berlin, 1648, &c. (See pp. 271, ii.; and 272, l.). These, five in all, passed into many German hymn-books of the 17th cent., and most of them are still in use. They were reprinted by Dr. Bachmann, as above, pp. 71-81, together with various selections from his other poetical compositions. They are practical, clear, objective, churchly hymns, somewhat related to those of Gerhardt; and still more closely to those of Johann Heermann, from whom indeed Schirmer borrows a few expressions.

The only hymn by Schirmer which has passed into English is:—

O heiliger Geist, kehre bei uns ein. *Whitsuntide*. 1st pub., 1640, as above, No. 75, in 7 st. of 10 l., entitled, "Another short hymn for Whitsuntide, M. Michael Schirmers." Repeated in the Crüger-Runge *G. B.*, 1653, No. 162; and, recently, in the *Unc. L. S.*, 1851, No. 179. It is a beautiful New Testament paraphrase of Is. xi. 2. The third stanza is partly based on st. vii. of J. Heermann's "Wir wissen nicht, Herr Zebaoth." *Tr.* as:—

1. O Holy Ghost, descend, we pray. This is a somewhat free *tr.* of st. i., v., ii., iii., by W. M. Reynolds, as No. 794, in the Amer. Luth. Gen. Synod's *Coll.*, 1850; and is repeated, with *trs.* of st. iv., vi., vii., added, as No. 103, in the Ohio *Luth. Hyl.*, 1880. The Ohio *Hyl.* also gives, as st. ii., a *tr.* of the recast of st. v., which was interpolated between st. i., ii. when the hymn was included in the Hannover *G. B.*, 1657.

2. O Holy Spirit, enter in. This is a good *tr.*, omitting st. ii., iv., by Miss Winkworth, in her *C. B. for England*, 1863, No. 70. It was repeated, as No. 249, in the Pennsylvania *Luth. Church Bk.*, 1868. In Dr. Thomas's *Augustine H. Bk.*, 1866, it is Nos. 480, 481; No. 481 beginning, "O mighty Rock, O source of Life," which is the *tr.* of st. v. [J. M.]

Schlegel, Catharina Amalia Dorothea von. Little is known of this lady. According to *Koch*, iv., p. 442, she was b. Oct. 22, 1697, and was "Stiftsfräulein" in the Evangelical Lutheran Stift (i.e. Protestant nunnery) at Cöthen. On applying to Cöthen, however, the present writer was assured that her name did not occur in the books of the Stift; and from the correspondence which she carried on, in 1750-52, with Heinrich Ernst, Count Stolberg (p. 506, ii.), it would rather seem that she was a lady attached to the little ducal court at Cöthen. (ms. from Dr. Eduard Jacobs, Wernigerode, &c.) Further details of her life it has been impossible to obtain.

In the complete ed., 1744, of the *Cöthensche Lieder* (see p. 50, ii.), Nos. 30 and 73 in pt. i.; and Nos. 3, 20, 24, 33, 43, 50, 64, in pt. ii., are by her. In the marked copies, at Wernigerode, of the *Neue Sammlung geistlicher Lieder*, Wernigerode, 1752, the following hymns in that collection are ascribed to her, viz. — Nos. 19, 60, 90, 149, 209, 279, 329, 357, 373, 396, 448, 479, 520, 548, 551, 640, 689, 696, 739, 761.

The only one of her hymns which has passed into English is:—

Stille, mein Wille, dein Jesus hilft siegen. *Cross and Consolation*. A fine hymn on waiting for God. It appeared in 1752, as above, No. 689, in 6 st. of 6 l.; and is included in Knapp's *Ec. L. S.*, 1837, No. 2249 (1865, No. 2017). The *tr.* in C. U. is:—

Be still, my soul!—the Lord is on thy side. This is a good *tr.*, omitting st. iii., by Miss Borthwick, in *H. L. L.*, 2nd Ser., 1855, p. 37 (1894, p. 100). It has been included in Bp. Ryle's *Coll.*, 1860; *Scottish Hyl.*, 1869; *Canadian Presb. H. Bk.*, 1880; *Church Praise*, 1883, and others. [J. M.]

Schlegel, Johann Adolf, D.D., s. of Dr. Johann Friedrich Schlegel, Appellationsrath at Meissen, in Saxony. was b. at Meissen, Sept. 17, 1721. After passing through the famous school at Pforta (Schulpforta), near Naumburg, he studied, from 1741 to 1746, at the University of Leipzig, where he became acquainted with Cramer, Gellert, and Klopstegell, and was one of the principal contributors to the Br-mer Beiträge (*Neue Heyträge zum Vergnügen des Verstandes und Witzes*). In 1746 he became a private tutor at Strehla, in Saxony, and then returned to Leipzig, where he occupied himself in literary work, until he went, in 1748, to live with his friend Cramer at Crellwitz, near Lützen. He remained at Crellwitz till 1751, when he was appointed a master in his old school at Pforta, and also diaconus of the church there. In 1754 he became chief pastor of the Holy Trinity church at Zerbst, and also professor of Theology and Metaphysics in the Academic

Gymnasium in that town. He removed to Hannover in 1759, as pastor of the Markt Kirche. In 1775 he was removed to the Neustadt Church there, as chief pastor, and also as Consistorialrath and Superintendent. While retaining his pastorate at Hannover, he was also appointed, in 1782, as General Superintendent of the district of Hoya. In 1787 he exchanged this for the General Superintendency of the Principality of Kalenberg. The same year he received the degree of D.D. at the Jubilee Festival of the University of Göttingen. He d., of fever, at Hannover, Sept. 16, 1793 (*Heerwaagen*, i., p. 214; *Jördens's Lexikon*, iv., p. 521; *Koch*, vl., 217; ms. from Pastor A. Kraunold, Hannover).

Schlegel was a most prolific writer, though to the literary world at large the names of his sons, August Wilhelm and Friedrich von Schlegel, are better known. He was one of the most celebrated preachers of his time, and the author of many volumes of sermons. His hymns suited the taste of the Rationalistic period, and were exceedingly popular in the end of the 18th cent. but have now, in great measure, passed out of use. Many of them were merely polished and weakened versions of, or were founded upon, earlier hymns. In his strictly original hymns, he does not at all equal either Gellert or Klopstock. His hymns appeared in the following collections:—

(1) *Sammlung geistlicher Gesänge zur Beförderung der Erbauung*, Leipzig, 1766; 2nd ed., revised and enlarged, Leipzig, 1772. (2) *Zweite Sammlung*, Leipzig, 1769. (3) *Dritte Sammlung*, Leipzig, 1772. (4) *Vermischte Gedichte*, 2 vols., Hannover, 1787 and 1789 [1, 2, 4. in *Brit. Mus.*; 3 and 2nd ed. of 1 in *Hamburg Library*.] He edited, and contributed to, the 1792 *Appz.* to the *Hannover G. B.*, 1740.

One of Schlegel's hymns is a *tr.* of, and is noted under "Veni Creator Spiritus." Another is noted under Gellert, C. F., No. ix. (p. 407, ii.). The others which have passed into English are:—

i. *Wie herrlich strahlt der Morgenstern. Love to Christ.* 1st pub. in 1768, as above, p. 112, in 7 st. of 11 l., and entitled, "Longing after union with Jesus, on the model of the old hymn, Wie schön leuchtet der Morgenstern." It is a recast of Nicolai's hymn (see p. 808, ii.), but so thorough as to be almost independent of it. It was included in Zollikofer's *G. B.*, Leipzig, 1766, No. 404; in the *Hamburg G. B.*, 1842, No. 450, &c. The *trs.* in C. U. are:—

1. *How brightly beams the Morning Star!* This is a good *tr.*, omitting st. iv., vii., by Miss Winkworth, in her *C. B. for England*, 1863, No. 36.

2. *How brightly shines the Morning Star!* What eye desires it from afar. A good *tr.*, omitting st. vii., contributed by J. M. Sloan to J. H. Wilson's *Service of Praise*, 1865, No. 282, and repeated, omitting st. iii., iv., in Wilson's *Songs of Zion*, 1878. Mr. Sloan recast the *tr.* of st. i., ii., v., vi., for the *Free Church H. Bk.*, 1882; and this form is repeated in *Church Praise*, 1883. In *Laudes Domini*, N.Y., 1884, the text of 1882 is given with the added st., "Rejoice ye heavens," from Mercer's variation of Jacobi's *tr.* from Nicolai (see p. 807, i.).

Hymns not in English C. U.:—

ii. *Es lag die ganze Welt.* *S. John Baptist's Day.* In 1766, as above, p. 25, in 9 st. of 8 l. It is based on a hymn by J. G. Olearius (p. 868, ii.), 1st pub. 1684, p. 29, in 5 st., as "Es war die ganze Welt;" and in Burg's *G. B.*, Breslau, 1746, No. 336. The *tr.* from Schlegel's recast is "The world enslav'd to sin." By *Dr. H. Mills*, 1845, p. 193 (1866, p. 282).

iii. *Jauchet! es ist eine Ruh vorhanden. Sleeping in Jesus.* 1st pub. in his *Vermischte Gedichte*, vol. i., 1787, p. 128, in 2 st. of 10 l., dated 1777, and entitled, "Of the happiness of Heaven." It is based on Kuntz's

"Es ist noch eine Ruh vorhanden (p. 624, ii.). *Tr.* as "Rejoice, that rest is not far distant." By *Miss Huntington*, 1863, p. 89.

iv. *Main Jesu, für dein Herz. Passiontide.* 1st pub. in 1766, as above, p. 68, in 14 st. of 6 l. *Tr.* "How trying to the heart." By *Dr. H. Mills*, 1845, p. 219 (1856, p. 299).

v. *Schweig Stürme! brauset nicht ihr Meere. Summer.* This is an Ode, 1st pub. in the *Neue Beyträge*, &c., Bremen and Leipzig, vol. i., 1744 (ed. 1747, p. 184), and entitled, "Praise of the Godhead. On the model of the 104th Psalm." In C. C. Sturm's *Sammlung geistlicher Gesänge über die Werke Gottes in der Natur*, Halle, 1773, p. 267, it is recast, and begins, "Rund um mich her ist nicht als Freude;" and this form is in the *Hamburg G. B.*, 1842, No. 702. It is *tr.* as, "Around me all is joy—and oh, my God." By *Miss Fry*, 1859, p. 111.

vi. *Tag der Erlesung uns gebracht. Waisenside.* 1st pub. in 1769, as above, p. 42, in 9 st. In some collections, as in the *Kopenhagen G. B.*, 1782, No. 292, it begins "O Tag, der uns des Vaters Rath." This is *tr.* as "O day! that hast unto our souls set forth." By *Miss Fry*, 1859, p. 94. [J. M.]

Schlosser, Ludwig Heinrich. [Weinmeister, E., No. iii., p. 797, ii.]

Schmidt, Johann Eusebius, s. of Johann Jakob Schmidt, pastor at Hohenfelden, near Erfurt, was b. at Hohenfelden, Jan. 12, 1670. He matriculated at the University of Jena in the autumn of 1688, and in 1691 went to Erfurt to attend lectures by Breithaupt and Francke. Part of 1692 he spent in travelling in North Germany, and during the years 1693–96 he was mostly employed in private tuition at Gotha. On the 12th S. after Trinity, 1697, he began work at Siebleben, near Gotha, as substitute (curate in charge), and on the 4th S. in Advent, 1698, as pastor there. He d. at Siebleben, Dec. 25, 1745, with the character of "An edifying teacher in his parish, a good example to his flock, and a methodical man in his office." (G. G. Brückner's *Kirchen und Schulentaat*, vol. iii. pt. iv. p. 59, Gotha, 1761, &c.).

Schmidt's hymns were contributed to Freylinghausen's *Geistreiches G. B.*, 1704, and *Neues Geistreiches G. B.*, 1714. In the latter Freylinghausen prints as a supplement (Zugabe) 17 so-called "Psalms for Festivals," being compositions in Ode or Psalm form and unrhymed, remarking in his preface that the author of these (i.e. Schmidt), had written similar compositions for all the Sundays in the year. Of his hymns in rhyme (4, 1st pub. 1704; 21, 1st pub. 1714), some have attained considerable popularity, being of moderate length, good in style, thoughtful and interesting.

Of Schmidt's hymns those which have passed into English are:—

i. *Es ist vollbracht: vergiss ja nicht. Passiontide.* This hymn on "It is finished," 1st appeared in 1714 as above, No. 72, in 6 st. of 5 l. Included as No. 96 in the *Uw. L. S.*, 1851. The *tr.* in C. U. are:—
1. All is fulfill'd—my heart, record. By A. T. Russell, omitting st. iv., vi., as No. 100 in his *Ps. & Hys.*, 1851.

2. *The finished: O glorious word. A full but rather free tr.* by Dr. Kennedy, in his *Hymns Christ.*, 1863, repeated, omitting st. ii., vi., in *Reid's Praise Bk.*, 1872.

ii. *Erhebe den Herren, der Alles in Allen. Thanksgiving.* 1st pub. 1714 as above, No. 560, in 4 st. of 8 l. Included in Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as, "The praises of him who is Grace's Dispenser." This is No. 550 in pt. i. of the *Moravian H. Bk.*, 1754.

iii. *Fahre fort, fahre fort. Faithfulness.* Founded on Christ's Messages to the Seven Churches in Asia. 1st pub. 1704 as above, No. 667, in 7 st. of 7 l. In the *Uw. L. S.*, 1851, No. 223. The *trs.* are:—

(1) "Hasten on, hasten on," by Miss Burlington, in the *British Herald*, Sept. 1865, p. 143, and *Reid's Praise Bk.*, 1872. (2) "Hold thy course," by E. Massie, 1867, p. 31. (3) "Onward go, onward go," by N. L. Freshingham, 1870, p. 238.

iv. *Gekröniget! mein Herz sucht. Passiontide.* 1st pub. 1714 as above, No. 73, in 6 st. of 6 l. In Burg's *G. B.*, Breslau, 1746, No. 483. The *tr.* are:—

(1) "Christ crucify'd! my Soul by Faith Desires," in

the *Supp. to Ger. Psalmody*, ed. 1765, p. 23. (2) "Christ crucify'd, my soul by faith, With," as No. 424, based on the earlier tr., in the *Moravian H. Bk.*, 1789 (1886, No. 959).

v. O Jesu der du dieh. *Buster*. 1st pub. 1704 as above, No. 651, in 5 st. of 6 l., repeated in the *Herrnhut G. B.*, 1735, No. 123. Tr. as "O Jesu, who now free," as No. 552 in pt. i. of the *Moravian H. Bk.*, 1754.

[J. M.]

Schmolck, Benjamin, s. of Martin Schmolck, or Schmolcke, Lutheran pastor at Brauchitzchdorf, near Liegnitz in Silesia, was b. at Brauchitzchdorf, Dec. 21, 1672. He entered the Gymnasium at Lauban in 1688, and spent five years there. After his return home he preached for his father a sermon which so struck the patron of the living that he made Benjamin an allowance for three years to enable him to study theology. He matriculated, at Michaelmas, 1693, at the University of Leipzig, where he came under the influence of J. Olearius, J. B. Carpzov, and others, and throughout his life retained the character of their teaching, viz. a warm and living practical Christianity, but Churchy in tone and not Pietistic. In the autumn of 1697, after completing his studies at Leipzig (during his last year there he supported himself mainly by the proceeds of occasional poems written for wealthy citizens, for which he was also crowned as a poet), he returned to Brauchitzchdorf to help his father, and, in 1701, was ordained as his assistant. On Feb. 12, 1702, he married Anna Rosina, dau. of Christoph Rehwald, merchant in Lauban (see No. xvii. below); and in the end of the same year was appointed diaconus of the Friedenskirche at Schweidnitz in Silesia. As the result of the Counter-Reformation in Silesia, the churches in the principality of Schweidnitz had been taken from the Lutherans, and for the whole district the Peace of Westphalia (1648) allowed only one church (and that only of timber and clay, without tower or bells), which the Lutherans had to build at Schweidnitz, outside the walls of the town; and the three clergy attached to this church had to minister to a population scattered over some thirty-six villages, and were moreover hampered by many restrictions, e.g. being unable to communicate a sick person without a permit from the local Roman Catholic priest. Here Schmolck remained till the close of his life, becoming in 1708 archidiaconus, in 1712 senior, and in 1714 pastor primarius and inspector. Probably as the result of his exhausting labours he had a stroke of paralysis on Lætare (Mid-Lent) Sunday, 1730, which for a time laid him aside altogether, and after which he never recovered the use of his right hand. For five years more he was still able to officiate, preaching for the last time on a Fastday in 1735. But two more strokes of paralysis followed, and then cataract came on, relieved for a time by a successful operation, but returning again incurably. For the last months of his life he was confined to bed, till the message of release came to him, on the anniversary of his wedding, Feb. 12, 1737. (*Koch*, v. 463; *Bode*, p. 144; *Goedekes Grundriss*, vol. iii., 1887, p. 306; sketch prefixed to *Ledderhose's* ed. of Schmolck's *Geistliche Lieder*, Halle, 1857, &c.)

Schmolck was well known in his own district as a popular and useful preacher, a dili-

gent pastor, and a man of wonderful tact and discretion. It was however his devotional books, and the original hymns therein contained, that brought him into wider popularity, and carried his name and fame all over Germany. Long lists of his works and of the various editions through which many of them passed are given by *Koch*, *Bode* and *Goedekes*. It is rather difficult to trace the hymns, as they are copied from one book of his into another, &c. The most important books which are the first sources of his hymns are the following:—

(1) *Heilige Flammen der himmlisch-geirneten Seele*, &c. Of this the 1st ed. seems to have appeared at Striegau, in 1704, with 60 hymns; the 2nd, in 1705, with 100; the 3rd, in 1706, with 140. The earliest we have been able to find are a pirated ed. of 1707, and the 4th ed., at Görlitz and Lauban, 1709. [Both in Royal Library, Berlin.] This was his most popular book, and passed through 13 eds. in his lifetime. (2) *Der lustige Sabbath, in der Stille zu Zion, mit heiligen Liedern gefeyert*, &c. Jauer and Schweidnitz, 1712 [Berlin Library]. (3) *Das in gebundenen Seuffern mit Gott verbundene Andächtige Hertz*, &c., Breslau and Liegnitz, 1714 [Berlin Library]. 2nd ed., enlarged, 1715. (4) *Eines andächtigen Hertzens Schmuck und Aechte*, 1st ed., apparently 1716; 2nd ed., Breslau and Liegnitz, 1717, is in Berlin. (5) *Geistlicher Wander-Stab des Sionitischen Pilgrims*, &c., Schweidnitz and Jauer, 1717 [Berlin Library]. (6) *Freuden-Oel in Traurigkeit*, &c., Breslau and Liegnitz, 1720 [Berlin Library]. (7) *Schöne Kleider vor einen betrubten Geist*, &c., Breslau and Liegnitz, 1723 [Berlin Library]. (8) *Mara und Nanna*, &c., Breslau and Liegnitz, 1726 [Berlin Library]. (9) *Bochim und Elim*, &c., Breslau and Liegnitz, 1731 [Berlin Library and Brit. Mus.]. (10) *Der geistliche Kirchen-Gefährte*, &c., Schweidnitz, 1732 [Brit. Mus. and Göttingen Library]. (11) *Klage und Reigen*, &c., Breslau and Liegnitz, n. d., 1734 [Berlin Library]. The contents of these, and of his numerous other works, are collected in his *Sämtliche Trost- und Geistreiche Schriften*, &c., 3 vols., Tübingen, 1738 and 1740 (later ed. dated 1740 and 1761). Selections have been recently ed. by Ludwig Grote (Leipzig, 1855) and by K. F. Ledderhose, as above.

Schmolck was the most popular hymn-writer of his time, and was hailed as the "Silesian Riet," as the "second Gerhardt," &c. Nor was he altogether unworthy of such praise. It is true that he did not possess the soaring genius of Gerhardt. Nor had he even Gerhardt's concise, simple style, but instead was too fond of high-sounding expressions, of plays upon words, of far-fetched but often recurring contrasts, and in general of straining after effect, especially in the pieces written in his later years. In fact he wrote a great deal too much, and latterly without proper attention to concentration or to proportion. Besides Cantatas, occasional pieces for weddings, funerals, &c., he is the author of some 900 hymns, properly so called. These were written for all sorts of occasions, and range over the whole field of churchly, family, and individual life. Naturally they are not all alike good; and those in his first three collections are decidedly the best. A deep and genuine personal religion, and a fervent love to the Saviour, inspire his best hymns; and as they are not simply thought out but felt, they come from the heart to the heart. The best of them are also written in a clear, flowing, forcible, natural, popular style, and abound in sententious sayings, easily to be remembered. Even of these many are, however, more suited for family use than for public worship. Nevertheless they very soon came into extensive use, not only in Silesia, but all over Germany. Thus, for example, in the *Hannover G. B.*, 1740, and the *Lüneburg*

G. B., 1767, there are 73 by Schmolck. In the *Andere Theil*, 1725, of the *Gotha G. B.*, there are 256, and the *Neue Anhang*, circa 1732, has 45 more; so that in the complete book, no less than 301, out of 1360, are by him. In the recent German hymn-books many still remain; and the *Berlin G. L. S.*, ed. 1863, so often referred to in this Dictionary, has in all 114 of his hymns.

A number of Schmolck's hymns are annotated under their original first lines (see *Index of Authors and Translators*). The others which have passed into English are:—

i. *Der beste Freund ist in dem Himmel.* *Love of Jesus.* 1st pub. in his *Heilige Flammen* (ed. 1709, p. 100), in 6 st. of 6 l., entitled "The best Friend." In the *Berlin G. L. S.*, ed. 1863, No. 788. The *tr.* in *C. U.* is:—

A faithful friend is waiting yonder. This is a good *tr.*, omitting *st. v.*, as No. 293, in *Kennedy*, 1863.

ii. *Die Woche geht zum Ende.* *Saturday Evening.* In his *Andächtige Hertzte*, 1714, p. 116, in 10 st. of 8 l., entitled "Evening Hymn," and appointed for Evening Prayer on Saturday. In the *Berlin G. L. S.*, ed. 1863, No. 1158. *Tr.* as:—

The week draws near its ending. This is a good *tr.* of *st. i.*, *vi.*, *viii.*, *x.*, marked as "A. G.," as No. 81 in the *Dalston Hospital H. Bk.*, 1848.

Other *trs.* are: (1) "Though now the week is ending," by *H. J. Buckoll*, 1842, p. 107. (2) "The week at length is over," by *Miss Manington*, 1863, p. 137.

iii. *Gott du bist selbst die Liebe.* *Holy Matrimony.* In his *Schnuck und Asche*, 1717, p. 289, in 6 st. of 8 l., entitled "Marriage Hymn"; and so in his *Wanderstab*, 1717, p. 70. In the *Berlin G. L. S.*, ed. 1863, No. 1407. *Tr.* as:—

O God, Who all providest. This is a good *tr.*, omitting *st. iii.*, by *J. M. Sloan*, as No. 312 in *J. H. Wilson's Service of Praise*, 1865.

iv. *Halleluja! Jesus lebt.* *Easter.* In his *Bochim und Elim*, 1731, p. 67, in 5 st. of 6 l., entitled "Hallelujah! at the grave of Jesus." In the *Berlin G. L. S.*, ed. 1863, No. 296. *Tr.* as:—

Hallelujah! Lo, He wakes. By *E. Cronewett*, omitting *st. iv.*, as No. 79 in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is: "Hallelujah! Jesus lives! Life, immortal life, He gives." This is a full and good *tr.*, by *Miss Warner*, 1858, p. 486, repeated in the *Treasury of Sacred Song*, *Kirkwall*, n. d.

v. *Heute mir und Morgen dir.* *Funeral Hymn.* In his *Schnuck und Asche*, 1717, p. 252, in 6 st. of 6 l., entitled "Daily Dying"; ll. 1, 6 of each *st.* being identical. So in his *Wanderstab*, 1717, p. 66. In *Burg's G. B.*, *Breslau*, 1746, No. 1010. The *tr.* in *C. U.* is:—

To-day mine, to-morrow thine. This is a good and full *tr.*, by *Miss Warner*, in her *Hys. of the Church Militant*, 1858, p. 260; repeated in *Bp. Ryle's Coll.*, 1860.

vi. *Je grösser Kreuz, je näher Himmel.* *Cross and Consolation.* In his *Andächtige Hertzte*, 1714, p. 273, in 9 st. of 6 l., entitled "Hymn of Cross and Consolation." In the *Berlin G. L. S.*, ed. 1863, No. 1233. By its sententiousness and its manifold illustrations of the power of the Cross it has been a favourite with many. *Tr.* as:—

1. Greater the Cross, the nearer heaven. This is a good *tr.*, omitting *st. ii.*, *iii.*, in the *Dalston Hospital H. Bk.*, 1848. In *Sacred Lyrics from the German*, Philadelphia, U. S., 1859, p. 133, it is marked as by "J. J. Gurney," but upon what authority we know not.

2. The more the cross, the nearer heaven. By *Miss Warner*, in her *Hys. of the Church Militant*, 1858, p. 238, repeated in *Bp. Ryle's Coll.*, 1860.

Another *tr.* is: "The heavier the cross, the nearer heaven," by *J. D. Burns*, in the *Family Treasury*, 1859, p. 160 (*Memoir and Remains*, 1869, p. 242), repeated in the *Schaff-Gilman Lib. of Rel. Poetry*, ed. 1883, p. 758, altered and beginning, "Heavier the cross."

vii. *Jesus soll die Lösung sein.* *New Year.* In his *Mara und Manna*, 1726, p. 201, in 9 st. of 6 l., entitled "Jesus's Name for the New Year, 1725." In the *Berlin G. L. S.*, ed. 1863, No. 199, *st. i.-iv.* are given, with an added *st. as st. iii.* The *tr.* in *C. U.* is:—

Jesus shall the watchword be. This is a good *tr.* of *st. i.-iv.*, by *J. D. Burns*, in his *Memoir and Remains*, 1869, p. 262; repeated (reading shall *our*) in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is: "Jesus's name shall be our watchword," by *J. Kelly*, in the *Family Treasury*, 1868, p. 689.

viii. *Licht vom Licht, erleuchte mich.* *Sunday Morning.* This fine hymn appeared in his *Andächtige Hertzte*, 1714, p. 19, in 7 st. of 6 l., entitled "Morning Hymn," as one of the hymns for Morning Prayer on Sundays. In the *Berlin G. L. S.*, ed. 1863, No. 1061. *Tr.* as:—

Light of Light, enlighten me. This is a very good *tr.*, omitting *st. vii.*, by *Miss Winkworth*, in her *Lyra Ger.*, 2nd Ser., 1858, p. 66, and thence in her *C. B. for England*, 1863, No. 17. Repeated, in full, in *Kennedy*, 1863; *Bupt. Hyl.*, 1879, and others, and in America in the *Pennsylvania Luth. Church Bk.*, 1868; *Dutch Ref. Hys. of the Church*, 1869; *Presb. Hyl.*, 1874, &c.; and, abridged, in various collections.

Other *trs.* are: (1) "Light of Light! illumine me," by *H. J. Buckoll*, 1842, p. 6. (2) "O thou blessed Light of Light," by *Miss Dunn*, 1867, p. 74.

ix. *Meinen Jesum lass ich nicht, Ach was weilt ich besseres haben.* *Love to Christ.* In his *Heilige Flammen* (ed. 1707, p. 7; ed. 1709, p. 10), in 8 st. of 6 l., entitled "The constant faithfulness of Jesus." The initial letters of the various lines give the name "Maria Helena von Hoberg, gebahrene Frein von Biebrana." In the *Berlin G. L. S.*, ed. 1863, No. 818. *Tr.* as:—

I'll with Jesus never part. This is a *tr.* of *st. i.*, *ii.*, *iv.*, as *st. iii.-v.* of No. 378 in the *Moravian H. Bk.*, 1789. In the ed. of 1886, No. 452 (see p. 614, i.), the part from Schmolck begins, "He is mine and I am His" (the *tr.* of *st. ii.*).

Another *tr.* is: "I'll not leave Jesus—never, never," by *Miss Warner*, 1858, p. 509.

x. *Mein Gott, ich weiss wohl dass ich sterbe.* *For the Dying.* This seems to have first appeared in the 9th ed. c. 1700, of the *Breslau Vollständige Kirchen- und Haus-Music*, p. 805. Also in Schmolck's *Heilige Flammen* (ed. 1707, p. 74; ed. 1709, p. 199), in 5 st. of 6 l., entitled "Daily Thoughts on Death." Included in the *Berlin G. L. S.*, ed. 1863, No. 1478. *Tr.* as:—

My God! I know that I must die, My mortal. This is a good and full *tr.* by *Mrs. Findlater*, in *H. L. L.*, 1st Ser., 1854, p. 39 (1884, p. 41), repeated in *Boardman's Sel.*, Philadelphia, U. S., 1861; *Pennsylvania Luth. Church Bk.*, 1868, and *Holy Song*, 1869.

Other *trs.* are: (1) "That I shall die full well I know," by *Dr. H. Müll.*, 1845 (1856, p. 232). (2) "My God! I know full well that I must die," by *Miss Warner*, 1858, p. 344. (3) "My God, I know that I must die; I know," by *G. Moultrie*, in his *Espousals of S. Dorotea*, 1874.

xi. *Mein Jesus lebt! was soll ich sterben.* *Easter.* In his *Heilige Flammen* (ed. 1707, p. 40;

ed. 1709, p. 78), in 4 st. of 6 l., entitled "The Christian living with Jesus." In the Berlin *G. L. S.*, ed. 1863, No. 312. *Tr.* as:—

My Saviour lives; I shall not perish. This is a good *tr.* by A. T. Russell, omitting st. ii., as No. 115, in his *Ps. & Hys.*, 1851; slightly altered in *Kennedy*, 1863.

xii. O wie frühlich, o wie selig. Eternal Life. In his *Mura and Manna*, 1726, p. 211, in 8 st. of 8 l., entitled "The best lot in God's hands." In the Berlin *G. L. S.*, ed. 1863, No. 718. *Tr.* as:—

Oh how joyous, oh how blessed. This is a good *tr.* of st. i., v., viii., by A. T. Russell, as No. 262, in his *Ps. & Hys.*, 1851.

Another *tr.* is: "Oh, how blest beyond our telling." This is in the *British Herald*, Nov., 1866, p. 360; repeated in *Reid's Praise Bk.*, 1872. It is from "O wie unauseprechlich selig," a recast, probably by J. S. Diterich, as No. 133, in the Berlin *G. B.*, 1765, in 9 st.

xiii. Schmückt das Fest mit Meisen. Whitsuntide. In his *Andächtige Herte*, 1714, p. 246, in 9 st. of 10 l., entitled "Hymn for Whitsuntide." In the Berlin *G. L. S.*, ed. 1863, No. 372. *Tr.* as:—

Come, deck our feast to-day. By Miss Winkworth, omitting st. iv., in her *Lyra Ger.*, 1st Ser., 1855, p. 110. Abridged and recast in *Hys. of the Spirit*, Boston, U. S., 1864, No. 265.

xiv. Thut mir auf die schöne Pforte. Sunday. In his *Kirchen-Gefährte*, 1732, p. 47, in 7 st. of 6 l., entitled "Appearing before God" (in his *Klage und Reigen*, 1734, p. 89, entitled "The first step into the Church"). In the Berlin *G. L. S.*, ed. 1863, No. 1381. *Tr.* as:—

1. Open now thy gates of beauty. This is a good *tr.*, omitting st. iii., vii., by Miss Winkworth, in her *C. B. for England*, 1863, No. 15. Repeated, generally in full, in Dr. Thomas's *Augustine H. Bk.*, 1866; *New Cong. H. Bk. Suppl.*, 1874; *Horner's Cong. Hys.*, 1884; and in America in the *Pennsylvania Luth. Church Bk.*, 1868; *Evang. Hyl.*, N. Y., 1880; *Laudes Domini*, 1884.

2. Open wide the gates of beauty. This is a *tr.* of st. i., ii., iv., vi., vii., by H. L. Hastings, dated 1885, as No. 1076, in his *Songs of Pilgrimage*, 1886.

Another *tr.* is: "Throw the glorious gates wide open," by *Miss Manington*, 1863, p. 146.

xv. Weine nicht, Gott lebet noch. Cross and Consolation. In his *Heilige Flammen* (ed. 1709, p. 144), in 7 st. of 8 l., entitled "A little handkerchief for tears." Founded on St. Luke vii. 13. In the Berlin *G. L. S.*, ed. 1863, No. 1327. *Tr.* as:—

Weep not,—Jesus lives on high. By Mrs. Findlater, omitting st. iii., in *H. L. L.*, 1st Ser. 1854, p. 13; repeated in *Bp. Ryle's Coll.*, 1860.

Another *tr.* is: "Weep not, for God, our God, doth live," by *Dr. R. Magwire*, 1883, p. 59.

xvi. Willkommen, Held im Streite. Easter. In his *Lustige Sabbath*, 1712, p. 95, in 12 st. of 4 l., entitled "Easter Triumphal Arch. At Midday on Easter Day." In Burg's *G. B.*, Breslau, 1746, No. 627. *The tr.* in C. U. is:—

Welcome Thou victor in the strife. This is a good *tr.*, omitting st. ii., iv., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 91 (*C. B. for England*, 1863, No. 61, omitting the *trs.* of st. v., viii., ix.). It was included, in full, in the *Evang. Hyl.*, N. Y., 1880, and, abridged, in the *Pennsylvania Luth. Church Bk.*, 1868; *Bapt. Service of Song*, 1871, and others. *The trs.* of st. vi., viii., altered and beginning, "The dwellings of the free resound" (and with three st. not from the German, added), are included as

No. 263 in the *Hys. of the Spirit*, Boston, U. S., 1864, as a "Hymn of Peace."

Hymns not in English C. U.:—

xvii. Ach wenn ich dich, mein Gott, nur habe. Love to God. Founded on Ps. lxxiii. 26, 26. In his *Heilige Flammen* (ed. 1707, p. 29; ed. 1709, p. 49), in 3 st. of 6 l., and *Porst's G. B.*, ed. 1855, No. 543. The initial letters of the various lines form the name "Anna Rosina Rehwaldin." *Tr.* as "My God, if I possess but Thee," by G. Moultrie, in his *Evangelium of S. Dorothea*, 1870.

xviii. An Gott will ich gedenken. Remembering God's Love and Care. In his *Heilige Flammen* (ed. 1707, p. 69; ed. 1709, p. 131), in 6 st. of 8 l., and Burg's *G. B.*, Breslau, 1746, No. 112. *Tr.* as "My God will I remember," by J. Kelly, in the *Family Treasury*, 1868.

xix. Der Sabbath ist vergangen. Sunday Evening. In his *Andächtige Herte*, 1714, p. 28, in 5 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 1154. *Tr.* as "The Sabbath now is over," by *Dr. H. Mills*, 1856, p. 226.

xx. Du angenehmer Tag. Sunday. In his *Lustige Sabbath*, 1712, p. 1, in 8 st. of 6 l. *Tr.* as "Thou ever welcome day," by J. Kelly, in the *Family Treasury*, 1868, p. 688.

xxi. Endlich, endlich, muss es doch. Cross and Consolation. In his *Heilige Flammen* (ed. 1709, p. 89), in 4 st. of 6 l., and Burg's *G. B.*, Breslau, 1746, No. 1412. *Tr.* as "Yes, at last, our God shall make," in the *Christian Examiner*, Boston, U. S., Sept., 1860, p. 251.

xxii. Gedenke mein, mein Gott, gedenke mein. For the Dying. In his *Heilige Flammen* (ed. 1709, p. 190), in 9 st. of 7 l. It is a conversation between the soul and Jesus; st. ix. being for the bereaved. In the Berlin *G. L. S.*, ed. 1863, No. 1446. *Tr.* as "Remember me, my God! remember me," by Miss Borthwick, in *H. L. L.*, 1854, p. 9 (1884, p. 15).

xxiii. Geh, müder Leib, zu deiner Ruh. Evening. In his *Wanderstab*, 1717, p. 60, in 5 st. of 4 l., and Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as "Go, wearied body, to thy rest," by J. Kelly, in the *Family Treasury*, 1868.

xxiv. Gott der Juden, Gott der Heiden. Epiphany. In his *Lustige Sabbath*, 1712, p. 35, in 10 st. of 8 l., and Burg's *G. B.*, Breslau, 1746, No. 403. *Tr.* as "King, to Jews and Gentiles given," by *Dr. H. Mills*, 1845.

xxv. Gott lebt, wie kann ich traurig sein. Trust in God. In his *Heilige Flammen* (ed. 1707, p. 53; ed. 1709, p. 116), in 6 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 841. *Tr.* as "God lives! Can I despair," by *Miss Warner*, 1869, p. 44.

xxvi. Gott mit uns, Immanuel. New Year. In his *Klage und Reigen*, 1734, p. 20*, in 5 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 192. *Tr.* as "God with us! Immanuel, Open with the year before us," by *Dr. R. P. Dunn*, in *Sacred Lyrics from the German*, Philadelphia, U. S., 1859, p. 166.

xxvii. Hier ist Immanuel! New Year. In his *Schmuck und Asche*, 1717, p. 333, in 6 st. of 8 l., and the Berlin *G. L. S.*, ed. 1863, No. 196. *Tr.* as "Here is Immanuel!" by *Miss Manington*, 1864, p. 24.

xxviii. Hilf, Helfer, hilf! ich muss vergangen. Cross and Consolation. In his *Heilige Flammen* (ed. 1709, p. 185), in 6 st. of 6 l., and Burg's *G. B.*, Breslau, 1746, No. 1418. *Tr.* as "Help, Saviour, help, I sink, I die," in the *Monthly Packet*, vol. xviii., 1859, p. 661.

xxix. Ich habe Lust zu scheiden. For the Dying. In his *Heilige Flammen* (ed. 1707, p. 83; ed. 1709, p. 207), in 8 st. of 8 l., entitled "Testament." Founded on Meditation lxxx. (on the Last Will of a Christian), in *Dr. H. Müller's Erquickstunden*. In the Berlin *G. L. S.*, ed. 1863, No. 1459. *Tr.* as "Weary, waiting to depart," by Mrs. Findlater, in *H. L. L.*, 1855, p. 39 (1862, p. 130; 1884 omitted); and thence in the *Schaff-Gilman Lib. of Ref. Poetry*, ed. 1883, p. 873.

xxx. Ich sterbe täglich, und mein Leben. For the Dying. In his *Freuden-td.*, 1720, p. 259, in 9 st. of 6 l., entitled "Mournful thoughts on sudden death. H. A. V. S. A. L." (perhaps for Herzog August von Sachsen, Albertinische Linie). In the Berlin *G. L. S.*, ed. 1863, No. 1464. *Tr.* as "Both life and death are kept by Thee" (st. iv.), by J. Kelly, in the *Family Treasury*, 1868, p. 689.

xxxi. Mein Gott, du hast mich eingeladen. Sunday. In his *Lustige Sabbath*, 1712, p. 259, in 6 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 1065. *Tr.* as "My God, Thou hast the invite given," by *Miss Manington*, 1863, p. 150.

xxxii. Mein Gott! du wohnst in einem Lichte. Holy Scripture. In his *Klage und Reigen*, 1734, p. 11, in 10 st. of 6 l. *The tr.* is from the recast, probably by J. S. Diterich, beginning "Mein Gott, du wohnest zwar im Lichte," as No. 150, in the Berlin *G. B.*, 1765, and in 7 st. *Tr.* as "In glory bright, O God, Thou dwellest," by *Dr. H. Mills*, 1845 (1856, p. 25).

xxxiii. *Main Gott, ich klopfe an deine Pforte.* *Supplication.* In his *Heilige Flammen* (ed. 1707, p. 58; ed. 1709, p. 129), in 10 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 982. The tr. is from the recast, probably by J. S. Diterich, beginning "Wer kann, Gott, je was Gutes haben" (st. i. altered), in the Berlin *G. B.*, 1765, No. 176, and in 9 st. in the *Nassau G. B.*, 1844, No. 540, it begins "Gott, wer kann je." Tr. as "Who, Lord, has any good whatever," by Dr. H. Mülls, 1846, p. 91.

xxxiv. *Main Gott, mein Alles über Alles.* *Trust in God.* In his *Heilige Flammen* (ed. 1709, p. 109), in 6 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 36. Sometimes given as "Mein Gott, mein Erstes und mein Alles." Tr. as "My God! the Source of all my blessing," in the *British Herald*, August, 1866, p. 312; repeated in *Beld's Praise Bk.*, 1872.

xxxv. *Main Gott, weil ich in meinem Leben.* *The Christian Life.* In his *Klage und Reigen*, 1734, p. 14, in 10 st. of 6 l., as one of the Moral Hymns on the First Table of the Law (First Commandment). In the Berlin *G. L. S.*, ed. 1863, No. 774. The tr. is from the recast, probably by J. S. Diterich, beginning "Vor dir, o Gott, sich kindlich scheuen," in the Berlin *G. B.*, 1765, No. 164, in 8 st. Tr. as "Most High! with reverence to fear Thee," by Dr. H. Mülls, 1846, p. 114 (1856, p. 160).

xxxvi. *Nun hab ich überwunden; Zu guter Nacht, o Welt.* *For the Dying.* In his *Heilige Flammen* (ed. 1707, p. 73; ed. 1709, p. 193), in 12 st. of 4 l., and the Berlin *G. L. S.*, ed. 1863, No. 1485. The tr. is from the form in the *Hannover G. B.*, 1740, No. 926, which begins "Bald hab ich." Tr. as "Now soon I shall have conquered," by Miss Manington, 1863, p. 87.

xxxvii. *Seht welch ein Mensch ist das.* *Passiontide.* In his *Heilige Flammen* (ed. 1707, p. 38; ed. 1709, p. 69), in 7 st. of 8 l., and the Berlin *G. L. S.*, ed. 1863, No. 269. The tr. are (1) "See, what a man is this! How tearful is His glance," by J. Kelly, in the *British Messenger*, Feb., 1868; repeated in the *Family Treasury*, 1868, p. 691. (2) "See what a man is this, O glances," by Miss Warner, 1869, p. 32.

xxxviii. *Bei Gott bin in den Tod.* *Christian Faithfulness.* In his *Schmuck und Asche*, 1717, p. 260, in 6 st. of 5 l., entitled "Faithfulness without Repentance. I. E. V. S." Founded on Rev. ii. 10. Tr. as "Be thou faithful unto death! Let not troubles nor distresses," by R. Massie, in the *Day of Rest*, 1876, vol. ix. p. 219.

xxxix. *Thoues Wort aus Gottes Munde.* *Holy Scripture.* In his *Schöne Kleider*, 1723, p. 74, in 9 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 441. Tr. as "Word by God the Father spoken," by Miss Manington, 1863.

xl. *Was Gott that das ist wohlgethan! Er giebt und nimmt auch wieder.* *On the Death of a Child.* In his *Schmuck und Asche*, 1717, p. 295, and his *Wanderstab*, 1717, p. 82, in 7 st. of 7 l. Also in the *Hamburg G. B.*, 1842, No. 772. The tr. are (1) "What God does is well done, Who takes what He gave," by W. Graham, in his *The Jordan and the Rhine*, London, 1854, p. 251; (2) "Whatever God doth is well done, He gives, &c.," by J. Kelly, in the *Family Treasury*, 1868, p. 668.

xli. *Wer will mich von der Liebe scheiden.* *Faith.* In his *Heilige Flammen* (ed. 1707, p. 52; ed. 1709, p. 114), in 5 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 828. Tr. as "Who can my soul from Jesus sever," by Miss Manington, 1864, p. 39. [J. M.]

Schmücke dich, o liebe Seele. *J. Franck.* [*Holy Communion.*] Of this st. i. first appeared in J. Crüger's *Geistliche Kirchen Melodien*, 1649, No. 103, set to the beautiful melody by Crüger given in the *C. B. for England* (see below). The full form, in 9 st. of 8 l., is in the *Crüger-Runge G. B.*, 1653, No. 199, entitled "Preparation for Holy Communion." Included in Crüger's *Praeiz*, 1656, No. 267, and most succeeding hymn-books, as recently in the Berlin *G. L. S.*, ed. 1863, No. 490. In Franck's *Geistliches Sion*, 1674, No. 22 (1846, p. 55).

This hymn is perhaps the finest of all German hymns for the Holy Communion. It is an exhortation to the soul to arise and draw near to partake of the Heavenly Food and to meditate on the wonders of Heavenly Love; ending with a prayer for final reception at the Eternal Feast. It soon attained, and still retains, popularity in Germany (in many German churches it is still the unvarying hymn at the celebration), was one of the first hymns tr. into Malabar, and passed into English in 1754.

It has been tr. into English as:—

1. Come, soul, thyself adorning. A free tr. by

E. Jackson of st. i., vii., viii., as No. 199 in *Dr. Hook's Church School H. Bk.*, 1850.

2. *Deck thyself, my soul, with gladness.* A good tr., omitting st. iii., vi., viii., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser. 1858, p. 94. Included in full in *Cantate Domino*, Boston, U. S., 1859, the Ohio Luth. *Hymnal*, 1880, &c., and, omitting st. vi., in Snapp's *Songs of G. and G.*, 1876. In *Kennedy*, 1863, st. iv.—vi. beginning "Here I sink before Thee lowly," were given as No. 660, and the same in the *Christian H. Bk.*, Cincinnati, 1865.

3. *Deck thyself, my soul, with gladness.* By Miss Winkworth, in her *C. B. for England*, 1861, No. 93. This is her *Lyra Ger.* version rewritten to the original metre. This form is found in the *Clifton College H. Bk.*, 1872, and the *Evangelical Hyl.*, N. Y., 1880.

4. *Soul, arise, dispel Thy sadness.* A tr. of st. i., iv., ix. by Miss Borthwick as No. 259 in *Dr. Pagenstecher's Coll.*, 1864, repeated in *H. L. L.*, 1884, p. 263.

Other trs. are: (1) "Trim thy Lamp, O Soul betrothed," as No. 468 in pt. l. of the *Moravian H. Bk.*, 1764. (2) "Soul, at this most awful season," rewritten from the 1754 as No. 658 in the *Moravian H. Bk.*, 1789 (1849, No. 964). (3) "Leave, my Soul, the shades of darkness," in *Lyra Eucharistica*, 1863, p. 88, signed "Sister B." [J. M.]

Schneegass, Cyriacus, was b. Oct. 5, 1546, at Buffleben, near Gotha. He studied and graduated M.A. at the University of Jena. In 1573 he became pastor of the St. Blasius church at Friedrichroda, near Gotha. He was also adjunct to the Superintendent of Weimar, and in this capacity signed the Formula of Concord in 1579. He d. at Friedrichroda, Oct. 23, 1597 (*Koch*, ii. 252, &c.).

Schneegass was a diligent pastor, a man mighty in the Scriptures, and firm and rejoicing in his faith. He was also an excellent musician and fostered the love of music among his people. His hymns reflect his character, and are good and simple, setting forth in clear and intelligible style the leading ideas of the festivals of the Christian year, &c.; and his Psalm versions are also of considerable merit. They appeared principally in his (1) *xv. Psalmi graduum*, &c., Erfurt, 1595 (Gotha Library). This contains the Psalms of Degrees (120-134) also Ps. 82 and 85, and three hymns. (2) *Weikenacht und New Jahrs-Gesang*, Erfurt, 1595. *Koch* speaks of this as containing 9 hymns. The present writer has been unable to trace a copy of the book. (3) *Geistliche Lieder und Psalmen. Für Einseitige from Herzen suggeriert*, Erfurt, 1597 (Berlin Library). This is the complete edition of his psalms and hymns, containing 72 in all.

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

i. *Das neugeborne Kindelein.* *Christmas.* Probably first pub. in No. 2 above. Included in 1597 as above, No. 1, in 4 st. of 4 l., entitled "A beautiful little Christmas hymn on the dear little Jesus." Repeated in *Wackernagel v.* p. 138, and as No. 66 in the *Chr. L. S.*, 1851. The tr. in C. U. are:—

1. *The holy Son, the new-born Child.* A good and full tr. by A. T. Russell, as No. 60 in his *Ps. & Hys.*, 1861.

2. *The new-born Child this early morn.* In full as No. 46 in the *Ohio Luth. Hyl.*, 1880. Another tr. is (3) "The new-born Babe, whom Mary bore," as No. 439 in pt. l. of the *Moravian H. Bk.*, 1764.

ii. *Herr Gott Vater, wir preisen dich.* *New Year.* Probably 1st pub. in No. 2 above. Included in 1597 as above, No. 7, in 4 st. of 7 l., entitled "A New Year's Hymn." Repeated in *Wackernagel v.* p. 139, in the *Pfalz G. B.*, 1859, No. 129, and the *Ohio G. B.*, 1876, No. 64. The tr. in C. U. is:—

O Lord our Father, thanks to Thee. In full, by A. Crull, in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Schneeing, Johannes, sometimes called **Oniomus** or **Chyomus**, was a native

of Frankfurt-am-Main. He was appointed, sometime before 1524, assistant to Johann Langenhayn, pastor of St. Margaret's church, in Gotha, who had begun, in 1522, to preach the doctrines of the Reformation. Subsequently he became pastor at Friemar, near Gotha; and in the records of the Visitation in 1534, he is described as a "learned, diligent, pious, and godly man." He d. at Friemar, in 1567. (*Koch*, i. 376, &c.)

During Schneessing's early years at Friemar, his energies were greatly exercised in combating the Anabaptist doctrines promulgated in the neighbourhood by Niclaus Storch, of Zwicken. Throughout his incumbency, he greatly interested himself in the children of his flock, for whom he prepared a Catechism, taught them in school, catechised them in church, and, as his pupil, Marx Wagner declares, taught them to sing many hymns and tunes which he had himself composed. He also possessed some skill as a painter.

The only hymn which has been ascribed to Schneessing, with any certainty, is—

Allein zu dir, Herr Jesu Christ. Penitence. The earliest hymn-book to which this has yet been traced, is the (Low German) Magdeburg *G. B.*, 1542, where it begins, "Alleyn tho dy," and is entitled, "A Hymn of Penitence." *Wackernagel*, iii., pp. 174–177, gives this, and three other forms (the oldest being from an undated Nürnberg broadsheet, circa 1540), and ascribes it to Schneessing. It was included by Luther in *V. Babst's G. B.*, 1545; and this text, in 4 st. of 9 l., is repeated in many later collections, as in the *Usw. L. S.*, 1851, No. 361. Bunsen, in his *Versuch*, 1833, p. 85, calls it "an immortal hymn of prayer of a confident faith."

Its rhymes show that it was evidently written in High German, and, therefore, apparently, earlier than 1542. In the earliest broadsheets and hymn-books, it appears without name. Schneessing's pupil, Marx Wagner (b. at Friemar, 1528), in his *Einflüssiger Bericht, wie durch Nic. Storken, der Aufrühr in Thüringen sey angefangen worden*, Erfurt, 1597, distinctly says that it was composed by Schneessing, and inserted by him in the *Ms. Kirchenordnung* (i.e. Liturgy), which he composed, in 1542, for the church at Friemar. Conrad Huober [b. 1507, at Bergzabern; studied theology at the University of Basel; 1531, diaconus, and 1545, Canon of St. Thomas's church at Strassburg; d. at Strassburg, April 23, 1577], to whom it is ascribed in the *Gros Kirchen G. B.*, Strassburg, 1560, does not seem to have had more share in it than a few alterations in the text; and the earliest Strassburg *H. Bk.* in which it appears, is the *New auserlesen Gesangbüchlein*, 1545, where it is marked "N. N." and not with Huober's name.

The melody generally set to it is first found in an undated broadsheet, which Wackernagel, in his *Bibliographie*, 1855, p. 172, No. cxxviii dates as probably at Wittenberg, 1541, and is repeated in *V. Babst's G. B.*, 1545, and many later books, including the *C. B. for England*, 1863 (see below). It has been also ascribed to Schneessing, but this ascription seems decidedly doubtful.

The *trs.* of Schneessing's hymn are:—

1. In *Thee alone, O Christ, my Lord.* A good *tr.* of st. i.–iii., by A. T. Russell, as No. 194, in his *Ps. & Hys.*, 1851.

2. *Lord Jesus Christ, in Thee alone.* A good and full *tr.*, by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 129. Repeated, slightly varied in metre, in her *C. B. for England*, 1863, No. 112.

Other *trs.* are:—

(1) "In Thee, Lord Christ, is fix'd my hope" By *J. C. Jacobs*, 1725, p. 20 (1732, p. 91). (2) "In Thee alone, Lord Jesus Christ." This is No. 308, in pt. 1., of the *Moravian H. Bk.*, 1754. (3) "In Thee, O Christ, is all my Hope." This is based on *Jacobi's tr.*, and is No. 539, in pt. 1., of the *Moravian H. Bk.*, 1754 (1886, No. 284). Included in the 1780 and later ed. of *Lady Huntingdon's Selection*. (4) "According to Thy mercy, Lord." This is a *tr.* of st. iii., by *J. Swertner*, as st. 1. of No. 720, in the *Moravian H. Bk.*, 1789 (1886, No. 711).

[*J. M.*]

Schnessing, Johannes. [*Schneessing, J.*]

Scholesfield, James, M.A., s. of the Rev. Nathaniel Scholesfield, Congregational Minister at Henley-on-Thames, was b. Nov. 15, 1789, and educated at Christ's Hospital, and at Cambridge, B.A. 1812. Taking Holy Orders, he was Curate to the Rev. Charles Simeon, 1813; Fellow of Trinity, Cambridge, 1815; and Incumbent of St. Michael's, Cambridge, 1823. He was also Regius Professor of Greek at Cambridge, 1825, and Canon of Ely, 1849. He d. at Hastings, April 4, 1853. In addition to various learned works he pub. *A Sel. of Psalms and Hymns*, 1823 (11th ed., 1855), and *Passion Week*, a small devotional work including hymns, 1828. His *Memoir* was pub. by his widow in 1855. His hymns now in *C. U.*, all from *Passion Week*, 1828, are:—

1. Draw me, O draw me, gracious Lord. *Passiontide.*
I looked, and to my raptured eyes. *Christ in Glory.*

3. Once did the Ointment's rich perfume. *Anointing the Feet of Jesus.*

[*J. J.*]

Schöner, Johann Gottfried, s. of J. G. Schöner, pastor at Rügheim, near Hassfurt, Bavaria, was b. at Rügheim, April 15, 1749. He studied at the universities of Leipzig and Erlangen. In 1772 he became tutor in the family of Herr von Winkler at Nürnberg, by whose influence he was appointed, in Sept. 1773, preacher at St. Margaret's chapel, in the Kaiserburg, at Nürnberg. He was then appointed, in 1783, diaconus of St. Mary's church, and in 1783 diaconus of St. Lawrence's church, where, in 1809, he became chief pastor (Stadt-pfarrer). After 1799 he suffered greatly from nervous affections, and in October 1817, he had to resign his offices. He d. at Nürnberg, June 28, 1818. (*Koch* vi. 399; *Heervogel* ii. pp. 52, 262, &c.)

Schöner was a popular preacher, and was specially successful with children. He took a great interest in the circulation of the Bible, and founded the Nürnberg Bible Society in 1805. His hymns are the fruit of genuine and earnest piety, and attained considerable popularity. A number were printed separately, or in magazines. The more important of the collected editions are (1) *Einige Lieder zur Erbauung*, Nürnberg, 1777 [Berlin Library]. (2) *Vermischte geistliche Lieder und Gedichte*, Nürnberg, 1790. (3) *Vollständige Sammlung der geistlichen Lieder und Gedichte von Johann Gottfried Schöner*, Nürnberg, 1810.

Those of Schöner's hymns which have passed into English are:—

i. *Erhebt euch, frohe Lobgesänge. Holy Matrimony.* Included 1790, as above, p. 51, in 7 st. of 6 l., entitled "After a Marriage." It is one of the best hymns on the subject. It was included, but greatly altered, and in 12 st. (st. iii.–v., vii., ix., being added), as No. 490 in *J. E. Gossner's Sammlung*, 3rd ed. 1825, beginning "Erhebt euch, frohe Jubellieder." This text is repeated in full in *Knapp's Ev. L. S.*, 1837, No. 2978; and, omitting the added sts., as No. 622 in *Bunsen's Versuch*, 1833. The *tr.* in *C. U.* is:—

Raise high the notes of exultation. A good *tr.*, from Bunsen, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 71. Included in full, but altered in metre, in Mercer's *C. P. & H. Bk.*, 1857 and 1854, beginning "Now let your notes of praise arise." Miss Cox recast her *tr.* for her *Hys. from German*, 1864, p. 79, where it begins "Rise high, ye notes, a glad ovation." The form in Snapp's *Songs of G. & G.*, 1872, is mainly from the 1864 text, but begins with the original first line, and omits st. iv. The form in Thring's *Col.*, 1882, is also mainly from the 1864 text; but it omits st. iii., and begins "Raise high in joyful acclamation."

Another *tr.* is: "Lift up yourselves, ye joyous strains." In the *British Mag.*, Nov. 1837, p. 517.

ii. *Himmel an, nur Himmel an. Longing for Heaven.* Included 1810, as above, p. 198, in 10 st. of 8 l., entitled "Our Conversation is in Heaven, Phil. iii. 20. A call to all Christians." It had previously appeared in the *Sammlungen für Liebhaber christlicher Wahrheit und Gottseligkeit*, Basel, 1806, p. 222. It has been a special favourite in Württemberg, and is No. 421 in the *Württemberg G. B.*, 1842. The *tr.* in C. U. is:—

Heavenward, still heavenward. In full, by Dr. H. Mills, in his *Horae Ger.*, 1845, p. 163 (1856, p. 251), included, abridged, in M. W. Stryker's *Christian Chorals*, 1885.

Other hymns by Schöner are:—

iii. *Der Glaube fehlt, und darum fehlen. Faith. On the evils of feeble faith.* In 1790 as above, p. 116, in 6 st. of 6 l., entitled "Feeble Faith." In the *Berlin G. L. S.*, ed. 1863, No. 552. *Tr.* as, "Faith fails; Then in the dust," by Miss Warner, 1858, p. 427.

iv. *Es dankt mein Herz! Es jauchret mein Lied. Pilgrim Song.* In 1810 as above, p. 112, in 12 st. of 4 l., entitled "Hymn of consolation on the pilgrim way to Heaven." In the *Württemberg G. B.*, 1842, it begins, "Dir dankt mein Herz." *Tr.* as, "O Christ, in gladsome faith arise," by Dr. G. Walker, 1860, p. 95.

v. *Friedefirst, vernimm mein Flehen. Passiontide.* In 1790 as above, p. 16, in 7 st. of 8 l., entitled "Appropriation of the sorrows of Jesus. Passion Hymn." In his ed. 1810, p. 18, altered and beginning, "Friedefirst zu dem wir flehen," and in 8 st. This text is in Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as "Prince of Peace! Thy Name confessing," by Miss Burlingham in the *British Herald*, Feb., 1866, p. 216, repeated in Reid's *Praise Bk.*, 1872.

vi. *Ich blick in jene Höhe. Longing for Heaven.* In 1777 as above, p. 32, in 14 st. of 4 l., entitled "Removal from the World." Repeated 1790, p. 84, and in Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as "Mine eyes are thither turning," in the *British Herald*, July 1866, p. 297, and Reid's *Praise Bk.*, 1872. [J. M.]

Schönster Herr Jesu. [*Love to Christ.*] In *Heart Melodies*, No. 51, Lond., Morgan & Chase, N. D. this is marked as "Crusader's Hymn of the 12th cent. This air and hymn used to be sung by the German pilgrims on their way to Jerusalem." For these statements there does not seem to be the shadow of foundation, for the air referred to has not been traced earlier than 1842, nor the words than 1677. In the *Münster G. B.*, 1677, p. 576, it appears as the first of "Three beautiful selected new Hymns" in 5 st., viz.:—

i. Schönster Herr Jesu; ii. Alle die Schönheit; iii. Schame dich Sonne; iv. Schön sein die Blumen; v. Er ist wahrhaftig.

In the *Schlesische Volkslieder*, Leipzig, 1842, p. 339, it is given with greatly altered forms of st. i., iii., ii., v., with a second st. ("Schön sind die Wälder") practically new. The text and melody (the melody that in C. U.) are both marked as taken down from oral recitation in the district (Grafschaft) of Glaz. In

the *Uw. L. S.*, 1851, is st. i., iii., and the new st., all nearly from the text of 1842: and this is the text which has been translated. *Tr.* as:—

Fairest Lord Jesu. Mr. Richard Storrs Willis, of Detroit (U. S. A.) informs me that this *tr.* appears in his *Church Chorals*, 1850, but that he does not know the name of the translator. It has passed into various American collections as the *Plymouth Coll.*, 1855; *Dutch Ref.* 1862, Robinson's *Songs for the Sanctuary*, 1865, &c., and in England into Wilson's *Service of Praise*, 1865; Allon's *Children's Worship*, 1878, &c.

Other *trs.* are: (1) "Sweetest Lord Jesu, Lord," by E. Massie, 1867, p. 203. (2) "Beautiful Saviour! King of Creation," by Dr. J. A. Seis, in the *Sunday School Bk.*, Philad., 1873, of the Amer. Luth. Gen. Council. [J. M.]

Schröder, Johann Heinrich, was b. Oct. 4, 1667, at Springe (Hallerpringe) near Hannover. He studied at the University of Leipzig, where he experienced the awakening effects of A. H. Francke's lectures. In 1696 he was appointed pastor at Meseberg, near Neuhausenleben; and in the registers there records of himself (writing in the third person), "1696, on the 17th S. after Trinity, viz. on Oct. 4, on which day he was born, with the beginning of his 30th year, he entered on the pastorate of this parish." He d. at Meseberg, June 30, 1699 (*Koch*, iv., 381; *Blätter für Hymnologie*, 1883, p. 192, &c.).

Schröder is best known by the four hymns which he contributed to the *Geistreiches G. B.*, Halle, 1697; and which are repeated in the *Geistreiches G. B.*, Darmstadt, 1698; and in Freylinghausen's *G. B.*, 1704. They are very good examples of the early hymns of the Pietists, being genuine and earnest outpourings of Love to Christ, not unmixed with Chilistic hopes for the victory of Zion and the overthrow of Babylon. In the same books are two hymns by his wife (*Tranquilla Sophia nee Wolf*), who d. at Meseberg, April 29, 1697.

Two of Schröder's hymns have passed into English, viz.:—

i. *Eins ist noth, ach Herr, dies eine. Love to Christ.* This is included in the *Geistreiches G. B.*, Halle, 1697, p. 505, in 10 st. of 8 l., entitled, "One thing is needful. Luke x. 42. Jesus, Who of God is made unto us wisdom, and righteousness, and sanctification, and redemption. 1 Cor. i. 30." It is also in Wagner's *G. B.*, Leipzig, 1697, vol. iii., p. 437. It is repeated in Freylinghausen's *G. B.*, 1704, No. 325, and in many later collections, e.g. the *Berlin G. L. S.*, ed. 1863, No. 686, &c.

Its popularity has been due, not only to its own beauty and power, but also to the taking character of the melody to which it is set. This is by J. Neander, in his *Bundeslieder*, Bremen, 1680, as the melody of *Grosser Prophet* (p. 798, l.); and was altered in Freylinghausen to suit Schröder's hymn. The full form from Freylinghausen is in Mercer's *C. P. & H. Bk.*, and there called *Landsberg*. The second part is given in the *Bristol Tune Book as Bms.* A greatly altered form, as *Latison*, has passed through W. H. Haverghill's *Old Church Psalmody* into the *Irish Church Hym.*, the *Scottish 1 resb. Hym.*, and others.

The *tr.* in C. U. from Schröder is:—

One thing's needful, then, Lord Jesu. This is a good and full *tr.*, by Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 137 (*Hys. from the German*, 1864, p. 217), repeated in Schaff's *Christ in Song*, 1869 and 1870. In 1857, Mercer adopted the *trs.* of st. v.—viii., x., as No. 411 in his *C. P. & H. Bk.*, altered, and beginning, "Wisdom's highest, noblest treasure." In his 1859 ed., he omitted the *tr.* of st. x. and altered the others, now beginning, "Wisdom's highest,

holiest, treasure;" and this form is repeated, reading "Wisdom's *unexhausted* treasure," in his Oxford ed., 1864.

Other translations are:—

(1) "One thing is needful! Let me deem." By *Miss Winkworth*, 1856, p. 183. (2) "One thing's needful:—this rich treasure." By *Dr. H. Mills*, 1856, p. 92.

ii. *Jesus, hilf siegen, du Fürste des Lebens. Christian Warfare.* In the *Geistreiches G. B.*, Halle, 1697, p. 509, in 14 st., of 6 l., entitled, "Tearful sigh for the help of Jesus." Also in Wagner's *G. B.*, Leipzig, 1697, vol. vi., p. 711, in 14 st., entitled, "For God's succour in order to overcome spiritual enemies." In the *Geistreiches G. B.*, Darmstadt, 1698, p. 216, st. xv., xvi., are added, and this form is in the Berlin *G. L. S.*, ed. 1863, No. 667. It is said to have been written, in 1696, as a companion to his wife's hymn, "Trautster Jesu, Ehrenkönig" (Halle, 1697, as above, p. 301, and the *G. L. S.*, ed. 1863, No. 771). It was accused of Chiliasm, by the Theological Faculty of Wittenberg, but still holds an honoured place in German collections. The *trs.* are:—(1) "Jesus, help conquer! Thou Prince ever-living." By *Dr. H. Mills*, 1856, p. 126. (2) "Jesus, help conquer, Thou Prince of my being." By *Miss Manington*, 1863, p. 2.

The hymn beginning, "Jesus, help conquer! my spirit is sinking," by *Miss Warner*, in 6 st., in her *Hys. of the Church Militant*, N. Y., 1858, p. 161, borrows little more than the first line from the German. It is repeated in *Boardman's Selection*, Philadelphia, 1861, No. 463. [J. M.]

Schubart, Christian Friedrich Daniel, s. of Johann Jakob Schubart, schoolmaster and assistant clergyman at Obersonthem near Hall, in Württemberg (after 1740, at Aalen), was b. at Obersonthem, March 26, 1739, and in 1758 entered the University of Erlangen as a student of theology. Thereafter he was for some time a private tutor at Königabronn. In 1764 he was appointed organist and schoolmaster at Geislingen, near Ulm. In 1768 he became organist and music-director at Ludwigsburg; but, in 1772, on account of misconduct, he was deprived of his office. After that, he led for some time a wandering life, and then settled down in Ulm, where he edited a political newspaper, entitled the *Deutsche Chronik*, with success. By his scurrilous attacks on the clergy, especially on the Roman Catholics, and in particular upon the Jesuits, and by a satirical poem on the Duke of Württemberg, he made himself obnoxious. Unsuspectingly accepting an invitation to Blaubeuren, he was handed over to the Duke's adjutant, and, on Jan. 23, 1777, was imprisoned in the castle of Hohenasperg, where he remained, without even the shadow of a trial, till May 11, 1787. As a recompense for his long imprisonment, the Duke made him Court and theatre poet at Stuttgart, where he d. of fever, Oct. 10, 1791 (*Koch*, vi. 376; *K. H. Jördens's Lexicon deutscher Dichter und Prosaisten*, vol. iv. 1809, p. 639).

Schubart was a man of versatile genius, who might have attained distinction in half a dozen lines of life, had he only stuck to any of them. He was a man who could make himself most popular, spite of the fact that he possessed hardly any tact. His moral principles were any-

thing but strong; and the Ten Commandments (especially the seventh) seemed to have little restraining influence over him. As a writer of secular poems, especially of lyrics, he displayed vigour and spirit; but his literary workmanship was often very careless. His hymns, over 130 in all, were written during the two periods when he led an orderly and Christian life, viz., in the years 1764-66, immediately after his marriage, and in the years 1777-87, during his enforced absence from temptation. His captive state, his reading of the devotional books in the commandant's library, and the visits which he then received from P. M. Hahn, pastor at Kornwestheim, awakened in him a repentance, sincere if not altogether lifelong; one of the principal results being the series of hymns included in his so-called *Gedichte aus dem Kerker* (Zürich, 1785). These were composed at a time when he was deprived of writing materials, and were dictated through a wall to a fellow prisoner in the next cell. They were pub. without his knowledge or supervision. In self defence he asked the Duke's permission to pub. an authorised ed. of his poems; and this appeared at Stuttgart, in 2 vols., 1785-86, as his *Sämmtliche Gedichte* (a number of copies, printed beyond the subscription, bear the date 1787, and the name of a Frankfurt publisher, e.g. the copy in the Brit. Mus.); and this also included most of those in his *Todesgesänge*, originally pub. at Ulm in 1767. Being printed at the Ducal printing office at Stuttgart, the poems were subjected to an official revision. Schubart meant to issue a genuine author's edition, but did not live to do so; and that pub. by his son, as his father's *Gedichte*, in two parts, at Frankfurt, 1802, is really a selection, and contains only about half of his hymns.

The best of Schubart's hymns are those first pub. in 1785, which are more genuine and spiritual than his earlier productions. A considerable number became popular, and passed into the Württemberg *G. B.*, 1791, and other collections, up to 1850; and a few still continue in C. U. They are, however, too personal and subjective, and not sufficiently natural in style for general use.

Of Schubart's hymns the following have been tr. into English, viz.:—

i. *Urquell aller Seligkeiten. Supplication for Spiritual Blessings.* This fine hymn was written about 1780, and 1st pub. in his *Gedichte aus dem Kerker*, Zürich, 1785, p. 102, in 16 st. of 4 l., entitled, "Supplication." The full text is in *Koch*, 2nd ed., vol. iv., p. 740. In the Württemberg *G. B.*, 1791, No. 404, it is reduced to 12 st.; and the same in the ed. of 1842, No. 21. In *Dr. Schuff's Deutsches G. B.*, Philadelphia, U. S., 1860, No. 274, it has only ten. *Tr.* as:—
Though by sorrows overtaken. This can hardly be called a *tr.*, but is rather a hymn suggested by the German, and is in 6 st. of 4 l. It appeared in A. R. Reinagle's *Coll. of Ps. and Hy. Tunes as sung in the Parish Church of St. Peter in the East, Oxford*, pub. at Oxford in 1840, p. 138. It is one of four hymns [for the others, see pp. 699, i.; 806, i.; 1001 l.], regarding which the Rev. Walter Kerr Hamilton (then Rector of St. Peter's, afterwards Bishop of Salisbury), says, in the preface, "Philip Pusey, Esq., has allowed me to add to this collection some hymns which are partly translations and partly original." From *Reinagle* this hymn passed, with alterations, into the *Salisbury H. Bk.*, 1857, the *Sarum Hyl.*, 1868, and various other collections. In Lord Selborne's *Bk. of Praise*, 1862, it is No. 363, and is marked as by "Algernon Herbert," who was Pusey's brother-in-law; and in the *Sarum Hyl.*, as "German tr. by Algernon Herbert." The ascription to Pusey seems the more probable.

Other hymns by Schubart are:—

ii. *Alles ist euer! O Worte des ewigen Lebens. Thanksgiving.* Written about 1784, and 1st pub. at Zürich, 1785, as above, p. 117, in 9 st. of 5 l.; founded on 1 Cor. iii. 21-23, in the Berlin *G. L. S.*, ed. 1863, No. 1250. *Tr.* as, "All things are yours! O sweet message of mercy divine." By *Miss Borthwick*, in *H. L. L.*, 1855, p. 5 (1854, p. 73).

iii. *Der Trennung Last liegt schwer auf mich. Re-*

union in Heaven. On the sorrow of parting with friends whom one hopes to meet in heaven. 1st pub. at Zürich, 1788, as above, p. 148, in 14 st. of 7 l., entitled, "The meeting again of the righteous." In the Württemberg *G. B.*, 1842, No. 648, in 9 st. Tr. as, "I die and grieve from those to go." By *Dr. G. Walker*, 1860, p. 68.

iv. Hier stand ein Mensch! Hier fiel er nieder. Sudden death of a Sinner. 1st pub. at Ulm, 1787, as above, p. 199, in 12 st. of 6 l., entitled, "A sudden death." In the American Ev. Luth. *G. B.*, 1788, No. 908 (1844, No. 569). Tr. as, "Now one in health Death, instant, rushes." By *Dr. H. Mills*, 1845 (1856, p. 32).

v. Kommt heut an euren Stabe. For the Aged. On the Presentation in the Temple; and founded on St. Luke ii. 22-32. 1st pub. at Ulm, 1787, as above, p. 262, in 12 st. of 4 l., entitled, "Simeon." In the Württemberg *G. B.*, 1791, No. 101. Tr. as, "Ye who with years are sinking." By *Dr. H. Mills*, 1845 (1856, p. 275).

[J. M.]

Schütz, Johann Jakob, was b. Sept. 7, 1640, at Frankfurt am Main. After studying at Tübingen (where he became a licentiate in civil and canon law), he began to practise as an advocate in Frankfurt, and in later years with the title of Rath. He seems to have been a man of considerable legal learning as well as of deep piety. He was an intimate friend of P. J. Spener; and it was, in great measure, at his suggestion, that Spener began his famous *Collegia Pietatis* (see Spener, p. 1071, ii.). After Spener left Frankfurt, in 1686, Schütz came under the influence of J. W. Petersen (p. 892, i.); and carrying out Petersen's principles to their logical conclusion, he became a Separatist, and ceased to attend the Lutheran services or to communicate. He d. at Frankfurt, May 22, 1690 (*Koch*, iv. 220; *Blätter für Hymnologie*, Feb. 1883). See also *Various*.

Schütz is known as an author by two tracts; one being his *Christliche Lebensregeln*, Frankfurt, 1677; the other, that which contains his hymns, *Christliches Gedenkbüchlein, zu Beförderung eines anfangenden neuen Lebens*, &c., Frankfurt am Main, 1675 (Library of the Predigerministerium at Frankfurt). This work includes 6 hymns, in a separate section, which is headed, "Hierauf folgen etliche Gesänge." These hymns are:—

- i. Die Wollust dieser Welt.
- ii. Was mich auf dieser Welt betrübt.
- iii. So komm, geliebte Todes-Stund.
- iv. Scheuet ihr, ihr matten Glieder.
- v. Sei Lob und Ehr dem höchsten Gut.

Of these No. v. is undoubtedly by Schütz, and the other four exhibit much the same style of thought as, and frequent parallels to, the prose portions of the work. None of these have been traced earlier than 1675; and until this has been done, it is pretty safe to ascribe them all to Schütz.

Three of these hymns have passed into English, viz.:—

i. Sei Lob und Ehr dem höchsten Gut. *Praise and Thanksgiving*. 1st pub. in 1675, as above, No. v. It is founded on Deut. xxxiii. 3; entitled, "Hymn of Thanksgiving;" and is in 9 st. of 6 l., and the refrain, "Gebt unserm Gott die Ehre." It passed into the *Minden G. B.*, 1689; *Luppius's G. B.*, 1692, p. 48; the *Geistreiches G. B.*, Halle, 1697, pp. 570 and 656; and is now found in almost all German collections, as in the *Unv. L. S.*, 1851, No. 721.

Koch, iv. 220, speaks of this hymn as "outweighing many hundred others; and a classical hymn, which, from its first appearance, attracted unusual attention." And *Lauxmann*, in *Koch*, viii. 334-339, relates how delighted J. J. Moser was, when, on entering church the first Sunday after his captivity at Hohentwiel, he heard this hymn, and how heartily he joined in it; how it comforted the dying G. C. Rieger, of Stuttgart, on Tuesday, in Easter Week, 1743, and many other incidents.

Translations in C. U. :—

1. All Glory to the Sovereign Good. This is a full and good tr., by J. C. Jacobi, in his *Psal.*

Germanica, 2nd ed., 1732, p. 151, where it is entitled, "The Malabar Hymn." In the *Moravian H. Bk.*, 1754, pt. i., No. 136, it is entitled, "Summary of the Book of Psalms" (1886, No. 646). Montgomery, in his *Christian Psalmist*, 1825, No. 215, adopted st. i.-iv., nearly from the 1754; and from this, the trs. of st. i., ii., iv., were repeated in *Gurney's Marylebone Coll.*, 1851; *Windle's Coll.*, &c. The form in the 1873 *Appx.* to *Mercer's C. P. & H. Bk.*, No. 514, consists of st. i.-iv., viii., recast mainly from the 1801 *Moravian*, but partly from *Miss Cox*. In J. A. Latrobe's *Ps. & Hys.*, 1841, No. 5, st. i., ii., v., viii., ix., were adapted for use on Trinity Sunday.

2. All glory be to God most high. A good tr., by A. T. Russell, of st. i., iv., viii., for the Dalston Hospital *H. Bk.*, 1848, No. 59.

3. All praise and thanks to God most high. This is a good tr., omitting st. ix., by *Miss Winkworth*, in her *Lyra Ger.*, 2nd Ser., 1858, p. 146. Repeated, in varying centos, in *Ps. & H. s.*, Bedford, 1859; *Harrow School H. Bk.*, 1866; *Holy Song*, 1869; *Irish Church Hyl.*, 1873, and others. In her *C. B. for England*, 1863, No. 2, *Miss Winkworth* altered the metre and omitted st. vi; and this form was repeated in full in the *Evang. Hyl.*, N. Y., 1880, and abridged (i.-iv.) in the *Hymnary*, 1871.

4. Sing praise to God Who reigns above. A good tr., omitting st. ix., contributed by *Miss Cox* to *Lyra Eucharistica*, 1864, p. 33, and included in her *Hys. from the German*, 1864, p. 235. This tr. is given in full in *J. L. Porter's Coll.*, 1876. It is also found, in varying centos, in many English and American hymn-books, including *H. A. & M.*, 1868 and 1875; *Bapt. Hyl.*, 1879; *Thring's Coll.*, 1882; and in America, in the Pennsylvania Luth. *Church Bk.*, 1868; *College Hyl.*, N. Y., 1876; *Ohio Luth. Hyl.*, 1880, &c.

5. To God a joyful anthem raise. A good tr. of st. i., ii., iv., v., viii., by J. M. Sloan, as No. 314, in *J. H. Wilson's Service of Praise*, 1865.

The following are also tr. into English:—

ii. So komm, geliebte Todes-Stund. *For the Dying*. 1st pub. in 1675, as above, No. iii., in 11 st. of 8 l., entitled, "The thoughts on Death of a Royal Princess, after the usual interpretation of Job xix. 25." This Princess was Sophie Elisabeth, daughter of Duke Philipp Ludwig, of Holstein-Sonderburg (b. at Homburg vor der Höhe, May 4, 1663; married, in 1676, to Duke Moritz, of Sachse-Zeitz; d. at Schleusingen, Aug. 19, 1684), who had been a regular attendant at Spener's conferences at Frankfurt, and thus associated with Schütz. This hymn (as also No. iv. in the 1675 work) has often been ascribed to her; and she had already chosen Job xix. 25, as the text of her funeral sermon. But it is more probable that both hymns were written by Schütz for her use, or in her honour. The text of No. iii., in 1675, is repeated in the *Geistliche Lieder und Psalmen*, Frankfurt, 1676, p. 148, in *Freylinghausen's G. B.*, 1704; *Porst's G. B.*, ed. 1855, No. 882, &c. The trs. are:—(1) "Come, happy hour of death, and close." By *Dr. G. Walker*, 1860, p. 56. (2) "O come, delightful hour of death." By *Dr. G. Walker*, 1860, p. 106.

iii. Was mich auf dieser Welt betrübt. *Earthly Vanities*. This hymn, on Renunciation of the World, 1st appeared in 1675, as above, No. ii., in 4 st. of 10 l., and entitled "From the World to God." Repeated in the *Geistliche Lieder und Psalmen*, Frankfurt, 1676, p. 150; *Porst's G. B.*, ed. 1855, No. 763, &c. It has sometimes been erroneously ascribed to Michael Franck (p. 386, l.). It is tr. as "The woes that weigh my body down." By *Miss Manington*, 1863, p. 32.

[J. M.]

Schwedler, Johann Christoph, s. of Anton Schwedler, farmer and rural magistrate at Krobtsdorf, near Löwenberg, in Silesia, was

b. at Krobsdorf, Dec. 21, 1672, and matriculated at the University of Leipzig, in 1695 (M.A. 1697). In 1698 he was appointed assistant minister at Niederwiese, near Greifenberg, and began his duties there on the 18th S. after Trinity. On the death of the diaconus, Christoph Adolph, he succeeded him as diaconus, in December, 1698; and, finally, in 1701, he became pastor there. He d. at Niederwiese, suddenly, during the night of Jan. 12, 1730. (S. J. Ehrhardt's *Presbyterologie Schlesiens*, 1780-89, vol. iii., pt. ii., p. 254; Koch, v. 225, &c.)

Schwedler was a powerful and popular preacher, and peculiarly gifted in prayer. It is said that sometimes, beginning service at 5 or 6 A.M., he would continue the service to relays who in succession filled the church, till 2 or 3 P.M. He also founded an orphanage at Niederwiese. He was a near neighbour and great friend of Johann Mentzer (p. 794, ii.) and N. L. von Zinzendorf. As a hymn-writer he was useful and popular. The principal theme of his hymns was the Grace of God through Christ, and the joyful confidence imparted to the soul that experienced it. Of his hymns, 462 appeared in his *Die Lieder Mose und des Lammes, oder neu eingerichtetes Gesang-Buch*, Budistin, 1720, Nos. 345-806. Others are in his *Wöchentliche Haus-Andacht*, 1712, in his various devotional works, and in the hymn-books of the period.

The only hymn by Schwedler tr. into English is:—

Wollt ihr wissen was mein Preis! *Jesus the Crucified*, or *Love to Christ*. Founded on 1 Cor. ii. 2, and Gal. vi. 14. Included in the *Hirschberg G. B.*, 1741, No. 293, in 6 st. of 4 l., and the refrain, "Jesus, der Gekreuzigte." This form is repeated, with his name, in Burg's *G. B.*, Breslau, 1746, No. 327; and is in many recent collections, as the Berlin *G. L. S.*, ed. 1863, No. 282. It was long the usual funeral hymn in Silesia. The trs. in C. U. are:—

1. *Ask ye what great thing I know*. By Dr. Kennedy, in his *Hymn. Christ.*, 1863, No. 620, being a good tr. of st. i.-v., with a sixth st. suggested by st. vi. of the German. It is repeated, in full, in Thring's *Coll.*, 1882; and in Schaff's *Christ in Song*, 1869 and 1870. Abridged forms are in Morell and How's *Ps. & Hys.*, 1864; J. L. Porter's *Coll.*, 1876; and in America, in the Dutch Ref. *Hys. of the Church*, 1869; *Bapt. Praise Bk.*, 1871; *Laudes Domini*, N. Y., 1884, and others.

2. *Do you ask what most I prize!* This is a fairly close version, omitting st. vi., as No. 98, in the *Moravian H. Bk.*, 1886. [J. M.]

Schweinitz, Hans Christoph von, of Friedrichsdorf and Niederleube, s. of Baron Hans Christoph von Schweinitz, of Crane and Hähnichen, in Silesia, was b. at Crane, Feb. 1, 1645. After studying at Breslau, Strassburg, Leyden, and Paris, and taking a prolonged tour in Italy and elsewhere, he returned to Silesia in 1668, where he was appointed Landesältester for the district of Görlitz, and afterwards Bath and Kammerherr, by August II., in his capacity of King of Poland and Elector of Saxony. He resigned his post as Landesältester, in 1708, and retired to Leube, where he d. Nov. 10, 1722 (G. F. Otto's *Lexicon . . . Oberlausitzer Schriftsteller*, iii., p. 257, &c.). Only two hymns are known by him. One of these is:—

Wird das nicht Freude sein! *Eternal Life*. This beautiful hymn, on the Joys of Heaven, was written on the death of his first wife, Theodora von Schweinitz (nee

Feutenberg). It was first printed, as a broadsheet, at Lauban in 1691, with music, in 6 parts, by Christoph Adolph, di-conus at Niederwiese, who d. in 1698 (melody from this broadsheet in Dr. J. Zahn's *Psalter und Harfe*, 1886, No. 522). The broadsheet, of which there is a copy in the Town Library at Breslau, is entitled *Den letzten Liebedienst, &c.*, and has the note:—"The following hymn was composed from the late Frau von Schweinitz's own words, and from a conversation she held, shortly before her happy end, and was sung after the end of the [funeral] sermon." The hymn was included in J. C. Schwedler's *Lieder Mose*, 1720, No. 295 (marked as "On the death of a little child. Joh. Christ. von Schweinitz"), and in the Berlin *G. L. S.*, ed. 1863, No. 1639. It is in 5 st of 8 l. The tr. in C. U. is:—

Will that not joyful be! This is a full and very good tr., by Mrs. Fündler, in *H. L.*, 1st Ser., 1854, p. 7 (1884, p. 13); repeated, in full, in Bp. Kyle's *Coll.*, 1860, and, omitting st. iii., in the American *Sabbath H. Bk.*, 1868. Stanzas i.-iv., altered, and beginning, "Oh, that will joyful be," are in W. B. Bradbury's *Golden Chain*, N. Y., 1861 (ed. 1870, p. 48). Another tr. is, "Will it not pleasure be." By Dr. H. Miller, 1845 (1856, p. 259). [J. M.]

Scott, Elizabeth, daughter of the Rev. Thomas Scott, Independent Minister at Norwich, and sister of Thomas Scott, noted below, was b. at Norwich about 1708. In 1751 she was married to Elisha Williams, who had been from 1726 to 1739 Rector of Yale College, U.S.A., and with him she proceeded to Connecticut. On the death of Mr. Williams she was married to the Hon. William Smith, of New York, who also predeceased her. She died at Westersfield, Connecticut, June 13th, 1776. In connection with Miss Scott's hymns we are acquainted directly and indirectly with four MSS., each of which is interesting in itself. These are as follows:—

i. The first ms. is in the library of Yale College, New Haven, Connecticut. Mr. Franklin Bowditch Dexter, M.A., Assistant Librarian, has tabulated the hymns in this ms. for this Dictionary. He says (Jan. 29, 1889): "The label on the back of this volume is 'Hymns & Poems by Eliz. Scott.' There is no title to the ms. pages. Prefixed to the Hymns and Poems there is, however, a long and very tenderly written dedication (in prose) 'To my much Rever'd, much Lov'd, Father,' this signed 'E. S.' and dated 1740. Then follows (without numbers) the Hymns with titles and first lines as below." Mr. Dexter adds on the first lines and the titles of 90 hymns.

ii. The second ms. is in our possession. It is headed "Poems on Several Occasions by Miss Scott of Norwich, who married to Mr. Williams of New England, January 1750/1." Then follow 26 hymns in full. At the end this is written, "These transcribed from Mrs. Williams Manuscript, Feb. 27, 1751, the week before she left Norwich to go to New England." The whole of these 26 hymns are in the Yale College ms.

iii. The third ms. we have consulted contains 8 hymns which are prefaced with these words, "Copied from a book of Mrs. Bury's, written by her Aunt Miss Elizabeth Scott, afterwards Mrs. Williamson." Of these hymns 6 are in the Yale College ms. and 2 not therein, viz.:(1) "Arise and hail the happy [sacred] day" (p. 78, l.), and "Hail, King supreme, all wise and good," both of which are given anonymously in the Unitarian *New Col. of Ps. for the Use of a Cong. of Protestant Dissenters in Liverpool*, commonly known as *The Liverpool Liturgy*, pub. in 1783. Concerning the authorship of these two hymns there is great doubt.

iv. In Dr. Dodd's *Christian's Magazine* for Dec. 1763 we find a writer who signs himself "CL—T." He had at that time a ms. of Miss Scott's hymns with a Dedication to her father prefixed thereto and signed "Eliz Sc—t." From this ms. he sent "Why droops my soul with guilt oppressed" (*Christ, the Great Physician*) to the Dec. number of the magazine; "Evil and few our mortal days" (*Vanity of human Life*), to the Feb. number, 1764, and "What finite power with ceaseless toil" (*Praise for Temporal Blessings*), to the April number of the same year. At the close of the last hymn he says in a note:—"N.B. As some of your Correspondents have sent you some pieces out of the same collection, from which these are transcribed, that I have undertaken to send you (e.g. that on Gen. xvii. 1) it were to be wished, if they should do the like again, that they would signify whose they are."

The hymn referred to in this note is, "Great God, Thy penetrating eye" (*God pervading all things*), which appeared in the January number of the *Christian Mag.*, 1764, without signature or acknowledgment of any kind. All these hymns are in the Yale College ms.

From these facts it is clear that before departing for America Miss Scott allowed copies of her hymns to be made from her ms., and it was mainly from these copies that those of her hymns composed before her marriage were printed in the English hymn-books. None of those hymns date later than 1750. The collections in which they appeared, and through which they came into C. U., were the Bristol Bap. *Coll.* of Ash and Evans, 1769, and the *New Sel.*, &c., by J. Dobell, 1806. In *Ash and Evans* there are 19 hymns, signed "S.," all of which are in the Yale College ms. under the same first lines except "Was it for man, apostate man?" but this also may possibly be there under another first line. In *Dobell* there are 20 hymns signed "Scott," of which 17 are in the Yale College ms., 2 are parts of hymns from *Ash and Evans*, also in that ms., and "Sole Sovereign of the earth and skies," also probably in the ms. under another first line. Of the 90 hymns in the Yale ms., in addition to those annotated elsewhere in this Dictionary (see *Index of Authors and Translators*), there are also in C. U. :—

i. From *Ash and Evans's Coll. of Hymns*, 1769.

1. God of my life, to Thee belongs. *On Recovery from Sickness.*
2. My God, shall I for ever mourn? *Covenant-keeping God.* From this "Shall e'er the shadow of a change?" is taken (st. iii.).
3. When Abram full of sacred awe. *For a Fast Day.* Sometimes, "Thus Abram, full of sacred awe."
4. Why, O my heart, these anxious cares? *Submission.*

ii. From J. Dobell's *New Selection*, &c., 1806.

5. Dare we indulge to wrath and strife? *Against Wrath.*
6. Eternal Spirit, 'twas Thy breath. *Whitewindle.*
7. For ever shall my fainting soul. *Against grieving the Holy Spirit.* Sometimes "O Lord, and shall our fainting souls?"
8. Great God, Thy penetrating eye. *God All and in All.*
9. The glittering spangles of the sky. *The Mercies of God.*
10. Thy bounties, gracious Lord. *Offertory.*
11. Where'er the Lord shall build my house. *Family Religion.*

[J. J.]

Scott, Jacob Richardson, was b. in Boston, Massachusetts, March 1, 1815, and graduated in Arts at Brown University 1836, and in Theology at Newton Theological College, 1842. He entered the Baptist ministry in 1842, and was successively located at Petersburg, Virginia; Portland, Maine; at Fall River, Massachusetts; and Yonkers, New York. He d. Dec. 10, 1861. His hymn "To Thee this temple we devote" (*Dedication of a Place of Worship*) was contributed to *The Psalmist*, 1843. It is found in several American hymn-books. [F. M. B.]

Scott, Thomas, s. of Thomas Scott, Independent Minister at Norwich, brother of Elizabeth Scott (see above), and nephew of Dr. Daniel Scott, was b. at Norwich, 1705. As a young man he kept a school at Wortwell, and preached once a month at Harleston, Norfolk. Then, after a short ministry at Lowestoft, he removed in 1734 to Ipswich as co-pastor with Mr. Baxter of the Presbyterian

congregation meeting in St. Nicholas Street Chapel. On the death of his senior in 1740 he became sole pastor. In 1774 he retired to Hapton, and d. there in 1775. He was the author of various poetical works, including:—

- (1) *The Table of Cebes; or, the Picture of Human Life, in English Verse, with Notes*, 1764; (2) *The Book of Job, in English Verse; translated from the original Hebrew, with Remarks, Historical, Critical, and Explanatory*, 1771; 2nd ed. 1773; (3) *Lyric Poems, Devotional and Moral.* By Thomas Scott, Lond., James Buckland, 1773.

To Dr. Enfield's *Hymns for Public Worship*, Warrington, 1772, he contributed "All-knowing God, 'tis Thine to know (p. 43, ii.); "Angels! roll the rock away" (p. 69, i.); "As various as the moon" (p. 85, ii.); and the following:—

1. Absurd and vain attempt to bind. *Persecution.*
2. Behold a wretch in woe. *Mercy.*
3. Imposture shrinks from light. *Private Judgment, its Rights and Duties.*
4. Mark, when tempestuous winds arise. *Meekness.*
5. O come all ye sons of Adam and raise. *Universal Praise to God.*
6. Th' uplifted eye and bended knee. *Devotion vain without Virtue.*
7. Was pride, alas, e'er made for man? *Humility.*
8. Why do I thus perplex? *Worldly Anxiety reproved.*

In his Preface to his *Lyric Poems*, 1773, he said that the object of his work was:—

"To form a kind of little poetical system of piety and morals. The work opens with natural religion. Thence it proceeds to the mission of Jesus Christ, his sufferings, his exaltation, and the propagation of his doctrine. Next is the call to repentance, the nature and blessedness of a christian life, and the entrance into it. These topics are succeeded by the various branches of devotion: after which are ranked the moral duties, personal and social, the happy end of a sincere christian, and the coming of Jesus Christ to finish his mediatorial kingdom by the general judgment. The whole is closed with a description of the illustrious times, when by means of the everlasting gospel, the earth shall be full of the knowledge of the Lord as the waters cover the sea."

Of Scott's better known hymns this volume contained most of those named above, and:—

9. Hasten, sinner, to be wise. p. 493, ii.
 10. Who, gracious Father, can complain? *The Divine Dispensation.*
- In the *Coll. of Hym. and Ps.*, &c., 1795, by Kippis, Rees, and others, several of the above were repeated, and the following were new:—
11. If high or low our station be. *Justice.*
 12. Happy the meek whose gentle breast. *Meekness.*

Doctrinally Scott might be described as an evangelical Arian. Hymns of his appear in most of the old Presbyterian collections at the close of the last century, and in the early Unitarian collections. Several are still in C. U. in G. Britain and America. [V. D. D.]

Scott, Sir Walter, Bart., was b. in Edinburgh, Aug. 15, 1771, and d. at Abbotsford, Sept. 21, 1832. Although so successful and widely known as a poet, he made no direct contributions to hymnody whatever. His condensed rendering of the "Dies Irae" (p. 297, ii.), and his hymn of Rebecca in *Ivanhoe*, "When Israel of the Lord beloved" (q.v.) were utilized as hymns for congregational use by others, but were never intended for such a purpose by himself. His work and rank as poet, novelist, and historian are fully set forth in his *Life* by J. G. Lockhart. [J. J.]

Scottish Hymnody. After the Reformation in Scotland, the revulsion from the Roman Church and its services led at once to the establishment of services in the vernacular. As on the Continent recourse was naturally

had to the *Psalter*, and, as easiest for popular use and also as reckoned nearer to the Hebrew structure, the metrical Psalm instead of the prose Psalm chanted. Metrical Psalmody was the only part of Divine worship in which the congregations in the Scottish Churches vocally joined till at least 1749, and in the three principal sections of Presbyterianism the singing of hymns, other than the *Paraphrases of 1741-81*, did not become at all general till after 1852 in the United Presbyterian Church, after 1870 in the Established Church, and after 1873 in the Free Church. Consequently the use of the Hebrew *Psalter* has had a mighty influence upon the Scottish mind and heart.

In tracing the history of Scottish Metrical Psalmody and Hymnody we find six stages:—I. *The Preparatory*; II. *The Psalter of 1564-65*; III. *The Psalter of 1650*; IV. *Scripture Songs, 1564-1708*; V. *The Translations and Paraphrases, 1741-81*; VI. *The Hymnals*.

I. The Preparatory Stage.

The early congregational psalmody of Scotland found its example, and much of its materials in the work begun on the Continent by Marot, and in England by Sternhold.

1. Clement Marot had begun translating the Psalms about 1533, and seems to have completed his first 30 versions in 1539, but did not himself publish them till 1542, at Paris, as *Trente Pseaumes de David*. Meantime John Calvin, then in exile at Strassburg, had included in his *Aulcuns Pseaumes et Cantiques*, 1539, 12 of the Marot versions, but in the form given to them by Pierre Alexandre, who having obtained ms. copies of Marot's Psalms made considerable alterations in the text, and published the whole 30 along with 15 by various authors as *Psalmes de David translatez de plusieurs auteurs, &c.*, Antwerp, 1541. Marot, having fled to Geneva, was induced by Calvin to revise his first 30 versions and add 19, pub. in 1543 as *Cinquante Psaumes* (including the Song of Simeon). After Marot's death Theodore de Beza at Calvin's request continued the work, publishing in 1551 *Trente-quatre Psaumes de David*, reissued in 1552 with Marot's, as *Pseaumes octante trois de David*, to which he added 6 in 1554 and 1 in 1555, finishing the work after his return from Lausanne in 1558, the completed *Psalter* appearing as *Les Pseaumes mis en rime francoise par Clement Marot et Theodore de Beza*, Geneva, pour Antoine Vincent, 1562—49 versions being by Marot and the rest by Beza. (See *Psalters*, French, p. 222, i., and an interesting series of articles on *Clement Marot and the Huguenot Psalter*, by Major G. A. Crawford in the *Musical Times*, June to Nov., 1881.) In regard to the *Scottish Psalter* the influence is seen in the force of example, in the inclusion of French tunes and in the composition of versions in French metres, rather than in any versions directly translated from those by Marot and Beza. [*Psalters*, French, § i.]

2. Meantime in England Thomas Sternhold had issued 19 Psalm versions in an undated edition not earlier than 1547, increased to 37 in 1549, and to 44 by the addition of 7 by John Hopkins in 1551. These were carried by the English exiles to Geneva and there

included, with 7 versions by William Whittingham, in the *One and Fiftie Psalmes of David*, published in 1556 along with *The forme of prayers, &c.*, used at Geneva (Advocates' Library, Edinburgh). The Rev. William Dunlop, in the Contents to his *Collection of Confessions of Faith, &c.*, vol. ii., Edinburgh, 1722, says that his reprint of *The forme of prayers* follows the Genevan edition of 1558. This edition, which is now lost, probably contained the *Psalter* enlarged by the 9 versions by Whittingham and 2 by Pullain contained in the *Psalter* of 1560, now in Christ Church Library, Oxford. The next Anglo-Genevan edition now extant (St. Paul's Cathedral Library) is the *Four Score and Seven Psalmes of David*, Geneva, 1561, which adds to the 51 of 1556 the 9 by Whittingham, and 2 by Pullain, mentioned above, with 25 new ones, (including Ps. c.) by Kethe. Of this a revised edition was issued in the same year, probably printed in England (Britwell Library), which formed the basis of the *Scottish Psalter* of 1564-65. [For full details, see *Old Version*, p. 257, i., §§ II., III.]

3. The earliest Psalm versions used in Scotland were those included in the collection sometimes called the *Dundie Psalmes*, better known as the *Guide and Godlie Ballates*, entitled, in the edition of 1578, *Ane Cependious buk of godlie Psalmes and spirituall Sangis*. This collection seems, from the notice of David Calderwood, the Church historian, to have been published, at least in a rudimentary form, before 1546, but the earliest edition now extant is represented by a copy in the possession of Patrick Anderson, Esq., Blackness House, Dundee, who has kindly given a collation of it. The copy wants titlepage, and begins with folio 5 at the words "sall be condemned" in the article "of our Baptisme," but is otherwise perfect. From the fact of its containing an advertisement titlepage of a *Scottish Psalter* of 1568, and also a song prohibited by the General Assembly of 1568, it may be dated 1568. It does not contain the last 5 ballads of the 1578 ed.; ending instead with the prohibited song, *Welcum Fortoun*. From the copy in the Britwell Library of the earliest perfect edition, that of 1578, a careful reprint was edited in 1868 by the late Dr. Laing (see *Appendix* to this article).

The ed. of 1578 is in four parts:—1. *The Catechisme*. This includes a prologue, versions of the Ten Commandments, Creed, and Lord's Prayer, with a hymn on Baptism and another on the Lord's Supper, concluding with 6 Graces—in all 12 pieces, 6 of which are from the German. 2. *Spiritual Sangis*, 16 in number, of which 11 are from the German and 1 from the Latin. 3. *Kallatis of the Scripture*, 20 in number, 1 being from the German. 4. *Psalmes of David with other new pleasant Ballatis translate out of Enchiridion Psalmorum to be sung*. These include 22 Psalm versions—of which 13 are from the German—3 hymns from the German and 1 from the Latin, 7 adaptations from secular ballads, and 36 other pieces, in all 69. The collection as a whole thus includes 117 pieces, of which 34 at least are from the German (some being very close and others very free versions), and 2 from the Latin. Some of the pieces, though rude, have a wonderful pathos, and even beauty. Reading the anti-papal satires one does not wonder at the rage they excited among the Roman ecclesiastics. Four pieces very closely resemble four of Bishop Coverdale's *Goodly Psalmes*, c. 1539, and were probably derived from it. The book as a whole must be regarded as a poetical miscellany. Dr. Laing would assign the translations and Psalm versions to John Wedderburn (written probably 1539-46), and a number

of the ballads to his brother Robert (see Wedderburn). If the collection was printed in book form before 1559, we may conjecture that it would not contain more than to p. 151 of the edition of 1578. The "augmentation" in 1568 and 1578 seems to have been by various hands.

4. From these beginnings, Scottish, English and Continental, arose the Psalmody and subsequently the Hymnody, which have formed the sole part of Divine worship in the Churches of Scotland in which the congregations have joined for more than 300 years. The first result of importance was the *Psalter* of 1564-65.

II. The *Psalter* of 1564-65.

1. The *Anglo-Genevan Psalters* having been imported into Scotland, the General Assembly of 1561 ordered the completion of the *Psalter*. The Committee appointed, unlike the editors of the *English Psalter* of 1562, took the whole of the 87 versions of the Anglo-Genevan of 1561, as these were given in the revised edition printed in England in the same year. These versions were:—

37 by Sternhold, 1549 (Ps. 1-17, 19, 20, 21, 25, 28, 29, 32, 34, 41, 43, 44, 49, 63, 68, 73, 76, 103, 120, 123, 128), and 7 by Hopkins, 1561 (Ps. 30, 33, 42, 52, 79, 82, 146), to which were added at Geneva 16 by Whittingham (Ps. 23, 51, 114, 115, 130, 133, 137, in 1566; Ps. 37, 50, 67, 71, 119, 121, 124, 127, 129, probably in 1558); 2 by Pullain (Ps. 148, 149, probably in 1558), and 26 by Kethe (Ps. 27, 36, 47, 54, 58, 62, 70, 85, 88, 90, 91, 94, 100, 101, 104, 107, 111, 112, 113, 122, 125, 126, 134, 138, 142). They then added the 15 by Craig and 6 by Pont, noted below. The remaining 42 versions were taken from the *English Psalter* of 1562, as follows:—2 by Sternhold (Ps. 18, 22), 30 by Hopkins (Ps. 26, 31, 35, 38-40, 45, 48, 49, 55, 60, 61, 64-66, 69, 72, 74, 77, 84, 86, 87, 89, 92, 93, 95-99); 8 by Norton (Ps. 53, 106, 109, 116, 139, 144, 147, 150), and 2 by Marckant (Ps. 131, 135).

The complete version appeared as:—

The Forme of Prayers and Ministration of the Sacraments, &c., used in the English Church at Geneva, approved and received by the Church of Scotland, whereunto besides that was in the former booke, are also added sonarie other prayers, with the whole Psalmes of David in English meter. Printed at Edinburgh by Robert Lekprevik, MDLXIII.

Of this there is a copy in the Corpus Christi Library, Oxford, and another identical, but dated 1565, in the Advocates' Library, Edinburgh. The Advocates' Library, it may also be noted, possesses a copy of the *Forme of Prayers* printed by Lekprevik in 1562, but this does not contain the *Psalter*.

2. This constituted the first *Scottish Psalter* properly so called. Regarding it the General Assembly on Dec. 26, 1564, ordained that every minister, reader, and exhorter should have and use a copy. The most important reprints of it are those of 1596, 1611, 1615, 1633, 1634, and 1635.

The Psalms are all intitled with the names of their authors. The numbers are as follows:—To Sternhold are ascribed 40 (including the 23rd), to Hopkins 35, to Kethe 26 (including the 45th), to Whittingham 15, to Craig 16, to Norton 8, to Pont 6, to Marckant 2, and to Pullain 2, the 38th being unasccribed. But of these Ps. 38 and 45 are by Hopkins, and Ps. 23 by Whittingham, thus leaving Sternhold 39, Hopkins 37, Whittingham 16, and Kethe 25. The versions varying from those in the *English Psalter* of 1562 are in all 44, but of these Whittingham's 23rd and 50th, and Kethe's 100th, were added as alternative renderings to the 1565, and Craig's 136th, to the 1561 and later editions of the *English Psalter*. The first lines of the remaining 40 are here given, those of the 1561 Anglo-Genevan from the Britwell Library copy, and those of the 1564-65 Scottish *Psalter* from the edition of 1566.

1. Versions from the *Four score and seven Psalmes*, 1561, not included in the *English Psalter*:—

By William Kethe.

27. The Lord my light and helth will be
36. The wicked dedes of the ill man
47. Let all folke with loye clap hâds âd rejoyce
54. Sæue me, o God, for thy names sake
58. But is it true? o froward folke
62. Although my soule hate sharply bene
70. Make haste, o God, to set me free
85. O Lord, thou loved hast thy land
88. O God of my saluacion
90. O Lord, thou hast bene our refuge
91. Who so with full intent and minde
94. O Lord, since vengeance doeth to thee
101. Of mercie and of iudgement bothe
138. With my whole heart the lord now praise wil I
142. Unto the lord I crye didd and call.

By William Whittingham.

67. Our God that is lord
71. My trust, o Lord, in thee
116. Not vnto vs, o Lord
129. Of israel this may now be the song.

By John Pullain.

149. Sing vnto the Lord.

ii. Versions first pub. in the *Scottish Psalter*, 1564:—

By John Craig (also Ps. 136, see above).

24. To God the earth doeth appartayne
56. O God to me thy mercie shewe
75. O God, laude and praise
102. Lord to myne humble sute giue care
105. O praise ys the Lord
108. O God, beholde, my heart and tongue
110. The Lord moeth high, unto my Lord thus spake
117. O praise the Lord, ye nations all
118. Glue to the Lord all praise and honour
132. Of David, Lord, in mynde recorde
140. From the perverse and wicked wight
141. On thee I call, o Lord, therefore
143. Oh, heare my prayer, Lord
145. O Lord that art my God and King.

By Robert Pont.

57. Be mercifull to me, o God
59. Deliver me, my God of might
76. In Jury land God is wel knowne
80. O Pastor of Israel, like shepe that doest leade
81. O God our strength most comfortable
83. God for thy grace.

Of these authors Craig, Kethe, and Pont were Scotsmen. Until 1635 the melodies only of the proper tunes were given, but in that year Andro Hart published an edition with the tunes harmonised in four parts. Besides the proper tunes printed with the text of the Psalms, the edition of 1602 contained 3 Common Tunes (i.e. tunes which could be sung to any Psalm of like metre), to which 9 were added in 1615, 2 in 1633, 3 in 1634, and 14 in 1635, making in all 31. Of the 118 Proper tunes 51 are Genevan, 32 French, 4 German, 21 English, and 10 Scottish; while of the 31 Common tunes 7 are English and 24 Scottish, the 3 tunes in Reports being also Scottish. See the Dissertations and notes in the complete reprint of the *Psalter* of 1635, edited in 1864 by the Rev. Neil Livingston, D.D., cited in the Appendix to this article.

3. Although this *Psalter* continued in use till the present version was issued in 1650, yet in the meantime an attempt was made to impose upon the Scottish Church the version published at Oxford in 1631 as *The Psalmes of King David, translated by King James*. This version was in great measure the work of William Alexander, Earl of Stirling [see p. 39, i.]. Under the authority of Charles I. an injunction was published by the Scottish Privy Council in December 1634 that no other Psalms should be printed or imported, Alexander having been on Dec. 26, 1627, granted the exclusive right of publishing it for 31 years. On account of the opposition it created he in great measure rewrote the version. As thus reprinted at London by Thomas Harper in 1636 it was bound up and issued with Laud's Service Book of 1637, the forcible introduction of which caused an uprising of popular feeling over the whole of Scotland, which at once overturned all the ecclesiastical schemes of Charles, and led to the restored

General Assembly at Glasgow, 1638. The monopoly of course simultaneously ceased. This version, while possessing felicities, is often harsh and stilted, and the circumstances of its introduction made it altogether unacceptable. We would add that Harper also reprinted the 1636 text in 12mo in 1637, and that in the British Museum (*MSS. Reg.*, 18 B. xvi.), there are preserved ms. metrical versions in Scotch by King James of 30 Psalms, Ecclesiastes xii., the Lord's Prayer, and the Song of Moses.

III. *The Psalter of 1650.*

1. The desire for Uniformity of Worship between England and Scotland having led to the calling of the Westminster Assembly in 1643, one part of the work recommended to it by Parliament was the preparation of a Psalter for use in both kingdoms. The Lords recommended the 3rd ed. 1646, of the version of William Barton, published in 1644 as *The Book of Psalms in Metre*, and finally revised in 1654; and the Commons the version of Francis Rous, originally published in 1641 and reissued in 1643 as *The Psalmes of David in English Meeter set forth by Francis Rous*. The latter being preferred by the Assembly was revised by it and published by authority of the House of Commons as *The Psalmes of David in English Meeter*, London, printed by Miles Flesher, for the Company of Stationers, 1646.

2. The General Assembly of the Church of Scotland, not being satisfied with the Westminster revision, in 1647 appointed 4 persons to further revise it, viz., John Adamson to revise Ps. 1-40; Thomas Craufurd, 41-80; John Row, 81-120; and John Nevey, 121-150. In revising they were enjoined to use the versions of Zachary Boyd and Sir William Mure of Rowallan, as well as the *Psalter of 1564-65*. In 1648 their amended version was sent to Presbyteries to examine and report, and in 1649 a final Committee was appointed, consisting of James Hamilton, John Smith, Hugh MacKail, Robert Traill, George Hutcheson, and Robert Lowrie to examine these reports and the corrections sent in, and to report to the Commission, which was authorised "to conclude and establish the *Paraphrase*, and to publish and emit the same for publick use." The Commission accordingly thereafter issued:—

1650. *The Psalmes of David in Meeter. Newly translated and diligently compared with the Original Text and former Translations; More plain, smooth, and agreeable to the Text than any heretofore. Allowed by the Authority of the General Assembly of the Kirk of Scotland, and appointed to be sung in Congregations and Families.* Edinburgh. Printed by Evan Tyler, Printer to the King's Most Excellent Majesty, 1650, authorising it as the only version to be used after May 1, 1650. And, it may be added, it has survived all proposals to modernise it, save in orthography, and remains to this day the only version of the Psalms used by Presbyterian Scotland.

3. Though based on Rous not much remains as first verified by him. Even of the edition of 1646 hardly a version is retained without considerable alteration. In several instances the compilers adopted recasts from the 1564, while in many cases they have incorporated stanzas and couplets from Zachary Boyd's version, and occasionally have taken

lines and phrases from Sir William Mure and from the Earl of Stirling. William Barton's complaint that much of the version was stolen from him seems quite groundless.

As issued in 1650 the version may be called rude, but its associations have endeared it to the Scottish heart, and its faithfulness, vigour and terseness cannot be denied. These qualities become manifest when it is compared with other versions which, when faithful, have been failures, and when successful have been so expanded and adapted as to have ceased to be faithful. Under "The Lord's my Shepherd, I'll not want," will be found a note on a typical version.

4. Although the **Gaelic Psalms** have a limited interest, a few details are necessary to the completeness of our work:—

The first complete version of the Psalms in Gaelic was that by the Rev. Robert Kirk, of Balquhidder, pub. in 1684. In 1655 the first 50 Psalms had been published by ministers appointed by the Synod of Argyle, and in 1690 those appointed to prepare a complete version of the Psalms in Gaelic were instructed to have their version revised by that Synod and forthwith printed. In 1694 the General Assembly recommended that in Gaelic speaking congregations this version, printed in 1694, should be used as being in the vernacular, and not the *Psalter of 1650*. In 1753 the version of 1694 was revised by the Rev. Alexander Macfarlane, of Melfort, and published at Glasgow, along with the Gaelic version of the 45 Paraphrases of 1751, by authority of the Synod of Argyle. His revision was slightly altered by the Rev. Thomas Ross, and reissued in 1807. The Rev. Dr. John Smith, of Campbellton, rewrote Macfarlane's version, and published it at Edinburgh in 1787, adding to it versions of the 67 Paraphrases of 1781. He also published a new version in 1801. From these versions a revised edition was prepared by the Committee of the General Assembly, and published in 1828 at Edinburgh—including the 67 Paraphrases of 1781—as the only version to be used in public worship.

IV. *Scripture Songs, 1564-1708.*

1. The *Scottish Psalter of 1564-65* did not contain any Spiritual Songs, but in 1575 5 were given, 10 in 1595, and 14 in 1634. They do not seem to have received direct ecclesiastical sanction, and none of them were transferred to the *Psalter of 1650* or to the *Translations and Paraphrases, 1741-81*.

2. By the same Act of General Assembly, 1647, which appointed John Adamson and others to revise Rous's version of the Psalms, it was recommended

"that Mr. Zachary Boyd be at the paines to translate the other Scripturall Songs in meeter, and to report his travels also to the Commission of the Assembly, that, after their examination thereof, they may send the same to Presbyteries, to be there considered till the next General Assembly."

Again, in 1648, the General Assembly recommended—

"to Maister John Adamson and Mr. Thomas Craufurd, to revise the labours of Mr. Zachary Boyd, upon the other Scripturall Songs, and to prepare a report thereof."

to be given in to the Commission, and by them to be examined and transmitted to the Assembly of 1649. But on account probably of the troublesome times nothing further was then done.

3. The question, however, came up again in 1696, when the General Assembly enjoined their Commission to revise the *Spiritual Songs* of Patrick Simson (p. 1056, ii.). Accordingly, after revision, the Commission recommended them for private use. In 1704 the Assembly renewed this recommendation, and in 1705 enjoined the Commission to revise them for public use. The Commission accordingly

appointed two Committees, at Edinburgh and Glasgow, who united in advising—

“That only such of the said printed copie as are purely Scriptural Songs should be recommended for publick use.”

The Glasgow Committee (of which Simson was a member) proposed the addition of some of his ms. versions, and suggested that in all there should be given complete versions of Canticles and Lamentations, with 15 Old Testament and 10 New Testament Songs. In 1706 the Assembly recommended—

“to the severall Presbyteries of the Church to endeavour to promote the use of these Songs in privat families,”

and recommended Presbyteries to buy copies of the edition of 1686 to compare with the amendments to be sent to them by the Committee of revision appointed by the Commission. In 1707 the Assembly sent the Songs again to the Committee for further revision, and enjoined Presbyteries which had not yet reported to report to the General Assembly of 1708. The Assembly of 1708 accordingly appointed

“their Commission, maturely to consider the printed version of the Scripture Songs, with the remarks of the Presbyteries thereupon,”

and authorised them

“to publish and emit it for the publick use of the Church,”

as in the case of the *Psalter* of 1650. And further

“seeing there are many copies of the said version lying on the author's hand, It is recommended to ministers and others to buy the same for private use in the meantime.”

By the time that the stock of the 1686 edition was exhausted all idea of issuing the selection authorised for public worship seems to have been abandoned, and no trace of such an issue can be discovered.

V. *The Translations and Paraphrases, 1741-1781.*

1. These efforts to provide a wider range of subjects in Praise having failed to attain the object sought, the matter was again brought up by an overture to the General Assembly of 1741, which referred it to the Commission. In 1742 the Assembly appointed a Committee to

“make a collection of Translations into English Verse or Metre, of passages of the Holy Scriptures, or receive in Performances of that kind from any that shall translate them,”

and desired the Presbytery of Dundee or Synod of Angus (whence the overture seems to have come) to transmit to this Committee “what Collections they have made or shall make.” This Committee having made no report the Assembly of 1744 renewed their appointment and added some others to their number. They having appealed for help to the Presbyteries of the Church, received materials “partly furnished by ministers of this Church,” and embodied these in a Draft entitled *Translations and Paraphrases of several Passages of Sacred Scripture*, which the Assembly of 1745 ordered to be printed and sent to Presbyteries that they might report. Presbyteries being engrossed with the Jacobite movement had to be again enjoined to report by the Assemblies of 1746, 1747, and 1748.

Thus the Metropolitan Presbytery of Edinburgh after revising Nos. 1-9, on March 27 and April 3, 1746, did

not resume their revision till 1748, when on Jan. 27, March 30, and April 27 they went over the remainder.

The Assembly of 1749 authorized the Committee to print the *Paraphrases* as amended and send copies to Presbyteries that they might report. None having done so the Assembly of 1750 transmitted the amended *Paraphrases* to them. The Assembly of 1751 again transmitted them to Presbyteries which had not reported: adding—

“In the meantime, the Assembly recommends the said Psalmody to be used in private families.”

After this Presbyteries were again and again enjoined to report, but no further Act was passed.

2. The collection of 1745, though thus reprinted with verbal alterations, was not enlarged in 1749. It consists of 45 Paraphrases (but no Hymns), all of which were afterwards included in the collection of 1781. 23 being by Isaac Watts, 5 by Philip Doddridge, and 2 by N. Tate; while 3 have been attributed to Hugh Blair, 3 to William Robertson, and 1 to Thomas Randall—leaving 8 unascrbed.

3. Though never authorised for use in public worship the 1745-51 collection had been introduced into some congregations, and in 1775 the Synod of Glasgow and Ayr overtured the Assembly to sanction it for public use. Instead of simply granting this, the Assembly appointed a Committee to revise and add to it. The Committee not having made any report the Assembly of 1780 added some new members to their number. At length in 1781 they presented a *Draft*, the *Advertisement* to which thus describes their work:—

“All the Translations and Paraphrases which had appeared in the former Collection are here, in substance, preserved. But they have been revised with care. Many alterations, and, it is hoped, improvements, are made upon them. A considerable number of new Paraphrases, furnished either by members of the Committee, or Ministers with whom they corresponded, are added. The whole is now arranged according to the order in which the several poems lie in the books of Scripture. A few Hymns are also subjoined, of such a nature as is supposed will be generally acceptable.”

On May 26, 1781, the report of the Committee was given in and read to the Assembly. The Committee were then renewed, and some members added and appointed to report their opinion of the printed *Draft*, at a future diet of Assembly. Accordingly, on June 1, 1781, the Assembly appointed

“these Translations and Paraphrases to be transmitted to the severall Presbyteries of this Church, in order that they may report their opinion concerning them to the ensuing General Assembly; and, in the meantime, allows this Collection of sacred Poems to be used in public worship in congregations, where the Minister finds it for edification. The General Assembly renews the appointment of their Committee; with powers to judge of any corrections or alterations of these Poems that may be suggested previous to the transmission of the same; and with directions to cause a proper number of copies, with such corrections as they approve, to be printed, for the consideration of Presbyteries, and for public use.”

The Assembly further appointed John Dickson, the printer to the Church, to print and publish it, and gave him the sole right of doing so for 5 years; his right being renewed in 1786 for 9 years, and in 1795 for 14 years. The Committee accordingly, after introducing a very considerable number of verbal alterations, published the collection in the same

year for public use. After this the *Paraphrases* were brought before the Assembly in 1786, 1795 and 1803, but only for the purpose of confirming the right of printing.

4. Thus, unlike the *Psalters*, the *Paraphrases* of 1781 have never received the formal sanction of the Church. They however still continue to be used in the various sections of Scottish Presbyterianism, and some of them far beyond its bounds.

It may be noted that while in England their use in hymnals other than Presbyterian has been comparatively limited (save Nos. 18, 19, 30, 54, and the recast 66), in America they have been extensively used by all denominations, the five above, with Nos. 4, 11, 16, being special favourites. As they have come into use in many varied forms, they are all annotated throughout this Dictionary.

The estimates taken of these *Paraphrases* have varied according to the ecclesiastical and spiritual standpoint of their critics. A common opinion has been that the collection of 1745 was too evangelical for the dominant Moderate party in 1781, and that while gaining in smoothness the *Paraphrases* lost in vigour and spirituality. As a rule, however, the amendments of 1781 have been improvements. Of the Scottish contributions some are exceedingly good, others possess the merit of being faithful to the text, while some are poor both in thought and expression. Upon the whole the collection is hardly what might have been expected from the gifts and graces of the ministers of the Church of Scotland from 1741 to 1781. For details of the authorship of the *Paraphrases*, the names of the Committees who compiled them, &c., see the article *Scottish Translations and Paraphrases*.

VI. *The Hymnals.*

In Sections following, i.-iv., are given the authorised hymnals of the *Established, Free, United Presbyterian, and Evangelical Union Churches*. In Sections v.-vii. are given the principal collections of Scottish origin used in the *Baptist, Congregational and Scottish Episcopal Churches*. Section viii. contains lists of the Private Collections used in the first four Churches; the less important *Baptist, Congregational and Episcopal Collections*; and hymnals outside these seven denominations.

i. *The Established Church of Scotland.*—After the publication of the *Translations and Paraphrases* of 1781, nothing further was done till 1807, when the General Assembly being overtured ament “the improvement of the Psalmody” appointed a Committee to consider “the need of additional Psalm Versions and Paraphrases.” In 1811 they were authorised to print their Draft which contained 17 entire Psalms and 21 Psalm portions and Paraphrases. In 1814 they were authorised to reprint their amended draft, containing 16 entire Psalms and 24 Psalm portions and Paraphrases, for transmission to Presbyteries. In 1820 the Committee were authorised to reprint 19 of the 1814 collection together with 20 or 30 others, and in 1821 Presbyteries were enjoined to report on this new collection, which contained 32 Psalm versions, 17 Paraphrases and 2 Doxologies. In 1822 a Committee was appointed to examine these reports, but no hymnal was authorised or issued. Again, in 1827, a Com-

mittee was appointed “for enlarging the collection of Translations and Paraphrases from Sacred Scripture, and otherwise improving the Psalmody,” but the matter dropped without result. The Assembly having been overtured in 1845, appointed a Committee on Psalmody, and in 1847 a second on Paraphrases. These Committees, with additional members, were united in 1850. In 1852 the Assembly having been overtured ament “an authorised collection of sacred hymns” referred the matter to the Committee. They presented a draft of 123 hymns in 1854 which was not sanctioned, though 25 of them, with Bp. Ken’s morning and evening hymns, were reissued in 1855. A new Committee was appointed in 1855 (enlarged in 1857), who presented in 1856 a draft of 22, in 1859 of 33, and in 1860 of 85 hymns. A special committee was then appointed to revise it, and the draft in 1861 became 97, but as allowed in 1861 as *Hymns for Public Worship selected by the Committee of the General Assembly on Psalmody*, it contained 89 hymns, 22 doxologies, 3 thanksgivings, 2 dismissals, Hosanna, and 4 sanctuses. After a revision in 1864, in which 22 hymns were omitted and 53 added, the need of a better selection with less altered texts was made evident, and accordingly what was practically a new Committee was appointed in 1866. They presented successive drafts to the Assembly in 1868, 1869 and 1870, retaining finally from the 1864 revision only 64 hymns, and these practically restored to their original forms. In 1870 the Committee was authorised “to revise the *Hymnal*, and thereafter to publish an edition for the use of such congregations as may wish to avail themselves of it.” It was accordingly published in S-pt. 1870 as *The Scottish Hymnal*, containing 200 hymns, selected with much judgment and taste. Having come into very general use, it was after a time felt that an enlargement was needed. The Committee accordingly in 1882 suggested the preparation of an *Appendix*, and in May 1883 presented a draft to the Assembly. This after being sent to all the ministers of the Church for revision during 1883 was sanctioned by the Assembly in 1884 with hymns 201–358, and an *Appendix* of 86 hymns for children. Editions of the *Hymnal* have also been published with these additional hymns incorporated in their proper places, in all 442.

In 1862 the Assembly’s Committee on Psalmody issued a *Hymn Tune Book*, which was enlarged in 1865 and incorporated in 1868 in *The Church of Scotland Psalm and Hymn Tune Book*. This was, as the Committee mention, the first authorised collection of tunes issued since 1650. In 1872 it was reissued, revised and enlarged by the Committee under the musical editorship of William Henry Monk. *The Scottish Hymnal* has been issued with the tunes as a cut book, and also with fixed tunes, the complete tunes being issued in a cut form to the *Psalms, Paraphrases and Scottish Hymnal* in one volume. The enlarged *Scottish Hymnal* of 1884 has also been issued (in 1885) with music ed. by Albert List-r Peace.

ii. *The Free Church.*—After the formation

of the Free Church by the Disruption of 1843 no steps were taken to provide a hymnal till 1866, when, after considerable discussion, the General Assembly appointed a Committee to consider the subject. In 1869 the Assembly authorised its Committee to select from and add to the *Translations and Paraphrases* of 1781. In 1870 they presented a Draft to the Assembly which was sent for further revision to Presbyteries in 1871, sanctioned by the Assembly in 1872, and issued in 1873 as *Psalm-Versions, Paraphrases, and Hymns*. It contains 21 psalm-versions and 123 hymns, including 40 selections from the *Translations and Paraphrases* of 1781. For this a tune book was published by the Psalmody Committee as *The Scottish Psalmody* in 1873. This collection being found rather meagre, a Committee of enquiry was appointed in 1877 on whose report a Committee was appointed in 1878 to revise and enlarge it. This Committee presented a Draft to the Assembly of 1880 which, after being revised by the Presbyteries of the Church, was sanctioned by the Assembly of 1881 and issued in 1882 as the *Free Church Hymnbook*. It contains 387 hymns (including 23 selections from the *Paraphrases* of 1781) and 30 scripture sentences. The indices in the larger edition without music are by the Rev. James Bonar, M.A., of Greenock, and are among the most accurate and useful yet issued. The Committee having been authorised to set tunes to the hymns, engaged Edward John Hopkins as musical editor, and under his revision the complete book appeared in 1882 as *The Free Church Hymnbook with Tunes*. One of the best recent hymnals, it owes much of its completeness and excellence as to hymns and music to the energy, good taste, and musical knowledge of the Rev. Professor A. B. Bruce of Glasgow, the Convener of the Committee. Under the revision of Mr. Hopkins the Psalmody Committee then proceeded to set tunes to the *Psalter* of 1650, the *Paraphrases* of 1781 and portions of the prose *Psalter*, and their work was sanctioned by the Assembly of 1883, and published as *The Scottish Psalter. Being the Psalms in Metre, with the Paraphrases, and a Selection of the Prose Psalms. With appropriate Tunes and Chants*, 1883.

iii. *The United Presbyterian Church*.—The United Presbyterian Church was formed in 1847 by the union of the United Associate (Secession) and the Relief Churches.

1. As early as 1748 the Associate Synod had requested Ralph Erskine to versify the Songs of Scripture. In 1752 a Committee was appointed to revise his work, but it never met, and his death taking place shortly afterwards the Committee was dissolved in 1753. In May 1811 the session of Well Street Church, London (Dr. Alex. Waugh) asked leave to compile and use a collection, and in September the Synod appointed a Committee to consider the question. In 1812, on the recommendation of this Committee, the Synod formally permitted the use of the *Translations and Paraphrases* of 1781, and appointed a small committee to compile a new collection. No collection was however thereafter issued. Again in 1842 a Committee was appointed to

prepare a collection of *Paraphrases and Hymns*. They presented a Draft in 1844, and the same, further revised, in 1846, but in the prospect of the Union of 1847 nothing more was done.

2. In 1793 the Synod of the Relief Church was overtured to enlarge the Psalmody, and on May 20, 1794, a Committee of eight was appointed which recommended the selection compiled in 1786 by the Rev. James Steuart, of Anderston, Glasgow, with the additional selections made by the Rev. Patrick Hutcheson of Paisley, as united by the Rev. James Dun of Glasgow, all members of the Committee. This collection was sanctioned by the Synod on the 22nd, and forthwith published as *Sacred Songs and Hymns on various Passages of Scripture approved by the Synod of Relief* (Glasgow: J. Mennons, 1794). It contains 231 hymns and paraphrases, and is *Dun's Collection* (Dun having taken Nos. 1-180 from Steuart, and 181-231 with the preface from Hutcheson) with a new title-page. In 1825 a Committee was appointed to prepare a new selection, who were authorised to print their work in 1831. It was finally sanctioned in 1833, and issued as *Hymns adapted for the Worship of God. Selected and sanctioned by the Synod of Relief* (Glas.: Blackie & Son, 1833). It was an excellent collection for the time at which it was compiled.

Such was the position of their Hymnody at the Union of 1847.

3. In 1847 the Synod of the United Presbyterian Church appointed a Hymnal Committee, and in 1848 authorised them to prepare a hymnal on the basis of the Relief Hymnbook of 1833 and the United Associate Draft Hymnbook of 1846. They presented their first draft in 1848. In 1851 their final draft was approved, and they were empowered, after considering suggestions, to publish it in time for the next Synod. The Synod of 1852 accordingly sanctioned it as the *Hymnbook of the United Presbyterian Church* (Edin.: W. Oliphant & Co.), with 468 hymns and 23 doxologies. As it contained many hymns which never became popular, and had introduced many alterations into the text of the hymns, a Committee was appointed in 1870 to revise it. In 1873 they were authorised to send their Draft to Presbyteries, and in 1874 to Sessions, and in 1875 were empowered to publish their final draft. The Synod of 1876 accordingly sanctioned it as *The Presbyterian Hymnal*. In 1874 the Psalmody Committee were authorised to set tunes to the hymns, and in 1875 engaged Henry Smart as musical editor, the completed work, with fixed tunes, being issued in 1877 as *The Presbyterian Hymnal with Accompanying Tunes*, and containing 366 hymns, 18 doxologies, and 24 scripture sentences. Considering its size it is one of the best modern Hymnals, both as regards hymns and tunes, and their union. Under the same editor the Committee then prepared tunes for the *Psalter* of 1650, and *Paraphrases* of 1781, and issued their work in 1878 as *The Presbyterian Psalter with Accompanying Tunes*. In 1887 Notes on the individual hymns, by Mr. James Thin of Edinburgh, were added to the large type ed. of the

words, together with additional scripture sentences numbered 25 to 133.

IV. *The Evangelical Union.*

The Evangelical Union was formed at Kilmarnock in 1843 by James Morison of Kilmarnock, Robert Morison of Bathgate, A. C. Rutherford of Falkirk, and John Guthrie of Kendal, who had all been ministers of the United Associate Church in these places, but had been deposed by the Synod for the views they held on the extent of the Atonement of Christ. In doctrine they are closely allied to the Wesleyans, and in polity to the Congregationalists. Their first *Hymnal* was prepared by a Committee appointed in 1852, and was issued in 1856 as *The Evangelical Union Hymnbook*. A desire having arisen for a more select and accurate collection, a committee was appointed in 1874 to prepare a new hymnal, and their work was issued in 1878, as *The Evangelical Union Hymnal*. This consists of 420 hymns, with names of authors and dates of publication affixed, 15 doxologies and 40 chants. It also contains an Index of Authors, and, what is almost a unique feature, a list of original readings where the author's text has been departed from. These were prepared by the Rev. William Dunlop, of Glasgow, the editor, the selection of hymns being made by the Committee as a whole. It is altogether a well selected and well edited collection.

V. *Baptist.*

The earliest Baptist Church in Scotland now existing is that of Keiss, founded in 1750. No. 1 was composed for it; Nos. 2 and 3 are the most important of the other Baptist Hymnals.

1. *A Collection of Hymns and Spiritual Songs. By Sir William Sinclair, Minister of the Gospel of God, and Servant of Jesus Christ (1751).* Contains 60 hymns by Sir William Sinclair, Bart., of Dunbeath, who while residing in his castle of Keiss in Caithness, formed a church there, of which he was pastor from 1750 to 1763, at which date he left Keiss and went to Edinburgh. It is still occasionally used in Keiss Baptist Church, and was reprinted, unaltered, by Peter Reid, Wick, in 1870.

2. *A Collection of Christian Songs and Hymns in Three Books* (Glas.: D. Niven, 1786), containing in all 275 hymns. It took its final shape in the second ed., pub. by Niven in 1792 as *Psalms, Hymns, and Spiritual Songs, in Three Books*, with 330 hymns and an appendix of 28. To the ed. of 1813 (Edin.: J. Hay & Co.) a supplement of 33 hymns was added. The last form was *Psalms, Hymns, and Spiritual Songs in Three Books, Selected for use in the Scotch Baptist Churches. A new impression, with enlarged Supplement* (Glas.: A. Liddell & Co., 1841). This contains the 330 hymns and appendix of 28 from the ed. of 1792, a supplement, numbered 331-363, from the ed. of 1813, and a second supplement numbered 364-449 from the ed. of 1830; and gives names of authors of hymns.

3. *The Christian Hymnal. A Collection of Hymns for Divine Worship. Selected and arranged by Rev. Oliver Flett.* 1871. Contains 457 hymns and 9 scripture selections for

chanting, with authors' names and dates, dates of publication, &c. The compiler of this excellent collection is minister of Storie Street Baptist Church, Paisley.

VI. *Congregationalist.*

Congregationalism of the English type was introduced into Scotland in 1798. Its principal collections of Scottish origin are—

1. *A Collection of Hymns for the use of the Tabernacles in Scotland* (Edin.: J. Ritchie, 1800), with 320 hymns. Probably compiled by the Rev. John Aikman of Edinburgh, and Rev. George Cowie, of Montrose. In the 1807 and later eds. (13th ed. 1844), entitled *A Collection of Hymns for the use of Christian Churches*, and enlarged to 326 hymns. This collection is not of great value.

2. *A Selection of Hymns for Public Worship: Intended primarily for the Church in Albion Street Chapel, Glasgow* (Glas.: R. Williamson, 1803). Compiled by Dr. Wardlaw, with 322 hymns. In the third, 1811, and later eds. it was entitled, *A Selection of Hymns for Public Worship, by Ralph Wardlaw*. A supplement was added in 1817, making the number in all 493 (13th ed. 1860). Of these 11 are by Dr. Wurdlaw. The book seems to have attained its popularity by the influence of its compiler's reputation rather than by its own merits.

3. *A Collection of Hymns from the Best Authors, adapted both for Public and Family Worship. Selected and arranged by Greville Ewing and George Payne* (Glas.: A. Duncan and M. Ogle, 1814, 11th ed., 1846). Ewing was minister of West Nile Street Congregational Church, Glasgow, had been originally a minister in the Established Church, and was one of the founders of Congregationalism in Scotland; while Payne was then minister of the Congregational Church meeting in Bernard's Rooms, Edinburgh. It contains 647 hymns and doxologies. It is not a collection of great merit.

4. *A Selection of Hymns for Public Worship in Christian Churches. By William Lindsay Alexander, D.D.* (Edin.: H. Paton, 1849). This hymn-book (commonly called *The Augustine Hymn Book*, from the name of Dr. Alexander's church) as first pub., contained 553 hymns and doxologies. Various changes were made in the 2nd, 1858, and subsequent eds., the 5th ed. of 1872 containing 616 hymns, doxologies, and anthems. Of these 7 are original hymns and 5 translations by Dr. Alexander. While his contributions are excellent and useful, the collection as a whole is disappointing.

5. *Hymns of Faith and Life, collected and edited by the Rev. John Hunter, Trinity Congregational Church, Glasgow.* 1889. This contains 695 hymns, Nos. 696-865 being words of psalms, canticles and anthems.

This is a book of very different type from any of the preceding, being pronouncedly modern, meant as the exposition in song of a "progressive and Catholic Christianity," and having a closer affinity to the collection of Mr. Page Hoppe (viii. Sect. xiv., No. 2) than to any other Scottish collection. A considerable proportion of the pieces are really undogmatic religious verse, often of considerable beauty and significance, and gathered from a wide circle of English and American authors, but even less suited for public worship than the doctrinal hymns in the earlier Congregational books.

VII. *Scottish Episcopal.*

1. *General.*—No attempt was made to provide an authorised *Hymnal* for general use till 1856, when, upon representations from the Diocese of Edinburgh, a committee was appointed by the Episcopal Synod consisting of 2 clergymen and 1 layman from each of the 7 dioceses. Of this committee the late Dean E. B. Ramsay was chairman, and the late Archdeacon Philip Freeman, Professor William Bright, Canon Henry Humble of St. Ninian's Cathedral, Perth, and the Hon. G. F. Boyle, afterwards Earl of Glasgow (who kindly lent a copy of the draft), were leading members. By them was prepared and printed, in 1857, a draft *Hymnal for the Scottish Church*, containing 289 hymns, 69 psalms and paraphrases, 42 doxologies, and words of 29 anthems. As more than 150 were from the Latin, the Episcopal Synod, instead of sanctioning this form, appointed Dr. Charles Wordsworth, Bishop of St. Andrews, to revise it, and his revision was sanctioned by them and published as *A Collection of Hymns to be sung in Churches. Approved and sanctioned by the Episcopal Synod of the Church in Scotland, 1858* (Edin.: R. Grant & Son), with 119 psalms and hymns, all taken from the draft of 1857. Being so small a supplement was at once compiled by the Edinburgh clergy, and issued in 1858 as *Additional Psalms and Hymns selected by several clergymen for the use of their own congregations* (Edin.: R. Grant & Son). This brought the number up to 217, increased in the 4th ed. of 1866 to 236, with 20 doxologies in pt. i. and 16 in pt. ii. Of these *Supplemental Hymns*, 75 are from the draft of 1857. The book being as a whole meagre, and weak in design, has long since given way to *Hymns Ancient and Modern*, which though never formally authorised by the Episcopal Synod, is now in almost exclusive use in the Scottish Episcopal Church.

2. *Diocesan.*

1. *A selection of Psalms and Hymns adapted to the use of Protestant Episcopal Congregations* (Edin.: R. Grant & Son). This collection, which is of little value, was licensed by its principal compiler, Dr. James Walker, Bishop of Edinburgh, in 1830, and reached its 8th ed. in 1856. It contains 137 portions of psalm versions, 74 hymns and 12 doxologies.

2. *Hymns and Anthems for use in the Holy Services of the Church, within the United Diocese of St. Andrews, Dunkeld, and Dunblane.* (Edin.: R. Lendrum). This collection, licensed by Bishop Patrick Torry in 1850, contains 128 hymns, the greater number of which are translations and original hymns by the compiler, Robert Campbell (p. 202, i.), and a selection of prose Anthems. This is the collection called *St. Ninian's Hymns* [as being used in St. Ninian's Cathedral, Perth] in the preface to *The Hymnary*.

3. *Metrical Psalmody, consisting of portions of the several Psalms; and also a collection of Hymns, recommended for use in Public Worship in the Diocese of Glasgow and Galloway* (Edin.: R. Grant & Son, 1853). Licensed June, 1853, by its compiler, Bishop W. J. Trower, D.D. Contains 272 portions of Psalm-versions, 15 paraphrases of the Psalms, 150

hymns, and 8 doxologies. It is of moderate value.

4. *Hymnal for use in the Services of the Church* (Aberdeen: D. Wylie & Son). This collection, known as the *Aberdeen Hymnal*, was compiled by Norval Clyne (p. 229, i.) and sanctioned by T. G. Suther, Bishop of Aberdeen, in 1857, and reached its 4th 1000 in 1866. It contains 154 hymns and 24 psalm-versions—all, save 8, taken from the draft *Hymnal* of 1857 (see above).

3. *Congregational.*

The more important collections, issued mainly for individual congregations, are:—

1. *The Church of England Hymn Book: containing a Selection of Psalms and Hymns for Public and Private Use.* By the Rev. D. K. Drummond, B.A., Goss, and Robert Kaye Grenville, LL.D. (Edin.: W. Oliphant & Son, 1838). To this collection Mr. Drummond contributed 10 and Dr. Grenville 8 hymns. It was compiled for the use of that Evangelical section of Scottish Episcopaltians which seceded in 1843, and which recently put itself under the care of Bishop Beckles. It contains 628 hymns and is a good hymn-book of the Evangelical school.

2. *Hymns and Anthems adjusted to the Church Services throughout the Christian Year* (Lon.: Hope & Co., 1851). Contains 152 hymns, 30 psalm-versions, and words of 18 Anthems. Compiled by Rev. Gilbert Eason, LL.D., incumbent of St. Peter's, Peterhead, and includes 24 translations by himself, and his well-known hymn, "Three in One, and One in Three." In 1860 he entirely recast it, omitted the anthems, 10 Psalms, and 78 hymns, and re-issued it as *Hymns adapted to the Church Services throughout the Christian Year: with a Selection of Metrical Psalms* (Peterhead: W. L. Taylor). This form contains 250 psalms and hymns, enlarged by an Appendix, 1869, to 310. It is upon the whole the best Scottish Episcopal Collection.

3. *Hymns, Introits and Psalms for the use of St. John the Evangelist's, Aberdeen* (Aberdeen: A. Brown & Co.). Contains 105 hymns and was edited in 1851 by the Rev. Patrick Cheyne, the incumbent. Reissued, 1862, as *Hymnal for the use of St. John the Evangelist's, Aberdeen, and Introits throughout the Year*. The first part there contains 111 hymns—not including the introits. This is followed by an appendix, dated 1863, with hymns 112-252. In the ed. of 1870, the second part (compiled by the Rev. John Comper, incumbent of St. Margaret's) brings up the total to 255. The first part consists mainly of translations from the Latin, while the second contains a number of translations from the Greek and German, and a good selection of modern English hymns. Mr. Comper also pub. in 1870 *Mission Hymns for St. Margaret's Chapel, Aberdeen*, with 394 hymns.

4. *Introits and Hymns, with some Anthems, compiled for the use of the Collegiate Church, Isle of Cumbrae* (Lon.: J. Masters & Co., n.d.). This consists of 3 parts. Part I. was pub. in 1852 as *Introits and Hymns, with some Anthems adapted to the Seasons of the Christian Year* (Lon.: J. Masters & Co.), and edited by the Rev. George Cosby White, M.A., then Provost of the College at Cumbrae, now of Great Malvern, and was also used in Margaret Street Chapel, London, and elsewhere. Pt. II. (hymns 176-287) was compiled mainly by the Hon. G. F. Boyle, late Earl of Glasgow, and added about 1863. Pt. III. (hymns 288-311) was compiled mainly by Dr. J. G. Casanova, then Provost at Cumbrae, now Chancellor of St. Mary's Cathedral, Edinburgh, and added about 1869. In 1876 the book was superseded by *Hymns Ancient and Modern, Revised and Enlarged Edition with an Appendix. For use in the Cathedral and Collegiate Church, Isle of Cumbrae*. This consists of E. A. M. with an appendix of hymns numbered 474-561, from the former Cumbrae book.

VIII. *Private Presbyterian (and less important collections of other Churches.*

These we note in detail, beginning with—
i. *Established Church of Scotland.*

1. *The Psalms of David methodised: being an Attempt to bring together (without the smallest Alteration) those Passages in them which relate to the same Subjects. For the use of Churches and Families.* By Robert Walker, F.R.S.E., Senior Minister of Cumnockgate (Edin., W. Creech, 1794). Contains 31 subject divisions and 154 pages. The Psalms are from the *Psalter* of 1650.

2. *Hymns, Doxologies, &c., sung in Scoonie Parish Church. Selected from the General Assembly's Church of Scotland Hymn-book, and arranged according to the subjects of the Lord's Prayer and Apostles Creed* (Leven, T. Porter, 1863). Compiled by Rev. John Duncan, minister there. 17 hymns selected, and 4 added; 23 doxologies, 3 thanksgivings, 3 dismissions, 1 hosanna, and 6 sanctuses.

3. *Hymns adapted for Public Worship, selected from various Authors by the late Thomas Grainger, Esq., of Craigpark, with an Appendix consisting of Hymns for private devotion, Sabbath Schools, and Children.* (Edin.: Neill & Co., 1852). With 285 hymns. Meant for use in Abercorn Church, near Linlithgow.

4. *The Order of Public Worship and Administration of the Sacraments as used in the Church of Old Greyfriars, Edinburgh.* Compiled by Dr. Robert Lee, minister there, and pub. in 1865. The edition of 1873 (Edin., A. & C. Constable) has appended to it portions of psalm versions numbered 1-203, paraphrases 204-253, and hymns 254-267, edited by Dr. Lee before his death in 1868. In 1877 a Supplement appeared, compiled by Dr. Wallace, then minister there, with hymns 268-316, and prose psalms 317-348. Both compilers were aided by Mr. Geoghegan, the precentor.

5. *Hymnal Appendix* (Edin., Lorimer & Gillies, 1874). Edited by Rev. John Macleod for use in his church at Duns (withdrawn from use after he removed to Govan, Glasgow), as an appendix to the *Scottish Hymnal*. Contains prose chants 201-219, and Hymns 220-366—a large proportion being from Anglican sources.

6. *The Scottish Book of Praise, being Selections from the Psalms in Prose and Verse, and other parts of Scripture, with a collection of Hymns, Paraphrases, and Anthems. The music edited by Henry A. Lambeth* (Lon. & Glas., Swan & Pentland, 1876). Edited by Donald Macleod, D.D., for his Park Church, Glasgow, and for general use as a book with fixed tunes—the musical editor being his organist. Contains selections from the *Psalter* of 1650, the *Paraphrases* of 1781, and the *prose Psalter*, with 38 scripture selections for chanting, 25 Anthems, and 155 Hymns, 120 taken from the *Scottish Hymnal*, 1870, being numbered as in that collection.

ii. Free Church.

1. *Hymns for the Sanctuary; also instructive Hymns for Home Use* (printed by D. Adam, Glasgow, 1859). Edited by the Rev. D. C. A. Agnew, of Wigtou; with 130 hymns in pt. i., and 60 in pt. ii., besides "fragments." Mr. Agnew also pub. *A Hymn-book for Prayer Meetings*. It contains 150 Scriptural Hymns, selected and revised (Edin.: A. Elliott, 1860).

2. *Hymns for Christian Worship, compiled by several ministers of the Free Church in Glasgow* (Glas., W. Collins, Sons, & Co.). With 96 hymns, and in 2nd ed. of 1866 103 hymns. Not authorized by the F. C. General Assembly.

3. *Hymns selected for Divine Worship, by the Rev. William Knight, St. Enoch's, Dundee* (1871). With 115 Hymns. Enlarged and reissued (after he had joined the Established Church) as *The St. Enoch's Hymnal, Dundee* (1874), with Hymns 1-301 and prose selections for chanting 302-339; many hymns from Unitarian sources. The compiler was then minister in Dundee, and is now [1890] Professor in St. Andrews.

iii. United Presbyterian.

1. *Scored Songs and Hymns on various Passages of Scripture; Selected for the congregation at Anderstown* (Glas., D. Niven, 1796), by Rev. James Steuart, of the Relief Church, Anderston, Glasgow. Contains 180 Hymns. Was the first Presbyterian Hymn-book, and formed the basis of the Relief H. Bk. of 1794.

2. *Scored Songs and Hymns on various Passages of Scripture. To be sung in the Worship of God* (Paisley: J. Neilson, 1793). Edited, with a preface, by Rev. Patrick Hutcheson, of the Relief Church, Canal Street, Paisley. Hymns 1-180 are the same, and under same numbers as Steuart's save 16 exchanged for hymns in easier metres; with Hymns 181-231 added.

3. *Scored Songs and Hymns on various Passages of Scripture, for the new Relief Church, Campbell Street* (Glas.: J. Mennons, 1794). The Rev. James Dun, minister there, took hymns 1-180 from Steuart, and preface and Hymns 181-231 from Hutcheson. Adopted by the Relief Synod in 1794 as their first hymn-book.

4. *A Collection of Paraphrases and Hymns. For the use of the Relief Congregation, Roazburgh Place, Edinburgh* (Edin.: J. Ruthven & Sons, 1810). Compiled by Rev. John Johnston, minister there, mainly from the *Relief H. Bk.* of 1794. Contains 210 hymns. The ed. of 1821 (Edin.: J. L. Hule) adds 19 doxologies.

5. *A Collection of Sacred Songs and Hymns, selected from various Authors, and recommended to be sung in Churches and Families* (Cupar Fife: R. Tullis, 1811). With 210 hymns, mainly from the *Relief H. Bk.*, 1794. Compiled by the Rev. Robert Walker, minister of the Relief Church in Cupar.

6. *A Collection of Hymns on various Passages of Scripture; for the use of the Relief Chapel, Cowgate* (Edin.: Sanderson & Co., 1819). 197 hymns, mostly from the 1794, and 14 doxologies. Probably compiled by Rev. James Scott, then minister.

7. *Hymns for Public Worship* (Edin.: J. Hume, 1868). 100 hymns, selected by Rev. Peter Davidson, D.D., for use of Queen Street U. P. Church, Edinburgh.

8. *Hymns for Divine Worship. Selected from the United Presbyterian Hymn-book according to the original authors: with an appendix* (Edin.: J. Greig & Son, 1870), by Rev. William Ritchie, D.D., for use in his church at Duns. Nos. 1-102 selected as above, and 103-110 added.

9. *The Ibrox Hymnal* (Glas. & Lon.: McCorquodale & Co., 1871). Compiled by Rev. Joseph Leckie, D.D., of Ibrox U. P. Church, Glasgow, as a supplement to the *U. P. H. Bk.* of 1852. Of its 104 hymns, mostly recent, 3 (Nos. 8, 19, 100) are by himself.

10. *Hymns specially selected for the use of the U. P. School Wymd Congregation* (Dundee, 1875), by Rev. George Gillfillan, minister there—106 Hymns and 5 Doxologies. The Rev. David Macrae, who became minister to a section of the congregation, has reissued it as *Gillfillan Memorial Hymn-book, being Mr. Gillfillan's Selection revised and enlarged by the Rev. David Macrae*, 1880, with 170 hymns and doxologies.

iv. Evangelical Union.

1. *Hymns and Spiritual Songs collected by James Morison* (Kilmarnock, 1844), one of the founders of the Union and the best living Scottish exegete. Contains 80 hymns and was originally published in two parts, in the second of which (38-80) 42 hymns by Dr. John Guthrie were first published. Reissued unaltered 1848. Superseded by the *Evang. Union H. Bk.* of 1856.

v. Baptist.

1. *A Selection of Hymns adapted for Divine Worship* (Edin.: Waugh & Innes, 1818), by Rev. Christopher Anderson, of Rose Street Baptist Church, Edinburgh.

2. *Hymns selected for Public and Private use.* (Glas.: D. Cameron & Co., 1838) by Rev. James Paterson, D.D., of Hope Street (now Adelaide Place) Baptist Church, Glasgow. 329 hymns. The 2nd ed. of 1867 (J. Maclehoose) contains 436 hymns and 27 chants.

3. *A new Selection of Hymns, adapted to Public and Private Devotion.* (Edin.: W. Innes, 1843). 290 hymns, 3 doxologies, and an appendix of 8 hymns. Compiled mainly by Rev. Jonathan Watson, co-pastor of Elder Street (now Dublin Street) Baptist Church, Edinburgh. Superseded 1861 by No. 5.

4. *Hymns for Divine Worship, being a supplement to the New Selection. For the use of the Baptist Congregation, South Street.* (Perth: J. & W. Bayne, 1851). 109 hymns, probably selected by Rev. John Cloke, then minister.

5. *Hymns and Spiritual Songs selected and arranged for Public and Social Worship.* (Edin.: Turnbull & Spears, 1861.) Contains 366 hymns and 7 chants, and was compiled for use in Dublin Street Church, mainly by J. W. Urquhart, Esq., one of the deacons. Superseded 1879 by the English Baptist *Psalms and Hymns*.

6. *Church Song. A Collection of Hymns for Public Worship.* (Paisley: J. & R. Parlance, 1875), by Rev. Jervis Coats, M.A., for use in the Baptist Church, Govan, Glasgow, with 200 hymns.

vi. Congregational.

1. *The Congregational Psalmist; or, a selection of Psalms and Hymns specially adapted for the use of the Congregational Churches of Scotland. By Christian Henry Bateman.* (Edin.: H. Armour, 1846.) [See Bateman, C. H., p. 118, ii.] Contains 350 hymns.

2. *A Selection of Hymns, chiefly Watts's, for use in Public Christian Worship; edited by S. T. Porter, minister of the Independent Church, Bath Street, Glasgow.* (Glas.: 1853). 800 hymns.

3. *Hymns and Passages of Scripture for Divine Worship. Selected and arranged by John Hutcheson* (Dunfermline, 1861), then Congregational minister at Dunfermline. A fair collection, hymns 1-479, doxologies 480-496; with 51 scripture passages and 5 ancient hymns.

vii. Scottish Episcopal.

1. *A Collection of Hymns and Anthems for the use of the Episcopal Church of Scotland.* (Edin.: Murray &

Cochrane, 1781), with 98 hymns and anthems. A subsequent edition was *A Collection of Hymns and Anthems as used in St. Andrew's Chapel, Aberdeen, and other Chapels of the Episcopal Church in Scotland*, 14th edition. (Aberdeen: D. Chalmers & Co., 1826), with 50 hymns and anthems.

2. *A Selection of Psalms and Hymns adapted to Public Worship in general, but chiefly intended to be used in the Episcopal Chapel, New Town, Edinburgh*. By A. C. (Edin.: Gordon and Neill, 1786), with 57 Psalm Versions (from *Tate and Brady*, and from *Merrick*) and 51 hymns. Compiled for the congregation then meeting in West Register Street, afterwards in Charlotte Chapel, Charlotte Square, and now in St. John's, Princes street, to which Dean Ramsay long ministered.

3. *Selected Portions from the Old and New Version of the Psalms, &c., Hymns and Anthems*. (Edin.: J. Taylor & Co., 1804). Compiled by Charles Vincent for St. George's Chapel. Part II. enlarged appeared as *Hymns, Anthems, &c., used in St. George's Chapel, York Place, Edinburgh* (Edin.: Caledonian Mercury Office, 1811), with 81 hymns and words of 34 anthems; while the edition of 1817 (Edin.: P. G. Buchanan), contained 84 hymns.

4. *A Collection of Hymns and Anthems, for the use of the Episcopal Chapel, Glasgow* (Glas.: R. Chapman, 1805), with 104 hymns and words of 24 anthems. Compiled by the Rev. Wm. Routledge, incumbent, aided by the organist and some of the congregation. The ed. of 1823 (Glas.: R. Griffin & Co.) contains 108 hymns, words of 32 anthems, 7 doxologies, and Bp. Ken's morning and evening hymns. Superseded in 1846 by an English collection, and that again by No. 11.

5. *A Selection of Hymns for St. James's Chapel, Leith* (Edin.: A. Allardice, 1810), 71 hymns with anthems and doxologies, and an App. of 18 hymns.

6. *A Collection of Psalms and Hymns, arranged for the Public Worship of God in the Episcopal Chapel, Carrubber's Close, Edinburgh* (Edin.: J. Gifford, 1820), with 47 psalm-versions, 109 hymns, 5 doxologies, and an appendix of 33 hymns.

7. *A Collection of Psalms and Hymns, arranged for the Public Worship of God, in St. James's Chapel, Broughton-Place, Edinburgh* (Edin.: Waugh & Innes, 1821), with 47 Psalm portions, 109 hymns, 5 doxologies, and an Appendix of 33 hymns. Probably compiled by Rev. Edward Craig, then Incumbent.

8. *Select Portions of Psalms from Modern Translations and Paraphrases supplementary to the Old and New Versions; and Hymns from various authors Designed for Public and Social Worship* (Glas.: G. Brookman). Compiled and pub. in 1827 for use in St. Mary's Episcopal Church, Glasgow. The 2nd ed. of 1837 contains 141 psalm-versions, 161 hymns and 8 doxologies. The 3rd ed. of 1846 is a reprint of the 2nd.

9. *A Selection of Psalms and Hymns, used in St. John's Episcopal Chapel, Greenock* (Greenock: Advertiser Office, 1835), with 108 portions of psalms, 100 hymns and an appendix of 83 hymns.

10. *A Collection of Hymns for the use of the congregation assembling for the Public Worship of God, in St. James's Chapel, Broughton Place, Edinburgh* (Edin.: Waugh & Innes, 1836), with 219 hymns. Probably compiled by the Rev. Daniel Bagot, then Incumbent.

11. *Hymns adapted for Congregational Singing* (Glas.: J. Graham, 1836). Edited by Sir Archibald Edmonstone, Bart., of Duntreath and Colzium, with 120 hymns, mostly from Bp. Heber's collection, the last 10 being original.

12. *Hymns appropriate to the several Seasons of the Ecclesiastical Year. For use in Trinity Episcopal Chapel, Dunfermline* (Dunfermline: J. Miller & Son, 1852), with 48 hymns. The 2nd ed., 1859, contained in all 61 hymns. Compiled by the Rev. William Bruce, Incumbent, as a supplement to *Tate and Brady*. Superseded in 1868, by H. A. & M.

13. *Hymnarium, chiefly from ancient sources, used in the Holy Services of Mattins and Evensong of St. Andrew's Church, Glasgow* (Lon.: J. Masters. Glas.: M. Ogle & Son, 1857). Compiled by Rev. J. F. S. Gordon, D.D., the Incumbent. Contains 250 hymns and 31 introtos. Superseded in 1866, by H. A. & M.

14. *A Hymnal adapted to the Seasons of the Christian Year* (Aberdeen: A. Wilson & Co., 1859). Compiled by Rev. Alexander Harper, for use in his church at Inverurie, with 168 hymns. First ed. 1856 had 79 hymns.

15. *The Supplementary Hymnal compiled by the Rev. H. J. Palmer, B.A., for use in St. Mary's Church, Aberdeen* (Aberdeen: G. Davidson, N. D., 1866), 81 hymns, mostly recent hymns and translations, supplementary to H. A. & M., 1861. Almost all are included in the revised H. A. & M. or the *People's Hymnal*.

16. *Glengarnock, Ardeer and Carruboe Mission Hymn-book* (Paisley: N. D. [1866]). With 222 hymns and 8 doxologies. Compiled by the Rev. F. Graeme Littlecot.

17. *Hymns authorized by the Bishop* (Aberdeen: King & Co., 1868), 24 hymns, selected by Rev. T. I. Ball for use in St. Mary's Chapel, The Cove, Aberdeen.

18. *Supplement to the "Hymnal Noted with Appendix"* (Edin.: Home & Macdonald, 1892). The editions up to 1873 were edited by the Rev. H. A. Walker, of Hatcheram, and the Rev. T. I. Ball. The Supplement by Mr. Ball, with Hymns 372-588, contains a large proportion of English Hymns of the Evangelical school.

19. See also § xvi. 10.

viii. *Glassite or Sandemanian.*

The Rev. John Glas, M.A., minister of the parish of Tealing, near Dundee, having adopted Independent views, was deposed in 1728. After presiding over congregations of his sympathisers at Dundee and Perth, he died at Dundee, Nov. 2, 1773. In the meetings for public worship of this sect (who have an unpaid ministry and literally observe Acts v. 29)—sometimes from Robert Sandeman, the son-in-law of Glas, called Sandemanians—the Psalms only are used, the Scottish Psalter of 1650 having been first employed and then the revision of it by Robert Boswell, first pub. as *The Book of Psalms in Metre: from the Original, compared with many Versions in different Languages*, London, 1754. For their meetings for religious fellowship were composed the: *Christian Songs*. To which is prefixed *The Evidence and Import of Christ's Resurrection verified for the help of the Memory*. Of this the first ed. was pub. at Edinburgh in 1749. A copy, without title page, now in Perth, seems to represent this, and contains 33 songs; increased in the 2nd ed. (Edinburgh: A. Donaldson for W. Coke, Edin.: R. Morison, Perth, &c.) to 40; in the 3rd ed. (Leith: W. Coke, N. D.) to 47; in the 4th (Dundee: D. Ogilvy, 1776) to 52; in the 5th (Dundee: L. Chalmers for W. Coke, Leith, and R. Morison, Perth, 1778) to 95 songs (No. 80 being afterwards omitted), and 11 Elegies. The 6th ed. (Perth: R. Morison, 1794) contains 94 Songs and 11 Elegies; and a second part with 28 songs, pt. II. being in the 13th ed. (Perth: R. Morison, 1847), enlarged to 63, and in the 14th ed. (Perth: J. Morison, 1872), to 114 Songs, the additions being mostly recent compositions of the brethren. The ed. pub. by George Waterston, 1875, for the Edinburgh congregation, is a reprint, with one or two of the Songs abridged, of pt. I. and the Elegies of the 1794, with two additional songs, No. 95, by W. Buchanan, 1851, and No. 96, by E. C. Anderson. P. II. is omitted, and the Airs to the Songs (such as "The Flowers of the Forest," &c.) separately printed and inserted in a pocket in the binding.

A considerable number of these Songs passed in more or less altered forms into the hymnals of the Baptists, the Scots Old Independents, and the Congregationalists in Scotland, 1781-1867. Such as are found in hymnals included under main sections v., vi., or in English Hymnals since 1833, are here noted, the numbers being given from the 1794, but all had appeared in the edition of 1776. First lines in italics are altered, the rest are generally centos.

By John Barnard.

63. Behold! the bright morning appears
The man, who was crowned with thorns (st. ii.)
91. Thus saith the Church's head

By Robert Boswell.

57. Behold! what love the Father hath
59. Hark! the trumpet of God doth sound
65. Wherewith shall I, o'erwhelm'd with sin

By Alexander Glas.

1. Bless'd be the day, Fair Charity
Could I with eloquence speak (st. vi.)
A time shall come, when constant Faith (st. xi.)
3. Shall earthborn man with God contend

By John Glas.

43. There's no name among men, nor angels, so
bright
15. This is the day the first ripe sheaf
16. Thy worthiness is all our song
86. We who need mercy every hour
Elegy 1. What is our life in this vain world?

By Thomas Glas.

38. Behold, my Servant, whom I send
39. The Love which thought on helpless man
28. When to my sight, thou God, appears
O Lord, when tempted to despair (st. iv.)

By Daniel Humphries.

49. When I my wicked heart survey

By *William Leighton*.

6. Eternal love's the darling song
17. In this one act redemption shines!
24. Let the saints all rejoice and exult in their King
33. O Jesus! the glory, the wonder, and love
18. Say, Faith, who bleeds on yonder tree?
8. Where shall the guilty who hath lost
20. While I my merit all explore

By *David Mitchellson*.

68. I've seen the lovely garden flow'rs

By *Archibald Rutherford*.

66. Altho' temptations threaten round
71. Glory unto Jesus be
70. Hall! blest scenes of endless joy
78. Hall! hall! the happy wish'd for time
75. Man like a flow'r at morn appears
69. The glorious myriads round the throne
- The countless multitude on high
85. What tho' these bodies shall decay
65. When Jesus comes again

By *Robert Sandeman*.

26. Awake, O Zion's daughter! rise
37. See Mercy, Mercy, from on high
- Elegy 8. I ho' I'm in pain, and tho' a load
60. To guilty mortals why so kind
21. Ye nations bear, 'tis God doth call
- He who surveys the heart of man (pt. ii.)

By *William Waterston*.

90. How glorious is thy name.

ix. Scots Old Independents.

Founded in 1768 by Rev. James Smith and Rev. Robert Ferrier, ministers of the adjacent parishes of Newburn and Largo in Fife; and by David Dale and others, in Glasgow. In 1814 there were 12 churches in Scotland, of which only 3 now remain.

1. *The Psalms of Isaiah, Paul, Peter, &c., paraphrased in Metre, or, Hymns founded on some important Passages of Holy Scripture, and adapted to many occasions of Christian Life* (Edin.: D. Paterson and W. Gray, 1777). By Alexander Pirie (see p. 896, i.). Of its 85 hymns 11 passed into the *Relief H. Bk.*, 1794.

2. *Hymns and Spiritual Songs* (Glas.: Mrs. Orr, 1781), with 77 hymns. Republished as *Hymns and Spiritual Songs, collected for the Christian congregation which meets in the Grammar School Wynd, Glasgow* (Glas.: D. Niven, A. Orr, &c., 1788), with 100 hymns. The sixth ed., 1794, was enlarged to 118 hymns, many being Glasite; and a seventh ed. appeared unaltered in 1798.

3. *Psalms, Hymns, and Spiritual Songs, collected for a Christian Church in Paisley* (Glas.: D. Niven, 1797). In Three Books—i. with Hymns 1-101, ii. H. 102-226, iii. H. 227-285. From the Baptist H. Bk. of 1798, omitting those specifically Baptist, and adding 65 from various sources.

4. *A Selection of Hymns adapted to Christian Worship* (Glas.: J. Graham & Co., 1819). Probably compiled by the late James McGavin, of Paisley, with 382 hymns in alphabetical order, a number being Glasite. The second ed. of 1832 contains 385 hymns. In 1858 a *Supplement* (Glas.: Mackay & Kirkwood), compiled by two of the Glasgow elders, appeared with Hymns 386-433. Both are still in use.

x. Berean.

Founded by Rev. John Barclay, b. 1734, near Muthill, Perthshire, assistant of Fettercairn Parish, 1763-1772; died at Edinburgh, as pastor of the Bereans, July 29, 1798.

1. *Rejoice Evermore; or Christ all in all. An original publication consisting of Spiritual Songs, &c.* By John Barclay (Glas.: W. Bell, 1767). Contains, besides Psalms and a version of the Song of Solomon, 196 hymns. Republished as *A Select Collection of new original Spiritual Songs, Paraphrases and Translations. Together with the most useful and agreeable of those formerly published under the title of Rejoice Evermore, or Christ all in all.* By John Barclay, A.M., minister of the Berean Assembly in Edinburgh, vol. ii. (Edin.: J. Donaldson, 1776), with 285 hymns and a Paraphrase of the Song of Solomon. Vol. i. contains his version of *The Psalms paraphrased according to the New Testament Interpretation, &c.* Mr. Barclay also published a cheap collection entitled *The Experience and Example of the Lord Jesus Christ; illustrated and improved for the consolation of the Church: making a copious variety of Subjects for the Purpose of Divine Praise, &c.* (Edin.: J. Donaldson, 1783), with a prefatory address of 48 pages fulminating against the Scottish sects of the day, 34 Psalm versions selected for a

Ms. version still more paraphrastic and spiritualised than his 1776, a complete metrical version of Hebrews, 33 paraphrases and hymns from his 1776 volume, and 7 additional paraphrases. Appended are 12 pages of further fulminations, ending with definitions of Latin phrases used, the last of which is Rabies cleri. "You may call it the madness of the clergy; or, the real mad-dog-fury and fatal infatuation of false pretended priests. From which, may the gracious Lord of heaven and earth deliver us, and all his own Elect! Amen." In *Songs of the Spirit*, edited by the Revs. W. H. Odenheimer and F. M. Bird, New York, 1871, two hymns are given by Barclay: "Drink deep of the Spirit, and thou shalt be filled" (since included in the *Library of Religious Poetry*, ed. P. Schaff, D.D., and A. Gilman, M.A., ed. 1883, p. 802), and "O love ye the Spirit indwelling," at pp. 127-130.

xi. Roman Catholic.

Hymn singing in public worship seems of recent introduction in Scotland, and the hymnals used seem mostly those popular elsewhere. We have only been able to trace the following, of which Nos. 1-3 are properly School hymnals but have been used in Church at Children's Services, &c.

1. *A Selection of approved Catholic Hymns, for the use of Schools* (Glas.: H. Margey, 1861), 57 hymns and the Litany of Loretto.

2. *St. Patrick's Catholic Hymnbook published by the Marist Brothers with the approbation of the Right Rev. Dr. Murdoch, Vicar Apostolic of the Western District. Sixteenth Thousand.* (To be had of the Marist Brothers, St. Mungo Street and Charlotte Street, Glasgow, &c., 1864), 189 hymns. Compiled in 1862 and contains "several original contributions, kindly supplied by the Rev. Canon Oakeley, Very Rev. F. W. Faber, Rev. F. Stanfield and others."

3. *Collection of Hymns for the use of the Children of St. Andrew's Congregation* (Glas.: H. Margey, 1875), with 105 hymns, of which 6 and the Litany of Loretto are in Latin.

4. *Hymns arranged according to the Ecclesiastical Year, for use in Catholic Churches. Music may be had separately. Cum permissione superiorum* (Glas.: H. Margey, 1878), with 107 hymns, 18 being in Latin and the rest mainly by Faber and Caswall.

5. A very curious book was pub. at Aberdeen (J. Chalmers & Co.) in 1802 as *A Collection of Spiritual Hymns and Songs, on various religious subjects*. The pieces occupy pp. 3-149, but are not numbered. They consist mostly of *trs.* from the Latin, and hymns set to popular song tunes. A number are by Bishop Geddes, eight are signed J. C., eight are signed W. D., &c. It is hardly likely that the book was ever used in the public services of the Roman Catholic Church in Scotland. (See also p. 974, ii.)

xii. Universalist.

1. *King David's Psalms in common use, with notes critical and explanatory. Dedicated to Messiah* (Glas.: printed and sold by N. Douglas, the author, 1815). *Psalter* of 1850 and *Paraphrases* of 1781 with notes. The editor, who in 1780 became minister of the Relief Church at Cupar-Fife, and in 1793 at Dundee, resigned his charge in 1798 and finally settled in Glasgow as a Universalist preacher, where he d. in 1823. In his *Sermons on Important Subjects with some Essays in Poetry* (Edin.: G. Caw, 1789), he gives 14 paraphrases of psalms and 24 hymns and poems—all original.

2. *A Collection of Hymns for the use of Believers in God's infinite and immutable love, manifested in the Creation in Jesus Christ* (Glas.: W. Kaye, 1824), 116 hymns.

xiii. Theistic.

1. *Hymns selected for Divine Worship. By the Rev. James Cranbrook* (Edin.: Turnbull & Spears, 1867), formerly minister of Albany Street Congregational Church, Edinburgh. 38 hymns. Recast as:—

2. *A Manual of Devout Song for Common Worship. Compiled by the Rev. James Cranbrook* (published for use in the Hopetoun Rooms, Edin.: 1868), with prose psalms for five Sundays and 34 hymns, No. 15 being by himself. Again recast as:—

3. *Hymns collected and adapted for Rational Worship, Temporary Issue* (Edin.: n.p. 1869), with no psalms, 68 hymns and 3 doxologies. After Mr. Cranbrook's connection ceased it was enlarged and issued as:—

4. *Hymns selected and adapted for Divine Worship and Human Encouragement* (Edin.: Printed for Freemasons' Hall Congregation, 1870), by Mr. Statham, his successor. Contains 166 hymns, words of 16 anthems, and 2 sanctuses. The final issue was:—

5. *Hymns* (Freemasons' Hall, Edin., 1872), with 69 hymns, of which, according to Mr. Statham's preface, "Many have been written expressly for this collection," only 8 being taken from No. 4.

xiv. *Unitarian.*

1. *Hymns and Anthems for Private and Public Worship.* Edited by Charles Clarke (Glas. printed for the Unitarian Church, Union Street, by W. Rankin, 1850), 309 hymns and anthems with authors' names, &c. Based on W. J. Fox's *H. & Anthems*, 1841. The ed. of 1860 has 320 hymns with an Appendix of 40 "Hymns of Consolation" compiled by H. W. Crosskey.

2. *Hymns for Public Worship* edited by John Page Hopps (Glas.: The Unitarian Christian Churches, 1873), 477 hymns with authors' names, &c. The compiler was then minister of St. Vincent Street Unitarian Church, Glasgow.

xv. *Brethren.*

1. *Our Hymnbook.* Compiled by Rice T. Hopkins. *Fifteenth Thousand* (Edin.: Quigley & Reid, n.d.). Two hymns on back of titlepage, with gospel hymns 1-67 and praise hymns 68-215.

2. *Aids to the Service of Song* (Edin.: A. Elliot, n.d., c. 1868). Compiled by Dr. Naylor. 203 hymns.

3. *The Gospel Hymnal.* Compiled by W. T. P. Weston (Lon. & Glas.: R. L. Allan & Co., 1871, n.d.), 300 hymns. The compiler was leader of "The Brethren" in Edinburgh.

xvi. *Miscellaneous.*

1. *A Collection of Hymns and Spiritual Songs* (Glas. A. McLean, 1755). 12 hymns.

2. *A Collection of Hymns for Christian Worship* (Edin.: G. Craufurd, 1762). 56 hymns and 5 sacramental hymns—in all 61.

3. *A Collection of Hymns and Spiritual Songs, extracted from various Authors, and published for the use of Christians of all denominations* (Edin.: James Donaldson, 1778). With 147 hymns and 2 doxologies, mostly taken from R. Conyers's Collection (p. 333, ii.).

4. *A select number of Spiritual Hymns, &c., either for the use of the congregation, family, or the devout Christian's meditation, &c.* By David Mitchell (Glas.: W. Smith, 1781). 70 hymns. It is not likely that either this or Nos. 5-7, 11, were ever used in public worship.

5. *A Collection of Hymns and Sacred Poems. In Two Parts. For all Denominations.* Published by James Fordyce (Aberdeen: printed by A. Leighton, 1787). Contains 200 hymns in pt. 1. and 94 poems in pt. 2. The 2nd ed. of 1788 has 178 hymns, and the 3rd ed., 1789, has 187.

6. *Hymns and Scripture Paraphrases published at the request of a Congregation of Christians.* By William Bell (Edin.: G. Caw, 1806). With 142 hymns.

7. *A Selection of Sacred Hymns for Social Worship* (Dalry: printed by J. Gemmill for T. Watt, Kilwinning, 1807), with 149 hymns.

8. *Hymns on Natural, Moral and Theological Subjects, for the use of the Theophilanthropist Society* (Glas.: 1816) with 152 hymns.

9. *A Collection of Psalms, Hymns, and Spiritual Songs, selected from a number of other collections, for the use of Christian Churches; and adapted to New Testament Worship.* By William Cullen, Dundee (Dundee: A. Colville & Co., 1817), with 219 hymns.

10. *A Miscellaneous Collection of Hymns, chiefly designed for Public Worship* (Aberdeen: D. Chalmers & Co., 1825), with 204 hymns and the Benedicite. Compiled for use in St. Paul's Episcopal Church, Aberdeen.

11. *Morning and Evening Hymns for every day of the year, for the Family and Church* (Glas.: 7 Argyle Street, 1857). With 732 hymns, edited by John Smith, LL.D.

Note.—Two hymnals compiled by the Rev. J. H. Wilson, D.D., of the Barclay Free Church, Edinburgh, though never we believe used in public worship, are cited occasionally throughout this Dictionary and are thus here mentioned. (1) *The Service of Praise* (Edin.: T. Nelson & Sons, 1865), with 322 hymns, 35 chants, 10 anthems and sanctuses, and 78 children's hymns. A number of hymns by Mrs. Cousin, Mr. Sloan and others, first appeared here: (2) *Songs of Zion* (Edin.: T. Nelson & Sons, 1876), with 301 Hymns, &c., mainly from the 1865, from *Songs of Zion*, 1862, and from the hymns introduced by Mr. Sankey.

IX. APPENDIX.

1. *Scottish Hymn Writers.*

Scotland has produced a long series of minor poets. It would be both difficult and

useless to enumerate even those of them who have attempted to write sacred poetry. Notices will be found in this Dictionary under their respective names of a very large number of these authors, including the following, who by birth or residence are connected with Scotland, viz.:—

William Alexander, Earl of Stirling; William Lindsay Alexander, David Douglas Bannerman, Thomas Blacklock, Hugh and Robert Blair, William Blair, Jane and Sarah (Findlater) Borthwick, Robert Boyd, Zachary Boyd, William Bruce, James Drummond Burns, William Cameron, Elizabeth Cecilia Clephane, Norval Clyde, Anne Ross Cousin, John Craig, William Dickson, David Thomas Kerr Drummond, William Drummond, Mary (Lundie) Duncan, Thomas Dunlop, Ralph Erskine, Fergus Ferguson, Sarah Findlater (see Borthwick), Robert Kaye Greville, John Guthrie, James Hamilton, James Hogg, George Jaque, William Keche, Robert Murray McCheyne, John Ross Macduff, Hamilton Montgomery Macgill, Margaret Mackay, Norman Macleod, Samuel Martin, David Macbeth Moir, John Morrison, Sir William Mure, John Ogilvie, Robert Font, Thomas Randall, William Robertson (Greyfriars), William Robertson (Monzievauld), William Bruce Robertson, G. Rorison, Sir W. Scott, Jane C. Simpson, Patrick Simson, John Morrison Sloan, George Walker, Ralph Wardlaw, James, John, and Robert Wedderburn, Andrew Young, with various others.

2. *Principal Works on the Scottish Psalms and Paraphrases, and their authors.*

In this section we have grouped together those works which are of greatest value in tracing the history of Scottish Hymnody.

1. *The Scottish Metrical Psalter* of A.D. 1635, reprinted in full from the original work, the additional matter and various readings found in the editions of 1566, &c., being appended, and the whole illustrated by dissertations, notes, and facsimiles. Edited by the Rev. Neil Livingston. Printed from stone, by McClure and Macdonald, lithographers to the Queen, Glasgow, 1864. The most elaborate and careful work on the early Scottish Psalters, and the fruit of much labour and research. It contains a great amount of interesting and curious information, and in fact exhausts the subject.

2. *The Letters and Journals of Robert Baillie, A.M. Principal of the University of Glasgow. MDCLXXVII-MDCLXII.* Edited from the author's manuscripts by David Laing, Esq. In three volumes. Edinburgh, printed for Robert Ogle, 1841-1842. Edited for the Bannatyne Club. It is an important work for the period it embraces. In the appendix to vol. iii. (pp. 528-556), Dr. Laing gives a valuable series of "Notices regarding the metrical versions of the Psalms received by the Church of Scotland."

3. *History of the Scottish Metrical Psalms, with an account of the Paraphrases and Hymns, and of the music of the Old Psalter.* Illustrated with 12 plates of ms. music of 1566. By Rev. J. W. Macmearns, Leamhaig. Printed for subscribers only. Glasgow: McCulloch & Co., Printers, 7 Alston Street, 1872. A very useful work, containing most of the accessible information, and including reprints of many original documents and titlepages of rare editions.

4. *The Wedderburns and their Work, or the Sacred Poetry of the Scottish Reformation, in its historical relation to that of Germany.* By Alex. F. Mitchell, D.D., Professor of Hebrew, St. Andrews. William Blackwood & Sons, Edinburgh and London, 1867. A very careful and interesting little book, tracing out the German originals of a number of the *Gude and Godlie Ballates*, and giving all the information accessible as to their authors and their origin.

5. *A compendious book of Psalms and Spiritual Songs, commonly known as "The Gude and Godlie Ballates."* Edinburgh, reprinted from the edition of 1578, K. F. (but William Paterson, Edinburgh), 1868. A reprint from the earliest perfect edition now extant (but see I. § 3 of this article), edited by Dr. David Laing, with a historical preface, a valuable series of notes, a glossary, and copies of the title-pages of the three editions then known, viz. those of Henrie Charteris 1578, Robert Smyth 1600, and Andro Hart 1621.

6. *The Free Church Magazine* for 1847, volume 4. Edinburgh. John Johnston. Contains four articles on the *Paraphrases*—interesting, but needlessly controversial. They raised a discussion on the subject of Robert Burns's connection with the *Paraphrases*, the writer having in his hands a ms. copy of the *Paraphrases* pre-

pared for the use of the Convener of the 1775 Committee, with alterations in a hand which much resembled that of Burns, out which proved to be that of John Logan—a facsimile page being given. We have failed to trace this ms.

7. *The United Presbyterian Magazine*, volume 18, 1874, and volume 19, 1875. Edinburgh, William Olliphant & Co. These include a series of interesting papers on Scottish Hymn-writers by the late Rev. William Thomson, of Slateford, near Edinburgh. Chapter I. is on John Wedderburn, ii. on the Paraphrases of 1745, iii. on Bruce and Logan, and iv. on the Paraphrases of 1781.

8. *Fusti Ecclesiae Scoticae. The succession of ministers in the parish churches of Scotland, from the Reformation, A.D. 1560, to the present time. By Hew Scott, D.D., F.S.A., Scol. minister of Anstruther Wester, Edinburgh.* William Paterson, 3 vols. in 6 parts, 1866-1871. A most careful and elaborate work, the fruit of many years' research among original documents, and of great use in matters of biography.

9. *The Book of Common Order of the Church of Scotland, commonly known as John Knox's Liturgy, and the Directory for the Public Worship of God agreed upon by the Assembly of Divines at Westminster; with historical introductions and illustrative notes by the Rev. George W. Sprott, B.A., and the Rev. Thomas Leishman, M.A.* William Blackwood and Sons, Edinburgh and London, 1868. The notes on the Psalters are concise and good.

10. *The Scottish Paraphrases. . . . An account of their history, authors, and sources; together with the minutes of the General Assembly and extracts from Presbytery records relative thereto; reprints of the editions of 1745, 1751, and 1781; information regarding hymns contemporary with the Paraphrases; and some account of the Scripture Songs of 1706.* By Douglas J. MacLagan. Edinburgh, Andrew Elliot, 1899. This work justifies its title, is well and carefully done, and gathers together almost all the available information. It is especially valuable as reprinting the full text of the very rare edition of 1745.

In appending these authorities it may be stated that the article throughout is based upon independent research, and that in almost every case (save *Rous*, 1641 and 1643, and the *French Psalters*) the works mentioned have been examined by myself, or by others on my behalf. To Mr. Clark and the librarians of the Advocates Library, Edinburgh, and to Dr. Dickson, Mr. Lymburn, and the librarians of the Glasgow University Library, I am specially indebted for the full facilities and courteous attention afforded in my researches; to Mr. William Bonar of London I was indebted for the loan of early editions of the *Paraphrases*, &c.; to Mr. James Thin of Edinburgh, and Mr. W. T. Brooke of London, I am indebted for kind help in completing the lists of Hymnals; and to correspondents, of various denominations, too numerous to mention I am indebted for prompt answers embodying the information they had to give on the points submitted to them. [J. M.]

Scottish Psalter. [Scottish Hymnody.]

Scottish Translations and Paraphrases. These *Translations and Paraphrases* were originally prepared by a Committee appointed by the General Assembly of 1742. They were presented in draft in 1745, and in 1751 were authorised for private use. In 1775 a Committee was appointed to revise and enlarge them for public use, by which a draft collection was prepared and printed in 1781, and after many verbal changes published as *Translations and Paraphrases, in Verse, of several Passages of Sacred Scripture.* Collected and prepared by a Committee of the General Assembly of the Church of Scotland, in order to be sung in Churches. Edinburgh: Printed and sold by J. Dickson,

Printer to the Church of Scotland MDCCCLXXXI [see *Scottish Hymnody*, v. 1-4].

The Paraphrases of 1781 are made up of 45, taken—some with great alterations—from the collection of 1745; and of 22 added in 1781.

From the 1745 are the following, the numbers being given as in 1781. 23 (Nos. 1, 3, 7, 13, 20, 22, 24, 40, 41, 46, 47, 50 (partly), 51, 54-57, 61, 63-67) by Watts, 5 (Nos. 2, 32, 39, 45, 60) by Doddridge, 2 (Nos. 36, 37) by Tate, 3 (Nos. 4, 33, 34) ascribed to Blair, 3 (Nos. 25, 42, 43) ascribed to Robertson, and 1 (No. 49) ascribed to Randall, leaving 8 (Nos. 6, 18, 23, 26, 38, 48, 52, 59) to which no probable ascriptions have been assigned.

Of the 22 added in 1781, 2 (Nos. 5, 15) are by Watts, while 7 (Nos. 8-11, 31, 53, 58) are assigned to Bruce or Logan; 2 (Nos. 27, 28) are said to be joint productions of Logan and Morison; 5 (Nos. 19, 21, 29, 30, 35) are ascribed to Morison; 2 (Nos. 14, 17) to Cameron, 1 (No. 12) to Martin, 1 (No. 16) to Blacklock, 1 (No. 44, really a cento) to Blair, and 1 (No. 62) to Ogilvie.

Deducting those by Watts, Doddridge and Tate, we find of the 67 in 1781 there are 36 of presumably Scottish origin, 8 of which are still anonymous. The authors of the remaining 27 are noted under **Blacklock, Blair, Bruce, Cameron, Martin, Morison, Ogilvie, Randall, and Robertson.**

Of the *Hymns* appended in 1781, 3 (Nos. 1-3) are by Addison, 1 (No. 4) by Watts, and 1 (No. 5) by Bruce or Logan [see **Bruce**].

The Committees who compiled the *Paraphrases* were thus made up:—

On May 13, 1742, the Assembly appointed the Revs. James Nisbet, William Gushart, William Robertson, Robert Kinloch, Professor John Gowdie, Frederick Carmichael, William McGeorge, Thomas Turnbull, Robert Blair, Principal William Wishart, Robert Hamilton, George Logan, James Bannatyne, Professor Patrick Cumming, Alexander Webster, George Wishart, Robert Dalgleish, James Nasmyth, and Matthew Mitchell, ministers; with Messrs. John Wilson, Robert Baillie, and Alexander Nisbet, ruling elders. To these were added on May 18, 1744, the Revs. Principal Thomas Tullidhail, Daniel McQueen, Hugh Blair, George Kay, and Thomas Randall, ministers; with Lord Armliston, Lord Drummore, the Solicitor General Robert Dundas, and Mr. Charles Erskine, ruling elders.

On May 29, 1775, the Assembly appointed the Revs. Dr. Patrick Cumming, Dr. Alexander Webster, Principal William Robertson, Dr. Robert Finlay, Dr. Hugh Blair, Dr. Harry Spence, Dr. John Ogilvie, Thomas Linning, Andrew Hunter, Dr. Alexander Carlyle, Dr. Joseph McCormick, John Logan, James Brown, Samuel Martin, Robert Walker, James Campbell, and John Gibson, ministers; with Messrs. John Home, James Stoddart, John McLauren, Robert Cullen, and Professors Andrew Dalryell and George Hill, ruling elders. To these were added on June 2, 1780, the Revs. Dr. Henry Griep, Robert Walker, Jun., Sir Harry Moncrieff, John Kemp, Dr. George Barclay, and Dr. Robert Dick, ministers; with Messrs. John Dickson, James Colquhoun, and Alexander Stevenson, elders. And finally, on May 26, 1781, the Assembly added the Revs. Dr. William Dalrymple, Dr. James Gillespie, William Burnsides, Alexander Watt, John Morison, and William Peebles, ministers; with Mr. Hardie, and Professors William Richardson and John Anderson, ruling elders.

Throughout the body of this work these *Paraphrases* have been annotated in full. For reference, the first lines are here given with the numbers as they appear in 1781. Where an alternative line is given in italics the note will be found under that line.

i. Originally published in 1745-51.

47. And shall we then go on to sin
Shall we go on to sin
41. As when the Hebrew prophet rais'd
So did the Hebrew prophet raise
23. Behold my servant! see him rise
63. Behold th' amazing gift of love
Behold what wondrous grace
65. Behold the glories of the Lamb
18. Behold! the mountain of the Lord
In latter days, the mount of God
59. Behold what witnesses unseen
61. Bless'd be the everlasting God
33. Father of all! we bow to thee

60. Father of peace, and God of love!
 39. Hark, the glad sound, the Saviour comes
 66. How bright these glorious spirits shine!
These glorious minds, how bright they shine
 25. How few receive with cordial faith
 20. How glorious Zion's courts appear
How honourable is the place
 7. How should the sons of Adam's race
 4. How still and peaceful is the grave
 56. How wretched was our former state
Lord, we confess our numerous faults
 26. Ho! ye that thirst, approach the spring
 54. I'm not asham'd to own my Lord
 57. Jesus, the Son of God, who once
With joy we meditate the grace
 38. Just and devout old Simeon liv'd
Now let Thy servant die in peace
 13. Keep silence, all ye sons of men
Shall Wisdom cry aloud
 48. Let Christian faith and hope dispel
Now let our souls ascend above
 1. Let heav'n arise, let earth appear
Now let a spacious world arise
 42. Let not your hearts with anxious thoughts
 67. Lo! what a glorious sight appears
 55. My race is run; my warfare's o'er
Death may dissolve my body now
 36. My soul and spirit, flid'd with joy
 3. Naked as from the earth we came
 2. O God of Bethel! by whose hand
 51. Soon shall this earthly frame dissolv'd
 6. The rush may rise where waters flow
Say grous the rush without the mire
 40. The wretched prodigal behold
Behold the wretch whose lust and wine
 49. Though perfect eloquence adorn'd
Though all men's eloquence adorn'd
 34. Thus spake the Saviour of the world
With solemn thanksgiving our Lord
 64. To him that lov'd the souls of men
Now to the Lord that makes us know
 45. Ungrateful sinners! whence this scorn
 46. Vain are the hopes the sons of men
 32. What though no flow'r the fig-tree clothe
So firm the saints' foundation stands
 50. When the last trumpet's awful voice
Of for an overcoming faith
 37. While humble shepherds watch'd their flocks
While shepherds watch'd their flocks by night
 22. Why pour'st thou forth thine anxious plaint
Whence do our mournful thoughts arise
 24. Ye heav'n send forth your song of praise!
Now shall my inward joys arise
 52. Ye who the name of Jesus bear
You who the name of Jesus bear
 43. You now must hear my voice no more

ii. Added in 1781.

29. Amidst the mighty, where is he
 15. As long as life its term extends
Life is the time to serve the Lord
 28. Attend, and mark the solemn fast
 21. Attend, ye tribes that dwell remote
 44. Behold the Saviour on the cross
 30. Come, let us to the Lord our God
 8. Few are thy days, and full of woe
 16. In life's gay dawn, when sprightly youth
 10. In streets, and op'nings of the gates
 62. Lo! in the last of days behold
 11. O happy is the man who hears
 17. Rulers of Sodom! hear the voice
 53. Take comfort, Christians! when your friends
 19. The race that long in darkness pin'd
 5. Tho' trouble springs not from the dust
Not from the dust affliction grows
 31. Thus speaks the Heav'n; How shall man
 27. Thus speaks the High and Lofty One
The High and Holy One hath spoke
 35. 'Twas on that night when doom'd to know
 58. Where high the heavenly temple stands
 14. While others crowd the house of mirth
Let such as would with Wisdom dwell
 9. Who can resist th' Almighty arm
 12. Ye indolent and slothful rise

iii. Hymns added in 1781.

4. Blest morning! whose first dawning rays
Bless'd morning, whose young dawning rays
 5. The hour of my departure's come
 2. The spacious firmament on high
 1. When all thy mercies, O my God
 3. When rising from the bed of death

The *Paraphrases* of 1751 had been printed at the end of some editions of the *Psalter* of 1650 (e.g. by Colin Macfarquhar, Edinburgh, 1771); and though the right of printing the *Paraphrases* of 1781 was assigned to the Church printer up to 1809, yet before the end of the century the King's printer had begun to add them to the *Psalter*, and they are still almost universally so printed. [J. M.]

Scriver, Christian, s. of Christian Scriver (Schriver, Schreiber), merchant at Rendsburg in Holstein, was b. at Rendsburg, Jan. 2, 1629; and was from his birth destined for the ministry. His father d., of the plague, in 1629, but by the help of a rich great-uncle, he was able eventually to matriculate at the University of Rostock in Oct., 1647 (M.A. 1649). In 1650 he became tutor to a family at Segeberg, near Lübeck. While visiting a married half-sister at Stendal, he preached there with much acceptance, and was appointed, in 1653, archidiaconus of St. James's Church there. He then became, in 1667, pastor of St. James's Church at Magdeburg, where he was also appointed, in 1674, assessor at the consistory, in 1676 as Scholarch, in 1679 as Senior; and in 1685 had also the parishes and schools of the so-called Holz-kreis placed under his inspection. At length he found his work too heavy, and, in 1690, accepted an invitation to Quedlinburg as consistorialrath and chief court preacher at the church of St. Servatius, and also as private chaplain to Anna Dorothea, Duchess of Saxony, and Abbess of the Lutheran Stift at Quedlinburg. After a series of strokes of paralysis, he d., at Quedlinburg, April 5, 1693 (Koch, iv. 78; Herzog's *Real-Encyclopädie*, xiv. p. 1, &c.).

Scriver was the most popular, useful, and influential preacher; his earnestness being deepened by the memory of his many wonderful escapes from accident and pestilence. He was also the author of various devotional works, which found much acceptance, e.g. his *Gottholds 300 Zufällige Andachten*, Magdeburg, 1663 (1671, and later eds., have 400 *Andachten*: English version, as *Gotthold's Emblems*, by R. Meuzies, D.D., Edinburgh, 1857); his *Seelen-Schatz*, in 5 parts 1675-92; and his *Gotthold's Stech- und Steges-Bette*. In 2 pts., 1687-94.

It is difficult to say how many hymns Scriver wrote, apparently about ten. He refers to one or two in his *Seelenschatz* and his *Andachten*, but does not give the full texts. A number are included, as by him, in C. Weise's abridgment of the *Seelenschatz*, which was pub. at Wittenberg, in 1704, as the *Seelenschatzes Kraft und Saft*; and C. O. Weinschenk, pastor of St. Ulrich's in Magdeburg, in his *Erbauliche Leben* of Scriver (Magdeburg and Leipzig, 1729), gives a list of those he considers genuine.

Those of Scriver's hymns which have passed into English are:—

i. *Auf, Seel, und danke deinem Herrn. Morning*. Included, 1704, as above, and in 1729, also marked as by Scriver. But Scriver's son-in-law, Johann Heinrich Hävecker [b., 1640, at Kalbe, near Magdeburg, became diaconus, and, in 1693, pastor at Kalbe; latterly, also, Inspector of the Holz-kreis; and d. at Kalbe, in 1722], in his *Dreyfach schalle nū und nachhallend Kirchen-Echz*, Leipzig, 1695, p. 3, claims it as his own. It is in the Berlin G. L. S., ed. 1863, No. 1078. *Tr.* as, "To God, my Soul, Thank-offerings pay." By H. J. Buckoll, 1842, p. 30.

ii. *Der Lieben Sonne Licht und Pracht. Evening*. This is Scriver's best hymn. It seems to be earlier than 1671, as in that year Scriver quotes

st. viii., in his *Andachten*, as above. According to tradition it was written one evening when Scriver was disturbed by hearing outside a profane song sung to a beautiful melody; whereupon he, grieved that the melody should be so misapplied, composed this hymn for it. Rambach, in his *Anthologie*, iii. p. 205, prints the hymn from the *Vollständiges G. B.*, Hamburg and Ratzeburg, 1684, in 9 st. of 7 l. In the *Lüneburg Stadt G. B.*, 1686, No. 1907, it is marked as "M. C. S.;" and in Hävecker's *Kirchen-Echo*, 1695, p. 30, as M. C. Scriver's. It is also in the Berlin *G. L. S.*, ed. 1863, No. 1153. Regarding it Laumann, in *Koch*, viii. 201, speaks thus:—"Of the beautiful hymn of this true Teacher, the Chrysostom of our Lutheran church, in which the thoughts of Gerhardt's evening hymn [p. 822, l.] ring and are powerfully re-echoed; st. vi.—viii., are of the greatest force, and of these especially st. viii." He also gives a portion of a sermon on Rogation Sunday, 1671, in which Scriver quotes st. viii. as expressing the deepest sentiments of his heart. *Tr.* as:—

1. With Thee I lay me down to sleep. This is a tr. of st. v., vii., viii., as No. 481, in pt. i. of the *Moravian H. Bk.*, 1754. It is also found in the following forms:—

i. In peace I'll now lie down to sleep. In the *Moravian H. Bk.*, 1789.

ii. I lay me down with Thee to sleep. In *Marrice's Choral H. Bk.*, 1861.

iii. In peace will I lie down to sleep. In the *Moravian H. Bk.*, 1886.

2. My praise again I offer Thee. A tr. of st. iv., v., by A. T. Russell, as No. 6, in his *Ps. & Hys.*, 1851.

3. The lovely Sun has now fulfilled. This is a tr. of st. i., iv., v., ix., dated 1882, by M. W. Stryker, in his *Hys. & Verses*, 1893, p. 28, repeated in his *Christian Chorals*, 1885, No. 16. In his *Song of Miriam*, 1888, p. 26, it begins "The golden Sun has now fulfilled."

iii. Hier lag ich nun mein Gott zu deinen Füßen. *Repentance. Lent.* Included in Hävecker's *Kirchen-Echo*, 1695, p. 351, in 28 st. of 4 l.; repeated in Burg's *G. B.*, Breslau, 1746, No. 1582, &c. It is included as Scriver's, in 1704, as above; and so in *Burg*, and by *Koch*; but Weinschenk does not give it as his; and Hävecker gives it without name of author. The *tr.* in C. U. is:—

Here, O my God, I cast me at Thy feet. This is a tr. of st. i., iii., v., vi., x., xi., xxi., xxiii., xxvi., xxviii., by Miss Winkworth, in her *Lyra Ger.* 1st Ser., 1855, p. 63. In her *C. B. for England*, 1863, No. 45, it begins, "Here, O my God, low at Thy feet I bend me;" is altered in metre; and omits the tr. of st. iii., ll. 3, 4; v.; vi., ll. 1, 2; and xxiv. [J. M.]

Scudder, Eliza, niece of Dr. E. H. Sears, (q.v.) was b. in Boston, U.S.A., Nov. 14, 1821, and now (1888) lives in Salem, Massachusetts. Formerly an Unitarian, she some time ago joined the Protestant Episcopal Church. Her hymns in C. U. are:—

1. From past regret and present [faithlessness] feebleness. *Repentance.* In the *Quiet Hours*, Boston, 1875.

2. I cannot find Thee! Still on restless pinion. *Seeking after God.* Appeared in Longfellow and Johnson's Unitarian *Hys. of the Spirit*, 1864.

3. In Thee my powers and treasures live. *Faith and Joy.* In the *Hys. of the Spirit*, 1864. It is from a hymn of 10 st. beginning, "Let whosoever will enquire," entitled, "The New Heaven," and dated 1855.

4. Life of our life, and light of all our seeing! *Prayer.* In the *Boston Quiet Hours*, 1875.

5. The day is done; the weary day of thought and toil is past. *Evening.* In *Sermons and Songs of the Christian Life*, by E. H. Sears, Boston, 2nd ed., 1878, p. 296, entitled "Vesper Hymn," and dated "October, 1874." This is possibly her finest hymn.

6. Thou grace divine, encircling all. *Divine Grace.* Appeared in Dr. E. H. Sears's *Pictures of the Olden Time, as shown in the Fortunes of a Family of Pilgrims*, 1867. It was written in 1852, and included in the *Boston Hys. of the Spirit*, 1864. It has sometimes been taken as "An Ancient Catholic Hymn" (*Universalist's Ps. & Hys.* 1865), but in error.

7. Thou long disowned, reviled, opprest. *The Spirit of Truth.* In the *Boston Hys. of the Spirit*, 1864.

Of these hymns, Nos. 2, 6, and 7 are in Dr. Martineau's *Hymns*, 1873. Some of Miss Scudder's poetical pieces appeared in Dr. Sears's *Monthly Religious Magazine*. Her *Hymns and Sonnets*, by E. S., were pub. by Lockwood, Brooks & Co., Boston, 1880. From this her hymn "Thou hast gone up again" (*Ascension*), is taken. [F. M. B.]

Σὲ καὶ νῦν εὐλογοῦμεν. *Gregory of Nazianzus.* [*Evening.*] This hymn is given in his *Works*, Paris, 1611, i.; in *Daniel* iii. 13; and in the *Antho. Græca Carm. Christ.*, 1871, p. 29. It is *tr.* as "And now again at night" by A. W. Chatfield in his *Songs and Hys. of Earliest Greek Christian Poets*, 1876, p. 122, in 8 st. of 4 l. (See *Greek Hymnody*, § iv.) It dates 324–389, and contains 28 lines. [J. J.]

Σὲ μὲν ἀρχομένης. *Synesius, Bp. of Ptolemais.* [*Morning or Evening.*] Hymn iv. of ten hymns composed by him at various periods of his life, 375–430. The full Greek text is found in the *Antho. Græca Carm. Christ.*, 1871, p. 15 in 299 lines. It is *tr.* as "To Thee at evening grey," by A. W. Chatfield in his *Songs and Hys. of Earliest Greek Christian Poets*, 1876, p. 56, in 27 st. of 8 l. (See *Greek Hymnody*, § v.) It is an Evening Hymn, and contains several passages of great beauty which might be utilized in the form of a cento for congregational use. Another *tr.* is "Thee at the break of sacred day," by Alan Stevenson in his *The Ten Hymns of Synesius, &c.*, 1865. [J. J.]

Σὲ τὸν ἄφθιτον μονάρχην. *Gregory of Nazianzus.* [*Praise to Christ.*] This hymn to Christ is given in his *Works*, Paris, 1611, i.; in *Daniel* iii. 5; and in the *Antho. Græca Carm. Christ.*, 1871, p. 23, in 51 lines. It is *tr.* as "O Thou the One supreme," by A. W. Chatfield in his *Songs and Hys. of Earliest Greek Christian Poets*, 1876, p. 93, in 13 st. of 6 l. It is a fine hymn gracefully translated. (See *Greek Hymnody*, § iv.) It dates 324–389. [J. J.]

Seagrave, Robert, M.A., s. of Robert Seagrave, Vicar of Twyford, Leicestershire, was b. at Twyford, Nov. 22, 1693, and educated at Clare College, Cambridge, where he graduated in 1714. Taking Holy Orders he entered most earnestly into the movement then being carried forward by the Wesleys and Whitefield; and between 1731 and 1746 he issued numerous letters and pamphlets, &c., designed to awaken in the clergy a deeper earnestness in their work. In 1739 he was appointed Sunday Evening Lecturer at Loriners' Hall, London, where he continued to preach till 1750. He also occupied Whitefield's Tabernacle from time to time. His

hymns, which were better known and more highly appreciated by the older compilers than those in modern days, and will still repay perusal, were included in his collection, pub. by him for use at the Loriner's Hall, as *Hymns for Christian Worship, partly composed, and partly collected from Various Authors, 1742*. The 4th ed. was pub. in 1748, and the originals were reprinted by D. Sedgwick as Seagrave's *Hymns*, in 1860. Two of these hymns are still in C. U. :—

1. Now may the Spirit's holy fire. *Opening of a Place of Worship*. This, from *Hys. for Christian Worship*, &c., 1742, was given by G. Whitefield as the opening hymn of his *Hys. for Social Worship*, &c., 1753. It was repeated in Toplady's *Ps. & Hys.*, 1776; and again in later collections to modern hymn-books.

2. Rise, my soul, and stretch thy wings. *Pilgrim's Song*. Also from his *Hymns*, &c., 1742, into G. Whitefield's *Hymns*, &c., 1753; and again in others to modern hymn books. [J. J.]

Searcher of hearts, before Thy face.
P. Doddridge. [Lent.] Pub. by Job Orton, in his posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 250, in 5 st. of 4 l., and headed, "Peter's Admonition to Simon Magnus, Acts viii. 21-24." It was repeated in J. D. Humphreys's ed. of the same, 1839. [J. J.]

Sears, Edmund Hamilton, D.D., s. of Joseph Sears, was b. at Sandisfield, Berkshire County, Massachusetts, April 6, 1810, and educated at Union College, Schenectady, N.Y., where he graduated in 1834; and at the Theological School at Cambridge. In 1838 he became pastor of the First Church (Unitarian) at Wayland, Massachusetts; then at Lancaster in the same State, in 1840; again at Wayland, in 1847; and finally at Weston, Massachusetts, in 1865. He d. at Weston, Jan. 14, 1876. He pub. :—

(1) *Regeneration*, 1854; (2) *Pictures of the Olden Time*, 1857; (3) *Athanasia, or Foregleams of Immortality*, 1858, enlarged ed., 1872; (4) *The Fourth Gospel the Heart of Christ*; (5) *Sermons and Songs of the Christian Life*, 1875, in which his hymns are collected. Also co-editor of the *Monthly Religious Magazine*.

Of his hymns the following are in C. U. :—

1. **Calm on the listening ear of night.** *Christmas*. This hymn "was first published in its original form, in the *Boston Observer*, 1834; afterwards, in the *Christian Register*, in 1835; subsequently it was emended by the author, and, as thus emended, was reprinted entire in the *Monthly Magazine*, vol. xxxv." (*Putnam*, 1874, p. 306.) This emended text is given in Putnam's *Singers and Songs of the Liberal Faith*, p. 306, in 5 st. of 8 l. Usually, both in G. Britain and America, the text is abbreviated. Its use is extensive.

2. **It came upon the midnight clear.** *Christmas*. The "Rev. Dr. Morison writes to us, 'Sears's second Christmas hymn was sent to me as editor of the *Christian Register*, I think, in December, 1849. I was very much delighted with it, and before it came out in the *Register*, read it at a Christmas celebration of Dr. Lunt's Sunday School in Quincy. I always feel that, however poor my Christmas sermon may be, the reading and singing of this hymn are enough to make up for all deficiencies.'" (*Putnam*, p. 308.) It appeared in the *Christian Register*, Dec., 1850, in 5 st. of 8 l., and is now in extensive use in G. Britain and America.

3. **Ho, ye that rest beneath the rock.** *Charitable Meetings on behalf of Children*. Appeared in Longfellow and Johnson's *Hys. of the Spirit*, Boston, 1864, in 2 st. of 8 l.

Dr. Sears's two Christmas hymns rank with the best on that holy season in the English language. Although a member of the Unitarian body, his views were rather Swedenborgian than Unitarian. He held always to the absolute Divinity of Christ. [F. M. B.]

Sedgwick, Daniel, was b. in Leadnall Street, London, Nov. 26, 1814, of poor parents. His education was of the scantiest. Although apprenticed to a shoemaker at an early age, the elements of the trade were not taught him, and through ill health and neglect, at the completion of his apprenticeship, he was unable entirely to earn his own living. During his rambles, he occasionally solaced himself with the purchase of old hymnbooks, and in the study and comparison of these he began to find his chief delight. He joined himself to the strict Baptist congregation, worshipping in Providence Chapel, Grosvenor Street, Commercial Road, in 1839, having previously married a wife of his own humble station and education. At the age of 23 he began to dabble in the secondhand book trade, and gradually worked up a connection. About 1840 he taught himself writing by copying printed letters, and acquired a singularly neat and clear hand. Hymnbooks then were a drug in the market, and he gradually acquired a noble collection. About 1852 he began the issue of reprints of the rarer hymn-writers of the 17th and 18th cents., and in his *Library of Spiritual Song* he republished the hymns of William Williams, John Mason, Thomas Shepherd, Robert Seagrave, Joseph Grigg, Anne Steele, John Ryland, John Stocker, James Grant, Thomas Olivers, Bishop Ken, and others. This series brought him into communication with many clergy, and with ministers of all denominations, and the humble bookseller of 81 Sun Street, Bishopsgate, would there receive men of high station and culture and teach them the rudiments of the then infant science of English Hymnology. It was, however, on the publication of Sir Roundell Palmer's, (Lord Selborne's) *Book of Praise*, in 1862, that Sedgwick first took his place as the foremost living English hymnologist. With all his dogmatic ignorance and want of power to balance evidence, his industry and perseverance in following up clues in every direction, led to the formation of an invaluable library, and to a unique correspondence. In the purchase, sale, and exportation of duplicates, and in assisting hymn-compilers in tracing dates, authors, and copyrights, he passed, from 1862 till his death in 1879, the happiest years of his life. He was consulted by men of all shades and opinions, and *Hymns Ancient and Modern* owed, from its earliest days, something to his assistance. He was consulted at every step by the Rev. C. H. Spurgeon for his *Our Own Hymnbook* (1866); and in Josiah Miller's *Singers and Songs of the Church* every article had the benefit of his knowledge and revision; in fact the practised expert can detect in that work baseless suggestions and erroneous conclusions, which arose out of Mr. Miller's too close adherence to his guide. Sedgwick's health began to fail rapidly in 1879, and exhausting and severe spasms of heart disease followed to his death. On Sunday, March 9th, he asked in the afternoon for Cennick's "Thou dear Redeemer, dying Lamb," to be sung to him, the last verse,

"When we appear in yonder cloud
With all the ransomed throng,
Then will we sing more sweet, more loud,
And Christ shall be our song."

being specially dwelt on by him. It was in the very early hours of the following morning that, with the words, "Hallelujah, Praise the Lord," on his lips, he fell asleep; and on the 15th March, 1879, he was buried at Abney Park cemetery. He may well be called the father of English Hymnology; and it is to be specially remembered, to his honour, that, with all drawbacks of education, temperament, and narrow theological prepossessions, he, by the collection and comparison of hymns and hymnological literature, and by careful annotation, made it possible for others to reap a rich harvest, by bringing their education, critical acumen, wide sympathies, and accurate knowledge of Biblical, classical, ecclesiastical, and historical subjects to bear upon the stores of hymnological wealth which he had accumulated, but which, to a very great extent, he could not use. [W. T. B.]

Sedgwick, John, D.D., was b. at Wimbleton, April 24, 1823, and educated at Christ Church and Magdalen Colleges, Oxford; b.A. 1846, D.D. 1859. He was a Fellow of Magdalen College 1855-63; Bursar, 1859-60; and Vice-President 1860-61. He was also successively Curate of Greinton, Somerset, 1854; Chaplain of High Leigh, Cheshire, 1858; Rector of Great Houghton, Northants, 1862; of Stoke-Climsland, Cornwall, 1872; and of Birdbrook, Essex, 1876. He has pub. *History of France*, 1849; *History of Europe*, 1850; *Hints of the Establishment of Public Industrial Schools*, 1853; and *Oremus: Short Prayers in Verse for Sundays and Holy Days, suggested by the Services of the Church of England*, 1852. From the last work his *Quinquagesima* hymn, "Lord of love, Whose words have taught us," in *Kennedy*, is taken, and many more of equal merit remain. [J. J.]

Sedulius, Coelius. The known facts concerning this poet, as contained in his two letters to Macedonius, are, that in early life, he devoted himself to heathen literature; that comparatively late in life he was converted to Christianity; and that amongst his friends were Gallieanus and Perpetua. The place of his birth is generally believed to have been Rome; and the date when he flourished 450. For this date the evidence is, that he referred to the Commentaries of Jerome, who d. 420: is praised by Cassiodorus, who d. 575, and by Gelasius, who was pope from 492 to 496. His works were collected, after his death, by Asterius, who was consul in 491. They are (1) *Carmen Paschale*, a poem which treats of the whole Gospel story; (2) *Opus Paschale*, a prose rendering of the former; (3) *Elegia*, a poem, of 110 lines, on the same subject as the *Carmen*; (4) *Veteris et Novi Testamenti Collatio*; and (5) the hymn, "A solis ortu cardine" (p. 4, l.). *Arcenal* (1794) quotes 16 mss. of Sedulius's work, ranging in date from the 7th to the 16th cent. The best ed. of his *Opera* is that by Dr. J. Huemer, pub. at Vienna in 1885; and this text is printed in Migne's *PP. Lat. vol. xix*. This Sedulius must not be confounded with the Irish, or with the Scottish Sedulius, as is sometimes done. [J. J.]

See amid the winter's snow. *E. Caswall*. [Christmas.] Pub. in his *Masque of*

Mary, &c., 1858, p. 259, in 7 st. of 4 l., and a chorus. It was repeated in his *Hys. and Poems*, 1873, p. 280. It is given, in an abbreviated form, in several hymn-books. It sometimes begins with an altered form of st. ii. as, "See in yonder manger low." [J. J.]

See, gracious God, before Thy throne. *Anne Steele*. [Public Humiliation.] Written for the Public Fast, Feb. 6, 1756, in 7 st. of 4 l., and published in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. pp. 248-9; in the new ed. of same, 1780, vol. i. pp. 248-9; and in D. Sedgwick's reprint of her *Hymns*, &c., 1863, p. 115. In its full form it is not in common use. From it, however, the following centos are taken:—

1. **Almighty God, before Thy throne.** This, as given in Bickersteth's *Christian Psalms*, 1833, No. 274, and some of the older collections, is the above slightly altered, together with the omission of st. v. The same first line begins a cento in 4 st., usually found in modern hymnals. It is composed of st. i., ii., vi., and vii., also altered, sometimes as in Stevenson's *Hys. for Church & Home*, No. 5, and again as in *Snepp's Songs of G. & C.*, No. 860.

2. **Almighty Lord, before Thy throne.** is the same cento with further alterations S. P. C. K. *Ps. & Hys.*, No. 138; and in a fuller form of 3 st. of 4 l., being st. i., ii., iii., v., vii. (again altered), and a doxology.

3. **Behold, O Lord, before Thy Throne.** This cento in the *New Cong.*, 1869, No. 994, is composed of st. i., ii., iii., vi., and a concluding stanza, "Hear Thou our prayer," which we have not traced. The second stanza of the original "Tremendous judgments from Thine hand," sometimes given as "Dark judgments," &c., and again as "Dire judgments," &c., has, according to a note to the original, a special reference to the Lisbon earthquake of 1755.

4. **See, gracious God, before Thy throne.** An abbreviated form of the original in a few modern collections. [J. J.]

See how great a flame aspires. C. Wesley. [*Praise for the Success of the Gospel.*] In Jackson's *Memoirs of the Rev. Charles Wesley*, small ed., 1848, p. 191, this hymn is referred to under the date of Nov. 1746, as follows:—

"The very animated and emphatic hymn beginning—
 'See how great a flame aspires,
 Kindled by a spark of grace,'
 was also written by Mr. Charles Wesley on the joyful occasion of his ministerial success, and that of his fellow labourers, in Newcastle and its vicinity. Perhaps the imagery was suggested by the large fires connected with the collieries, which illuminate the whole of that part of the country in the darkest nights."

The hymn was pub. in *Hys. & Sac. Poems*, 1746, vol. i., No. 4, of 4 hymns, written "After Preaching to the Newcastle Colliers," in 4 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 120). It was given in the *Wes. H. Bk.*, 1780, No. 209, and is found in numerous collections. [J. J.]

See how the rising sun. *Elizabeth Scott*. [*Morning.*] Appeared in *J. Dobell's New Selection*, &c., 1806, No. 440, in 7 st. of 4 l., and headed "Morning Hymn." It is given as "See how the mounting sun" in *H. W. Beecher's Plymouth Coll.*, 1855, and as "See how the morning sun," in the *Meth. Episco. Hymns*, 1849, and the *Hymnal*, 1878. There is also a cento in C. U. beginning with st. iii. "Serene I lay me down." [J. J.]

See in the vineyard of the Lord. [*The barren Fig-tree; or, Close of the Year.*] This hymn is given in 6 st. of 4 l. at the close of Sermon xvii. of *Short Sermons to Children, to which are added Short Hymns suited to the Subject. By a Lady* [Rebecca Wilkison].

London: Printed and Sold by the Philanthropic Society, St. George's Fields, N. D., [circa 1795]. It appeared in an improved form in the 1815 *Appendix* to T. Cotterill's *Sel.*, No. 208, in 5 st. of 4 l., and again in the 1819 ed. of the same, No. 205. It is in several collections in G. Britain and America, and is sometimes said to be by "Cotterill, based upon Doddridge;" and again by "Cotterill, based upon Harbottle." It has, however, little or nothing in common with any hymn by Doddridge; nor with Harbottle's, "See how the fruitless figtree stands," which appeared in *The Comprehensive Rippon*, 1844, though probably written sometime before that date. [See Harbottle, J., p. 494, i.] [J. J.]

See Israel's gentle Shepherd stand. P. Doddridge. [*The Good Shepherd.*] 1st pub. by Job Orton in his posthumous ed. of Doddridge's *Hymns*, 1755, No. 198, in 5 st. of 4 l., and headed "Christ's condescending Regard to little Children;" and again in J. D. Humphreys's ed. of the same, 1839, No. 221. In addition to its use in its original form it is found as follows:—

1. Lo! Israel's gracious Shepherd stands. This was given in Bickersteth's *Christian Psalmody*, 1833.
2. The gentle Saviour calls. This altered form, in 3 st. of 4 l., was made by Bp. Onderdonk for the American *Prayer Bk. Coll.*, 1826, No. 87. It is in several modern collections, and is suitable for Holy Baptism.
3. The Saviour's gentle voice. This is in *Kennedy*, 1863, No. 231. It is the American text rewritten by Dr. Kennedy.

In these various forms this hymn has a wide circulation. [J. J.]

See, sinners, in the gospel glass. C. Wesley. [*Invitation.*] Pub. in *Hys. on God's Everlasting Love*, 1741, No. 10, in 18 st. of 6 l., and again in the *P. Works*, 1868-72, vol. iii. p. 20. In the *Wes. H. Bk.*, 1780, it was broken up thus:—

1. See, sinners, in the gospel glass, st. i.-iv.
2. Sinners, believe the gospel word, st. vi.-ix.
3. Would Jesus have the sinner die? st. xii., xiv., xvi., xviii.

These hymns have been repeated in several collections. The centos, "Behold the Lamb of God, Who bears the sins of all," &c., in *Mercer's Church Psalter & H. Bk.*, 1855; and "See where the lame, the halt, the blind," in Dr. Alexander's *Augustine H. Bk.*, 1849 and 1865, are also from the original hymn. [J. J.]

See the Conqueror mounts in triumph. Bp. C. Wordsworth, of Lincoln. [*Ascension.*] 1st pub. in his *Holy Year*, 1862, p. 99, in 10 st. of 4 double lines. In the latest editions of the *Holy Year* it has been divided into two parts, Pt. ii. beginning with st. vi. "Holy Ghost, Illuminator." Usually these two parts are given as separate hymns for congregational use. In addition a cento, beginning with st. ii., "Who is this that comes in glory?" is given as a hymn. The original is one of Bishop Wordsworth's finest compositions, and is the nearest approach in style and treatment to a Greek Ode known to us in the English language. The amount of Holy Scripture compressed into these 40 lines is wonderful. Prophecy, Types, Historical Facts, Doctrinal Teaching, Extatic Praise, all are here; and the result is one grand rush of holy song. [J. J.]

See the [good] kind Shepherd, Jesus, stands. [*The Good Shepherd.*] This hymn is found in [Rebecca Wilkinson's] *Short Sermons to Children, To which are added Short Hymns suited to the Subject* [circa 1795]; later ed. pub. at Bath 1798, No. 1, in 4 st. of 4 l. In J. Benson's *Hys. for Children, selected chiefly from the publications of the Rev. John and Charles Wesley and Dr. Watts, &c.*, 1814, it was given anonymously as No. 15. From that collection it has passed into a large number of hymn-books for children. In the *Short Sermons* there is nothing to show by whom the hymn was composed. It is sometimes given as "See the good Shepherd, Jesus, stands." [W. T. B.]

See where the Lord His glory spreads. T. Kelly. [*Ascension.*] Appeared in his *Hymns, &c.*, 2nd ed., 1806, in 6 st. of 4 l., and again in later editions of the same (ed. 1853, No. 46). In Hatfield's *Church H. Bk.*, N. Y., 1872, and other American collections, it begins with st. ii., altered to "Around the Saviour's lofty throne." In this form it is a good hymn on "Christ as King." [J. J.]

Seelenbräutigam, O du Gotteslamm! N. L. von Zinzendorf. [*Follow Christ.*] Written in Sept., 1721. 1st pub. as No. 434 in the *Sammlung g. und l. Lieder*, Leipzig & Gölitz, 1725, in 11 st. of 6 l.; repeated in the *Herrnuth G. B.*, 1735, and in Knapp's ed. of *Zinzendorf's Geistl. Lieder*, 1845, p. 22. The form which has attained the greatest popularity in German is a cento beginning "Jean, geh' voran" (p. 489, ii.). The only *tr.* in C. U. from the full form is:—

O Thou to whose all-searching sight. A free *tr.* by J. Wesley, in the *Wesley Ps. & Hys.*, 1738, and *H. and Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i., p. 137), in 6 st. of 4 l. St. i.-iii. are based on st. i., ii.; st. v.-vi. on x., xi; while st. iv. is from st. xii. of the hymn "Wer ist wohl wie du," by J. A. Freylinghausen (p. 298, ii.). This *tr.* was included in the *Wes. H. Bk.*, 1780, No. 330 (1875, No. 339), and has since appeared in many collections, e.g. recently in *Church Hys.* 1871, *Hyl. Comp.* 1876, *Allon's Cong. Psalmist Hyl.*, 1886, &c.; and in America in the *Episcopal Hymnal*, 1871; *Pres. Hymnal*, 1874; *Evangelical Hyl.*, N. Y., 1880, &c. The hymn "As through this wilderness we stray," in the *Marylebone Ps. & Hys.*, 1851, *Irish Church Hyl.* 1869 and 1873, *Universal H. Bk.*, 1885, &c., consists of st. iii.-vi. of Wesley altered. Wesley's *tr.* in whole or in part is in extensive use. [J. M.]

Selnecker, Nicolaus, D.D., a. of Georg Selnecker (Selneccer, Schellenecker, who was protonotarius to the Nürnberg magistracy, but lived at Hersbruck near Nürnberg) was b. at Hersbruck Dec. 5, 1532. In 1536 he was removed to Nürnberg, and became during his school time, when only twelve years old, organist at the chapel in the Kaiserburg there. He went to the university of Wittenberg in 1550 (where he became a favourite pupil of Melancthon), graduated M.A. on July 31, 1554, and subsequently lectured as a privat-docent, sometimes to 200 students. In the end of 1557 he was appointed second court preacher at Dresden, and tutor to the heir apparent Prince Alexander, having also to

supervise the education of the choirboys of the royal chapel. He was ordained at Wittenberg Jan. 6, 1558. The principal theologians at the Saxon court at that time were inclined to follow Melancthon's lead and to approximate to Calvin's teachings regarding Consubstantiation. When therefore Selnecker thought it his duty openly to declare his adhesion to strict Lutheranism, he found his position almost untenable. When Martin Hoffmann of the Neustadt church in Dresden preached against the Elector August's passion for game preserving, Selnecker took Hoffmann's part. His enemies took advantage of this, and managed so that after Hoffmann had been expelled from Dresden, in August, 1564, Selnecker was requested to seek work elsewhere (see No. iii. below. The hymn more probably refers to Selnecker's own troubles at this period). He preached his farewell sermon at Dresden on March 15, 1565, and on the 26th he entered on his new office of Professor of Theology at Jena. After the siege of Gotha, Duke Johann Wilhelm of Saxony recalled Wigand and other professors of Theology who had been expelled from Jena, in 1561, as adherents of Flacius; and Selnecker, not being so extreme a Lutheran as they, had to leave Jena. Thereupon the Elector August again received him into favour, appointed him professor of Theology at Leipzig, and also pastor of St. Thomas's church and Superintendent of Leipzig. He entered on his duties at Leipzig in August 1568, and for some time worked quietly and successfully. In July 1570 the Elector acceded to the request of Duke Julius of Brunswick for Selnecker's services, and gave Selnecker leave of absence to go to Wolfenbüttel as court preacher and general superintendent. Here he succeeded in inducing the clergy to receive the so-called Saxon Confession, and persevered in zealous visitations of churches, schools, &c. After 1572 he resided at Gandersheim, took an interest in the Gymnasium there, &c. In 1573 he also visited, and drew up a book of Church Order and Discipline for the district of Oldenburg-Jever. But in Brunswick, what with Martin Chemnitz the Superintendent of Brunswick, who was a High Lutheran, the Duke who wished for peace, and the other General Superintendent at Wolfenbüttel, Selnecker found it a difficult matter to work comfortably, and was himself accused of Crypto-Calvinism. He therefore gladly accepted the Elector August's recall to Leipzig, and began to lecture there again in Feb. 1574. In 1576 he was once more appointed pastor of St. Thomas's Church, and Superintendent. At Leipzig the sacramental controversy broke out afresh, and Selnecker became deeply involved therein. He was then engaged in drawing up the Formula of Concord (meant to unite the Lutherans, but to exclude the Romanists on one hand, and the Calvinists on the other), which was finally revised on May 29, and pub. on July 22, 1577. The Formula of Concord was so far a success that it was very largely subscribed, but at the same time its authors, and specially Selnecker, were subjected to the most violent abuse both from the High Lutherans and from the Calvinists, so much so that he

called 1579 his "year of patience and silence." For a few years immediately thereafter his life was a more peaceful one, and he found time to devote to poetry and music. At this time he assisted greatly in the building up of the famous Motett Choir of St. Thomas's Church, which J. S. Bach afterwards conducted. But on the death of the Elector August in 1586 the real direction of affairs passed into the hands of Dr. Nicolaus Crell, Chancellor to the Elector Christian I., and under his rule the Lutheran clergy were gradually displaced by Melancthonians and Crypto-Calvinists. When the new court preacher Salmuth began to issue a German Bible with notes in which he clearly taught Calvinism and impugned the Formula of Concord, Selnecker published a pamphlet in opposition, and was in consequence deprived of his offices on May 17, 1589. For a time he stayed on in his own house in Leipzig, and used his pen in controversy. But after having received, on Oct. 22, notice to cease writing, he thought it prudent to leave Leipzig. He found many sympathisers, and after a short time spent in Halle and then in Magdeburg, he accepted the appointment of Superintendent at Hildesheim. Here he had many anxious and weighty matters to settle, and was finally called on, in 1591, to arbitrate in matters of dispute at Augsburg. Returning from Augsburg in stormy December weather, and being worn out and seriously ill, he reached Hildesheim half dead, and was confined to his room till April. Meantime the Elector Christian I. had suddenly died, and his widow, after deposing the Chancellor Crell, proceeded to recall those whom Crell had banished. Selnecker, spite of his weakness, welcomed the idea of returning to Leipzig, left Hildesheim on May 9, and reached Leipzig on May 19; but only to die. He d. at Leipzig, May 24, 1592 (*Koch*, ii. 1917, p. 656; *Herzog's Real-Encyclopädie*, xiv. 76; G. A. Will's *Nürnbergisches Gelehrten Lexicon*, pt. iii. 1757, p. 670, and *Supplement*, pt. viii. 1808, p. 198, &c.). *Koch* dates his birth 1530, but *Will* quotes an apparently genuine autobiographical sketch in which Selnecker gives the date 1532; and the reference which *Koch*, ii. 191, makes to Selnecker's *Paraphrasis Psalterii* is full of misprints, for that work was pub. in 1573 (not 1583), and the date after Ps. cl. is "Abolutum Gandesiae [i.e. Gandersheim], Anno 1573, die Maii 25, qui est dies Urbani, Anno aetatis 42 (not 45)."

Selnecker, as we have seen, was a prominent figure in the ecclesiastical history of Germany in the latter half of the sixteenth century, and a good illustration of the extremes to which theological controversies were then carried. He was the author of some 175 theological and controversial works, in German and Latin, perhaps the most important being his *Institutio Religionis Christianae*, Frankfurt, 1672-73 (see lists in Will's *Lexicon* as above). He also ranks, with Helmbold and Ringwaldt, among the most important hymn-writers of the period. Amid the manifold changes and chances of his life he found inspiration and consolation in the study of and recourse to the Psalter, and in his love of music. In Latin verse he pub. a Scriptural play on the Fall of our First Parents, entitled *Theophrasia*, &c., Wittenberg, 1660 [Brit. Mus.], and a version of the Psalms as *Paraphrasis Psalterii*, Heinrichstadt, 1673 [University Library at Paderborn in Westphalia. Reference as above kindly verified by Gymnasiallehrer Richter of Paderborn]. His German hymns partake for the most part of the objective churchly character of

the hymns of the Reformation period, and indeed contain many reminiscences of them. Of the rest, many only too faithfully mirror the misfortunes and changes and conflicts of his life, and are full of personal matter and careless in style. Still there remain not a few worthy of note, in which a genuine piety, a deep and fervent love to the Saviour, and a zeal for the best interests of His Church on earth, are expressed in clear, flowing and musical style. A large number first appeared appended to or interspersed in his ps.-works, e.g. his exposition of the Psalms (Pa. 1.-1., 1st ed. 1563; 11.-1., 1st ed. 1564; cl.-cl., 1st ed. 1566; complete ed. 1571); and the popular ed. (*Der Psalter mit kurzen Summarien*, &c.) 1st pub. in 1572, and of which six eds. appeared in his lifetime; in his exposition of the Prophets (pt. I. 1st ed. 1576; pt. II. 1st ed. 1579). Also in his *Sieben Buss-Psalmen*, Leipzig, 1545; in the *Drey Predigten*, Heinrichstadt, 1572 (contains three sermons preached by Selnecker, by Martin Chemnitz, and by Christoph Vischer at the baptism of Anna Ursula, Duchess of Brunswick-Lüneburg. Appended to Selnecker's sermon are 6 hymns on Luther's Catechism, &c.). They were collected, together with other pieces by various authors, in his *Christliche Psalmen, Lieder und Kirchengesänge*, &c., Leipzig, 1587, where 130 German hymns are marked with his initials, and where various of the melodies and of the four-part settings seem also to be by him. A selection from his hymns with a biographical sketch by Heinrich Thiele, appeared at Halle in 1855. The most complete collection is that in Wackernagel's *Deutsche Kirchenlied*, vol. IV. Nos. 303-475, and in the bibliographical notices in that work the particulars of the original works in which they are found are given at length.

The hymns by Selnecker which have passed into English are:—

1. **Ach bleib bei uns, Herr Jesu Christ.** *Pence and Orthodoxy*. It has sometimes been said of this hymn that st. i., ii. are by Selnecker, and that the rest are a later addition. The opposite however is the case. The full form appeared in the *Geistliche Psalmen*, &c., Nürnberg, 1611, p. 597, in 9 st., viz.:—

1. Ach bleib bey uns, Herr Jesu Christ.
2. In diser schweren betrubten Zeit.
3. Herr Jesu, hilf, dein Kirch erhalt.
4. Erhalt uns nun bey deinem Wort.
5. Ach Gott es gehst gar selb zu.
6. Den stolzen Geistern wehre doch.
7. Die Sach und Ehr, Herr Jesu Christ.
8. Dein Wort ist unsers Hertzens Trutz.
9. Gib dass wir leben in dein Wort.

Of this arrangement st. 1, according to Mitzell, No. 297, first appeared in 1679, on a broadsheet, along with N. Herman's hymn, *Danket dem Herren heut und allezeit*. It is a tr. of Melancthon's "Vespera jam venit, nobiscum Christe maneto Extingui lucem nec patiare tuam." (*Corpus Reformatorium*, vol. x., col. 602, Halle, 1842), and is founded on St. Luke xxiv. 29.

St. 2, says Mitzell, first appeared in *Christliche Gebet und Psalmen, welche die Kinder in der Jungfrau Schulen zu Freyberg zu beten und zu singen pflegen*, Freyberg, 1602. It resembles the rhymed prayer given at the end of Ps. xxix., in Selnecker's *Der Psalter*, 1572.

St. 5 is st. 2 of the hymn "Wir danken dir, Herr Jesu Christ, Dass du unser König worden bist," which is the rhymed prayer to Ps. cxli., in Selnecker's *Der Psalter*, 1572.

St. 3, 4, 6-9, form the hymn, "Herr Jesu, hilf, dein Kirch erhalt," which is the rhymed prayer to Ps. cxli., in Selnecker's *Der Psalter*, 1572. See also Wackernagel, iv., p. 286.

The text of 1611 is in H. Thiele's ed. of Selnecker's *Geistl. Lieder*, 1855, p. 31, and in the Berlin G. L. S. ed. 1863, No. 408. The trs. in C. U. are from this text:—

1. **Lord Jesus with Thy children stay.** This is a tr. of st. 1, 2, 8, 6, 9, 3 by J. Swertner in the *Moravian H. Bk.* 1789, No. 6 (1886, No. 6).
2. **Ah Jesu Christ, with us abide.** This is a good tr. of st. 1-5, 9, by Dr. Kennedy as No. 41 in his *Hymn. Christ.* 1863, repeated in *Italy Song*, 1869.
3. **Lord Jesu Christ, with us abide, For round us fall, &c.** By Miss Winkworth, of st. 1, 2, in her *C. B. for England*, 1863, No. 19, repeated

in Bosworth's *Bk. of Church Hys.*, 1865. It is slightly altered in Miss Winkworth's *Christian Singers*, 1869, p. 152.

4. **Forake us not, O Lord be near.** By L. Heyl, in full, as No. 181 in the *Ohio Luth. Hyl.* 1880.

Other trs. are—(1) "Abide with us, O Jesu dear." as No. 336, in pt. I. of the *Moravian H. Bk.*, 1754. (2) "Lord Jesu Christ, with us abide, 'Tis now." By H. J. Buckoll, 1842, p. 69. (3) "With us, Lord Jesus Christ abide." By Dr. G. Walker, 1860, p. 61.

ii. **Christus der wahre Gottes Sohn.** *Holy Baptism*. This is No. 4 of the 6 hymns by Selnecker, on Luther's Catechism, appended to one of *Drey Predigten*, 1572, and thence in *Wackernagel*, iv. p. 255, in 8 st. of 4 l. In the *Ohio G. B.* 1870, No. 239. Tr. as:—

Now Christ, the very Son of God. By C. H. L. Schnette as No. 221 in the *Ohio Luth. Hyl.* 1880, st. i.-iii. are literal, iv.-vi. are based on iv.-viii. of the German.

iii. **Hilf, Herr, mein Gott, in dieser Noth Cross and Consolation.** In his *Christliche Psalmen*, 1587, in 15 lines entitled "Anno 1565. God knows why." Thence in *Wackernagel*, iv. pp. 242-243 (with two other forms), and H. Thiele's ed. 1855, p. 45. It was probably written during his last months at Dresden. It has indeed been said to have been written to comfort Martin Hoffmann, diaconus of the Holy Cross Church at Dresden, on his expulsion after preaching about the Elector August's passion for hunting and game preserving; but the hymn is dated 1565, and Hoffmann left Dresden in August, 1564. The form tr. into English is:—

Hilf, Helfer, hilf in Angst und Noth. This is found in M. Moller's *Manuale de praeparatione ad mortem*, Görlitz, 1593, f. 114, in 3 st. of 4 l., among the hymns "composed by other spiritual persons." This is *Wackernagel's* second form, and is also in the *Unv. L. S.* 1851, No. 624. The reason why Moller did not claim it as his own was, most likely, because it was based on Selnecker. The trs. are:—

1. **My Helper, aid: Thy mercy show.** By A. T. Russell, in full, as No. 223 in his *Ps. and Hys.* 1851.

2. **Help, Saviour! help, in fear and need.** By E. Cronenwett, in full, as No. 410 in the *Ohio Luth. Hyl.* 1880.

3. **Help, Jesus, help! in woe, in need.** By Miss Manington in her *Footprints of the Holy Dead*, &c., 1863, p. 8.

iv. **Laas mich dein sein und bleiben.** *Close of Service*. This is a beautiful st. of 8 l. which is very frequently used in Germany at the close of Divine service. It was written as his daily prayer and 1st pub. in his *Passio*, 1572, and thence in *Wackernagel*, iv. p. 251, and also in Thiele's ed. 1855, p. 59. In the *Unv. L. S.* 1851, No. 231, with two additional st. which Wetzel, iii. 213, says appeared in the Rudolstadt G. B. 1688. The trs. are:—

1. **Let me be Thine for ever, My gracious.** This is a tr. of st. i.-iii. by Dr. M. Loy as No. 230 in the *Ohio Luth. Hyl.* 1880.

2. **Make me Thine own and keep me Thine.** By Miss Winkworth in her *Christian Singers of Germany*, 1869, p. 152.

v. **O Herre Gott, in meiner Noth. For the Dying.** Founded on Pa. cxvi. 9. 1st pub. in his *Der Psalter*, 1572. *Wackernagel* iv. p. 290, quotes it from the ed. of 1578, in 3 st. of 6 l.

It is also in Thiele's ed. 1855, p. 58, and in the Berlin *G. L. S.* ed. 1863, No. 969. *Tr.* as:—

O Lord and God, I cry to Thee. This is a good and full *tr.* by A. T. Russell as No. 253 in his *Ps. & Hys.* 1851.

In Bunsen's *Versuch*, 1833, No. 885 (*Allg. G. B.*, 1846, No. 388) there is a version of this hymn entirely re-written, and beginning **O Herre Gott, ich rufe zu dir.** The *tr.* in *C. U.* from this form is:—

O Lord my God, I cry to Thee. This is a good and full *tr.* by Miss Winkworth in her *Lyra Ger.* 2nd Ser. 1858, p. 212, and her *C. B. for England*, 1863, No. 192. Repeated in the Irish *Church Hyl.* 1873, Pennsylvania Luth. *Church Bk.* 1868 and others.

vi. **Wir danken dir, Herr Jesu Christ, Dass du gen Himmel gefahren bist.** *Ascension.* A hymn beginning thus, and in 4 st., of 4 l. appeared at the end of *Ps. lxxviii.* in Selnecker's *Der Psalter*, 1572. *Wackernagel*, iv. p. 278, quotes it from the ed. of 1578. It is also in *Thiele*, 1855, p. 15. *Mützell*, No. 277, gives this text, and also a form in 13 st. of 4 l. from the *Geistliche Psalmen*, &c., Nürnberg, 1611, where it is ascribed to Selnecker. The 13 st. form is also in *M. Prätorius's Musae Sionias*, pt. v 1607, No. 140; and in the Berlin *G. L. S.* ed. 1863, No. 340. The *tr.* in *C. U.* is:—

We thank Thee, Jesus! dearest Friend, that Thou didst. By Dr. M. Loy, in full, from the *G. L. S.* text, as No. 96 in the *Ohio Luth. Hyl.* 1880.

Other *trs.* are—(1) "Lord Jesus Christ! we thank Thee now." This is No. 334, in pt. 1. of the *Moravian H. Bk.*, 1754. (2) "To Thee, our Lord, all praise be given." This is a hymn, in 6 st. of 4 l., by J. Swertner, as No. 136 in the *Moravian H. Bk.* 1789 (1849, No. 178, beginning, "To Thee, Lord Christ); based on this hymn, and on Ernst Lange's "Herr Jesu Christ zieh uns dir nach." Lange's hymn is in Freylinghausen's *Neues Geistreiches G. B.*, 1714, No. 117.

vii. **Wir danken dir, o treuer Gott.** *Absolution.* This is No. 6 of the 6 hymns by Selnecker, on Luther's Catechism, appended to one of *Drey Predigten*, 1572. It is in 3 st. of 4 l. and a fourth st. of 2 l., and is entitled "How one should comfort himself in Holy Absolution." The complete form in 4 st. of 4 l., is in his *Christliche Psalmen*, 1587. Both forms are in *Wackernagel*, iv. p. 257; and in *Mützell*, Nos. 285, 286. The second form is also No. 274 in the *Ohio Luth. G. B.*, 1870. *Tr.* as:—

O Faithful God, thanks be to Thee. By C. H. L. Schnette, in full, as No. 246 in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Σήμερον συνέχει τάφος [Ἀφραστον θαύμα].

Send out Thy light and truth, O God! J. Montgomery. [*Missions.*] This well-known hymn was first printed in a religious annual, *The Christian Keepsake*, in 1836; again in *Montgomery's Original Hymns*, 1853, No. 253; and again in *Mercer's Ch. Psalter & H. Bk.*, 1854, No. 381, in 4 st. of 8 l., the only change from the 1836 text being st. iii. l. 9, "Then spring" to "Then be new born," &c. From *Mercer's Preface* it would seem that he was under the impression that it was written specially for his collection. *Montgomery* says in a note in his *Original Hys.*, p. 256, that it was written "in the metre and to suit the tune of the hymn said to have been composed and set to music by Luther, and sung by him

said his friends as they entered the city of Worms to appear before the Diet there." The German hymn referred to is *Ein feste Burg* (p. 322, ii.). *Montgomery's* hymn, however, has nothing in common with Luther's save the metre. It has attained to somewhat extensive use in Great Britain and America. [J. J.]

Sensus quis horror percudit. *Jean Baptiste de Santeuil.* [*Ascension.*] In the *Cluniae Brev.*, 1686, p. 497, this hymn begins "Quid obstupendum cernimus," but in *Santeuil's Hymni Sacri et Novi*, 1689, p. 22, and ed. 1698, p. 105, it is given as above. It is also in the *Paris Breviary*, 1736, as the hymn at Matins on the octave of the *Ascension.* 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. **What is this horror! The sky is redden** by I. Williams, in the *British Magazine*, Dec. 1834 (vol. vi. p. 620, together with the Latin), and his *Hys. tr. from the Parisian Breviary*, 1839.

2. **What terrors shake my trembling soul!** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 85, and again in his *Hys. of the Church*, &c., 1841, No. 49. It is No. 120 in the 1863 *Appendix to the H. Noted.*

3. **Awful thought of endless doom.** By R. Campbell, in his *St. Andrews Hys. and Anthems*, 1850, p. 78, and, with slight alterations, in the *Hymnary*, 1872. Some portions of this *tr.* are by Miss Jane Campbell, of Ravensdale, Scotland. It is given in O. Shipley's *Annus Sanctus*, 1884, as "Fearful thought of endless doom."

4. **What terror every bosom shakes.** By J. D. Chambers, in his *Lauda Syon*, 1857, p. 201.

Another *tr.* is:—
Great God, what terror fills the eye. By W. Palmer, in his *Short Poems*, &c., 1846, p. 50. [J. J.]

Sequences. The origin and structure of *Sequences* or *Proses* (p. 914, 1.) have been referred to under *Latin Hymnody* (see pp. 648-650). The Gradual or Antiphon sung between the Epistle and Gospel in the Liturgy ended on festal days with the word *Alleluia*. The last syllable of this word was prolonged to a number of musical notes (called *neumes*), which were entitled the *Sequentia*, as following the *Alleluia*. In the ninth century the custom began of adapting words to suit these notes; and these words came in their turn to be called *Sequences*. The first author of this kind of *Sequences* was *Notker Balbulus* (p. 812, ii.), a monk of St. Gall, who d. 912. He had many successors, one of the most voluminous and finished writers of *Sequences* being *Adam of St. Victor*, who d. 1177.

One of the earliest mss. containing *Sequences* is an Anglo-Saxon *Tropary* written in the reign of *Ethelred* (979-1016), and now in the Bodleian (see s below). In the *Leofric Missal*, an English service book in use at Exeter half a century later, and now in the Bodleian (*Bodl.*, No. 579. Printed at the Clarendon Press, Oxford, in 1883) only six *Sequences* are indicated for use by their catchwords (the full text is not given), these *Sequences* being "Coelica resonant": "Mater Sequentiarum," i.e. "Pangamus Creatori"; "Clariss vocibus"; "Lyra pulchra"; "Omnes sancti" and "Scalam ad coelos." The use of *Sequences* soon became very general. In most mediaeval

Missals there are proper *Sequences* appointed for nearly every Sunday and Holy Day, except from Septuagesima to Easter, when verses of Holy Scripture known as the *Tract* were substituted for the *Alleluia* and the *Sequence*. *Sequences* or *Proses* are also found in *Processionals* and *Breviaries*, where they were introduced in lieu of the *Versus* after the *Responsory* attached to one of the *Lections*, generally the last (*York Brev.*, 1883, ii. 106), or in lieu of the Hymn at *Vespers* or *Compline*, or in connection with *Processions* on certain festivals. In the revised *Roman Missal* of 1570 all *Sequences* were abolished save four, viz. (1) "Victimæ paschali," for *Easter*; (2) "Veni Sancte Spiritus," for *Pentecost*; (3) "Lauda Sion Salvatorem," for *Corpus Christi*; (4) "Dies iræ, dies illa," for *Masses for the Dead*. In comparatively recent times, about 1727, there was added (5) "Stabat mater dolorosa," for *Friday after Passion Sunday*.

A large number of *Sequences* are included in the collections of *Mone*, *Daniel*, *Morel*, *Wackernagel*, and others. In 1852 Dr. Neale published 125 under the title *Sequentiæ ex Missalibus germanicis, anglicis, gallicis, aliisque mediæ ævi collectæ*. The most complete collection of *Sequences* is Dr. Joseph Kehrein's *Latéinische Sequenzen des Mittelalters*, pub. at Mainz in 1873, with 895, including almost the whole of those previously edited by *Mone*, *Daniel*, *Morel*, *Wackernagel* and *Neale*; and many others, principally from *Missals* of the 16th cent. Of these many are only printed in part, and the number (895), large as it is, does not nearly exhaust the list of such compositions; for even on comparing with the lists below, a large proportion will be found not included by *Kehrein*.

An interesting collection of *Sequences* has just been pub. under the title *Prosarium Lemovicense* (Leipzig, Fues's Verlag, 1890). This is edited by G. M. Drèves, as pt. vii. of his *Analecta Hymnica Mediæ ævi*, and contains 265 *Sequences*, taken from 16 *Troparies* of the 10th, 11th, and 12th cent., which formerly belonged to the Abbey of St. Martial at Limoges, and are now in the Bibliothèque Nationale at Paris.

In *Part i.* we append a list of first lines of *Sequences* and *Proses* contained in the *Arbuthnot*, *Hereford*, *Sarum* and *York Missals*, and a few important early ms. Service Books, mostly of English, French and German origin. In *Part ii.* are given the first lines of additional *Sequences* in later English Service Books, in a few representative French and German diocesan *Missals* not later than 1490, and in two Monastic *Missals*. In many cases there are slight variations of the text. We have given the various forms where the varieties of reading affect the alphabetical order.

Part i. In compiling the first list of first lines of *Sequences* an exhaustive use has been made of the following mss. and printed Service Books:—

(a) *The Arbuthnot Missal*. This ms. is in the possession of the Arbuthnot family. It was written about the end of the 15th cent. for the use of St. Ternan's Church, Arbuthnot, Kincardineshire, by Sybbald, parson of Arbuthnot, who d. in 1507. It is a *Sarum Missal* with variations, and probably represents the use of the diocese of St. Andrews. The copy used is the ed. printed at Burtisland, 1864.

(b) *Reg. 2 B. iv.* This is a ms. *Gradual* in the British Museum, written in England about 1140.

(c) *Reg. 8 C. xiii.* Also in the British Museum, containing a collection of *Sequences* written about 1100, apparently in England.

(d) *Add. 11669.* Also in the British Museum, and is a *Gradual* written in Germany about 1099.

(e) *The Tropary of Ethelred*. A ms. in the Bodleian (*Bodl.* 776) written at Winchester shortly after 990, and during the reign of Ethelred (979-1016). It is described in the *Academy* for Oct. 23, 1886, p. 296. The *Sequences* of this ms. have been printed in vol. 2 of the *Surtess Society's ed.* of the *York Missal* (see y below); those which are not included in the *York Missal* being printed in full, and the rest having their titles and first lines given with references to the full text where they occur in the *York Missal*.

(f) *Add. 23935*. A beautiful Service Book written in France in the end of the 13th cent., and now in the British Museum.

(g) *Add. 19768*. A *Tropary* with a collection of *Sequences*, &c., written at St. Gall in the 11th cent., and now in the British Museum. The hymns of this ms. are not indexed.

(h) *The Hereford Missal*. Of this use only one ms. is known. This was written about 1390, belongs to University College, Oxford, but is kept in the Bodleian. The ms. is very imperfect, and consequently the references are made to the ed. printed at Rouen in 1502 (*Missale . . . ecclesie Helfordensis*). It may be stated however that all the *Sequences* of the printed ed. which are not contained in the *Sarum* 1370 and *York* 1390 mss. noted below are found in this ms. except two ("Glande prole," and "Missus est"), and the ms. has the *Mass* which contains them but without the *Sequences*. The *Hereford Missal* was reprinted under the editorship of Dr. W. G. Henderson, at Leeds, 1874.

(i) *Harl. 9861*. This ms. is of the 11th cent., and is in the British Museum. It is described under *Hymnarium*, page 548, ii.

(k) *Calig. A. xiv.* This ms. is in the British Museum, and contains a collection of *Sequences* written in England about 1199.

(l) *The Sens Missal*. Of this there is a ms. in the British Museum written in the 14th cent. (*Add. 30055a*), but unfortunately imperfect in various places. The *Sequences* marked *st* are found in the *Missale Senonense*, printed at Paris in 1529 by Nicolas Prevost, of which there is a copy in Durham University Library.

(m) *The Paris Missal*. Of this there is a ms. in the British Museum written early in the 14th cent. (*Add. 16905*). The *Sequences* marked *st* are found in the *Missals . . . ecclesie Parisiensis* printed at Paris in 1481 by Jeanes de Prato and Desiderius Huyn, those marked *st* in the edition printed at Paris in 1601, by Thielman Kerver, and those marked *st* in the edition printed at Paris by Desiderius Mabeu, and pub. in 1643. In the 1543 ed. the word *Prosa* is always used instead of *Sequentia*. The *Proses* are given in full in the *Masses* to which they respectively belong, and not grouped together at the end of the *Missal* as in some other cases.

(n) *The Sarum Missal*. The *Sarum Missal* seems to have been edited in 1085 by St. Osmund, Bishop of Salisbury. The earliest complete copy we have been able to examine is a fine example in the Bodleian (*Barlow 5*) written about 1370. The use of *Sarum* became almost a national one. Mr. W. H. James Weale in his *Catalogus Missalium*, London, 1886, enumerates 53 editions from 1487 to 1857, and in the bibliography of the Burtisland reprint several others are mentioned. Many of those printed abroad were apparently booksellers' speculations, and differ considerably in their contents. The *Sequences* marked *st* are found in the *Missale . . . ecclesie Sarum* printed at London in 1498 for Winkin de Worde. Those marked *st* are found in the reprint of the *Sarum Missal* at Burtisland, 1861 f. which is made up from a great variety of editions, supplemented by portions taken from the *Sarum Gradual* and the *Sarum Processional*. The index to the Burtisland ed. contains references to various compositions which in the text are marked as *Graduale*, *Versus*, *Tractus*, *Offertorium* or *Communio*; and these have all been omitted from the list below save the "Dulce nomen" (q.v.), there marked as a *Tractus*, but by *Kehrein* ranked as a *Sequence*.

(o) *O. C. G. 473*. A *Tropary* with a collection of *Sequences*, apparently written at Winchester in the 11th cent., and now in the Library of Corpus Christi College, Cambridge.

(p) *Douze 223*. A *Tropary* with a collection of *Sequences*, written about the end of the 11th cent., apparently in France, and now in the Bodleian.

(y) **The York Missal.** This represents the use of the North of England. The ms. collated was written about 1390, and belongs to University College, Oxford, but is kept in the Bodleian. The *Sequences* are mostly found collected together near the end of the volume, and a few others are given in the text of the more recent Masses. The *Sequences* marked y^a are included in the reprint of the *York Missal (Missale ecclesie Eboracensis)* by the Surtees Society, 1874, which is made up from the printed eds. (Rouen c. 1509, and again in 1516, 1517 and 1530; Paris 1533) and other sources.

(z) **Arundel 156.** This ms., in the British Museum, contains a collection of *Sequences* apparently written in Germany in the 13th cent. Those marked z^a were written in the margins in a hand of the early 14th cent.

A number of other mss. of interest have been collated throughout. References are made to them for all the additional *Sequences* which they contain, but they are not, as a rule, referred to in the case of *Sequences* already found in the mss. b, c, d, e, g, w, or x. They are as follows:—

(a*) **Liturg. Misc. 241.** A *Gradual*, written about the end of the 13th cent., apparently in Germany, and now in the Bodleian.

(b*) **Liturg. Misc. 240.** A *Gradual*, written about 1200, apparently in Germany, and now in the Bodleian.

(c*) **Add. 12194.** A *Gradual*, written about 1275, apparently in England, and now in the British Museum.

(d*) **Liturg. Misc. 27.** A collection of *Sequences*, apparently written in France in the end of the 14th cent., and now in the Bodleian.

In only a very few instances are the names of the authors of *Sequences* attached to them in the early mss. It may therefore be of interest to give here a list of authors of *Sequences* which is found in a ms. in the Bodleian (*Junius 121, f. 1*), and was written apparently about 1300. The ascriptions (which it must be added are indefinite, and apparently oftener wrong than right) are as follows:—

(1) Robert, King of France. *Victimæ paschali.*
(2) Hermannus Contractus. *Sancti Spiritus adit nobis gratia, and Ave præclaræ.*

(3) Gervasius Cesrensis (i.e. of Chichester, f. 1160). *Laus devota mente, and Exultemus in hac die.*

(4) Richard the Monk, Archbishop (Richard, Abp. of Canterbury, 1171–1184). *Plausu chorus lætabundo, and Gaudæ Romæ capæ.*

(5) Gervasius, archdeacon of Gloucester (in 1148). *Stola jucunditatis, and Jubilemus omnes.*

(6) Prior Montac. [Montacute, a Cluniac foundation in Somersetshire, dating from shortly after 1100.] *Hodiernæ tuæ diæ, and Miterus Gabriel de coelis.*

(7) Adam of St. Victor (see p. 14). *Salve mater Salvatoris, and Ave virgo singularis, and Zyma vetus, and Lux jucunda, and Profectus Trinitatem.*

(8) Robert of Winchester, see note below (? Robert, prior of Winchester in 1173). *Potestate non natura, and Divi patris.*

(9) Fulbert of Chartres (see p. 401). *Stirps Jesse, and Ad nutum Domini, and Solem Justitiæ.*

(10) Robert of York (d. about 1263). *Exultemus in hac die festiva.*

It seems not improbable that Robert of York and Robert of Winchester are identical. At least in Archbishop Gray's Registers (printed by the Surtees Society), Robert, canon and sometime precentor of York, who d. about 1263, is always designated Robert of Winchester, and in one case as Archdeacon of Winchester (*Surtees ed.*, p. 232).

In his *Histoire de la Poésie Liturgique au Moyen Age. Les Tropes*. Paris, 1886, pp. 111–136, M. Leon Gautier describes (with many facsimiles) 40 important mss. containing *Sequences*, which are now found at Paris, St. Gall, Berlin, Vienna, Munich, and Rome: also the mss. e, g, k, x noted above. In the *Verzeichniss der Handschriften der Stiftbibliothek von St. Gallen*, Halle, 1875, the St. Gall mss. are shortly described; and at pp. 509–530 there is an index which professes to include the first lines of all the *Sequences*, with references to the mss. in which they are contained.

The occasional references by numbers are to the printed *Missals* in *Part ii.* of this article.

First line of Sequence.	Where found.	Use.
A res virga primæ matris Evæ . . .	a. b. c. h. k. n. p. s. x. y.	Assumption B. V. M.
A solis occasu usque ad exortum . . .	g.	St. Columbanus.
Ad celebres, Rex coelice, laudes cuncta . . .	a. b. d. e. h. k. n. s. y.	St. Michael.
Ad hæc colenda gaudia Quæ Alphei . . .	k.	St. Alphege.
Ad honorem Salvatoris Mens deproinat . . .	p ^a .	St. Eligius.
Ad honorem tuum Christe Recolat ecclesia . . .	n. p. 2.	St. John Baptist.
Ad laudes Salvatoris, Ut mens incitetur humilis . . .	a ^a . 3. 4. 6. 7. 8. 9.	C. of Martyrs (Confessors).
Ad matris Annæ annua extollenda præconia . . .	k. 7.	St. Anne.
Ad te pulchra cymbala hymnisona . . .	e.	To Christ.
Adest dies celebris, Quo lumen . . .	f. d ^a .	St. Peter.
Adest dies celebris, Quo pacatus . . .	a. n ^a . 1. 5.	Transfiguration.
Adest nobis dies alma et magno gaudio . . .	a. b. h. s. y.	C. of a Martyr or Confessor.
Adoranda, veneranda Trinitatis est usia . . .	s ^a . 10.	St. Killian.
Adoretus Unitatem Et in ea Trinitatem . . .	y.	Sunday after Trinity.
Agmina læta plaudant coelica . . .	e. w.	SS. Peter and Paul.
Agni paschalis esu potuque dignas . . .	d. z. a ^a . 8.	The Resurrection.
Agnus r-demit oves, Christus innocens . . .	p.	Pt. of "Victimæ Paschali."
Agone triumphali millitum regis summi . . .	d. g. s. a ^a . 4. 8.	C. of Martyrs.
Alle—cantabile sobet chorus cantorum . . .	e. k.	St. Bartholomew.
Alle—coeleste necnon et perenne lula . . .	a. e. h. k. n. s. w. y.	Nativity B. V. M.
Alleluia nunc decantet universalis ecclesia . . .	a. h. s. y. c ^a .	C. of an Apostle.
Alma chorus Domini nunc pangat nomina . . .	a. e. g. h. k. n. p. s. w. y.	Pentecost, &c.
Alma cohors una laudum sonora . . .	a. e. s.	St. Swithin (c). C. of Confessor (d).
Alma die genetricis æterni luminis aulia . . .	h. y.	B. V. M.
Almae colorum turmæ concrepant alleluia . . .	e. w.	All Saints.
Alme Deus cui serviunt cuncta, Qui gerit . . .	w.	To Christ.
Alme Jesu qui gubernas cuncta, Luce tua . . .	w.	C. of Virgins.
Almi patris Terr-nani attollamus Christiani . . .	a.	St. Ternan.
Almiphona jam gaudia coell trullant . . .	b. c. k. n. 2.	Wed. after Pentecost.
Altissima providente cuncta recte disponente . . .	a. p ^a . s ^a . 2. 3. 6. 9. 10.	Presentation B. V. M.
Altithroni vestigia . . .	s.	Pt. of "Benedicta sit."
Angelicæ turmæ pulcherrima celisa præconia . . .	e.	Holy Cross.
Angelorum ordo sacer Dei sereno semper . . .	g.	Of the Angels.
Animumur ad agonem, Recolentes passionem . . .	p. 1.	St. Agnes.
Anna stirpe generosa, Conjux diu sterilla . . .	h.	St. Anne.
Antoni pastor inclite Qui cruciatus refidit . . .	a.	St. Anthony.
Antonius humilis, sanctitatis nobilis . . .	n ^a . p ^a . 1.	St. Anthony.

First line of Sequence.	Where found.	Use.
Arc summa ecce plebs aurea rutilans gloriosa	c.	The Resurrection.
Arc superna cuncta qui gubernas sidera	c. w.	St. Benedict.
Arguta plectro syllaba concrepante	c. w.	Of Martyrs.
Aula Christi psallat laeta triumphans	d. (in hand of c. 1290)	St. Margaret.
Aulae celsae lux summa	c.	To Christ.
Aulae coelestis micantem jubare fratres eia	c. w.	St. Augustine (Hippo).
Aureo flore primae matris Evae	i.	= "A rea virga."
Aureo flore primae matris Evae	c. w.	Assumption B. V. M.
Ave Dei genitrix, coelestium, terrestrium, infernorum Domina	b*	B. V. M.
Ave gloriosa, virginum regina	y ² . (Ston College MS.)	B. V. M.
Ave Maria, gratia plena, Dominus tecum	a* b*.	B. V. M.
1. Ben dicta tu in mulieribus, Gratulam Fili tui.	a. b. f. h. k. n. p. s. y. z. a*	B. V. M.
2. Virgo serena, Benedicta . . . , Quae pe- peristi	p.	Purification of B. V. M.
Ave mater Jesu Christi Quem de coelo	a. b. f. h. p. s. y. b*.	B. V. M.
Ave mundi spes Maria Ave mitis, ave pia	a.	St. Ninian.
Ave pater et patrone, Praesul, pastor	b*.	B. V. M.
Ave plena gratiae, mater misericordiae, sancta Maria	b*	B. V. M.
Ave plena singulari gratia, Ave digna.	w.	St. Haedde of Winchester.
Ave pontifex Haedde (alme) rutilans in aula	a. b. k. s. y. z. a*. 4. 8.	Assum. (s), Purif. (y.) of B. V. M.
Ave praecleara maris stella In lucem gentium	f. d*. 3.	B. V. M.
Ave virgo gloriosa, Coeli jubar, mundi rosa	f. d*. 3.	B. V. M.
Ave virgo gloriosa, Virgo mater gloriosa	p. 2.	Assumption B. V. M.
Ave virgo singularis Mater nostri Salutaris	f. d*.	B. V. M.
Ave virgo virginum, Ave lumen luminum	y.	Pt. of "Epiphaniam."
Balaam de quo vaticinans	h. n ² . p ² . s. y. 1.	B. V. M.
Benedicta es coelorum regina Et mundi	d. g. p. s ² . s. a*. 4. 8.	Holy Trinity.
Benedicta semper sancta sit Trinitas, Deitas.	a. b. c. h. k. n. s. w. y.	Trinity Sunday.
Benedicta sit beata Trinitas Deitas aeterna	z. b*.	Holy Trinity.
Benedictio trinae unitati, simplicis Deitati	a.	St. Bridget.
Campi flos et lilium Alta linquens collum	c. s. w.	St. Germain of Paris (c. w.). St. Mar- tin (c).
Candida concho melos concrepa Tinnula	i. 8.	Septuagesima.
Cantemus cuncti melodum nunc alleluia	e.	St. Benedict.
Cantent te Christe nunc nostrae camoenae	g.	St. Quirinus.
Cantu celebri et studio vigilant	d. a*. 10.	Low Sunday.
Carmen suo dilecto Ecclesia Christi canat	i.	Christmas.
Castae et incorruptae pangamus juba Mariae	a. s ² . p ² .	Visitation B. V. M.
Celebremus in hac die Festum domus	a. e. h. k. n. p. s. y.	Holy Innocents.
Celsa pueri concrepant melodia Eia	n ² . p ² .	St. Sebastian.
Cessat morbus, cessat pestis, Altari edificato	b.	St. Andrew.
Chori nostri jubilent regi symphoniam	y ² . (MS. at Sidney Sussex C., Cambridge).	St. John of Beverley.
Chorus noster jucundetur Et devote celebretur	g.	Dedication of a Church.
Christe dominator coelestis et possessor aulae	c.	To Christ.
Christe Salvator Jesu Et A et O	g.	St. Stephen.
Christi Domini militis martyrisque fortissimi	a. s. y.	Christmas.
Christi hodierna celebremus natalitia, Coelica	h. n. 1.	Christmas.
Christi hodierna pangimini omnes una	c. w.	Confession of Sin.
Christiolarum sacrosancta lacrimentur	y.	St. Vincent.
Christo canamus dei hujus pangendo gaudia	z.	Christmas.
Christo hodierna pangimini omnes una Voce simul	a. h. n. p. s. y. c*.	All Saints.
Christo inclita candida nostra canunt melo- diam	b. k.	St. Nicholas.
Christo regi cantica vocum per discrimina	a.	To Christ.
Christo vero Salvatori decantent fideles chori	c.	St. Andrew.
Clara cantemus sonoriter cantica sancto	n. 2.	Dedication of a Church.
Clara chorus dulce pangat voce nunc alleluia	x.	Easter.
Clara gaudia festa paschalla	k.	Christmas. Pt. of "Christi hodierna."
Clare camoenas agmina Nunc regis	a. b. c. d. e. g. h. k. n. p. s. y. z. a*.	C. of an Apostle.
Clare sanctorum senatus apostolorum, princeps orbis terrarum	c. e. i. w.	Purification of B. V. M.
Claris vocibus inclita cane turma sacra	a. h. k. n. s. y.	Christmas.
Coeleste organum hodie sonat in terra	d. g. y. s ² . a*. 8.	C. of an Apostle.
Coeli enarrant gloriam D i Filii Verbi	c. w. z.	Pt. of "Christi hodierna."
Coelica resonent clare camoenas, agmina	c. w.	St. Birinus.
Coelum, mare, tellus, et quae sunt cuncta	h. n ² . p ² . s. y ² .	The Five Wounds.
Coenam cum discipulis, Christe celebrasti	y.	St. William of York.
Coetus noster jucundetur, Dies laeta satietur	d. e. k. z. a*. 4. 8.	Purification B. V. M.
Concentu parili hic te Maria, veneratur populus	a. b. c. e. h. k. s. y.	Easter.
Concinat orbis cunctus, alleluia, Votis, voce.	g.	St. Quirinus.
Concordi jubilo cordis et oris jubilemus	b. d. g. s. a*. 4. 8.	Assumption B. V. M.
Congaudent angulorum chori gloriosae virgini	a. c. h. n. p. s. z. y. a*.	St. Nicholas.
Congaudentes exsultemus vocali concordia	y.	Pt. of "Lux jucunda."
Consolator alme veni	c. w.	To Christ.
Consona caterva plaudente sacri concentus	s ² .	St. Armagillu.
Corde, lingua, mente tota, Armagilli	p. 1. 2.	Conversion of St. Paal.
Corde, voce pulsa coelos, Triumphale	c.	St. Benedict.
Cujus nomen beatum felicem tenet	n ² .	For the Dead.
De profundis exclamantes audi Christe.	f. 1. 3. 6.	St. Augustine (Hippo).
De profundis tenebrarum, Mundo lumen	y.	Decollation of St. John Baptist.
Deo laudes gloriosae concinat praesens		

First line of Sequences.	Where found.	Use.
Deo promat plebs nostra cantica pulchra . . .	c.	Of Virgins.
Deus in tua virtute sanctus Andreas . . .	c. d. g. s. a*. 4. 8.	St. Andrew.
Dic nobis quibus e terra nova. Cuncta mundo	a. b. c. s. A. s. y.	Easter.
Dixerunt festum Bartholomaei, Christi amici	g.	St. Bartholomew.
Dies irae, dies illa, Solvet saeculum	n*. s*.	For the Dead.
Dies iste celebratur, In quo pie recensetur	p*. s* 1.	Conception B. V. M.
Dies laeta celebratur, In qua pia recensetur . . .	n*. 7 (Dies festa).	Conception B. V. M.
Dies sacra, dies ista, dies valde gloriosa	c. w.	St. Ethelwold.
Dilecto Deo, Galle, perenni, Homilibus	d. g. b*. 3.	St. Gall.
Dilecto regi virtutum omnes pari concordia	A.	St. Katherine.
Dilectus Deo et hominibus et erit angelicus aspectus	b*. 5. 8. 12.	C. of a Confessor (Martyr).
Dixit Dominus: Ex Basan convertam . . .	k. y. s*. a*. 4. 8.	Conversion of St. Paul.
Dulcis nomen Jesu Christi Felix omen . . .	a. A. n*. p*. s. y. 10.	Name of Jesus.
Dulcis Jesus Nazareus, Judeorum rex . . .	a. A. n*. p*. s. y. 1.	Name of Jesus.
Eccoe Dei video admirabilem gloriam	n*.	Pt. of "Magnus Deus."
Eccoe dies celebris, Lux succedit tenebris	p. 1. 2.	Easter.
Eccoe dies praecipua (st. II. "Ortu, Ide")	p. 2.	St. Vincent.
Eccoe dies triumphalis, Gaude turba spiritualis	k. 2.	St. Stephen (k.). St. Victor (2.).
Eccoe magno sacerdoti, Mundi cordis et devoti	p*.	St. Gendulphus.
Eccoe panis angelorum . . .	p*.	Pt. of "Lauda Ston."
Eccoe pulchra canorum resonet voce alleluia . . .	s. b. s. A. k. s. w. y.	C. of Martyrs.
Eccoe sollemni hac die canamus festa	g.	Nativity B. V. M.
Eccoe vincit radix David, Leo de tribu Juda	c. s.	Easter.
Eia carissimi agamus cum gaudio	n.	St. John at the Latin Gate.
Eia gaudens dicere, ovanter eia . . .	a. s.	St. Alban.
Eia musa die quaeso praeciar: choras . . .	a. b. c. k. t.	Pentecost.
Eia recolamus laudibus pia digna Hujus	a. d. A. k. s. s. s. a*. 4. 8.	Christmas.
Epiphaniam Domino canamus gloriosam	a. c. c. A. t. k. n. p. s. w. s. y.	Epiphany.
Exsultate coelum, laetare terra, Christiano	c. k. w.	Nativ. St. John Baptist.
Exsultate Deo agmina fidelia, Tympano	e.	To God.
Exsultemus et laetetur, Et Andreae	n*. p. 1. 2.	St. Andrew.
Exsultemus et laetetur, Et devote veneremur	y* (MS. at Sidney Sussex C., Cambridge).	St. John of Beverley.
Exsultemus in hac die festiva Recolentes	s. b. A. k. s. y. 7.	C. of a Virgin Martyr.
Exsultent filiae Sion in rege suo Neocientes . . .	d. s. a*. 4. 8.	C. of Virgins.
Fecunda verbo tu virginum virgo Maria	d. a*.	B. V. M.
Festa Christi omnis christianitas celebret	d. s. a*. 4. 8.	Epiphany.
Fulgens praecleara rutilat per orbem hodie dies	s. b. s. A. t. k. n. p. s. w. s. y.	Easter.
Fulget dies Jucunda in qua Christi gaudet	c. w.	St. Justus.
Gaude caetera, diei praesentis celebrans	n. 1.	St. John Baptist.
Gaude Christi sponsa, virgo mater ecclesia	g.	SS. James the Great and Christopher.
Gaude Dei genitrix Gaude vitae reparatrix	A. s. y.	Assumption B. V. M.
Gaude Maria templum summae majestatis	a*. 5. 9.	B. V. M.
Gaude mater ecclesiae filiorum adoptione	c. w. s*.	Pentecost.
Gaude mater ecclesiae In filiorum gloria.	y.	St. John of Beverley.
Gaude mater luminis Quam divini numinis	s. a*. 5.	B. V. M.
Gaude mater Sion, Gaude corde . . .	a.	St. Kentigern.
Gaude prole Gracia, glorietur Gallia . . .	A. n*. p. 1. 2.	St. Denis.
Gaude Roma caput mundi Primus pastor	n. p. 2.	St. Peter's Chaine.
Gaude Sion et laetare Voce, voto Jucundare	n*. p. 2.	St. Thomas à Becket.
Gaude Sion quae diem recolis, Quae Martinus	p. 1. 2.	St. Martin.
Gaude Sion, quod egressus, A te decor	s*. 8.	St. Elisabeth of Thuringia.
Gaude superna civitas Nova frequentans	p. 2.	St. Marcellus.
Gaude virgo concipiens, Gaude clausa	d.	B. V. M.
Gaude virgo ecclesia Christi et tuas recolens	c. A. w.	Epiphany.
Gaude virgo mater ecclesia Christo quae	b. c. w.	Epiphany.
Gaude virgo Venereda, Vitorum sperans	a.	St. Winifred.
Gaudeamus in Meola, Veritate, vite, via	a. s*.	St. Palladius (a.). St. Osmund (s.).
Gaudent fidelis plebs universa, Clara	c.	Holy Cross.
Gaudent Christi praesentia Jucunda	c.	St. Swithin.
Gaudet clemens Dominus super agmina sacra	c. w.	All Saints.
Gaudet hinc ecclesia . . .	A.	Pt. of "Mundo Christus."
Gaudete vos fideles, gentium pars electa	A. k.	Epiphany.
Generosa coelorum regina rosea mater pia	n*. 1.	B. V. M.
Genovefae sollemnitatis sollemne parit . . .	p. s*. 2.	St. Genevieve.
Gloria resonante cymbalorum ecclesiae	c. w.	Holy Cross.
Gloriosa dies adest qua processit praepotens	c. w. s.	Christmas.
Grates, honos, hierarchia et euphoniae	d.	Holy Cross.
Grates nunc omnes reddamus Domino Deo	d. s. a*. 4. 8.	Christmas.
Grates! Salvatori ac regi Christo Deo solvant	d. s. a*. 10.	Easter.
Gratulemur ad festivum, Jucundemur . . .	p. 1. 2.	St. John Evangelist.
Hac clara die turba festiva dat praeconia	a. c. A. t. n. p. s. w. s. y.	Purif., &c., of B. V. M.
Hac in die recolatur Summa cum laetitia	y.	SS. Peter and Paul.
Haec est sancta sollemnitatis sollemnissimum	c. d. s. a*. 6. 10.	Easter.
Haec sanctus cujus hodie . . .	n*.	Pt. of "Supernae matris"
Hanc concordiam famulatu colamus . . .	d. s. s. a*. 4. 8.	St. Stephen.
Hanc diem tribus Dominus signis illustrat	w.	Epiphany.
Heri mundus exsultavit Et exsultans	p. 1. 2.	St. Stephen.
Hic sancti quorum hodie . . .	p*.	Pt. of "Supernae matris."
Hic exsulta plebs fidelis Jam exsultat . . .	n*.	St. Lupus of Sens.
Hic sanctus cujus hodie . . .	p*. 6.	Pt. of "Supernae matris."
Hierusalem et Sion filiae Coetus omnis	a. p. s. c*.	Dedication of a Church.
Hoc in natalitio martyri Georgio, Laudes	a*.	St. George.
Hodie puer natus est nobis, canat ecclesia	s.	Christmas.

First line of Sequence.	Where found.	Use.
Hodie Salvator mundi Per virginem Hodierna lux diei, Celebris in matris Dei Hodierna resonet pudica Virtutum preclara Hos ad laudes praeciarq. corona monet .	<i>B.</i> <i>a. f. h. p. s. y. s. b. c.</i> <i>k.</i> <i>p.</i>	Christmas. B. V. M. St. Dunstan. Holy Rella.
Ignem sacrum refrigerat In coelesti hierarchia, Nova sonet harmonia In hac die laetabunda, Nostris chori plebe	<i>p.</i> <i>f. d.</i> <i>s. y. (MS. in the Fitzwilliam, Cambridge). 9.</i>	Pt. of "Genoveffa." St. Dominic. St. Anthony.
In honorem Salvatoris, Sancti Rochi In octavis Pentecostes In omnem terram Deo laus personat dulcissima In sollemni memoria apostolorum principis Interni festi gaudia, Nostra sonet harmonie Inviolata integra et casta es Maria	<i>p.</i> <i>y.</i> <i>c.</i> <i>y.</i> <i>n. 2. Minister M., 1859</i> <i>n. p. 11.</i>	St. Roche. Pt. of "Eustorgues." St. Benedict. C. of Apostles. St. Augustine (Hippo). Purific. Ac. of B. V. M.
Jesse virginam humidavit Et in fructum. Laetabundus exsultat fidelis chorus Jesum Jesu Christo multum dilecte virgo Jubilans concrepa nunc paraphonista Jubilemus Deo Trino, Qui jam hinc vespertino Jubilemus exultantes, re, corde Jubilemus in hac die Quam reginae coeli Jubilemus omnes una concordi laetitia Jubilemus omnes una Deo nostro qui creavit Jubilemus pia mente Voci corde concinente. Jucundare plebe fidelis, Cujus Pater	<i>A.</i> <i>i.</i> <i>a. d. h. s. n. y. s. a. 4. 8.</i> <i>c. e.</i> <i>b.</i> <i>n. p.</i> <i>f. d.</i> <i>k.</i> <i>a. d. h. k. n. p. s. y.</i> <i>s.</i> <i>p. y. 1. 2. 8.</i>	Annunciation of B. V. M. Pt. of "Dulcis Jesus N." St. John Evangelist. Easter. St. Katalina. St. Claude. B. V. M. St. John Baptist. Fourth S. in Advent. Against mortality. C. of Evangelista.
Laetabunda psallit plebe cum mente munda. Laetabundus exsultat fidelis chorus 1. Alleluia, Regem regum intactae 2. Coeli curiae, Cum jucundus ornatur Laetabundus Franciscus decantet clerus. Laetetur orbis die i-ta in qua nostrae Laeto fano cantet plebe Saviniano alleluia Laudetice inclite praesulum omnis cetera Lauda Sion Salvatorem, Lauda ducem et Laudamus te rex Maria genite sempiterna Laude canora vox pulchra Sileat nulla Laude celebret vox quoque Dominum Laude Christo debita, Celebramus inclita Laude Christum modulemur pulchra Laude condignissima dies annus reddit. Laude dignum sanctum canat Othmarum Lappo jucunda melos turba persona Laude pulchra, Vox omnis dulcisona Laude resonet te Christe devote supplex turba Laudem dicite Deo martyrum turba Laudemus omnes inclita Bartholomaei merita Laudent coadita omnia pulchra Laudes Christo decantemus Eju. matris Laudes Christo redempti voce modulemur Laudes cruce attollamus Nos qui cruce Laudes Deo concinat orbis ubique totus Laudes Deo decantemus Et in eo Laudes Deo devotas dulci voce et sonora Laudes dicamus omnes cum cantibus almis Laudes primi attollamus Martyris et Laudes regi Christo jucundat aurea coeli Laudes Salvatori voce modulemur supplici Laudum carmina creatori lyra plaude eis Laures clara laetantem Laurentium Laurenti, laud magni martyri, millesque fortis Laud devota mente Choro concinente Laud erumpat ex affectu! Psallat chorus Laud et honor Treoriarum Decus et d'oor Galliae Laud harmoniae resultat alleluia Laud honor sit Eloi cunctipotent. Laud inclita Domino reddetur nostra per tympana Laud jucunda Laud surgat ubique Christo jucunda, Cujus Laud tibi Christe, cui sapit, quod videtur Laud tibi, Christe, Patri optimi nate Laud tibi Christe, qui es Creator et Lucernae novae specula illustratur Ludovico pangamus corde pudico alleluia Lux adventi veneranda Lux in choris Lux illuxit dominica, Lux insignis Lux illuxit triumphalis In qua cursus Lux jucunda, Lux insignis Qua de throno Lyra pulchra regem angelica canat per	<i>p.</i> <i>a. d. f. h. k. n. p. s. y. s.</i> <i>a. s.</i> <i>n. 6. 7.</i> <i>y.</i> <i>n.</i> <i>p.</i> <i>a. f. h. n. p. s. y. s.</i> <i>c.</i> <i>c. w.</i> <i>c.</i> <i>d. s. q. 10.</i> <i>c.</i> <i>g.</i> <i>d. g. 6 (Gaud)</i> <i>a. c. h. k. n. s. w. y.</i> <i>w.</i> <i>w.</i> <i>c.</i> <i>p. 1. 2.</i> <i>c. w.</i> <i>y.</i> <i>c. s. b. 8.</i> <i>a. d. h. n. p. s. y. s. a.</i> <i>d. a.</i> <i>A.</i> <i>a. c. h. k. n. s. y.</i> <i>g.</i> <i>n.</i> <i>k.</i> <i>a. c. d. e. h. k. s. y. s. a. 8.</i> <i>b. k.</i> <i>e.</i> <i>d. g. s. q. 4. 8.</i> <i>p. h. s. c.</i> <i>p. 1. 2.</i> <i>p. 1.</i> <i>c. w.</i> <i>b. k.</i> <i>w.</i> <i>y.</i> <i>w.</i> <i>s. 3. 6. 9. 11.</i> <i>c. d. s. a. 7. 10.</i> <i>d. g. k. y. s. a. 4. 8.</i> <i>p.</i> <i>n.</i> <i>p.</i> <i>p. 2.</i> <i>p.</i> <i>a. p. s. y. (Laud), 2.</i> <i>e.</i>	St. Louis of France. Christmas (p). Assum. Ac., B. V. M. Dulia. of a Church. St. Zenon. Friday after Ascension Day. SS. Savinians and Potentianus. Pt. of "Christe inclita." Corpus Christi. To Christ. Of the Incarnation. St. Michael. St. Nicholas. C. of Virginia. St. Nicholas. St. Othmar. SS. Peter and Paul. To Christ. St. Birinus. C. of Martyrs. St. Bartholomew. Of God. B. V. M. Easter. Holy Cross. Easter. St. Michael. Pentecost. SS. bergius and Jacobus. St. Stephan. St. Oswald. Easter. St. Benedict. St. Laurence. St. Laurence. C. of an Evangelist. St. Michael. St. Ivo. St. John Evangelist. To Christ. To Christ. ="Lux jucunda." To Christ. Holy Innocents. Holy Innocents. St. Mary Magdalene. St. Flacrus. St. Louis of France. Nativ. of B. V. M. Easter. St. Germain of Paris. Pentecost. The Resurrection.
Magi sibi micante praevia Magnae lucis caritatis Mirae ducem Magnus sonet ejus omnia in coelo atque in terra Magnus te Michael habentem pignus Magnus Deus in universa terra Magna sunt	<i>y.</i> <i>A.</i> <i>w.</i> <i>g. s. a. 3. 6. 9.</i> <i>a. c. h. k. n. p. s. y.</i>	Pt. of "Epiphania." St. Thomas of Hereford. Pt. of "Magnus Deus." St. Michael. St. Stephen.

First line of Sequence.	Where found.	Use.
Mane prima sabbati Surgens Dei Filius	a. b. h. k. n ^o . p. s. y.	Easter. St. Mary Magdalene.
Mariæ præconio S-rvius cum gaudio	p ^o . 12.	B. V. M.
Mater matris Domini felix felicissimi	n. 1.	St. Anne.
Mater patris, natæ nata, Specialis advocata	f. d ^o .	B. V. M.
Mirabilis Deus in sanctis Mirabilis dans	a. c. n. p. s. w.	C. of many Martyrs.
Mirandum commercium / Virginis in	p ^o .	B. V. M.
Missus est de summis coelis Raphael ut	h.	St. Raphael.
Missus Gabriel de coelis Verbi lajulus fidelis	a. h. s. y. c ^o . 1.	B. V. M. in Advent.
Mittit ad sterilem Non quemvis nuntium	p ^o .	B. V. M.
Mittit ad virginem Non quemvis angelum	a. h. n ^o . p ^o . s. y. 1. 2. 8.	Annunciation of B. V. M.
Moestæ parentis Christi Mariæ lacrymas	n ^o . p ^o . s ^o .	Compassion of B. V. M.
Muller laudabilis Fortis casta parens	p ^o . s ^o .	Holy Women.
Mundi ætate octava Florebunt duplici	p. y.	C. of Confessors.
Mundi renovatio Nova parit gaudia	p. 2. 6. 7.	Easter.
Mundo Christus oritur Pax in terra canitur	h.	St. Thomas à Becket.
Nardus spirat in odorem Et spinetum	p ^o . 11.	St. Anne.
Nativitas Mariæ virginis Quæ nos levit	f. d ^o . 3.	Nativity B. V. M.
Nato canunt omnia Domino pie agmina	a. b. c. h. k. n. s. w. y. 1. 2.	Christmas.
Natus ante sæcula Dei Filius invisibilis	d. s. s. a ^o . 4. 8.	Christmas.
Nostra tuba nunc tua Rex clementia Christe	c. w. 1.	Saturday before Septuagesima.
Novi plenus incrementum Affert lux	h.	Transl. of St. Thomas of Hereford.
Nunc exultet omnis mundus hodie Christo	n.	Easter.
Nunc læsetur plebs fidelis Recoledo	p ^o .	St. Gabriel.
Nunc luce alma splendescit per orbem	a. b. h. k. s. y.	St. Peter's Chains.
O ancilla Christi, Maria mater Dei	p ^o .	For Pregnant women.
O bestia bestiarum martyrum sollemnia	p ^o . 7. 8. 10.	C. of Martyrs.
O Erici inculte præsulum omnis caterva	n ^o .	Pt. of "Christo inclita."
O lacryma gloriosæ Christi præclarissima	p ^o .	Tears of Christ.
O Maria stella maris, Pietate singularis	p. 2.	Assumption, &c., of B. V. M.
O miles inculte fortissimi regis Christi	g.	C. of Martyr.
Odas hac in die lætas Christo canit	a. s. y. c ^o .	St. Katherine.
Omnes gentes plaudite, Festos choros ducite.	f. d ^o . 3.	Ascension Day.
Omnes sancti cherubim, seraphim Throni	d. c. g. s. a ^o . 4. 8.	All Saints.
Omnes tua gratia quot a morte	b.	Easter.
Omnes decantemus Ex martyris	s ^o .	St. Sebastian.
Omnes fidelium ecclesia Christum collaudet	h. k.	St. Edmund.
Oramus te æterna spes et summus	k. w.	St. John Kvangelist.
Organici canamus modulis nunc N. sollemnia	a. b. c. h. k. n. p. s. y.	St. James (k.). St. John Evang. (b.)
Omnigenis		St. Thomas (p.). C. of a Martyr (s.).
Pangamus creatori atque redemptori gloriam	d. s. a ^o . 6. 7.	The Resurrection.
Pangat hymnum Angliens- insula martyrum	g.	St. Januarius.
Pange turba corde vultu Christo præconia	c. w.	The Resurrection.
Pater greges de pastore Discaunt aure	y.	St. William of York.
Pater verbum eructavit Verbi rore germinavit	d. s. 4. 8.	St. Cuthbert.
Petre, summe Christi pastor, et Paulè	c. c.	SS. Peter and Paul.
Plangent filii ploratione un-	y.	The Dying Swan.
Plaudat chorus, plebs læsetur Et devote	y. 7.	St. William of York.
Plausu chorus lætando Hos attollat	c. of Evangelists.	C. of Evangelists.
Plebs pistica prome laude redemptori.	y. 7.	Seamless robe.
Post partum virgo Maria Dei genitrix.	a. k. s. y. c ^o .	Assumption, &c., of B. V. M.
Postquam hostem et interna Spoliavit, ad	p. 2.	S. after A-ension.
Potestate non natura, Fit creator creatura	k.	Conception of B. V. M.
Præcella celebrantes sollemnia alleluta	n.	Christmas.
Præcella sæcels collitur dies omnibus fidelibus	n ^o . w.	St. Vincent.
Præcursorum summi regis Et præconem	p. 1. 2.	Decoll. St. John Baptist.
Præcursoris et Baptistæ Diem istum	p. 2.	Nativ. St. John Baptist.
Præcarni nostras Deus animas et	c. w.	1st S. in Advent.
Proficientes Unitatem, Veneremur Trinitatem	f. p. y. 2.	Of the Trinity.
Proloquum altum rectemus	s ^o .	St. Gabriel.
Promat pia vox cantoris Hujus laudem	p.	St. Aggidius (St. Giles).
Prome casta concio cantica organa	a. b. c. e. h. k. s. w. y.	Easter.
Promere chorde jam conetur intima	c. w.	St. Martin.
Prompta mente Trinitati canamus	p. 1.	Of the Trinity.
Pronis datam admiremur, Laureatum	p. 1.	St. Laurence.
Psallat chorus corde mundo.	c. w.	"Plausu chorus."
Psallat ecclesia mater decorata, mente devota	c. d. g. h. s. a ^o . 4. 8.	Dedic. of a Church.
Psallat ecclesia. mater illibata et virgo sine	n.	Easter.
Psallat plebs devota Christo cantica	b. c. e. h. k.	Decoll. St. John Baptist.
Psalle lyrica carminis Jubilans Dominò	d. g. s ^o . d ^o . 4. 8.	Holy Innocents.
Psallite regi nostro, psallite prudenter.	c. w.	
Pura Deum laudet innocencia		
Quam dilecta tabernacula Domini virtutum	a. p ^o . s. 2. c ^o .	Dedic. of a Church.
Quattuor sunt uni alae Faciesque	n ^o .	C. of Apostles.
Quem non prævalent propria magnitudine	g.	Epiphany.
Qui benedicti cupiti, hac festini currite	p.	St. Benedict.
Qui procedit ab utroque, Genitore genitoque.	p. 2.	Pentecost.
Qui purgat animas et corpora sancta	n.	Parif. of B. V. M.
Qui regi -ceptura forti dextra, solus cuncta	a. b. c. h. k. n. p. s. w. s. y.	1st S. in Advent.
Qui sunt isti qui volant ut nubes per ætra	d ^o . 3. 6.	C. of Apostles.
Quicumque vult salvus esse Ipsum fidem	y.	Of the Trinity.
Quid tu virgo mater ploras, Rachel formosa	g.	C. of a Martyr.
Quod in coena Christus gessit	y.	Pt. of "Lauda Ston."
Recolamus venerandam Mariæ memoriam	k.	Annunciation of B. V. M.
Regem regum veneremur Et de regis	f. p. 1.	St. Louis of France.

First line of Sequence.	Where found.	Use.
Regi Christo applaudat ecclesia Die isto	y.	St. William of York.
Regina virginum prae maxima	p ² .	Pt. of "Christo Inclita."
Regis et pontificis gladiam myrticis	n. 2.	Crown of Thorns.
Regnantem sempiterna per saecula	a. b. c. h. k. n. p. s. w. z. y.	2nd S. in Advent.
Regnum tuum, regnum omnium saeculorum	b ² .	C. of Evangelists.
Domine		
Represent ecclesia de Germani victoria	p ² .	St. Germain of Auxerre.
Res est admirabilis Virgo venerabilis	p.	Nativ. of B. V. M.
Resonet sacrata jam turba diva symphonia	a. k. e. y. c ² .	Pentecost.
Rex magne Deus qui lutuerts Abyssos et	k.	All Saints.
Rex omnipotens die hodierna. Mundo	a. b. c. e. h. i. k. n. p. s. w. z. y.	Ascension Day.
Rex regum, Deus noster colende, Tu	d. g. a. a ² .	C. of a Confessor.
Rex Sionon fecit templum Cujus in tar	f. p. y. 1. 2. 3. 6.	Dedic. of a Church.
Roma Petro glorietur, Roma Paulum	p. 1. 2.	SS. Peter and Paul.
Romana Quirinus stirpe procreatus, In vera.	g.	St. Quirinus.
Sacerdotem Christi Martinum cognota per	a. b. d. g. h. s. w. y. s. a ² . 8.	St. Martin.
Sacra Paule Ingere dogmata	n.	Pt. of "Laude jucunda."
Sacrosancta hodierna festivitatis praeconia	a. b. h. k. s. y. 1. 8.	St. Andrew.
Salus aeterna, indeficiens, mundi vita	a. b. c. h. k. n. p. s. w. z. y.	1st S. in Advent.
Salvatoris clementiae dulcem pangat	y.	St. Wilfrid.
Salvatoris mater pia, Mundi huius spes	f. d ² .	Conception of B. V. M.
Salva crux, arbor vitae praecleara.	p.	Exalt. of the Cross.
Salva crux sancta, arbor digna	a. b. c. h. s. y. s. a ² . 4. 8.	Inv. of the Cross.
Salva crux, vitale lignum, arbor sacratissima	k.	Holy Cross.
Salva dies dierum gloria, Dies felix	p. 2.	Easter.
Salva mater Christi, O Inclita	e.	B. V. M.
Salve, mater Salvatoris, Vas electum	f. p. 2. 3. 7. 9.	Assumption, &c., of B. V. M.
Salve nobilis puerpera exaltata super aethera	b ² .	B. V. M.
Salve porta perpetuae lucis fulgida	c. e. w.	Assumption of B. V. M.
Salve proles Davidis, Salve virgo nobilis	a ² .	B. V. M.
Salve sancta Christi parens, Salve virgo	f. d ² .	B. V. M.
Salve sancta parens, Rosa spinis carens	e ² .	B. V. M.
Sancta cunctis laetitia festa sunt celebranda	c.	Easter.
Sancta tu virgo Maria, Mater Christi	g.	B. V. M.
Sancti Baptistae Christi praeconia	a. d. h. s. y. s. a ² . 4. 8.	Nativ. St. John Baptist.
Sancti belli celebremus triumphum laude	g. 3. 6.	St. Maurice.
Sancti merita Benedicti inclita, Venerandae	e. g. b ² . 4.	St. Benedict.
Sancti patris Benedicti merita, Pangamus	g.	St. Benedict.
Sancti Pauli conversio devote est recolenda	y.	= "Sollemnitatis a. P."
Sancti Spiritus adit nobis gratia —		
1. Quae corda nostra sibi faciat tabernacula	a. d. e. f. h. k. n. p. s. w. y. s.	Pentecost.
2. Quo fecundata Deum peperit virgo Maria	p ² . 2.	Visit. R. V. M.
Sancti visu columbino, Et ascensu aquilino	n ² .	St. Jerome.
Sanctorum vita, virtus, gloria, Summi Patris	b ² .	St. Blaese.
Sanctus Petrus et magnus Paulus, Doctores	e. i. w.	SS. Peter and Paul.
Scalam ad coelos subrectam tormentis	d. e. g.	C. of Virgins.
Scrupulosa quorundam sententia	y.	11,000 Virgins.
Sexta passus feriat, Die Christus tertia	p. 2.	Friday after Easter.
Si vis vere glorari, Et a Deo coronari	p. s. y ² .	Crown of thorns.
Simplex in essentia, Septiformis gratia	p. 1. 2.	Pentecost.
Sollemne canticum hodie resonet in terra	a. s.	St. Thomas & Becket.
Sollemnitatis sancti Pauli devote est recolenda	a. h. s.	Conv. of St. Paul.
Sollemnitatis rutilans apostolica lux adest	e.	St. Peter's Chains.
Sonet regi nato nova cantica, Cujus	a. e. n ² . s. w. 1.	Christmas.
Sonet vox fidelium alleluia, Christo regi	y.	Friday after Ascension Day.
Sospitate morbos lenit, olei lenitio	y.	St. William of York.
Spe mercedis et coronae Stetit martyr	d. n ² . y. 4. 8.	C. of Martyrs (4). St. Thomas & Becket (y).
Splendor patris et figura Se conformans	p. 2.	S. after Christmas.
Stabat juxta Christi crucem, Videns	y.	B. V. M.
Stabat mater dolorosa Juxta crucem	p ² . 5.	Compassion of B. V. M.
Stans a longe qui plurima perpetrarat facinora	e. w.	Confession of Sin.
Stans a longe, qui plurima perpetrarat facinora	g. y.	Sundays.
Stella maria, O Maria, Expers paris	f. d ² . 1.	B. V. M.
Stirpe Maria regia procreata regem generans	d. g. s. a ² . 4. 8.	Nativ. B. V. M.
Stola jucunditatis alleluia Induit hodie.	a. h. k. n. s. y. c ² . 5.	St. Laurence (k. y.). St. Vincent (s.)
Summa sollemnitatis adest hodierna, Qua Dei	a ² .	Easter.
Summa stirpe genita virgo Maria	g.	Nativ. B. V. M.
Summi regis Archangeles Michael, Intende	d. i. a ² . 4. 8.	St. Michael.
Summi Regis in honore —		
1. martyris sollemnia, Ethelberti cum	h.	St. Ethelbert.
2. praesulis memoria, Sancti Thomae	h.	St. Thomas of Hereford.
3. Virginis memoria, Matris Christi	h.	Assumpt. B. V. M.
Summi triumphum regis prosequamur laude	d. s. a ² . 4. 8.	Assumption.
Sumunt boni amunt mali	y.	Pt. of "Lauda Sion."
Supernae matris gaudia, Representet	f. k. n ² . p. 1. 2.	C. of Saints.
Surgenti excelsi de sepulchro, Hymnos	z.	Easter.
Surgit Christus cum trophaeo, Jam	n ² .	B. V. M. at Easter.
Su-pendit aquas filii Pastor gregem	y.	St. Bartholomew.
Templi cultus extat multus	y.	Pt. of "Rex Salomon."
Testamento veteri, Anna fuit genita	a. s. y.	St. Anne.
Tibi cordis in altari Deceat preces immolari	f. d ² .	B. V. M.
Trinitatem simplicem Trinum Deum non	y.	Of the Trinity.
Tu civium Deus conditor, Et sanctificator	g.	Dedic. of a Church.
Tubam bellicosam quam Dei non verentes	g.	C. of Martyrs.
Veni mater gratiae, Fons misericordiae	a. s. y ² . 2.	Visit. of B. V. M.

First line of Sequence.	Where found.	Use.
Veni praeclata domina, Maria tu nos visita .	<i>h. y². (Sydney Sussex, Cambridge MS.), 6. 7.</i>	Visit. of B. V. M.
Veni Sancte Spiritus, Et emitte coelitus	<i>f. h. n². p. s². y. 1. 2. 4. 8.</i>	Pentecost.
Veni Spiritus aeternorum alme, Mentes	<i>h. k. b²</i>	Pentecost.
Veni virgo virginum, Veni lumen luminum.	<i>p². 1. 3.</i>	B. V. M.
Verbi Dei parens alma, Virgo plena gratia	<i>k.</i>	B. V. M.
Verbum bonum et suave, Personemus .	<i>a. f. h. p². s. y. 1. 8.</i>	B. V. M.
Verbum Dei, Deo natum, Quod nec factum	<i>s. a². 8.</i>	St. John at Latin Gate.
Verbum legibus nullis debens quicunque voluere venit	<i>so.</i>	Christmas.
Verbum manens ab aeterno, Apud Patrem	<i>p².</i>	B. V. M.
Vernat gemma Martinus, Minister bonus	<i>p².</i>	St. Martin.
Viae plebs aetherae cuncta iucunda	<i>so.</i>	Pt. of "Laude pulchra."
Victimae paschali laudes inmolent Christiani	<i>a. b. d. f. g. h. k. n. s. y. s.</i>	Easter.
Vincat mentes, vincat mundum, Et repellat.	<i>n². 2. 4. 8.</i>	St. Victor of the Thebaid.
Virginalis turba sexus, Jesu Christi	<i>p. 2. 3. 5. 6. 9.</i>	11,000 Virgins.
Virgines egregiae, Virgines sacrae	<i>p². p. 1. 2.</i>	C. of Virgins.
Virgines gaudeant, virgines tripudent	<i>k.</i>	St. Faith.
Virgini Mariae laudes concinant Christiani	<i>f. s. 1. 8. 10.</i>	B. V. M. at Easter.
Virgini Mariae laudes intonent Christiani	<i>p². p². y. s². 2. 7. 10.</i>	B. V. M. at Easter.
Virginis in laude, Grex fidelis plaude	<i>s.</i>	B. V. M.
Virginis venerandae de numero septentium	<i>a. c. h. s. y. a².</i>	C. of Virgins.
Virgo mater gratuletur in orbe catholica	<i>y.</i>	St. John at the Latin Gate.
Virgo mitis generosa, Gemma coeli preciosa.	<i>p². p².</i>	St. Barbara.
Virgo vernans velut rosa, Agni sponsoe	<i>p². (Sarum M., Venice, 1494)</i>	St. Winifred.
Voce jubilantes magna, Regi summo	<i>y.</i>	Holy Trinity.
Voci vita fit unita, legis amicitia.	<i>h.</i>	S. in Octave of Pentecost.
Voto, voce, cordis, oris Hujus sacri confessoris	<i>y.</i>	St. William of York.
Vox sonora nostri chori, Nostro sonet .	<i>n². p. 1. 2.</i>	St. Katherine.
Zyma vetus expurgetur, Ut sincere celebretur	<i>a. p. s. y. 1. 2.</i>	Easter.

Part ii. In this second part are given the first lines of *Sequences* which are not included in the first part of this article. These are principally taken from certain representative French and German diocesan *Missals* printed not later than 1490; and from two monastic *Missals*, viz. an *Augustinian* and a *Benedictine*. A few more are taken from English service books other than *Missals*, the editions used being the following:—

- Sarum Processional, in a MS. written about the end of the 14th cent., and now in the British Museum (*Hart*. 2942), compared with the Antwerp ed. of 1523.
- Sarum Breviary, in the Paris ed. of 1516 (Byrckman). The Paris ed. of 1531 was reprinted at the Cambridge University Press, 1879-1886.
- York Processional, in the Rouen ed. of 1530 (reprinted in vol. 63, 1875, of the Surtees Society's publications).
- York Breviary, in the Venice ed. of 1493 (reprinted by the Surtees Society, 1880-83, vols. 71, 75).
- Hereford Breviary, in the Rouen ed. of 1505. Of this the *Paris Hiemalis* is in the Worcester Cathedral Library, and the *Paris Aestivalis* in the Bodleian.

The *Missals* collated are the following:—

- (1) *Angers*. The ed. used is the *Missale Andegavense*, printed at Paris in 1489 by Joannes de Prato.
- (2) *Augustinian*. The ed. used is the *Missale canonico-regularium ordinis Sancti Augustini, secundum ritum insignis ecclesie Sancti Victoris ad muros Parisienses*, printed at Paris in 1529 by Nicolas Prevost. In this ed. the word *Prosa* is always used instead of *Sequentia*, and the *Sequences* are printed together at the end of the *Missal* in the *Commune Prosarum*. The name of the composer is given in all cases known to the

- compilers. A large proportion are ascribed to Adam of St. Victor, and two to Henricus Pistor, frater S. Victoris; with one each to St. Bernard (Laetabundus), St. Thomas of Aquino ("Lauda Sion"), Peter Abelard ("Mittit ad virginum"), and Robert, King of France ("Sancti Spiritus . . . Quae"). The rest are anonymous.
- (3) *Basel*. The ed. used is the *Missale Basilienae* printed at Basel in 1488 by Michael Wensler.
- (4) *Benedictine*. The ed. used is the *Missale . . . ordinis sancti Benedicti reformatorium nigrorum monachorum per Germaniam*; printed at Hagenu in 1518 by Thomas Anselmus. In this ed. the word *Sequentia* is always used instead of *Prosa*, and the *Sequences* are printed together at the end of the volume.
- (5) *Breslau*. *Missale Wratislaviense*. The ed. used is that printed at Mainz in 1483 by Petrus Schöffler.
- (6) *Constantz*. The ed. used is the *Missale secundum chorum Constantiensem* printed at Basel in 1486 by Petrus Kollicker.
- (7) *Freising*. The ed. used is the *Liber Missalis . . . ecclesie Friburgensis* printed at Bamberg in 1487 by Joannes Sensenschmidt.
- (8) *Magdeburg*. The ed. used is the *Missale Magdeburgense* printed at Lübeck in 1480 by Bartholomäus Gothan and Lucas Brandt.
- (9) *Trier*. The ed. used is the *Missale Treverense* printed at Basel by Michael Wensler. Mr. W. H. James Weale, in his *Catalogus Missalium*, 1886, p. 208, dates this c. 1488. In the British Museum Catalogue it is dated c. 1490.
- (10) *Würzburg*. The ed. used is the *Missale Herbipolense* printed at Würzburg in 1484 by Georgius Reyner.
- (11) *Cologne*. The ed. used is the *Missale Coloniense*, printed at Basel 1487, without name of printer.
- (12) *Regensburg*. The ed. used is the *Liber Missalis . . . ecclesie Ratisponensis*, printed at Regensburg in 1485, by Joannes Sensenschmidt and Joannes Bekenhaub.

First line of Sequence.	Where found.	Use.
Ad honorem summi regis, Nos qui	9.	St. Helena.
Ad superna suspirantes, In aeterna luce stantes	11.	St. Bernard of Clairvaux.
Aeternae virgo memoriae Quam sibi	<i>Sarum Brev., 1516</i>	St. Katherine.
Affuens delicia, David regis filia	12.	Assump. B. V. M.
Alleluia Christo decantet omnis lingua	12.	St. Erhard of Regensburg.
Alludat laetus ordo psallens ple	1.	St. Maurice.
Alme confessor et professor fidei triplicis	8. 11.	St. Anthony.
Angolorum mandatricem, Summi Dei	5.	Present. B. V. M.
Asra coeli resplendeat, Nunc sol	10.	Concep. B. V. M.
Athleta Sebastianus accola Mediolanus	2.	St. Sebastian.
Augustine pater cleri, Legis schola	11.	St. Augustine (Hippo).

First line of Sequence.	Where found.	Use.
Augustini magni patris, Atque suae plae	2.	St. Monica.
Ave Dei genitrix summi, virgo semper Maria	Münster M., 1489.	Assump. B. V. M.
Ave gemma confessorum micans in alta polorum	Münster M., 1489.	C. of a Confessor.
Ave gemma confessorum, O N. pontifex	12.	C. of a Bishop-Confessor.
Ave Jesu Christe, qui pro humanæ salute	10.	Of the Passion.
Ave mater qua natus est orbis Pater	3. 6.	Christmas.
Ave Mathia coeli gemma, In lucem	9.	St. Matthias.
Ave praesignis martyr, dignis colenda	7.	St. Katherine.
Ave, verbi Dei parens, Virginum humilitas	8. 9. 10. 11. 12.	Visit. B. V. M.
Ave virgo generosa, Ut testatur gloriosa	9.	St. Dorothea.
Ave virgo singularis, Porta vitae, stella	2.	Assump. B. V. M.
Beata es virgo et gloriosa	York Brev., 1493	B. V. M.
Benedicti merita ut reboet inculta	12.	St. Benedict.
Bone doctor et salutis viae ductor	7.	St. Bernard of Clairvaux.
Celsa lux Sion, ave martyr Pantaleon	11.	St. Pantaleon of Nicomedia.
Christe Domine, lactifica spon-am tuam	6.	Easter.
Christe, tui praecleari militis Wenceslai	5.	St. Wenceslaus.
Clangat pastor in tuba cornu	Sarum Process., c. 1390	St. Thomas à Becket.
Citra voe, pura conscientia Laetabunda	1.	St. George.
Cleri decantent concio Dei famulo digna	Münster M., 1489.	St. Ludiger of Münster.
Clerus Andegavensium psallat cum turba	1.	St. Maurice.
Coelestis te laudat chorea, Christe, plorum	12	St. Colman (d. 1012).
Coeli solem imitantes: In occasum	1.	C. of Apostles.
Coeli, terrae, maria, Et in eis omnia	3. 10.	Crown of Thorns.
Coelum sacrum ecclesiae Emittit novum	1.	St. Ivo.
Collaudantes mente devota, voce serena	Speier M., 1487	St. Stephen, Pope and Martyr.
Collectionibus sanctis Christi pretiose martyr	Hereford Brev., 1505	St. Stephen.
Concentus vox jubilet Sollemnizans regum	3. 6.	10,000 Martyrs (S. Achatius, &c.).
Conceptio Mariae virginis, Quae nos	6.	Concep. B. V. M.
Confessor Christi, laudari qui meruisti.	12.	C. of Confessors.
Congaudent hodie, Filii ecclesiae	2.	St. Thomas the Apostle.
Congaudent jubilemus, Christo regi gloriae	7.	St. Corbinianus.
Conserva super hanc familiam	York Brev., 1493.	St. Stephen.
Consurge jubilans, Vox quaevis hominum	5. 8.	St. Hedwig.
Cor angustum dilatemus, Ut senatus	2.	C. of Apostles.
Cor devotum, vox sonora, Promant laudes	1.	St. Peter's Chains.
Cordis sonet ex interno, Regi regum	2.	St. Leger.
Crux fidelis, terras coelis, Miro nectens	Sarum Brev., 1516	Inv. of the Cross.
De profundis clamantes geminus, Et	1.	Of the Dead.
De torrente passionis, Bibens veri Salomonis.	8.	St. Cyriacus.
Decet hujus cunctis horis, Festi voce	8.	Visit. B. V. M.
Dens decurum vera sanctorum confessorum	7.	St. Corbinianus.
Dile nobis, Maria: quid vidisti in via	Hereford Brev., 1505	Pt. of "Victimae Paschali."
Dies haec nos admonet, Vox ut nostra	5.	Holy Innocents.
Dilectae suae precibus Mariae Magdalensae	York Brev., 1493.	St. Mary Magdalene.
Dulce lignum adoremus, Dulces clavos	3. 7.	Holy Cross.
Dulce lignum, lignum vitae, Venerari	7.	Holy Cross.
Dulce melos tangens coelos resonet ecclesia	12.	C. of a Martyr-Bishop.
Dulci corde jubilemus, Voce plena	8.	St. Dorothea.
Dulcis sonet harmonia, Dulci dignum melodia	12. Speier M., 1487	Crown of Thorns.
Ecce dies celebris, Magnobodi praeculis	1.	St. Magnobodus.
Ecce dies praecipitata (st. ii. Quem Deus)	1.	St. Remigius of Rouen.
Ecce dies specialis, Confessorum gloria.	1.	C. of Confessors—Bishops.
Ecce dies triumphalis, Dies in qua fit natalis	2.	St. Augustine (Hippo).
Ecclesia vocali consonantia repletur	9.	St. Paulinus.
Eia jubilemus carmina Deo digna	7.	St. Martha.
Ex Aegypto Pharaonis, In amplexum	9. 11.	St. Mary of Egypt.
Ex radice caritatis, Ex affectu pietatis.	2.	Victor of Paris.
Ex virgulto de Jesu, Deus ad esse	9. 11.	Concep. B. V. M.
Exsultemus congaudentes, Sacrosancti.	1.	St. Renatus.
Exsultent in hac die cuncti famulantes	1.	St. Anne.
Exsultemus et laetemur, Et in Deo gloriemur	7.	St. Stephen.
Exsultemus pari voto melodiam, Concordantes	12.	St. Stephen.
Exsulet ecclesia, Ex Victoris victoria	2.	St. Victor.
Exsulet ecclesia, Pro assumpta filia	9.	St. Anne.
Factura dominans potestate atque principans	York Brev., 1493	Christmas.
Familiam custodi Christe tuam quam natus	Sarum Process., c. 1390	Christmas.
Felix germen, O Germane, Nomen geris	1.	St. Germain of Auxerre.
Felix Maria mundi regina	Sarum Process., c. 1390	Christmas
Felix mater florum, Septem vere beatorum	8.	7 Brethren of Ephesus.
Felix virgo Barbara	12.	= "O felix virgo."
Fons virtutum, O Barbara, Dulcis, mitis	1.	St. Barbara.
Frangatur mens vitiosa, Ut sit Deo gratiosa.	1.	St. Gastan.
Fulget dies praeclearus, cunctis memorandus.	7. 12.	St. Willibald.
Gaude coelestis sponsa, Summi regis jam	9. 10. 11.	C. of Virgins.
Gaude Dei genitrix, Quam circumstant	Add. MS., 24680, f. 129b.	Pt. of "Natus ante."
Gaude dignum sanctum canat Othmarum	6.	= "Laude dignum."
Gaude felix Agrippina, sanctaque Colonia	11.	Patron saints of Cologne.
Gaude jucunda melos turba persona	1.	= "Laude jucunda."
Gaude mater Anna gaude, Mater omni.	10.	St. Anne
Gaude turba fidelium, Mentis colens	8.	Compass. B. V. M.
Gaude virgo gloriosa, Ave paradisi rosa	7.	B. V. M.

First line of Sequence.	Where found.	Use.
Gaudemus hodie, Immense lætitiæ . . .	3.	SS. Mary and Salome.
Gaudet mater nobilis, Constans et immobilis	6.	St. Conrad of Constans.
Gaudet omnis spiritus, Christum qui . . .	6.	= " Laudet omnia."
Gaudet te Deus, Justa et reus . . .	6.	= " Laudet te."
Gloriosa fulget dies, exultat ecclesia . . .	7.	St. Lambert of Freising.
Gloriosa martyr Dei, Nos circum respice . . .	7.	St. Erasmus.
Gloriosa devote in sanctis Deus adoratur	9.	St. Wandelinus.
Grates Deo et honor sint per sæcula . . .	6. 7. 12.	St. Afra.
Gratulemur in hac die, In qua sanctæ . . .	2.	Assump. B. V. M.
Gratuletur orbis totus, Præsens coetus . . .	8.	St. Margaret.
Hic est dies celebrandus, Laudibusque . . .	9.	10,000 Martyrs (St. Achatius, &c.).
Hic oculis et manibus in coelum . . .	7.	Pt. of " Sacerdotem Christum."
Hodie prodit virga Jese de radice . . .	<i>Norford Brev.</i> , 1508	Concep. B. V. M.
Hodiernæ festum lucis Est Achacil lans	7. 12.	St. Achatius, &c. (10,000 Martyrs).
Hodiernæ festum lucis, Et sollempne vitæ	3. 6. 7. 9. 10.	Of the Lance of Christ.
Hodiernæ lux diet, Celebris martyris Dei	1.	C. of Martyrs.
Hujus diet gaudia, devoto catholica . . .	7.	St. Augustine (Hippo).
Illibata mente sana, Abiit virgo . . .	5. 8.	Visit. B. V. M.
Imperator maxime Christe benignissime	1.	St. Sebastian.
Imperatrix gloriosa, Potens et imperiosa	7. 12.	B. V. M.
Inclite psallamus omnes Ludgerum venerantes	<i>Münster M.</i> , 1489'	St. Luidger of Münster.
In excoles caelitum, Nato regi gloria . . .	2.	Christmas. Circumcision.
In natale Salvatoris, Angelorum nostra chorus	2.	Christmas.
In sanctorum jugi laude, Plebs devota Deo plande	11.	St. Helena.
In Wolfgangi canamus honorem Christo	7. 12.	St. Wolfgang of Regensburg.
Jesu Christe Rex supernæ, Deo Patri . . .	5.	St. Stanislaus.
Jesum Christum quem peccando . . .	<i>York Brev.</i> , 1493	St. Gregory the Great.
Jubar lucis inoffense, Sidus spergit . . .	12.	St. Godelard of Hildesheim.
Jubar miri luminis, Sidus almi numinis	7.	St. Castulus.
Jubilemus Salvatori, Quem coelestes	2.	St. Silvester at Christmas.
Jubilemus Salvatori, Qui spem dedit . . .	2.	Conversion of St. Paul.
Kyneburgæ virginis sine fastu carnalis . . .	<i>Lansdowne MS.</i> , 387, f. 34	St. Kyneburga.
Lactandi cordis mundi, Demus melos . . .	7.	St. Barbara.
Lactandi jubilemus, Ac devote celebremus	2.	Transfiguration.
Lactandi jubilemus, Læta mente . . .	1.	C. of Martyrs.
Lactantibus Bernharo decantet chorus	8.	St. Bernard of Clairvaux.
Lactantibus exsultet virginum chorus alleluia	11.	11,000 Virgins.
Lactans mater ecclesia cum sancta filia	3. 6.	St. Kunigunda.
Lactatur ecclesia, devotione pia . . .	1.	Pt. of " Plaudat urba."
Læto corde resonemus, Et in arce jubilemus.	5. 8.	St. Barbara.
Lambertus martyr in conspectu Domini	<i>Add. MS.</i> , 26788, f. 83b.	St. Lambert.
Laude pia Alatica Dominum . . .	3.	St. Theobald.
Laude Sion quod egresens . . .	11.	= " Gande Sion quod."
Laudes almo Wandelino personemus mirifico	9.	St. Wandelinus.
Laudes Christo cum gaudio, Nostra pangat devotio	<i>Speier M.</i> , 1487	St. Goar.
Laudes Christo persolvamus, Nos, qui sancti	7.	St. Judocus.
Laudes dignas astollamus, Cujus festum	1.	St. Margaret.
Laudes egregias clerus omnis canat . . .	8.	St. Adelheid.
Laudet omnis spiritus Christum, qui divinitus	3. 6. (<i>Gaudet</i>) 12.	Emperor Henry II. (d. 1024).
Laudet te Deus, Justus et reus, orbis totus	3. 6. (<i>Gaudet</i>)	St. Bartholomew.
Laureata plebs Adels Sacramentum carnalis	7.	Corpus Christi.
Laus Deo Patri ejusque Nato pariterque	7.	St. Mary of Egypt.
Laus Deo Patri illoque compari in unitate	3. 6.	Holy Trinity.
Laus et gloria Deo sit in sæcula, Qui nobis	8.	St. Nicholas.
Laus Patri gloriæ, Qui suum Filium gentibus	7.	Holy Trinity.
Laus sit regi gloriæ, Cujus formam gratiæ	3. 6. 9. 11.	St. Agnes.
Laus sit regi gloriæ, Cujus rore gratiæ	10. <i>Speier M.</i> , 1487	Five Wounds of Christ.
Laus tibi summe Deus quem prænoscent Helvæti	<i>Speier M.</i> , 1487	St. German of Amlena.
Luce lucens in æterna, Lucis ductrix . . .	8.	St. Anne.
Luce mentis et decore, Virgo noctis in clamore	6.	St. Margaret.
Lux præclara, lux sollempnis, In qua . . .	7. 12.	St. Servatius.
Majestati sacrosanctæ, Militans cum triumphante. Jubilet ecclesia.		
1. De triumpho Thebesorum . . .	11.	Theban Legion (St. Gereon, &c.).
2. Sic versetur laus in ore . . .	11.	Three Kings of Cologne (Epiphany).
Majestati sit supernæ, Laus et honor . . .	9.	St. Lubentius.
Margaritam preciosam, Sponsam Christi	6.	St. Margaret.
Martyr Christi Barbara, Mundi linquens	5.	St. Barbara.
Martyrum egregium, Fortemque Gregorium . . .	11.	St. Gregory of Spoleto.
Martyris egregii, Triumphos Vincentii	5.	St. Vincent.
Martyris Victoris laudes resonent Christiani	2.	St. Victor.
Mundi decet, sanæ formæ, Qua vivendi	6.	St. Martha.
Nascitur ex patre Zabedæo, matre Maria	<i>Surrem Process.</i> , c. 1390	St. John Evangelist.
Nero plange, Roma gaudet, Quæ nunc Pauli	1.	St. Paul.
O alma Trinitas, Deitas et individua . . .	1.	C. of Apostles.
O felicem genetricem, cujus pia viscera . . .	2.	B. V. M.

First line of Sequence.	Where found.	Use.
O felix virgo Barbara, Ex stirpe regum genita	12 (<i>Felix virgo</i>)	St. Barbara.
O Materne pastor almae, Christique	9.	St. Materius.
O morum doctor egregie, Qui triumphas	<i>Sarum Brev.</i> , 1516	St. Andrew.
O panis dulcissime, O fideles animae vitales	3. 6. 11.	Corpus Christi.
O quam mira sunt, Deus, tua portenta	10.	S. after Ascension.
O regi summo mulier cara Deo	<i>York Brev.</i> , 1493	St. Mary Magdalene.
O vere beata sublimis sponsa	<i>York Brev.</i> , 1493	Christmas.
Omnes devota mente veneremur digne	6.	St. Pelagius.
Oportet devota mente sinceriter	<i>Sarum Brev.</i> , 1516	St. Nicholas.
Pangat chorus in hac die Novum genus	7. 12.	St. James the Great.
Paulus Sion architectus Est a Christo	3. 6.	St. Paul.
Plaudat urbe Cenomanica honore tanti	1.	St. Julian.
Putens virtutum tu sator rerum, moderator	7.	St. Oswald.
Protomartyr et levita, Clarus fide	1.	St. Stephen.
Psallat concors symphonia, Laudes pangat	6. 7. 10.	St. Dorothea.
Psallat laeta concio, Re-colens cum gaudio	8.	St. Donatus.
Psallat laete orbis coetus sacrae fide repletus	10.	St. Burchard of Würzburg.
Psallat nostra concio, Coelesti tripudio	2.	St. Nicholasus.
Psallens Deo, Sion, gaude Laeta voce	3. 6. 11.	C. of Martyrs or Confessors.
Puer natus in Bethlehem, Unde gaudet	<i>Hereford Brev.</i> , 1505	Epiphany.
Quando conscientia, Respondet eloquio	1.	St. Gilles.
Quem aethera et terra aique mare	<i>Sarum Process.</i> , c. 1390	Christmas.
Recolamus plis digna, Laudibus mente benigna	11.	St. Barbara.
Regi psalmistae, cytharistae, Tibi, Christe	7. 12.	St. Margaret.
Regi regum immortalis Nostri regis	3. 6.	St. Oswald.
Renes nostros praecingamus, et lucernas	1.	St. Mauritius of Angers.
Rex Deus, Dei Agne, leo Juda magne	7. 12.	2nd S. after Easter.
Salvatorem concordi Laudamus Christum	11. <i>Minster M.</i> , 1489	C. of a Martyr.
Salve festa dies toto venerabilis aevo—		
1. Qua caro Messias fit cibus ecclesiae	<i>Sarum Process.</i> , c. 1390	Corpus Christi.
2. Qua Christi mater visitat Elisabeth	<i>Sarum Process.</i> , 1523	Visit. B. V. M.
3. Qua Deus ad coelos scandit et astra	<i>York Process.</i> , 1530	Ascension Day.
4. Qua Deus de coelo gratia fulsit humo	<i>York Process.</i> , 1530	Pentecost.
5. Qua Deus ecclesiam dicit honorem	<i>York Process.</i> , 1530	Corpus Christi.
6. Qua Deus in coelum scandit, et astra	<i>Sarum Process.</i> , c. 1390	Ascension Day.
7. Qua Deus infernum vicit, et astra	<i>Sarum Process.</i> , c. 1390	Easter.
8. Qua Jesus hoc nomen flectere cuncta	<i>Sarum Process.</i> , 1523	Name of Jesus.
9. Qua Kyneburga pia migrat ab hac	<i>Lansdowne MS.</i> , 387, f. 33b.	St. Kyneburga.
10. Qua Kyneburga suo tollitur ex tumulo	<i>Lansdowne MS.</i> , 387, f. 34	St. Kyneburga.
11. Qua nova de coelo gratia fulsit humo	<i>Sarum Process.</i> , c. 1390	Pentecost.
12. Qua sponsa sponsa Jungitur ecclesiae	<i>Sarum Process.</i> , c. 1390	Des. of a Church.
Salve lignum sanctae crucis, Salve	1.	Exalt. of the Cross.
Salve Maria, Christi Parens intactu	5.	Compassion of B. V. M.
Salve pater Dionysii, Lux et decor	8.	St. Denis.
Salve pater, flos doctorum, Salve flos decusque	11.	St. Jerome.
morum		
Salve sanctae facies nostri Redemptoris.	3.	Face of Christ.
Salve Thoma Didyme, Dux pugnae	6.	St. Thomas the Apostl.
Sanctae Annae devotus decantet clerus	5. <i>Minster M.</i> , 1489	St. Anne.
Sanctae Paulae merita tua colentes inculta refove	<i>Minster M.</i> , 1489	St. Paul.
elementum		
Sanctissimae virginis votiva festa recolamus.	3. 5. 6. 7. 8. 9. 10. 11. 12.	St. Katherine.
Sancto Dei famulo, Fridolino merito	3.	St. Fridolinus.
Sedentem in supernae majestatis arcae	<i>Sarum Process.</i> , c. 1390	Holy Innocents.
Sidus ave cœla mellis, Mentis tenebras	9.	St. Castor.
Sit mens laeta, vox sonora, Plebs fidelis	<i>Speier M.</i> , 1487	St. George.
Sollemni vos induite filiae Sion chiamyde	8.	St. Livinus.
Sospitati dedit aegros olei perfusato	<i>York Brev.</i> , 1493	St. Nicholas.
Speciosus forma prae natis hominum Jesus	7. 12.	Transfiguration.
Spolia clari sanguine natus, Serenedus	1.	St. Serenedus.
Spolia regni laureatus, Summi regis	2.	SS. Simon and Jude.
Summe bone et suaviss, Qui Petrum	8.	St. Severus.
Summi Patris gratia, Coelestrum per filium.	3. 6.	St. Anne.
Super coelos sublimaris, Gratis gratans	<i>Hereford Brev.</i> , 1505	St. Thomas of Hereford.
Te mundi climata protomartyr laudant	<i>Sarum Process.</i> , c. 1390	St. Stephen.
Templum cordis adornemus, Novo corde	2.	Purif. of B. V. M.
Tu beatus es Barjona, Cui aspirat sua dona	11.	St. Peter.
Ut leonis testatur littera, Postquam Christus	1.	St. James the Apostle.
Veneremur hac die sollemni sanctum	3. 6.	St. Leonard.
Veneratur Unitas, collaudetur Trinitas	9.	St. Margaret.
Verbum Dei Verbum bonus, Summe spei	7.	St. Sigismund of Burgundy.
Verbum Patris hodie, Processit ex virgine	<i>Hereford Brev.</i> , 1505	Christmas.
Vernabatur hostia Christi suavissima	<i>Hereford Brev.</i> , 1505	St. Vincent.
Victima Christi victorie factus Entropius	1.	St. Entropius.
Virgo gaude speciosa, Benedicta gloriosa	1.	B. V. M.
Virgo mater Salvatoris, Angelorum grata	2.	B. V. M. at Epiphany.
Vito plaudat omnis aetas, Et pro Vito	7.	St. Vitus.
Zona castitatis in signum privilegii	1.	St. Licinius of Angers.

Many of the *Sequences* in the English Missals are only to be found in these *Missals*. Of the remaining *Sequences* in both of the above lists a considerable proportion have not yet (Feb. 1888) been edited in any way. Mr. W. H. James Weale, in his *Analecta Liturgica*, is beginning the publication of all known *Sequences* which are not given, or only given in part, in Kehrein's *Lateinische Sequenzen*, and hopes in about five years to complete the work. [F. E. W. and J. M.]

Sergius. [Greek Hymnody, § xii. 2.]

Servant of God, well done! Rest from thy loved employ. *J. Montgomery.* [*Death and Burial of a Minister.*] This poem was pub. in Montgomery's *Greenland and Other Poems*, 1819, p. 191, in 6 st. of 8 l., with the following heading:—

“The Christian Soldier. Occasioned by the sudden death of the Rev. Thomas Taylor; After having declared in his last Sermon, on a preceding evening, that he hoped to die as an old soldier of Jesus Christ, with his sword in his hand.”

Mr. Taylor, who was a Methodist preacher, was found dead in his bed on the morning of Oct. 15, 1816. The poem is given as a hymn in the 8th ed. of Cotterill's *Sel.*, 1819, No. 366; in Montgomery's *Christian Psalmist*, 1825, No. 534; and in his *Original Hys.*, 1853, No. 311. In addition to the use of this hymn in its original, and in an abbreviated form, three centos are also in C. U.—(1) “Soldier of Christ, well done,” which begins with l. 5 of the last stanza;” (2) “The pains of death are past,” beginning with l. i. of the same stanza; and (3) “The voice at midnight came,” st. i. l. 5. [J. J.]

Servant of God, well done! Thy glorious warfare's past. *C. Wesley.* [*Death and Burial of a Minister.*] This hymn, in 4 st. of 8 l., was printed at the end of the Funeral Sermon by John Wesley, on the death of G. Whitefield. (*P. Works*, 1868-72, vol. vi. 316.) Whitefield died on Sept. 30, 1770, and J. Wesley preached the Funeral Sermon at the Tabernacle, Tottenham Court Road, and again at Moorfields on Nov. 18, 1770. He also preached on the same subject at Greenwich and at Deptford. His remark in his *Journal* is, “In every place I wish to show all possible respect to the memory of that great and good man.” It must be noted that this hymn is a distinct piece from C. Wesley's *Elegy on the Death of the Rev. George Whitefield*. [J. J.]

Servants of God, awake, arise. [*Exhortation.*] This is an altered form of P. Doddridge's “Awake, ye saints, and raise your eyes,” p. 103, ii. It was included in the 1815 *Appendix* to Cotterill's *Sel.*, No. 219, and is found in a few modern collections, including Windle's *Ch. & Home Met. Ps. and Hymnal*, and others. In the 1819 ed. of his *Sel.* Cotterill again altered the text, and gave it as “Servants of God! lift up your heads,” p. 214. This form of the text is seldom found in modern hymn-books. [J. J.]

Servants of God, His praise proclaim. *J. Montgomery.* [*Ps. cxliii.*] Holland, in his *Memoirs* of Montgomery, says that after Montgomery ran away from the Moravian

school at Fulneck, he lived from 1788 to June 19, 1789, with one Lockwood, at Mirfield, near Leeds. This person was a Moravian. He kept a small retail shop, and went by the name of the “Fine Bread Baker.” Holland says:—

“Of the conduct of Montgomery behind the counter we never heard much; he did not remain there more than a year and a half; he had little to do, and still less inclination for the employment, such as it was. While there he composed the largest part of the poem of *Afred*, and amongst his smaller pieces a metrical version of the 113th Psalm, which, many years afterwards, was published, with some verbal alterations, in the collection [Cotterill's *Sel.*, 1819] now in use under the auspices of the Archbishop of York in various churches in his diocese and elsewhere.”—*Memoirs*, i. p. 73.

This version of Ps. 113 is on p. 57 of Cotterill's *Sel.*, 1819, in 5 st. of 4 l. It was republished in Montgomery's *Songs of Zion*, 1822, and is found in several modern hymn-books. It very frequently begins “Servants of God! in joyful lays.” This is the first line of the last stanza, and is substituted for the original opening of the hymn. This is the earliest of Montgomery's hymns to which a date can be given. He was about 17 when it was written. [J. J.]

Set thine house in order. *H. Alford.* [*Sunday after Christmas.*] 1st pub. in his *Year of Praise*, 1867, No. 27, in 4 st. of 8 l., and repeated in the *Universal H. Bk.*, 1885. It is based on the first lesson at Evening Prayer on the 1st S. after Christmas, Isaiah xxxviii. 1. [J. J.]

Seymour, Aaron Crossley Hobart, s. of John Crossley Seymour, M.A., Vicar of Cahirely, Diocese of Cashel (and elder brother of the Rev. Michael Hobart Seymour, author of several works on the Roman controversy), was b. in the county of Limerick, Dec. 19, 1789. From an early age he gave much attention to literary pursuits, and at the age of 21 he pub. his *Vital Christianity exhibited in a Series of Letters on the most Important Subjects of Religion, addressed to Young Persons*, 1810. This work, written during an illness, contains several of his hymns and other poetical pieces. He also edited a new edition of Dr. Gillies's *Life of Whitefield*, and wrote a “Memoir,” which was prefixed to the *Reliques of Ancient Irish Poetry*, by Miss Charlotte Brooke, 1816. His most important work was his *Life and Times of Selina, Countess of Huntingdon*, 2 vols., 1839. He resided for some time in Naples (circa 1839-1847), and then at Bristol. He d. Oct., 1870. A few of his hymns are still in C. U., including “Jesus, Immortal King, arise,” p. 599, l., and others. For these details we are indebted to Miller's *Singers and Songs*, 1869, pp. 410-12. [J. J.]

Shall heavenly wisdom cry aloud? [*Christ, the Wisdom of God.*] This hymn appeared in the Scottish Draft *Translations and Paraphrases*, 1745, No. 36, in 10 st. of 4 l., and based on Prov. viii., 22, &c. It was composed of I. Watts's “Shall wisdom cry aloud?” (s. m.) from his *Hys. and Spiritual Songs*, 1709, Bk. i., No. 92; and st. ii., iii. of his “Thus saith the wisdom of the Lord” (L. m.) from the same work, Bk. i., No. 94; rewritten in c. m. In the authorized issue of the *Trs. and Paraphs.*, 1781, No. 13, this arrangement is given with alterations as “Keep

silence, all ye sons of men." In the markings of the *Trs. and Paraphs.* by the eldest daughter of W. Cameron (p. 200, ii.) this form of the text is attributed to him. [J. J.]

Shall we go on to sin? *I. Watts.* [*Rom. vi. 1-6.*] 1st pub. in his *Hymns, &c.*, 1709, Bk. i., No. 106, in 3 st. of 4 l., and entitled "Death to sin by the Cross of Christ." Its use is limited. Orig. text in modern editions of Watts. In the Draft of the *Scottish Translations and Paraphrases*, 1745, it was given as "And shall we then go on to sin?" the alterations being confined to the change of metre. In adopting the hymn for the authorized issue of the *Trans.* in 1781, No. xlvii. (*Rom. vi. 1-7*), the first line only of the 1745 alterations was retained, the whole hymn being rewritten in 4 st. of 4 l. This recast has very little indeed of Watts, being to a great extent new. This form, according to the markings of the eldest daughter of W. Cameron (p. 200, ii.), was by Cameron. It is given in several modern collections. [J. J.]

Shall we not love thee, Mother dear. *Sir H. W. Baker.* [*B. V. M.*] Written for and first appeared in the 1868 *Appendix to H. A. & M.*, and again, after revision, in the revised edition, 1875. [J. J.]

Shelly, Martha Evans, née Jackson, daughter of John Jackson, of Manchester, b. at Stockport, Cheshire, and married in 1846 to J. W. Shelly, of Great Yarmouth. Her hymns appeared in Curwen's *Child's Own Hymn Book*, 1844-1874, and include:—

1. **Father, let Thy benediction.** *On behalf of Children.* Appeared in Curwen's *Child's Own H. Bk.*, 1844, and is found in a few modern collections.

2. **Lord, a little band and lowly.** *Children's Prayer.* Mrs. Shelly's account of this hymn is:—"At a Sunday School meeting in Manchester, the Rev. John Curwen, one evening, gave a lecture on stinging. He sang a very pretty and simple tune, to which he said he had no suitable words, and wished that some one would write a hymn to it. I wrote these verses and gave them to him after the close of the meeting." (*Curwen's Biog. Notes*, p. 18.) The tune which Mr. Curwen sang was a German one, and was given in his *Child's Own Tune Book* under the name of *Glover*. The hymn was pub. in his *Child's Own H. Bk.*, 1844, and has passed into a large number of collections for children.

3. **Lord, help us, as we sing.** *Sincerity.* Pub. in *The Voice of Praise*, 1886. [J. J.]

Shepherd, Anne, née Houlditch, daughter of the Rev. E. H. Houlditch, sometime Rector of Speen, Berkshire, was b. at Cowes, Isle of Wight, Sept. 11, 1809; married to Mr. S. Saville Shepherd in 1843; and d. at Blackheath, Kent, Jan. 7, 1857. Her *Hymns adapted to the Comprehension of Young Minds* were pub. (3rd ed. 1847 5th ed. 1855), and contained 64 hymns. Of these the following have come into C. U.:—

1. Around the throne of God in heaven. (See p. 82, ii.)
2. Glory to Jesus, glory. *Praise.*
3. Here's a message of love. *Invitation.*
4. I have read of the Saviour's love. *The Love of Christ.*
5. See where the gentle Jesus reigns. *Jesus, the Children's Friend.*

Of these hymns the first has by far the widest acceptance, and is found in a large number of children's hymn-books. Her religious novels, *Ellen Seymour*, 1848; and *Reality*, 1852, attracted some attention. [J. J.]

Shepherd of Israel, bend Thine ear.

P. Doddridge. [*During a Ministerial Vacancy.*] In the D. mss. this is No. 63, in 5 st. of 4 l., and is headed, "Of seeking a right way from God, from Ezra viii. 21. At a meeting of ministers at Bedworth, during their long vacancy;" and is dated "April 10, 1735." It was pub. by Job Orton in his posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 370, in a slightly altered form; and the same text was repeated in J. D. Humphreys's ed. of the same, 1839. It is usually given in modern hymn-books in a slightly altered form from that of 1755. In the *Songs for the Sanctuary*, N. Y., 1865, st. ii.-iv. are given as "O Lord, Thy pitying eye surveys." [J. J.]

Shepherd of the ransomed flock. [*The Good Shepherd.*] In Miss Dorothy A. Thrupp's *Thoughts for the Day*, 1837, 1st series, p. 8, are the following lines, sometimes given as a hymn in 2 st. of 4 l.:—

"Shepherd of the little flock,
Lead me by the shadowing rock;
Where the richest pasture grows;
Where the living water flows;
By that pure and silent stream,
Sheltered from the scorching beam,
Shepherd, Saviour, Guardian, Guide,
Keep me ever near Thy side."

In the Rev. T. Darling's *Hys. for the Church of England*, 1855, lines 1-4 of the above were given with alterations as the opening of the hymn "Shepherd of the ransomed flock," the remaining four stanzas being by Mr. Darling. This form of the hymn was repeated, with the addition of a doxology, in the 1863 *Appendix to the S. P. C. K. Ps. & Hys.*, and again in other collections. In Mr. Darling's *Hymns, &c.*, 1887, it is condensed to 4 st. It is specially adapted to the 2nd S. after Easter. [W. T. B.]

Shepherd of Thine Israel, lead us. *J. Conder.* [*The Good Shepherd.*] In Conder's *Hys. of Praise, Prayer, and Devout Meditation*, 1856, p. 201, this hymn is given in 3 st. of 6 l., together with the following note by the author's son, the Rev. E. R. Conder:—

"It is not quite certain whether the Author designed this Hymn to be included. It originated in an attempt to render a well-known imitation from the Welsh ('Guide me, O Thou great Jehovah,' p. 77, l.), the popularity of which far exceeds its poetical merit, more worthy of the place it has now in our psalmody. But so little is borrowed, beyond the form and leading thought, that the foregoing seems fairly to rank as an original composition.—E. R. C."

This has failed to receive the attention of hymnal compilers. [J. J.]

Shepherd, Thomas, s. of William Shepherd, sometime Vicar of Tilbrook, Bedfordshire, and subsequently a Nonconformist Minister at Oundle, and at Kettering, was b. in 1665. Taking Holy Orders he held for some time preferment in Huntingdonshire, and in Buckinghamshire. Seceding from the Church of England, he became, in 1694, pastor of the Castle Hill Meeting House (Independent), Nottingham, of which Dr. Doddridge was subsequently pastor. In 1700 he removed to Bocking, near Braintree, Essex, where he began his work in a barn. A chapel was erected for his congregation in 1707. He d. Jan. 29, 1739. His publications consisted chiefly of *Sermons*. His *Penitential Cries* were a continuance of those by John Mason

(p. 716, H.), who wrote the first six and the version of Ps. 86, and were pub. with Mason's *Songs of Praise* in 1693. It must be noted that in D. Sedgwick's reprint of the *Songs*, and the *Penitential Cries*, in 1859, Mason's *Cries* are under the head of *Songs*, &c., pp. 49-61, and those under *Penitential Cries*, are all by Shepherd. Some of these *Cries* are still in C. U., including, "My God, my God, my Light, my Love" (*Longing for God*); and "When wilt Thou come unto me, Lord" (*Communion with God desired*). [*English Hymnody, Early*, § xi.]

[J. J.]

Sherwin, William Fisk, an American Baptist, was b. at Buckland, Massachusetts, March 14, 1826. His educational opportunities, so far as schools were concerned, were few, but he made excellent use of his time and surroundings. At fifteen he went to Boston and studied music under Dr. Mason. In due course he became a teacher of vocal music, and held several important appointments in Massachusetts; in Hudson and Albany, New York County, and then in New York City. Taking special interest in Sunday Schools, he composed carols and hymn-tunes largely for their use, and was associated with the Rev. E. Lowry and others in preparing *Bright Jewels*, and other popular Sunday School hymn and tune books. A few of his melodies are known in Great Britain through I. D. Sankey's *Sacred Songs and Solos*, where they are given with his signature. His hymn-writing was limited. The following pieces are in C. U. —

1. Grander than ocean's story (1871). *The Love of God*.
2. Hark, hark, the merry Christmas bells. *Christmas Carol*.
3. Lo, the day of God is breaking. *The Spiritual Warfare*.
4. Wake the song of joy and gladness. *S. School or Temperance Anniversary*.
5. Why is thy faith, O Child of God, so small. *Safety in Jesus*.

Mr. Sherwin d. at Boston, Massachusetts, April 14, 1888. [J. J.]

Shew pity, Lord; O Lord, forgive. *I. Watts*. [*Ps. li.*] Pub. in his *Psalms of David*, &c., 1719, p. 141, in three parts: —

1. "Shew pity, Lord; O Lord, forgive." Pt. i.
2. "Lord, I am vile, conceived in sin." Pt. ii.
3. "O Thou that hear'st when sinners cry." Pt. iii.

Each of these parts is in C. U. In addition in the *Wes. H. Bk.*, revised ed., 1875, the first part of No. 574 beginning, "Shew pity, Lord," &c., is a cento from these three parts in 6 st. of 4 l. The second part of the same version (*Wes. H. Bk.*, No. 574), "O Thou that hearest," &c., is Pt. iii. of Watts, as above, with the omission of st. v. This last arrangement was included by J. Wesley in his *Ps. & Hys.*, pub. at Charlestown, America, 1736-37, and was repeated in the 1830 *Suppl.* to the *Wes. H. Bk.* In 1722 J. C. Jacobi gave ll. 1-3 of st. i. of Pt. i. by Watts as above, with ll. 2, 3, transposed, as the opening of his tr. of "Erbarm dich mein, O Herre Gott" (p. 606, l.), in his *Psalmody Germanica*, p. 59. [J. J.]

Shindler, Mary Stanley Bunce, née Palmer, better known as Mrs. Dana, was b. in Beaufort, South Carolina, Feb. 15, 1810. In 1835 she was married to Charles E. Dana, of New York, and removed with him to

Bloomington, now Muscatine, Iowa, in 1838. Mr. Dana d. in 1839, and Mrs. Dana returned to South Carolina. Subsequently she was married to the Rev. Robert D. Shindler, who was Professor in Shelby College, Kentucky, in 1851, and afterwards in Texas. Mrs. Shindler, originally a Presbyterian, was for some time an Unitarian; but of late years she has been a member of the Protestant Episcopal Church. As *Mary S. B. Dana* she pub. the *Southern Harp*, 1840, and the *Northern Harp*, 1841. From these works her hymns have been taken, 8 of which are in T. O. Summers's *Songs of Zion*, 1851. The best known are:—

1. Fiercely came the tempest sweeping. *Christ stilling the storm*. (1841.)
2. I'm a pilgrim, and I'm a stranger. *A Christian Pilgrim*. (1841.)
3. O sing to me of heaven. *Heaven contemplated*. (1840.) Sometimes given as "Come, sing to me of heaven." [F. M. B.]

Shine, mighty God, on Britain shine. *I. Watts*. [*Ps. lxxvii. National Hymn*.] Appeared in his *Psalms of David*, &c., 1719, p. 170, in 7 st. of 4 l., with the heading, "The Nation's prosperity, and the Church's increase," and with the following note:—

"Having translated the scene of this Psalm to Great Britain, I have borrow'd a devout and poetical Wish for the Happiness of my native Land from Zech. 2. 5. and offer'd it up in the 2^d Stanza. 'I will be a Wall of Fire round about, and will be the Glory in the Midst of her.'"

This second stanza, which is bracketed as not being a part of the Psalm, is:—

"Amidst our Isle exalted high
Do Thou, our Glory, stand,
And like a Wall of Guardian Fire
Surround the Favourite Land."

This version of Ps. 67 is used (1) in its original form; (2) with the omission of st. ii.; (3) as "Shine, mighty God, on this our land"; (4) as "Shine, mighty God, on Zion shine;" and (5) as "Shine on our land, Jehovah shine." [J. J.]

Shipton, Anna. Concerning this writer we can ascertain no details beyond the fact that she pub. —

- (1) *Whispers in the Palms. Hymns and Meditations*. Lond. W. Yapp, 1855; second edition, augmented, 1857.
- (2) *Precious Gems for the Saviour's Diadem*, 1862.
- (3) *The Brook in the Way: Original Hymns*, 1864.
- (4) *Tell Jesus: Recollections of E. Gosse*. (5) *The Cottage on The Rock, an Allegory*. Also other smaller books.

Her hymns in C. U. include:—

- i. From her *Whispers in the Palms*, 1855-57.
 1. Down in the pleasant pastures. *The Good Shepherd*.
 2. Father, My cup is full. *Gethsemane*.
 3. How shall I praise Thee, O my God? *Praise*.
 4. Jesus, Master, hear my cry. *Blind Bartimaeus*.
- ii. From her other Works.
 5. Call them in, the poor, the wretched (1862). *Home Missions*.
 6. Praise God, ye gladdening smiles of morn. *Ps. cxxviii*. [J. J.]

Shirley, Hon. Walter, M.A., fourth s. of the Hon. Laurence Shirley (s. of the 1st Earl Ferrers, and cousin of the Countess of Huntingdon), was b. in 1725. He was a friend of Whitefield and the Wesleys, and often preached in their chapels. He was for sometime Rector of Loughrea, county of Galway. He d. April 7, 1786. A selection of his sermons was pub-

lished; also two poems in 1761—*Liberty, an Ode, and The Judgment*. In 1774 he assisted the Countess of Huntingdon in revising the collection of hymns used in her chapels, and therein a few of his productions are found. In the *Life of Selina, Countess of Huntingdon*, 1839, vol. ii., p. 291, the following note is given on Shirley's hymn-writing:—

"Mr. Shirley was the author of several well-known hymns in Lady Huntingdon's collection, particularly:—
 'From heaven the loud angelic song began,'
 'Hark! in the wilderness a cry,'
 'Flow fast my tears, the cause is great,'
 'Sweet as the shepherd's tuneful reed,'
 'Source of light and power divine.'

"There are also some in other collections; and a few little poems scattered in various periodical publications. The lines on the departure of the Missionaries from Lady Huntingdon's College for America, in 1772, under the direction of Mr. Piercy, have been much admired; they were re-published in the *Evangelical Magazine*, in 1796, on the departure of the ship *Duff*, for the South Sea Islands. . . . He likewise assisted Lady Huntingdon in the Selection of hymns now in use in the congregations in her Connexion."

The Missionary hymn here referred to is:—
 "Go, destined vessel, heavenly-freighted, go!"
 His hymns now in C. U. include:—

1. *Flow fast, my tears, the cause is great.* *Good Friday*. Pub. in the Countess of Huntingdon's *Coll.*, circa 1773, p. 294, in 3 st. of 8 l. It is in several modern hymn-books; and especially in America, including Hatfield's *Church H. Bk.*, 1872.

2. *From heaven the loud angelic song began.* *Ascension*. Also in the C. of Huntingdon's *Coll.*, circa 1773, p. 312, in 7 st. of 4 l. The hymn, "Worthy the Lamb of boundless away," in Hatfield's *Church H. Bk.*, 1872, and others, is composed of st. ii. and vii.

3. *Hark, in the wilderness a cry.* *St. John Baptist*. Also in the C. of Huntingdon's *Coll.*, circa 1773, p. 245, in 7 st. of 4 l.

4. *Source of light and power divine.* *Before Sermon*. Also in the C. of Huntingdon's *Coll.*, circa 1773, p. 231, in 4 st. of 6 l. In Snapp's *Songs of G. & G.*, 1872, No. 812, st. i. and iv. are given in an altered form; and the first two lines of the hymn are added as a refrain.

5. *Sweet as the shepherd's tuneful reed.* *Peace*. Also in the above *Coll.*, circa 1773, p. 126, in 4 st. of 6 l. The hymn, "Peace, troubled soul, whose plaintive moan," in *Laudes Domini*, N. Y., 1884, and others, is composed of st. ii. and iii.

For Shirley's popular recast, "Sweet the moments, rich in blessing," see "While my Jesus I'm possessing." [J. J.]

Shrinking from the cold hand of death. *C. Wesley*. [*Death and Burial*.] This cento was given in the *Wes. H. Bk.*, 1780, No. 43, in 3 st. of 4 l. Of these st. i., ii., are No. 102, and st. iii. is No. 244, in vol. i. of his *Short Hymns on Select Passages of H. Scripture*, 1762 (*P. Works*, 1868-72, vol. ix. pp. 33 and 80). This text is repeated in the revised ed. of the *Wes. H. Bk.*, 1875, and is in a large number of collections in most English-speaking countries. The spiritual uses of this hymn have been great. Several instances are given in G. J. Stevenson's *Methodist H. Bk. Notes*, 1883, p. 56. [J. J.]

Shrubsole, William, eldest s. of William Shrubsole, a master mastmaker in the dockyard at Sheerness, Kent, and a Lay Preacher, was b. at Sheerness, Nov. 21, 1759. In his earlier years he was engaged as a shipwright in the dockyard, and then as a clerk. In 1785 he removed to London, and entered the Bank of England as a clerk. He subsequently became the Secretary to the Committee of the Treasury. He d. at Highbury, Aug. 23, 1829. Mr. Shrubsole was for some time a communicant at St. Anne's, Blackfriars, during the in-

cumbency of the Rev. W. Goode; but during the last twenty years of his life he was a member with the Congregationalists, and attended the Hoxton Academy Chapel. He interested himself in religious societies, and especially the London Missionary Society (of which he became a director and one of the secretaries), the Bible Society, and the Religious Tract Society. He contributed hymns to the *Evangelical Magazine*, the *Christian Magazine*, the *Theological Miscellany*, the *Christian Observer*, and the *Youths' Magazine*, at various dates, from 1775 to 1813. To these works we have traced nearly twenty of his hymns. A *Memoir* of Shrubsole was contributed by his daughter to Dr. Morison's *Fathers and Founders of the London Missionary Society*, 2 vols., Lond., Fisher, Sons & Co., 1844. Seven of his hymns are also given, together with a portrait, in the same work. His hymns in C. U. include:—

1. *Arm of the Lord, awake, awake. Put on Thy strength, the nations shake.* *Missions*. This appeared in *Missionary Hymns*, 1795; and in Morison's *Fathers and Founders*, &c., 1844, vol. i. p. 451, in 6 st. of 4 l. Dr. Rogers in his *Lyra Britannica*, 1867, attributes this hymn to Shrubsole's father, and dates it 1780. Against this statement we can only put the fact that it is claimed in Morison for the son. Orig. text, *Lyra Brit.*, 1867, p. 502.

2. *Bright as the sun's meridian blaze.* *Missions*. Written Aug. 10, 1795, for the first meeting of the London Missionary Society. It was printed in the *Evangelical Magazine*, Sept., 1795, headed "On the intended Mission," and signed "Junior." It is also in Morison, 1844, i. p. 449, together with the note that the hymn "was duly acknowledged by Mr. Shrubsole in his lifetime, and the original ms., with numerous corrections, is in possession of his family, in his own autograph," and that it bears date "August 10, 1795." Orig. text *Lyra Brit.*, 1867, p. 504.

3. *In all the paths my feet pursue.* *Looking unto Jesus*. Appeared in the *Evangelical Magazine*, 1794; in Morison, i., 1844, p. 454; and *Lyra Brit.*, 1867, p. 503.

4. *Shall science distant lands explore?* *Missions*. Pub. in the *Evangelical Magazine*, 1795; and again in Morison, 1844, i. p. 452.

5. *When streaming from the Eastern skies.* *Daily Duties; or, Morning*. Pub. in the *Christian Observer*, Aug., 1813, in 8 st. of 8 l., headed "Daily Duties, Dependence and Enjoyment," and signed *Probus*. Also in Morison, 1844, i. p. 453; and *Lyra Brit.*, 1867, p. 506. The well-known cento, "As every day Thy mercy spares," is from this hymn, and begins with st. iii.

6. *O ye saints, your grateful praises bring.* *Praise*. In the *Evangelical Magazine*, 1794; and Morison, 1844, i. p. 451, in 6 st. of 4 l.

7. *Zion awake, Thy strength renew.* *The Glory of the Church*. Appeared in the *Evangelical Magazine*, 1796; and in Morison, 1844, i. p. 450. It is sometimes given as, "Zion, awake, behold the day."

Of these hymns the most widely used are Nos. 1, 2, 5, and 7. [J. J.]

Sic ter quaternis trahitur. [*Lent. Evening*.] This is found in a ms. circa 890 in the Bodleian (Junius 25, f. 128); in two mss. of the 11th cent. in the British Museum (*Vesp. D. xii.*, f. 50 b; *Harl. 2961*, f. 236 b); and in the *Latin Hys. of the Anglo Saxon Ch.*, 1851, p. 61, is printed from an 11th cent. ms. at Durham (*B. iii.*, 32, f. 18). In the *York Breviary* of 1493 (where it begins "Jam ter quaternis trahitur") it is appointed for Vespers on the Saturday before the 3rd S. in Lent. The text is also in *Daniel* i., No. 77. Tr. as:

1. *Now twice [thrice] four hours have passed away.* By J. D. Chambers, in his *Psalter*, 1852, p. 344; his *Lauda Syon*, 1857; and the 1863 *Appz. to the Hymnal N.*

2. With its thrice quaternioned hours. By W. J. Blew, in his *Church Hymn and Tune Book*, 1852-55. [J. M.]

Sidney, Sir Philip (b. 29th Nov., 1554; d. 17th October, 1586) and **Mary Sidney, Countess of Pembroke** (b. 1550 (?); d. 25th September, 1621). This illustrious pair claim notice in this work from their versification of the *Psalms*. These are frequently noticed by contemporaries, memorably by Deau Donne (*Poems*, vol. ii., pp. 318-15 in *Fuller Worthies' Library*); but they were not printed until 1823, as follows:—

The Psalms of David, Translated into Divers and Sundry Kinds of Verse, More rare and Excellent For the Method and Varietie Than any yet hath been done in English. Begun by The noble and learned gent, Sir PHILIP SIDNEY, Knt., and finished by The Right Honorable The Countess of PEMBROKE, his Sister. Now first printed from A Copy of the Original Manuscript, Transcribed by JOHN DAVIES, of Hereford, in the reign of James the First.

This ms of John Davies, the renowned calligraphist, passed from the *Bright Sale* to Penhurst. Its exquisite penmanship is its chief value. It has many bad readings and gratuitous obscurities. A more accurate text is preserved in the Bodleian (*Rawlinson, Poet.* 25), written by Dr. Samuel Woodford, having been made from the ms. of a scribe who copied under the superintendence of Sir Philip Sidney himself, who in certain places has written "Leave a space here" for a variant stanza. There are also occasional alterations in Sidney's own autograph. This ms. is the text of the present writer's reproduction in both of his editions of the complete *Poems* of Sir Philip Sidney in the *Fuller Worthies' Library* (2 vols.) and in *Early English Poets* (3 vols.). The critical reader is referred to the "Various Readings" from both the above mss., and from a third in Trinity College, Cambridge, and two in the British Museum (*Add. MSS.* 12,048 and 12,047), and many notes and illustrations. It was for long doubted which portions belonged to Sir Philip and which to his sister (e.g. Dr. Macdonald in his *Antiphon*). But the evidence is multiplied that to Sidney belong only the *first forty-three*; e.g. Lord Brooke's Letter, which is reprinted in our *Essay* (as above), names "about forty psalms," and Dr. Woodford, at end of Psalm xliiii., notes, from the autograph-corrected Sidney ms., "Thus far Sir Philip Sidney," and the British Museum ms. (12,048) writes there "Hactenus Sir Philip Sidney;" and so elsewhere. Most will agree that the Countess excels her brother, and that, of its kind, the best poetry is found in her *Psalms*. John Ruakin, in his *Fors Clavigera*, has dedicated a whole part to a brilliant eulogy of the *Psalms* of both. Some of Sir Philip Sidney's Songs and Sonnets deserve introduction into the Church's Praise. Many are melodious and thought-laden, and some seem to set themselves to music. [See *Psalms, English*, § ix.] [A. B. G.]

Sie ist mir lieb, die werthe Magd. *M. Luther.* [*The Christian Church.*] Founded on Rev. xii. 1-6: 1st pub. in Klug's *G. B.*, Wittenberg, 1535, in 3 st. of 12 l.; and thence in *Wackernagel*, iii. p. 24, in Schircks's ed. of

Luther's Geistl. Lieder, 1854, p. 80; and in the *Unv. L. S.*, 1851, No. 246. The *trs.* are:—

(1) "The worthy maid is dear to me." By *J. Anderson*, 1846, p. 26 (1847, p. 47). (2) "She's dear to me—the worthy maid." By *Dr. J. Hunt*, 1853, p. 87. (3) "Dear is to me the Holy Maid." By *R. Massie*, 1854, p. 27; and thence in *Dr. Bacon*, 1884, p. 63. (4) "To me she's dear, the worthy maid." By *Dr. G. Macdonald*, in the *Sunday Mag.*, 1867, p. 450; altered in his *Ecrotica*, 1876, p. 70. (5) "I love her dearly, precious maid." By *E. Massie*, 1867, p. 59. [J. M.]

Sieh hier bin ich Ehren König. *J. Neander.* [*Supplication.*] This beautiful and searching hymn is traditionally said to have been written in 1677 during enforced absence from his duties. Founded on Ps. lvii. 7 ("God, my heart is ready, to sing and to praise"). 1st pub. in his *Glaub- und Liebesübung: aufgenütert durch einfüllige Bundeslieder und Dank-Psalmen*. Bremen, 1680, p. 139, in 6 st. of 6 l., entitled "Encouragement to Praise." In the *Unv. L. S.*, 1851, No. 341. *Tr.* as:—

1. Behold me here, in grief draw near. By Mrs. Findlater in the 1st Ser., 1854, of the *H. L. L.*, p. 44 (1884, p. 46). This follows the text of Knapp in his *Ev. L. S.*, 1837, No. 2060 (1865, No. 1682), omitting st. iv. St. v. of this version is not by Neander, and had appeared in the *Württemberg G. B.*, 1791, No. 464, thus:—

"Tief in Nöthen Lass mich beten,
Kindlich beten, Herr, vor dir!
Ach, erscheine, Wenn ich weine,
Bald mit deiner Hilfe mir!
Lass dich finden! Lass dich finden!
Denn mein Herz verlang nach dir!"

Included in full in *Cantate Domino*, Boston, U. S., 1859, and omitting Mrs. Findlater's st. iv. in the *Meth. N. Connexion H. Bk.*, 1863.

2. Here behold me, as I cast me. A very good *tr.*, omitting st. iv., v., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 170; repeated in her *C. B. for England*, 1863, No. 122. Included in *Dr. Pagenstecher's Coll.*, 1864; *Christian H. Book*, Cincinnati, 1865; *Pennsylvania Luth. Church Bk.*, 1868, &c. In 1876 it was included in the *Scottish Presb. Hymnal*, with a *tr.* of the stanza quoted above made by Miss Winkworth at the request of the committee of publication. This form is repeated in Newman Hall's *Christ Church Hyl.*, 1876. The form in Spurgeon's *O. O. H. Bk.*, 1866, beginning "Look upon me, Lord, I pray Thee," consists of st. ii. and iii.

Other *trs.* are: (1) "King of glory, see before Thee," from Knapp, by R. Massie in the *British Herald*, May, 1865, p. 68, repeated in Reid's *Praise Bk.*, 1872. (2) "Now behold me, King of glory," in the German Reformed *Guardian*, June 1865, p. 173, signed "S. T."

[J. M.]

Σιγησάτω πᾶσα σὰρξ βροτεῖα. [*Holy Communion.*] This is the "Prayer of the Cherubic Hymn," from the *Liturgy of St. James*, as given in Neale and Littledale's *Translations of the Primitive Liturgies*, 1868-9, but rendered into metre as "Let all mortal flesh keep silence," by G. Moultrie, in the 2nd ed. of the *Lyra Eucharistica*, 1864, in 4 st. of 3 double lines. In 1867 it was transferred to the *People's H.*, for use "Before Consecration." [J. J.]

Sigourney, Lydia, née Huntley. This distinguished name stood at the head of the female poets of America a generation ago, and is still well remembered. Born in Norwich, Connecticut, in 1791, she conducted a school

in the same town from 1809 to 1814, when she removed to Hartford, where she was married to Charles Sigourney in 1819. Most of her subsequent life was spent at Hartford, and she d. there, June 10, 1865. Her first publication was *Moral Pieces in Prose and Verse*, 1815. This was followed by 58 additional works. A thorough exploration of these, or of such of them as are poetical, would be necessary to trace her hymns with accuracy. They, however, are more numerous than important. Many have been used in the older collections; some are still in use, but few are extensively and none are universally so. The principal hymn-books in which they appeared were the Congregational *Village Hys.*, 1824; Ripley's *Sel.*, 1829; and the Connecticut *Ps. & Hys.*, 1845; the Baptist *Additional Hys.* by Winchell, 1832; and Linsley and Davis's *Select Hys.*, 1836; and the Universalist's *Hys. for Christian Devotion*, by Adams & Chapin, 1846. Her best known hymns chronologically arranged are:—

1. When adverse winds and waves arise. In *Affliction*. A graceful lyric, possibly inspired by Sir R. Grant's "When gathering clouds around I view." It appeared with four others of less importance by Mrs. Sigourney, in Dr. L. Bacon's (p. 106, li.) *Hys. and Sac. Songs for the Monthly Concert*, Andover, Sept. 1823. It is widely known.

2. Blest Comforter divine. *Whitsuntide*. This is one of four hymns by Mrs. Sigourney, which appeared in Nettleton's *Village Hymns*, 1824, under the signature of "H." It is sometimes altered to "Thou Comforter divine." Her best hymn.

3. We mourn for those who fall. *Death and Burial*. This poem on "Mistaken Grief" appeared in Cheever's *Common Place Book*, 1831. It is in a few English collections, including the *Leeds H. Bk.*, 1853.

4. Choose ye His Cross to bear. *Holy Baptism*. This was given in Ripley's *Sel.*, 1829-31.

5. Saviour, Thy law we love. *Holy Baptism*. In Winchell's *Additional Hys.*, 1832.

6. Onward, onward, men of heaven. *Missions*. This missionary hymn appeared in three different books in 1833, including the *Christian Lyre Supp.*, &c. It is in C. U. in Great Britain (*Kennedy*, 1863, &c.).

7. Labourers of Christ, arise. *Home Missions*. This was contributed, with nine others, by Mrs. Sigourney, to Linsley & Davis's *Select Hymns*, 1836. This is one of the most widely used of her hymns.

8. Pastor, thou art from us taken. *Burial of a Minister*. Sang at the funeral of the Rev. G. F. Davis, D.D., circa 1836.

9. Go to thy rest, my [fair] child. *Death of a Child*. From a *Selection* from her poems pub. in London in 1841.

10. Not for the summer hour alone. *Holy Matrimony*. In the same *Selection* as No. 9.

11. Where wilt thou put thy trust? *Leaning upon God*. In the Connecticut Cong. *Ps. & Hys.*, 1846.

12. Lord, may the spirit of this feast. *Holy Communion*. In the same as No. 11.

13. We praise Thee if one rescued soul. *Temperance Anniversary*. In Adams and Chapin's *Hys. for Christian Devotion*, 1846.

In addition to these hymns there are several others in the collections named above. As, however, they are not repeated in modern hymn-books they are omitted from this list. We would add that two hymns, not noted above, "Little raindrops feed the rill" (*Power of little things*), and "There was a noble ark," are in C. U. in G. Britain; and that a selection of her pieces is given in the *Lyra Sac. Amer.*, Lond., 1868. [F. M. B.]

Silence in the house of prayer. A. T. Gurney. [*Easter Eoe.*] Pub. in his *Bk. of Praise, or Hys. for Divine Worship*, 1862, in 6 st. of 4 l. In 1864 it was repeated, unaltered, in *Lyra Messianica*, and again in the 1869

Appendix to the S. P. C. K. Ps. & Hys., with the omission of st. ii. [J. J.]

Simpson, Jane Cross, née Bell, dau. of James Bell, Advocate, of Glasgow, was b. Nov. 12, 1811. She contributed several pieces to *The Edinburgh Literary Journal*, of which her brother, Henry G. Bell, was editor, under the nom de plume of *Gertrude*; and later to the *Scottish Christian Herald*. She was married in 1837 to her cousin, Mr. J. B. Simpson, of Glasgow; and d. June 17, 1886. Her publications are:—(1) *The Piety of Daily Life*, 1836; (2) *April Hours*, 1838; (3) *Woman's History*, 1848; (4) *Linda, or Beauty and Genius*, 1859; (5) *Picture Poems*, 1879; (6) *Linda, and other Poems*, 1879. Her hymns in C. U. are:—

1. Go when the morning shineth. *Prayer*. This appeared in *The Edinburgh Literary Journal*, Feb. 24, 1831, in 4 st. of 8 l., and again in her *April Hours*, 1838, in 3 st. The full text from Mrs. Simpson's ms. was given in *Lyra Britannica*, 1867, p. 507. It is extensively used. It is sometimes erroneously attributed to "Lord Morpeth;" and again to "Lord Carlisle."

2. I had a lesson to teach them. *The Death of Children*. Contributed to Dr. Rogers's *Lyra Britannica*, 1867, p. 508, in 9 st. of 4 l. It was repeated in full in *Martineau's Hymns*, &c., 1873.

3. Star of morning, brightly shining. *For use at Sea*. Given in E. Prout's *Psalmist*, 1878.

4. Star of peace to wanderers weary. *For those at Sea*. Written in 1830, and given in the *Scottish Seang. Union Hyl.*, 1878. [J. J.]

Simson, Patrick, b. Oct. 2, 1628, at New-Abbey, near Dumfries, studied at the University of Edinburgh, and was ordained Parish Minister of Renfrew in 1653. He was Moderator of the General Assembly in 1695-96, and d. at Renfrew, Oct. 24, 1715. His poetical pieces were pub. as *Spiritual Songs; or, Holy Poems. A Garden of true Delight*. Edinburgh, A. Anderson, for J. Gibson, Glasgow, 1685-86. These poems are divided into six books. A selection from this work, after revision, was formally sanctioned by the General Assembly of 1708 for use in public worship, but seems never to have been issued. [See *Scottish Hymnody*, iv. § 3.] The Aberdeen reprint (1757) of the *Spiritual Songs* contains a second part given as a *Supplement*, entitled *Some Scriptural Hymns, selected from sundry Passages of Holy Writ*, 6l of which are from the O. T. and 48 from the N. T. These hymns are by the Rev. John Forbes, who in 1717 was ordained minister of the parish of Pitsligo, Aberdeenshire, became minister of Old Deer in 1719, and d. 1769. [J. M.]

Sinæ sub alto vertice. *Jean Baptiste de Santeuil*. [*For Evangelists*.] Appeared in the *Cluniac Brev.*, 1686, p. viii.; in his *Hymni Sacri et Novi*, 1689, p. 198 (ed. 1698, p. 241); and the *Paris Brev.*, 1736, as the hymn at Lauds for the Feasts of St. Mark and St. Luke. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 91; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

From *Sinai's trembling peak*. By E. Caswall, in his *Masque of Mary*, 1858, p. 321, and his *Hys. and Poems*, 1873, p. 183. It is repeated in the 1863 *Appendix to the H. Noted, the Hymnary*, 1872, &c.

Translations not in C. U.:—

1. When from the mount the Law was given. I.

Williams, in the *British Mag.* Feb., 1837; and his *Hys. tr. from the Parisian Rev.* 1839.

2. The Law on Sinai's fiery height. *J. Chandler.* 1837 and 1841.

3. From thundering skies at Sinai's rock. *Bp. R. Mant.* 1837.

4. Where Sinai towers, while thunder pealed. *W. J. Blew.* 1852-55.

5. 'Mid thundrings loud, from Sinai's rock. *J. A. Johnston's English Hyl.*, 1852. [J. J.]

Since Jesus freely did appear. *J. Berridge.* [*Holy Matrimony.*] Appeared in the *Gospel Magazine* for Aug. 1775, p. 380, in 6 st. of 4 l., headed with the text St. John ii. 1, 2, followed by the words "A Wedding Hymn," and signed "Old Everton." It was afterwards included in his *Zion's Songs*, 1785, as "Our Jesus freely did appear." It is given in modern hymn-books generally in an altered form, with varying number of stanzas. [J. J.]

Since the dear hour that brought me to Thy foot. [*Faith in Christ.*] The closing lines of W. Cowper's poem, entitled *Truth*, which was pub. in his *Poems*, 1782, read as follows:—

"All joy to the believer! He can speak—
Trembling yet happy, confident yet meek.
Since the dear hour that brought me to Thy foot,
And cut off all my follies by the root,
I never trusted in an arm but Thine;
Nor hoped, but in Thy righteousness divine:
My prayers and alms, imperfect and defiled,
Were but the feeble efforts of a child;
How'er perform'd, it was their brightest part,
That they proceeded from a grateful heart;
Cleansed in Thine own all-purifying blood,
Forgive their evil, and accept their good;
I cast them at Thy feet—my only plea
Is what it was, dependence upon Thee,
While struggling in the vale of tears below,
That never fail'd, nor shall it fail me now."
Angelic gratulations rend the skies,
Pride falls unpitied, never more to rise,
Humility is crown'd and Faith receives the prize."

On these lines the Rev. J. G. Pike, Baptist minister at Derby, based a cento in 5 st. of 6 l., the first of which reads:—

"Jesus, if Thou hast brought me to Thy foot,
And cut up all my follies by the root,
N'er may I trust in any arm but Thine,
Nor hope but in Thy righteousness divine:
In life, in death, be this my only plea,
That Thou on Calvary didst die for me!"

The italics show the changes made by Mr. Pike in adapting these opening lines for public worship. The remaining lines are similarly treated, and the result is a most pleasing and devotional hymn. It was 1st pub. in a hymn-book compiled by Mr. Pike for the use of his own congregation, about 1830. From that collection it passed into the General Baptists' *New H. Bk.*, pub. in 1851 by Mr. Pike's two sons; and again in the *Bapt. Hymnal*, 1879.

[W. R. S.]

Sing a new song unto the Lord. *J. Montgomery.* [*Praise to the Father.*] Written for the Whiteside gathering of the Sheffield Church Sunday Schools in 1843, in 6 st. of 4 l., and dated in the m. mss. "May 6, 1843." It was included in Montgomery's *Original Hymns*, 1853, No. 201. In Dale's *English H. Bk.*, 1874, it begins with st. ii., "God is the Lord; around His throne." [J. J.]

Sing to God in sweetest measures. [*St. Mark.*] This hymn, No. 170 in the Cooke and Denton *Hymnal*, 1853, was adapted by Canon Cooke from R. Campbell's "Come, pure hearts, in sweetest measures" (p. 250, ii.), in

3 st. of 6 l. St. ii. and iii. are almost entirely new. This text, with slight alterations, was repeated in *Kennedy*, 1863. [J. J.]

Sing to the Lord a joyful song. *J. S. B. Monnell.* [*Morning.*] This hymn, based on Ps. cxlv. 1, 2, appeared in his *Hys. of Love and Praise*, 1863, p. i. in 5 st. of 8 l. It was repeated with slight variations in his *Spiritual Songs*, 1869, and again in his *Parish Hymnal*, 1873, No. 13. The text in C. U., as in the S. P. C. K. *Church Hys.*, 1871: *Thring's Coll.*, 1882, and others, is that of 1863. [J. J.]

Sing to the Lord a new-made song, Great miracles to Him, &c. *B. H. Kennedy.* [*Ps. xciii.*] Appeared in his *Psalter, or Ps. of David*, &c., 1860, p. 155, in 7 st. of 3 l., and again, with a doxology, in his *Hymno. Christ.*, 1863, in 4 st. of 6 l. [J. J.]

Sing to the Lord a new-made song; Let all in one, &c. *H. F. Lyte.* [*Ps. xcvi.*] Pub. in his *Spirit of the Psalms*, 1834, as the 2nd version of the 96th Ps., in 3 st. of 8 l., and again in other hymn-books. [J. J.]

Sing to the Lord a new-made song, Who wondrous things, &c. *Tate & Brady.* [*Ps. xcvi.*] This N. V. (1696) paraphrase of Ps. 98 is not in C. U. The cento given in Spurgeon's *O. O. H. Bk.*, 1866, as No. 98, is composed of st. i.-iv. from this paraphrase, and st. v., vi., of Bp. Mant's version of the same psalm, 1824. [J. J.]

Sing to the Lord of harvest. *J. S. B. Monnell.* [*Harvest.*] Pub. in the 2nd ed. of his *Hys. of Love and Praise*, 1866, in 4 st. of 8 l. and, again, altered to "Sing to the Lord of bounty," in his *Parish Hymnal*, 1873. Both forms of the text are in C. U. in G. Britain and America. In his *Parish Hymnal*, Dr. Monnell appointed this hymn for Rogation Days. [J. J.]

Sing to the Lord with joyful voice. *I. Watts.* [*Ps. c.*] 1st pub. in his *Psalms of David*, &c., 1719, p. 256, in 6 st. of 4 l. In this form its use in modern collections is limited; that which has attained to the greatest popularity being—"Before Jehovah's awful throne." This arrangement is by J. Wesley, and was 1st pub. in his *Ps. & Hys.*, at Charlestown, U.S.A. in 1736-7, p. 5, and repeated in J. & C. Wesley's *Ps. & Hys.*, 1741, p. 74: the *Wes. H. Bk.*, in 1797, as the first of the "Additional Hymns," and the revised ed. of 1875. Modern collections of the Church of England have received it through Madan's *Ps. & Hys.*, 1760, Toplady's *Ps. & Hys.*, 1776, and others of the last century. It consists of Watts, as follows, with alterations thus: st. i., Watts's st. ii. altered, by J. Wesley, to:—

"Before Jehovah's awful throne
Ye nations bow with sacred joy."

St. ii. Watts's st. iii. unaltered. St. iii. Watts's st. v. unaltered. St. iv. Watts's st. vi. altered, by an unknown hand, for the "Additional Hymns" added to the *Wes. H. Bk.*, after Wesley's death, in 1797, thus:—"Firm as a rock Thy truth shall stand." In this last form this hymn is known in all English-speaking countries, and has been translated into many languages. A Latin *tr.* by R. Bingham, in his *Hymno. Christ. Lat.*, 1871, begins, "Ante Jehovah tremendum." [J. J.]

Sing we the song of those who stand.
J. Montgomery. [*Communion of Saints.*] Written for the Whitesunside gathering of the Sheffield Sunday School Union, 1824, and first printed for that occasion. It was included in Montgomery's *Christian Psalmist*, 1825, No. 560: and, again, in his *Original Hys.*, 1853, No. 200, in 6 st. of 4 l., and headed, in both instances, "The Church Militant learning the Church Triumphant's Song." It is in somewhat extensive use. See also, *Worthy the Lamb for sinners slain.* [J. J.]

Sing, ye faithful, sing with gladness.
J. Ellerton. [*Christmas.*] 1st pub. in the Rev. R. Brown-Borthwick's *Sixteen Hys. for Church and Home*, 1870, in 8 st. of 6 l., with the refrain, "Evermore and evermore." It is repeated, unaltered, in the Brown-Borthwick *Select Hys. for Church and Home*, 1871. This form of the hymn is the authorized text. In the S. P. C. K. *Church Hys.*, 1871, it was given, with slight alterations, and the omission of st. ii.-iv., and the refrain. This hymn is partly an imitation of Prudentius's "Da puer plectrum" (p. 276, i.) [J. J.]

Singen wir aus Herzensgrund. [*Grace after Meat.*] *Wackernagel*, i., p. 776, cites this as No. 6 of *Schöner geistlicher Lieder achte*, printed at Erfurt, 1563; but at iv., p. 579, he prints the text from the *Hundert Christenliche Haussengesang*, Nürnberg, 1569: and from J. Eichorn's *Geistliche Lieder*, Frankfurt a. O., 1569, in 6 st. of 7 l. The broadsheet, Nürnberg, eds., which, in his *Bibliographie*, 1855, pp. 279, 308, he had dated 1556 and 1560, he afterwards said were of later date. *Mützell*, No. 559, prints it from a 1568 ed. of Eichorn's *G. B.* It is found in Porst's *G. B.*, ed. 1855, No. 681. It has sometimes been erroneously ascribed to E. Alber, to B. Ringwaldt, or to N. Selnecker. *Tr.* as:—

(1) "Now give thanks ye old and young." By *J. G. Jacobi*, 1725, p. 62 (1732, p. 181). Included in the *Moravian H. Bk.*, 1754, pt. i., No. 316; but only partly repeated in later eds., e.g. 1886, No. 1197, where only the st. beginning, "Praise our God, it is but just," is from this hymn. [J. M.]

Singer, Elizabeth. [*Psalters, English*, p. 926, i.]

Singleton, Robert Corbet, M.A., was b. Oct. 9, 1810, and educated at Trinity College, Dublin; B.A. 1830; M.A. 1833. He was for some time Warden of St. Columba College, near Dublin; and subsequently First Warden of St. Peter's College, Radley, from 1847 to 1851. In 1851 he retired to Monkstown, near Dublin; and then to York, where he d. in 1881. In 1868 he pub. in conjunction with Dr. E. G. Mouk, the *Anglican Hymn Book* (2nd ed. 1871). To that collection he contributed a large number of *tra.* from the Latin, a few from the German, and the following original hymns:—

1. As James the Great, with glowing zeal. *St. James.*
2. Beneath the fig-tree's grateful shade. *St. Bartholomew.*
3. From out the deep, O Lord, on Thee. *For those at sea.*
4. Good Lord! who hast the weighty woes. *Sezagesima.*
5. Hail! highly favoured, blessed Maid. *Annunciation.*
6. How blest the union, gracious Lord. *SS. Simon and Jude.* In 1871 it reads, "How blest the unity, good Lord."

7. In weakness great, and strong in hidden might. *St. Peter.*
 8. Jesu, Child of mortal throes. *A Litany.*
 9. Lord, ever shew Thy blessed face. *Evening.*
 10. Lord, give us of that fervent love. *St. Thomas.*
 11. Lord, see how swelling crowds arise. *Ps. iii.*
 12. Lo, sea and land their gifts outpour. *St. Matthew.*
 13. O all ye people, clap your hands. *Ps. xlviii.*
 14. O is it nought to you who tread? *Tuesday before Easter.*
 15. O Lord, how excellent Thy name. *Ps. viii.*
 16. The Cross upraised on Calvary's height. *Good Friday.*
 17. The Father shew us, gracious Lord. *SS. Philip and James.*
 18. The Lord hath quelled the rebel powers. *Easter.*
 19. The Lord, He gave the world. *Septuagesima.*
 20. The morning light hath shed its beams. *Morning.*
 21. Thy dear disciple on the sea. *St. John the Evangelist.*
 22. When fairest Eve in Eden rose. *Holy Matrimony.*
 23. Who comes from Edom, with His robes. *Monday before Easter.*
 24. Why storm the heathen? Wherefore do they ring? *Ps. ii.*
 25. Why, weary mourner, shed the ceaseless tear? *Resignation.*
 26. With gladsome feet we press. *Processional.*
 27. Within a chamber, calm and still. *St. Matthias.*
 28. With me is Luke, alone of all. *St. Luke.*
- These hymns were all contributed to the 1st ed. of the *Anglican H. Bk.*, 1868, and very few of them are found elsewhere. [J. J.]

Sinner, O why so thoughtless grown.
I. Watts and J. Rippon. [*Expostulation.*] In *I. Watts's Horæ Lyricæ*, 1706, Bk. ii., there is a poem, "To the Right Honourable John Cutts, at the Siege of Namur." and entitled, "The Hardy Soldier." It begins, "O why is man so thoughtless grown," and extends to 6 st. of 4 l. Dr. Rippon, in his *Sel.*, 1787, No. 581, gave st. i., iv., v., in a very much altered form, and succeeded in producing a hymn which has been somewhat popular, as follows:—

<i>I. Watts, 1706.</i>	<i>J. Rippon, 1787.</i>
"O why is man so thoughtless grown! Why, guilty souls, in haste to die? Vent'ring the leap 't' worlds unknown, Heedless to arms and blood they fly.	"Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?
"But frenzy dares eternal fate, And spurr'd with honour's airy dreams, Flies to attack th' infernal gate, And force a passage to the flames.	"Will't thou despise eternal fate, Urg'd on by sin's fantastic dreams? Madly attempt th' infernal gate, And force thy passage to the flames?
"Thus hovering o'er Namur's plains, Sung heav'nly love in Gabriel's form: Young Thraso left the morning strains, And vow'd to pray before the storm."	"Stay, sinner! on the gospel plains Behold the God of love unfold The glories of His dying pains, For ever telling, yet untold."

Dr. Rippon's form of the text was repeated in some of the older collections, and is still found in a few modern hymn-books in G. Britain and America. [J. J.]

Sinners, obey the gospel word. C. Wesley. [*Invitation.*] Pub. in *Hys. and Sac. Poems*, 1749, vol. i., No. 155, in 10 st. of 4 l., and based upon *St. Luke* xiv. 17. (*P. Works*, 1868-72, vol. v. p. 63.) In his note on this hymn, Mr. G. J. Stevenson says:—

"In John Wesley's 'Plain Account of Christian Perfection,' the author makes the following statement: 'In the year 1749, my brother printed two volumes of *Hymns and Sacred Poems*. As I did not see them before they were published, there were some things in

them which I did not approve of. But I quite approved of the main of the hymns on this head—*Present Salvation and Perfect Love* This hymn is the first extracted for the *Wes. H. Bk.*, 1780 from those volumes. The work was published by subscription in order to raise money for the author's marriage, and to enable him to commence housekeeping. He had the names of 1145 subscribers, at twelve shillings each; the preachers acted as agents to collect the money and distribute the books."—*Meth. H. Bk. Notes*, 1833, p. 20.

In the *Wes. H. Bk.*, 1780, the text of this hymn was given in full, and without alterations, as No. 9. It was repeated in later editions, and also passed, in the same form, into several collections in G. Britain and America. In addition the following abbreviations and centos are in C. U.:—

1. Sinners, obey the gospel word. This abbreviation in 5 st. (st. 1.-iv., vi.) was given in G. Whitefield's *Hys. for Social Worship*, 1753, No. 6; M. Madan's *P. & Hys.*, 1760; Bickersteth's *Christian Psalmody*, 1833, and others, to modern books.

2. Come, now, ye wanderers, to your God. This begins with st. vi. with alterations, and is given in several American collections, including the *Plymouth Coll.*, 1855, and others.

3. Come, O ye sinners, to the Lord. This also begins with st. vi., altered, and is in several American collections.

4. Come, weary souls, in Christ your Lord. This, in Bp. Bickersteth's *H. Comp.*, is composed of st. iv., vi., ix., x., slightly altered.

5. O come, ye sinners, to the Lord. In the American *Hys. and Songs of Praise*, N. Y., 1874, No. 433, is composed of st. vi.-x. slightly altered.

6. Ye sinners, hear the gospel word. This, in Kennedy, 1863, is from the former part of the hymn, with st. iii. ll. 5-8, added by Dr. Kennedy. This cento is adapted for Holy Communion.

This hymn has a wide acceptance (in its full form, and in these its several parts) both in G. Britain and America. [J. J.]

Sinners, the call obey, The latest call of grace. C. Wesley. [*In Time of National Danger.*] This hymn was written under the same circumstances as "Sovereign of all, Whose will ordains" (p. 1069, *ib.*), and was pub. in the same tract, *Hymns for Times of Trouble and Persecution*, 1st ed., 1744, in 8 st. of 8 l. (*P. Works*, 1868-72, vol. iv. p. 12). In the *Wes. H. Bk.*, 1780, st. v.-vii. from this hymn, and st. v., vi. from C. Wesley's "Tremendous Lord of earth and sky," pub. in *Hys. Occasioned by the Earthquake, March 8, 1750*: Lond., 1750, were given as No. 441, as a hymn "For England," beginning, "Terrible God and true." In the 2nd ed. of the *Wes. H. Bk.*, 1781, this cento was replaced by st. i., ii., vi.-viii., as "Sinners, the call obey," and this was retained until the revised ed. of 1875, when it was replaced by "Jesus, the word bestow" (*Home Missions*), which had been previously pub. from the *Wesley MSS.* in the 1830 *Supplement* to the *Wes. H. Bk.*, No. 706 (*P. Works*, 1868-72, vol. xiii., p. 22). [J. J.]

Sinners, turn; why will ye die? C. Wesley. [*Expostulation.*] Appeared in *Hys. on God's Everlasting Love*, 1741, in 16 st. of 8 l., and based upon Ezekiel xviii. 31. (*P. Works*, 1868-72, vol. iii. p. 84.) In the *Wes. H. Bk.*, 1780, 12 st. were given as three separate hymns:—

1. Sinners, turn; why will ye die? No. 6.
2. Let the beasts their breath resign. No. 7.
3. What could your Redeemer do. No. 8.

And these have been repeated in numerous collections in G. Britain and America. In the American Meth. Episco. *Hymns*, 1849,

there is also a cento, "Sinners, turn while God is near," beginning with st. xv. [J. J.]

Skinner, James, M.A., son of the Very Rev. John Skinner, Dean of Dunkeld and Dunblane, and grandson of Bishop Skinner of Aberdeen, was b. June 23, 1818, and educated at the University of Durham, B.A. 1837, M.A. 1840, and subsequently a Fellow of his University. Taking holy orders in 1841, he became a Chaplain to Her Majesty's forces in 1844. He was subsequently Curate of St. Barnabas, Pimlico, Vicar of Newland, and Warden of the Beauchamp Charity. Through ill-health he retired from parochial work in 1877, and d. in Dec. 1881. His pub. works include (1) *A Guide to Advent*; (2) *A Guide to Lent*; (3) *Warnings and Consolations*; (4) an *Office of Spiritual Communion*; and (5) *Cælestia*. This last is a versified *tr.* of the so-called Manual of St. Augustine in 36 odes. Mr. Skinner's *Daily Service Hymnal*, was pub. in 1863. To this collection he contributed several *trs.* from the Latin, and two or three original hymns, including "The Seven Canonical Hours of the Passion," adapted from other sources:—

Matins. Jesu, Lord, at dead of night.
Prime. Jesu, Lord, at hour of Prime.
Tierce. Jesu, Lord, for sins of mine.
Sext. Jesu, Lord, Who three long hours.
Nones. Jesu, Lord, with bleeding brow.
Vesper. Jesu, at the Vesper hour.
Compline. Jesu, Whose pure limbs for me.

These hymns were subsequently transferred to the *Appz.* of the *Hymnal N.* Usually Skinner's *trs.* are not found beyond the *Daily Service Hymnal*. [J. J.]

Slain for my soul, for all my sins defamed. H. Kynaston. [*Good Friday.*] Pub. in his *Occasional Hymns, 2nd Series. Pt. ii. Chiefly on the Miracles*: 1866, p. 11, in 6 st. of 4 l., and headed "Lord, remember me." In 1872 it was repeated in the *Hymnary*, with the omission of St. iv. The same text is in the American *Church Praise Bk.*, 1882. [J. J.]

Slatter, James, was b. at Oxford in 1790, and spent his life in that city. He was a layman, in business, and a member of the Baptist church in the New Road. He d. May 22, 1862. Mr. Slatter wrote a book entitled "Rural Pictures," which however was only circulated privately. He also wrote many hymns, which were never published, and two, which appeared in the *Bap. New Selection*, 1828: (1) "Great God, to thee, a lowly band" (*Sunday Scholars' Hymn*). (2) "Through Nature's temple, large and wide" (*Divine Worship*). [W. R. S.]

Slavery and death the cup contains. L. M. Sargent. [*Temperance.*] Mr. Nutt-r says in his *Hymn Studies*, &c., N. Y., 1884, p. 347, "This hymn was written during the Washingtonian Temperance Revival." It appeared in Adams and Chapin's *Unitarian Hys. for Christian Devotion*, Boston, U.S.A., 1846, No. 793, in 4 st. of 4 l. In the American Meth. Episco. *Hymnal*, 1878, it begins "Bondage and death the cup contains." The author, Lucius Manlius Sargent (b. 1788, d. 1867) was an earnest advocate of Temperance, and the author of *Temperance Tales*, and other works. [J. J.]

Slinn, Sarah. In the *Gospel Magazine* for July 1779 a hymn in 9 st. of 4 l. was given beginning "God with us! O glorious Name:" headed "Emanuel; or, God with us. By a Lady," and signed "S. S—N." In Rippon's *Bap. Sel.* 1787, st. i. ii. vi. iii. iv. with alterations, and in the order named, were given as No. 174, but without signature. In J. Dobell's *New Sel.*, 1806, the same text is repeated as from *Wood's Col.* The same text was again repeated to modern hymn-books, and is that now in C. U. From D. Sedgwick's mss. we find the signature "S. S—N." was filled in as *Sarah Slinn* by him, but his papers do not furnish any authority for the name, nor for the date of 1777 which he has attached there-to in his m.s. note to Dobell's *New Sel.* [J. J.]

Sloan, John Morrison, M.A., eldest s. of John Sloan, farmer of Stairaird, near Mauchline, Ayrshire was b. at Stairaird, May 19, 1835. He studied at the Universities of Glasgow, Edinburgh, and Erlangen, and graduated M.A. at Edinburgh in 1859. In 1864 he became collegiate minister of the Free Church, Dalkeith; in 1868 minister of the South Free Church, Aberdeen; in 1878 collegiate minister of Anderston Free Church, Glasgow; and is now (1890) minister of the Grange Free Church, Edinburgh. He contributed 8 *trs.* from the German to the Rev. J. H. Wilson's *Service of Praise*, 1865, 2 of which have since appeared in Mr. Wilson's *Songs of Zion*, 1877, and 1 in the *Free Church H. Bk.*, 1882. The best known of these is his *tr.* of "Wie herrlich strahlh der Morgenstern" (see p. 1010, 1.). He also contributed a hymn beginning "O Shepherd, good and gracious" (*The Good Shepherd*) in 4 st. of 8 lines, as No. 126 to *Wayside Songs for Young Travellers Zionward* (Paisley: n.d. 1881) a hymnal compiled by the Rev. Dr. J. J. Black of Inverness primarily for his own Sunday School. [J. M.]

Smith, Caroline Louisa, née Sprague, was b. at Salem, Massachusetts, and married to the Rev. Charles Smith, pastor of the South Congregational Church, Andover. Mrs. Smith is the author of:—

Tarry with me, O my Saviour. *An Old Man's Prayer.* Mrs. Smith's account of this hymn is "About the year 1853 [in the summer of 1852], I heard the Rev. Dr. H. M. Dexter preach a sermon on 'The Adaptedness of Religion to the Wants of the Aged.' I went home and embodied the thought in the hymn 'Tarry with me, O my Saviour!' I sent it to Mr. Hallock, for *The Messenger*. He returned it as 'not adapted to the readers of the paper.' Years after I sent it, without any signature, to the little Andover paper . . . I send it to you in its original form, in a little paper of which my sister, Mrs. Terry [Rochester, N.Y.], is editoress." (*Hatfield's Poets of the Church*, N.Y., 1884, p. 564.) Hatfield gives the full text in 7 st. of 6 l. In the *Plymouth Coll.*, 1855, No. 1337, in 5 st. of 4 l., was compiled from st. i., ii., vi., vii. This was repeated in *The Sabbath H. Bk.*, 1853, and others. Of this text st. ii. is sometimes omitted. [J. J.]

Smith, Charitie Lees. [Banoroft, C. L.]

Smith, Elizabeth Lee, née Allen, daughter of Dr. W. Allen, President of Dartmouth University (p. 50, i.), was b. in 1817, and married in 1843 to Dr. H. B. Smith, who became Professor in Union Theological Seminary, N. York, in 1850, and d. in 1877. Mrs. Smith's hymns, including *trs.* of "Je Te salue" (p. 579, i.), "O Jesus Christus" (p. 666,

l.), are in Schaff's *Christ in Song*, 1869 and 1870. [F. M. B.]

Smith, George, D.D., Secretary of the Congregational Union, began his ministry at Liverpool in 1827, and passed on first to Plymouth, and then to Trinity Chapel, Poplar, London (1842). He is the author of *The Domestic Prayer Book*, 1848; *Sermons*, 1851; *Life Spiritual*, 1855; *Lectures on the Pentateuch*, 1863, &c. He also compiled during his residence at Plymouth a *Supplement to Watts's Ps. & Hys.*, to which he contributed:—

1. Come in, ye chosen of the Lord. *Admission of Church Members.*

2. Thou art, O Christ, the Way. *Christ the Way, the Truth, and the Life.*

which were included in the *New Cong.* 1850 (Miller's *S. and S. of the Church*, 1869, p. 552). [J. J.]

Smith, Isaac Gregory, M.A., s. of Rev. Jeremiah Smith, D.D., was b. at Manchester, Nov. 21, 1826, and educated at Rugby and Trinity, Oxford, where he held both the Hertford (1846), and Ireland (1847) scholarships, B.A. 2nd cl. *Lit. Hum.* 1849. Taking holy orders, he was preferred to the rectory of Tedstone-de-la-Mere, Hertfordshire, 1854; and the Vicarage of Great Malvern, 1872. From 1852 to 1855 he held a fellowship at Brasenose, Oxford, and was also Bampton Lecturer in 1873, his subject being *The Characteristics of Christian Morality*. In 1870 he became Prebendary of Pratum Minus in Hereford Cathedral, in 1882 Rural Dean of Powick, and examining Chaplain to the Bp. of St. David's, and in 1887 Hon. Canon of Worcester. Prebendary Smith has pub., in addition to his Bampton Lectures, an *Epitome of the Life of Our Blessed Saviour, &c., Fra Angelico and other Poems*, and other works. He has also contributed hymns to the collection of which he was co-editor, and to the Rev. O. Shipley's *Lyras*. In preparing *A Hymn Book for the Services of the Church, and for Private Reading*, Lond., Parker, 1855, 2nd ed., 1857, he was assisted by his brother John George Smith, Barrister-at-Law, and the Rev. W. S. Raymond. To this collection Canon Smith contributed:

1. By Jesu's grave on either hand. *Easter Eve.*

2. The tide of years (time) is rolling on. *The Circumcision and the New Year.*

and a *tr.* of "Adeste Fideles" (p. 22, i. 17). In addition to these the following are in the *Westminster Abbey H. Bk.*, 1884:—

3. Adown the river, year by year. *Second Advent Desired.*

4. Comes at times a stillness as of even. *Death Anticipated.* Written for the unveiling of the Albert Memorial in Edinburgh, and set to music by Sir H. S. Oakeley.

5. The day-beam dies behind you cloud. *Winter Evening.*

There is also in Pt. ii. "For Reading," in the *Hymn Book* of 1855, a sweet hymn on *Heaven* beginning "Come away, where are no shadows in a glass." [J. J.]

Smith, Sir James Edward, b. at Norwich Dec. 2, 1759; d. March 17, 1828. A distinguished botanist, and President of the Linnean Society from its foundation in 1788 to the time of his death. He was knighted when the Prince Regent became, in 1814, a

Patron of the Society. Smith studied medicine at Edinburgh, and, in 1786, graduated as a physician at Leyden. After further travels abroad he finally settled down at Norwich in 1797. He pub. *English Botany* in 36 vols. (beginning in 1790) and various other botanical works. He was also a large contributor to Rees's *Encyclopaedia*. The friend of Dr. Euclid and John Taylor, he was also a member of the congregation meeting in the Octagon Chapel, Norwich, and a subscriber to the British and Foreign Unitarian Association. He contributed 3 hymns to *A Selection of Hys. for Public Worship*, Norwich, 1814 (printed for the Octagon Chapel); and 6 others to the *Suppl.* added to the 2nd ed., 1826. Of these the following are in Dr. Martineau's *Hymns, &c.*, 1840; his *Hymns, &c.*, 1873, and other Unitarian collections:—

1. Adore, my soul, that awful Name (1814). *Dependence upon God.*
2. As twilight's gradual veil is spread (1814). *Nature and Immortality.*
3. Holy, wise, eternal Father (1826). *The Mansions of the Blessed.*
4. How glorious are those orbs of light (1826). *Nature and Immortality.*
5. Praise waits in Zion, Lord, for Thee (1826). *Public Worship.*
6. When power divine in mortal form (1826). *Considence in God.*
7. Who shall a temple build for Him (1826). *God's Temple in the Heart.* [V. D. D.]

Smith, Joseph Denham, was b. at Romey, Hants, circa 1816. After studying for some time in the Dublin Theological Institute, he entered the Congregational Ministry in 1840. In 1849 he became Pastor of the Congregational Church at Kingstown, near Dublin, and in 1863 began a series of services at Merrion Hall, Dublin, and subsequently at other places. His Evangelistic work in England and Ireland is well known. In connection therewith he has published a large number of tracts, pamphlets, and small books. One of these, *Times of Refreshing illustrated in the Present Revival of Religion*, 1860, included several of his hymns which were sung during that time at his special services at Kingstown. He also pub. *Seven Hymns for the Present Time*, circa 1870-6; and *The New Times of Refreshing. Hys. for General and Special Use. Compiled by J. Denham Smith.* Lond.: J. E. Hawkins, n.d. In this collection his signed hymns are 36 in all, and deal with the subjects usually associated with what are known as "Gospel Hymns." There are several also in *The Enlarged London H. Bk.*, 1873. His hymn "Just as Thou art—how wondrous fair" (1860) is in Spurgeon's *O. O. H. Bk.*, 1866, and "Yes, we part, but not for ever" (*Parting*), in several minor collections. Mr. Smith's hymns have not been incorporated into the leading hymnals of G. Britain or America. [J. J.]

Smith, Samuel Francis, D.D., was b. in Boston, U.S.A., Oct. 21, 1808, and graduated in arts at Harvard, and in theology at Andover. He entered the Baptist ministry in 1832, and became the same year editor of the *Baptist Missionary Magazine*. He also contributed to the *Encyclopaedia Americana*. From 1834 to 1842 he was pastor at Waterville, Maine, and Professor of Modern Languages in Waterville College. In 1842 he

removed to Newton, Massachusetts, where he remained until 1854, when he became editor of the publications of the Baptist Missionary Union. With Baron Stow he prepared the Baptist collection known as *Psalmist*, pub. in 1843, to which he contributed several hymns. *The Psalmist* is the most creditable and influential of the American Baptist collections to the present day. Dr. Smith also pub. *Lyric Gems*, 1854, *Roofs of Ages*, 1870, &c. A large number of his hymns are in use in America, and several have passed into some of the English collections. Taking his hymns in C. U. in alphabetical order, we have the following:—

1. And now the solemn deed is done. *Ordination.* Given in *The Psalmist*, 1843, No. 954. In Dr. Hatfield's *Ch. H. Bk.*, N. Y., 1872, it is altered to "The solemn service now is done."
2. As flows the rapid river. *Life Passing Away.* In *Christian Psalmody*, 1833, No. 33; the *Hys. for the Vestry and Fireside*, Boston, 1841; and *The Psalmist*, 1843, No. 1059. Found in a few English hymn-books, and in *Lyra Sac. Americana*, 1868.
3. Auspicious morning, hail. *American National Anniversary.* Written for July 4th, 1841, and pub. in *The Psalmist*, 1843, No. 1007.
4. Beyond where Cedron's waters flow. *Gethsemane.* In L. Bacon's *Appendix*, 1833; the *Psalmist*, 1843, No. 220, and later collections.
5. Blest is the hour when cares depart. *Divine Worship.* In *The Psalmist*, 1843, No. 947, and others.
6. Constrained by love we follow where. *Holy Baptism.* Appeared in the Baptist ed. of the *Plymouth H. Bk.*, 1857.
7. Down to the sacred wave. *Holy Baptism.* Contributed to Winchell's *Additional Hys.* added to his *Coll.* of 1817, in 1832, No. 510; repeated in *The Psalmist*, 1843, No. 819, and in several collections. Also in *Lyra Sac. Americana*, 1868.
8. Hail! ye days of solemn meeting. *Public Worship.* An altered form of No. 26 below, in Spurgeon's *O. O. H. Bk.*, 1866, as an "American Hymn, 1840."
9. How blest the hour when first we gave. *Holy Baptism.* Appeared in the Baptist ed. of the *Plymouth H. Bk.*, 1857, No. 1468.
10. How calmly wakes the hallowed morn. *Holy Baptism.* Given in *The Psalmist*, 1843, No. 810, in later collections, and in *Lyra Sac. Americana*, 1868.
11. Jesus, Thou hast freely saved us. *Salvation.* In Winchell's *Additional Hys.*, 1832, No. 503, and others.
12. Meekly in Jordan's Holy Stream. *Holy Baptism.* Contributed to *The Psalmist*, 1843, No. 808.
13. My country, 'tis of thee. *National Hymn.* "Written in 1832, and first sung at a children's Fourth of July celebration in Park Street church, Boston." Included in the *Psalmist*, 1843, No. 1000, and found in a large number of American hymn-books, but not in use in G. Britain. It is one of the most popular of Dr. Smith's compositions. Text, with note in *Lyra Sac. Americana*, 1868.
14. O not my own these verdant hills. *Bought with a Price.* Appeared in Nason's *Cong. H. Bk.*, 1857, and given in *Laudes Domini*, 1884.
15. Onward speed thy conquering flight. *Missions.* Appeared in *The Psalmist*, 1843, No. 892, and is found in several modern collections in G. Britain and America. Also in *Lyra Sac. Americana*, 1868.
16. Planted in Christ, the living Vine. *Christian Fellowship; or, For Unity.* Given in *The Psalmist*, 1843, No. 929, in *Lyra Sac. Americana*, 1868, and several hymn-books. Of the hymns contributed by Dr. Smith to *The Psalmist* this is the best, and one of the most popular.
17. Remember thy Creator. *Youthful Priety Enforced.* In *Christian Psalmody*, 1832, No. 32; the *Hys. for the Vestry and Fireside*, 1841; *The Psalmist*, 1843, No. 778; *Lyra Sac. Americana*, 1868, and other collections.
18. Sister, thou wast mild and lovely. *Death and Burial.* Written on the death of Miss J. M. C., of Mount Vernon School, Boston, July 13, 1833, and pub. in *The Psalmist*, 1843, No. 1096.
19. Softly fades the twilight ray. *Sunday Evening.* Written in 1832, and included in *The Psalmist*, 1843, No. 56. Also in *Lyra Sac. Americana*, and several hymn-books.
20. Spirit of holiness, descend. *Whitsuntide.* Appeared in the *Hys. for the Vestry and Fireside*, 1841,

No. 295, and again in *The Psalmist*, 1843, No. 384. In the Unitarian *Hys. for the Church of Christ*, Boston, 1853. St. II., III., IV. were given as "Spirit of God, Thy churches wait." This form of the text and the original are both in modern hymn-books.

21. *Spirit of peace and holiness. Institution of a Minister.* Appeared in *The Psalmist*, 1843, No. 953, and Hatfield's *Church H. Bk.*, 1872.

22. *The morning light is breaking. Missions.* Written in 1832, and included in Hastings's *Spiritual Songs*, 1832-33, No. 253; and *The Psalmist*, 1843, No. 912. This hymn is very popular and has been translated into several languages. Dr. Smith says of it that "It has been a great favourite at missionary gatherings, and I have myself heard it sung in five or six different languages in Europe and Asia. It is a favourite with the Burmans, Karens, and Telegus in Asia, from whose lips I have heard it repeatedly." (Duffield's *English Hys.*, 1886, p. 534.) Full text in *Lyra Sac. Americana*, 1868.

23. *The Prince of Salvation in triumph is riding. Missions.* Given in Hastings and Mason's *Spiritual Songs*, 1832-33, No. 274; *The Psalmist*, 1843, and later collections.

24. "This done, the [important] solemn act is done. Ordination." Appeared in *The Psalmist*, 1843, No. 951, and later hymn-books.

25. *To-day the Saviour calls. Invitation.* First sketch by Dr. Smith, the revised text, as in Hastings and Mason's *Spiritual Songs*, No. 176, and *The Psalmist*, No. 453, by Dr. T. Hastings (p. 495, l. 19).

26. *Welcome, days of solemn meeting. Special Devotional Services.* Written in 1834, and given in Dr. Hatfield's *Church H. Bk.*, 1872. See No. 8.

27. *When shall we meet again? Parting.* This is a cento. The first stanza is from Alaric A. Watts's *Poetical Sketches*, &c., 1822, p. 158; and st. II.-IV. are by Dr. Smith. In this form it was pub. in L. Bacon's *Supplement to Dwight*, 1833, No. 489. It is in several American hymn-books; and also the English *Bap. Ps. & Hys.*, 1858, &c.

28. *When the harvest is past and the summer is gone. Close of Worship.* Contributed to Hastings and Mason's *Spiritual Songs*, 1831, No. 244; and repeated in the Fuller and Jeter *Supplement to The Psalmist*, 1847, No. 22, and later collections.

29. *When thy mortal life is fled. The Judgment.* Contributed to Winchell's *Additional Hys.*, 1832, No. 379, and repeated in *The Psalmist*, 1843, No. 455, and later hymn-books. Also in *Lyra Sac. Americana*, 1868.

30. *While in this sacred rite of Thine. Holy Baptism.* Appeared in *The Psalmist*, 1843, No. 803; *Lyra Sac. Americana*, 1868, &c.

31. *With willing hearts we tread. Holy Baptism.* In *The Psalmist*, 1843, No. 798; and again in the *Bapt. Praise Bk.*, 1871.

32. *Yes, my native land, I love thee. A Missionary's Farewell.* Contributed to Winchell's *Additional Hys.*, 1832, No. 445, and found in later collections. Also in *Lyra Sac. Americana*, 1868.

[F. M. B.]

Smith, Samuel J., b. in the autumn of 1771, and d. Nov. 14, 1835. He was a wealthy Quaker, resided at Burlington, New Jersey; but followed no profession. His *Miscellaneous Writings* with a short *Memoir*, were pub. posthumously in 1836. He is known to hymnology through his hymn—

Arise, my soul, with rapture rise. Morning. The earliest date to which we have traced this hymn is Priscilla Gurney's *Hymns*, Lond., 1818. It was included in the American *Prayer Book Collection*, 1826, No. 165, and thence has passed into several collections. It is also in the *Misc. Writings*, 1836; but there are slight differences in the text. It is included, together with a second piece, on Christ stilling the Tempest, "When on His mission from His throne in heaven," in *Lyra Sac. Americana*, 1868.

[F. M. B.]

Smith, Walter Chalmers, D.D., was b. at Aberdeen Dec. 5, 1824, and educated at the Grammar School and University of that City. He pursued his Theological studies at Edinburgh, and was ordained Pastor of the Scottish Church in Chadwell Street, Islington, London, Dec. 25, 1850. After holding several pastorates he became, in 1876, Minister of the Free High Church, Edinburgh. His contributions to poetical literature have been many

and of great merit. His principal works are:—

(1) *The Bishop's Walk*, 1860; (2) *Olrig Grange*, 1872; (3) *Borland Hall*, 1874; (4) *Hilda among the Broken Gods*, 1878; (5) *North Country Folk*, 1883; (6) *Kildrostan*, 1884; (7) *Hymns of Christ and Christian Life*, 1876.

From his *Hys. of Christ*, &c., 1876, the following, after revision, were included in Horder's *Cong. Hymns*, 1884:—

1. Immortal, Invisible, God only wise. *God, All is All.*
 2. Lord, God, Omnipotent. *Omnipotence.*
 3. Our portion is not here. *Treasure in Heaven.*
 4. There is no wrath to be appeased. *God is Love.*
- In Horder's *Cong. Hymns* a new opening stanza was added to this hymn by Dr. Smith at the request of the editor, and in that collection the hymn begins "I vexed me with a troubled thought."

Dr. Smith's hymns are rich in thought and vigorous in expression. They deserve and probably will receive greater notice than hitherto at the hands of hymnal compilers.

[W. G. H.]

Smith, Wharton Buchanan, M.A., was b. March 15, 1848, and educated at King's College, London (where he was McCaul and Trench prizeman in 1870), and Trinity College, Dublin, B.A., 1878; M.A. 1883. Taking Holy Orders in 1871 he was from 1871-73 Curate of St. Mark's, Surbiton; and from 1873-83 of St. Peter's, Eaton Square, London. In 1883 he became Chaplain to the Bishop of Grahams-town. He is the author of two hymns in Thring's *Coll.*, 1882: "My God, I praise Thee for the light returning" (*Morning*), which appeared in the *Parish Magazine* of St. Peter's, Eaton Square; and "Raised between the earth and heaven" (*Dedication of Church Bells*).

[J. J.]

Smyttan, George Hunt, B.A., s. of Dr. Smyttan, of the Bombay Medical Board, was b. circa 1825, and educated at Corpus Christi College, Cambridge, B.A. 1845. He took holy orders in 1848, and in 1850 was preferred to the Rectory of Hawksworth, Notts, where he d. in 1870. He pub. *Thoughts in Verse for the Afflicted*, 1849; *Mission Songs and Ballads*, 1860; and *Florum Sacra*, N. D. He was the author of the well-known hymn, "Forty days, and forty nights" (p. 394, l.), and of a second which is found in several collections, "Jesus, ever present with Thy Church below" (*Holy Communion*), which appeared in the 2nd ed. of *Lyra Eucharistica*, 1864.

[J. J.]

So did the Hebrew prophet raise. I. Watts. [Passiontide.] Pub. in his *Hymns and S. Songs*, 1709, Bk. i., No. 112, in 4 st. of 4 l. In the same work, Bk. i., No. 100, is the L. M. hymn, "Not to condemn the sons of men," in 4 st. of 4 l. These hymns are in C. U. in their original forms, but their principal interest arises out of their connection with the Scottish *Translations and Paraphrases*. In 1745, st. i.-iii. of "So did the Hebrew prophet raise," were adopted as st. i.-iii. of the *Draft Trs. and Paraphs.* "Of old the Hebrew prophet rais'd," and "Not to condemn the sons of men," was rewritten in c. m., and given as st. iv.-vii. of the same hymn. In the *Draft* of 1751 this arrangement was altered to "As when the Hebrew prophet rais'd," the alteration being confined to st. i. The *Draft* of 1781 contained further alterations, and finally the hymn came forth in the official *Translations and Para-*

phrases, 1781, as a paraphrase (No. xli.) of St. John iii. 14-19, "As when the Hebrew prophet rais'd," st. i. being from the *Draft* of 1751, as above; st. ii., iii., iv., new, but based upon the *Draft* of 1745; st. iv. from the *Draft* of 1745; st. v. new; st. vi. from the *Draft* of 1745. This form of the hymn has been authorized for use in the Church of Scotland for more than 100 years, and is also found in several modern hymn-books. In a list of authors and revisers of the Scottish *Trs. and Paraphs.*, 1781, made by the eldest daughter of W. Cameron (p. 300, ii.), the 1781 revision is attributed to W. Cameron. The designation of this hymn is *I. Watts*, 1709; *Scottish Trs. and Paraphs.*, 1745-51; and *W. Cameron*, 1781. [J. J.]

So firm the saint's foundations stand. *P. Doddridge*. [*Joy in Affliction*.] This hymn is No. 3 of the D. mss., in 4 st. of 4 l., and headed, "The impoverished saint rejoicing in God, from Habak. iii. 17." It is undated, but is found between two hymns dated respectively "Oct. 29, 1735," and "Nov. 16, 1735." This associates it with the year 1735. In 1755 it was pub. in Job Orton's posthumous edition of *Doddridge's Hymns*, No. 161, and again in J. D. Humphreys's ed. of the same, 1739, No. 182. Its use is limited.

About 1741 (see *Doddridge*, P.: also *Doddridge*, P., in *Various*), a copy of the above-named ms. was given by Lady Frances Gardiner to Robert Blair (p. 145, l.), of Athelstaneford, Scotland, who, in 1742, became one of the Committee by whom the *Draft* of the *Scottish Translations and Paraphrases* of 1745 was compiled. In that *Draft* this hymn appeared as, "Secure the saint's foundation stands." In 1748 the Presbytery of Edinburgh proposed to add an alternative version of the same passage (Habak. iii. 17), in 4 st., and probably made by Dr. Hugh Blair. The Assembly's Committee, however, not seeing the need for two versions of the same passage of Holy Scripture, adopted st. i.-iii. of Blair's version, and st. iii. from *Doddridge's* hymn as st. iv., and gave the cento as "What tho' no flowers the fig-tree clothe," in their *Draft Trs. and Paraphs.* of 1751. In the *Draft* of 1781 it was repeated, with slight alterations, and a new stanza, beginning, "He to my tardy feet shall lend." In the authorized issue of the *Trs. and Paraphs.* of 1781 it finally appeared as No. xxxii., the only alteration from the *Draft* of the same year being in ll. 3 and 4 of the new stanza. This last alteration is attributed by the eldest daughter of W. Cameron (p. 300, ii.) to John Logan. The correct designation therefore of the authorized text is *P. Doddridge*, 1735; *Scottish Trs. & Paraphs.*, 1745; *Dr. H. Blair*, 1748 and 1751; and *J. Logan*, 1781. Miss J. E. Leeson re-wrote this hymn as "Although the fig-tree blossom not," for her *Paraphrases and Hymns*, 1853. There is also a cento in T. Darling's *Hys. for the Ch. of England*, ed., 1889, in 3 st. of 6 l., beginning, "What though the fig-tree's strength decay." This is by Mr. Darling based upon the 1781 text as above. [J. J.]

So new-born babes desire the breast. *I. Watts*. [*Christian Life*.] Pub. in his *Hys. and S. Songs*, 1709, Bk. i., No. 143, in 10 st. of 4 l., and headed "Characters of the Children

of God from several Scriptures." In C. U. it is usually abridged. Modern hymn-books also contain the following centos therefrom:—

1. As new-born babes desire the breast. In a few collections.
2. Dost thou the high and heavenly One! This, in the American Unitarian *Hys. of the Spirit*, Boston, 1864, No. 427, is composed of st. ix., vi.-viii. with slight alterations.
3. Father, I wait before Thy throne. An altered form of st. ix., x., in the Meth. Episco. *Hymns*, 1849, and other American collections.
4. Grace, like an uncorrupted seed. This begins with st. v. and is found in a few American hymnals.
5. Immortal principles forbid. This, in the *New Cong.*, 1859, is composed of st. v.-x., with alterations.
6. Lord, I address Thy heavenly throne. This, in the *Bap. Ps. & Hys.*, 1858, is composed of st. ix., vi., v., vii., viii., in the order named.

This hymn in these various forms is in extensive use. [J. J.]

So wahr ich lebe, sprich dein Gott.

J. Heermann. [*Lent*.] In *Ezekiel xxxiii.* 11. 1st pub. in his *Devoti musica cordis*, Breslau, 1630, p. 1, in 7 st. of 6 l., entitled, "A true admonition from St. Augustine that one should not put off repentance." It seems to be suggested by chap. 2 in the mediæval compilation known as the *Meditationes* of St. Augustine. It is in *Mützell*, 1858, No. 13, in *Wackernagel's* ed. of his *Geistliche Lieder*, No. 1, and the *Unv. L. S.*, 1851. Tr. as:—

As sure I live, thy Maker saith. In full by J. C. Jacobi, in his *Psal. Ger.*, pt. ii., 1725, p. 21. In his ed. 1732, p. 93, altered and beginning "Sure as I live;" and from this st. i., ii., v., ll. 1-4, and vi., ll. 1-2 were included in the *Moravian H. Bk.*, 1754, pt. i., No. 470; and st. i., iv., v. in the *Evang. Union H. Bk.*, 1856.

Other trs. are:—(1) "Sinners, your Maker is your Friend," a tr. of st. i. as No. 226 in the *Moravian H. Bk.*, 1789. (2) "As truly as I live, God saith," by Miss Burlington, in the *British Herald*, Aug. 1865. (3) "Yea, as I live, Jehovah saith," by *E. Masie*, 1867. [J. M.]

Soden, Alfred James, s. of Thomas Soden, J.P. of Coventry, was b. at Coventry, Jan. 9, 1839, and educated for the legal profession, in which he practised as a solicitor, at Coventry, for three years. With a prosperous career before him, yet the profession was distasteful to him, and in 1864 he took Holy Orders; was successively Curate of King's Norton, 1864; and of Blockley, 1866. In 1878 he was preferred to the Vicarage of Aston Magna in the Diocese of Worcester, which he has since exchanged for Hogsthorpe, Alford, Lincolnshire. Mr. Soden pub. in 1875 *The History of Blockley*. He also edited:—

The Universal Hymn Book, specially adapted for Sundays and Holy Days, and for General Use in the Church. Lond., Illife & Son, 1883. It contains 620 hymns, which are arranged mainly in the order of the Book of Common Prayer, special attention being given to supply hymns based on the Collects, Epistles and Gospels throughout. This is a distinctive feature, and worthy of notice. There is also a large percentage of hymns not found in other collections. The work is comprehensive and well edited.

To this collection Mr. Soden contributed the following hymns:—

1. A quiet eve at Bethany. *The Barren Fig Tree*.
2. A Spirit, Mighty God, Thou art. *God a Spirit*.
3. Almighty God, this truth we own. *Collect for 12th S. after Trinity*.
4. Almighty God, to Whom we owe. *Flower Services*.
5. Citizens of heav'n, Soldiers of the Cross. *Epistle, 23rd S. after Trinity*.

6. Hark now, thou sinner, Jesus calls. *Invitation.*
7. Hark to the words of Him like Whom. *Gospel, 4th Sunday after Trinity.*
8. Harsh were the notes of woe that rose. *Death and Burial.*
9. Jesu, Chief Shepherd of the souls. *Consecration of a Bishop.*
10. Lord, Thine apostle asked of old. *Gospel, 22nd S. after Trinity.*
11. Lord, when to Thee this Gentile came. *Gospel, 2nd S. in Lent.*
12. Our days are but a shadow. *Life, as a Shadow.*
13. The deed is done—ended the strife. *Easter Eve.*
14. The martyr's crown is won to-day. *St. Stephen.*
15. This is the house of God. *Public Worship.*
16. This night, O God, we lift our cry to Thee. *For those at Sea in Stormy Weather.*
17. When Jesus on this earth. *On behalf of the Sick.*
18. When near Jerusalem of old. *10th S. after Trinity.*
19. Within Bethesda's porches five. *Offertory for Hospitals.* [J. J.]

Sol praecepta rapitur, proxima nox adest. [*Evening.*] This line is given in E. Caswall's *Masque of Mary*, &c., 1858, p. 381; and his *Hys. & Poems*, 1873, p. 237 as the opening of a Latin hymn, the *tr.* of which by Caswall (as above) began:—

"The sun is sinking fast
The daylight dies;
Let love awake and pay
Her evening sacrifice."

The Rev. L. C. Biggs, who corresponded with the translator on the subject, says in a note to the *tr.* in his Annotated ed. of *H. A. & M.*:—

"Every effort has been made to discover the original of this hymn, but in vain. It was, the translator believes, in the possession of one of the former members of the Edgbaston Oratory; contained in a small book of devotions. It can scarcely have been older than the eighteenth century."

The search has been continued to our going to press; but still in vain. In Biggs's annotated *H. A. & M.* a rendering of Caswall's *tr.* into Latin by the Rev. C. B. Pearson is substituted for the original. The *tr.* "The sun is sinking fast," is in extensive use in G. Britain and America. [J. J.]

Soldiers of Christ, arise, And put your armour on. *C. Wesley.* [*The whole Armour of God, or Confirmation.*] Appeared in *Hys. and Sac. Poems*, 1749, in 16 st. of 8 l., being No. 28 of "Hymns for Believers." (*P. Works*, 1868-72, vol. v. p. 40.) In the *Wes. H. Bk.*, 1780, 12 of the 16 stanzas were given as three separate hymns thus:—

1. "Soldiers of Christ, arise." No. 258.
2. "But, above all, lay hold." No. 259.
3. "In fellowship alone." No. 260.

All of these hymns have passed into other collections in G. Britain and America. The most popular arrangement, however, is a cento (beginning with the original first line), ranging from 4 st. to 6 st. of 4 l., which is found in numerous modern hymn-books. It is descended from A. M. Toplady's *Ps. & Hymns*, 1776, where No. 16 is composed of 16 st. of 4 l., compiled from C. Wesley's 16 st. of 8 l. The doxology in *H. A. & M.*, 1861 and 1875, in Thring's *Coll.*, 1882, and others, is not in the original. Alterations are also sometimes made in the text, as in the *Leeds H. Bk.*, 1853, which considerably weakens the hymn. The hymns: (1) "Followers of Christ, arise"; (2) "Rise, Christian soldiers, rise"; (3) "Soldiers of Christ, lay hold"; and (4) "Pray without ceasing, pray," given in some

American collections, are centos from the original, with alterations. [J. J.]

Soldiers of the Cross, arise. *Bp. W. W. How.* [*Home Missions.*] 1st pub. in Morrell and How's *Ps. & Hys.*, 1854, in 7 st. of 4 l. When included in the *S. P. C. K. Church Hys.*, 1871, slight changes were made by Bp. How, in the text of st. vi. and vii. This form of the hymn is authorized. [J. J.]

Solemne nos jejunii. [*Lent.*] Appeared in the *Paris Brev.*, 1736, where it is appointed for Vespers on Sundays and Ferial days in Lent to the Saturday before Passion Sunday exclusively. The text is in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 61, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. The solemn season calls us now. J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 68, and again in his *Hys. of the Church*, 1841, No. 38. It is in C. U. in its original form, and also as:—

(1) Again the solemn season calls. This is in Barry's *Ps. & Hys.*, 1862, &c.

(2) Once more the solemn season calls. An altered version of Chandler's *tr.* with this opening stanza was given in Murray's *Hymnal*, 1862. This stanza and portions of the rest of Murray's text have been repeated in later collections but without uniformity, the principal variations being:—

- (a) In *H. A. & M.*, and Sarum, by Chandler, Murray, and the compilers of *H. A. & M.*
- (b) In *Mercer*, by Chandler, Murray, and Mercer.
- (c) In *Kennedy*, by Chandler, Murray, and Kennedy.
- (d) In *Morrell & How*, by Chandler, Murray and compilers of *H. A. & M.*

In addition to these collections there are others of less importance, in which variations are introduced.

(3) The sacred season now doth call. This appeared in the *English Hyl.*, 1852-61. This opening line, but not the rest of the *English Hyl.* alterations was repeated in the 1863 *Appendix* to the *S. P. C. K. Ps. & Hys.*, No. 217.

(4) O sinner, bring not tears alone. This, in Martineau's *Hymns*, &c., 1840 and 1873, and in a few American collections, is composed of st. ii.-v. of Chandler's text.

When these various forms of the text are taken into account, Chandler's *tr.* is found to be in extensive use.

2. Weeping on God we wait. By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, Lent, No. 12, and Rice's *Sel.* from the same, 1870.

3. The solemn time of holy fast. By R. C. Singleton, in his *Anglican H. Bk.*, 1868 and 1871.

Translations not in C. U.:—

1. And now the season grave and deep. *I. Williams.* 1839.
2. Again the time appointed see. *R. Campbell*, 1850. This owes a little to Chandler, and st. ii. ll. 3, 4, and st. iv. ll. 3, 4, are by *Dr. Neale*, and were supplied to Campbell in ms. This *tr.* is repeated with slight variations in O. Shipley's *Annus Sanctus*, 1884.
3. The solemn fast of Lent is here. *J. D. Chambers.* 1867.

It must be noted also that although No. 208 in the *Hymnary* begins with the same line as Chandler's *tr.*, yet the hymn as a whole is a *tr.* by the editors of the *Hymnary*, based upon Chandler. [J. J.]

Sollt ich meinem Gott nicht singen. *P. Gerhardt.* [*Thanksgiving.*] One of Gerhardt's finest hymns, setting forth the eternal love of God in His creation, redemption, and sanctification of us, His kind preservation in all our troubles and crosses, even in our forgetfulness of Him; ending with a prayer thus rendered by Mr. Massie:—

"Grant me grace, O God, I pray Thee,
That I may with all my might
Love, and trust Thee, and obey Thee,
All the day and all the night;
And when this brief life is o'er,
Love and praise Thee evermore."

It is included in the 5th ed. Berlin, 1653, and in the Frankfurt ed., 1656, of Crüger's *Praxis*, No. 230; reprinted in Wackernagel's ed. of Gerhardt's *Geistl. Lieder*, No. 81, Bachmann's ed., No. 60, and the *Unv. L. S.*, 1851, No. 722. It is in 12 st. of 10 l., ll. 9, 10 in each st. except xii. being

"Alles Ding währt seine Zeit,
Gottes Lieb in Ewigkeit."

Of it Lauxmann in *Koch* viii. 333 relates the following:—

"At one of the Pastoral conferences, which the venerable Father of the Faith, Karl Helfferich, of Döfingen in Württemberg, conducted from 1766 to 1785, a great many little complaints were made at table about deficiency of tithes and such like matters. For a while he listened in patience. At length, while still sitting at table, he suddenly began to sing with cheerful voice the last stanza of this hymn. At this those present felt ashamed of their petty complaints, and henceforth the conversation was of more edifying matters."

It is tr. into English as:—

1. Shall I not his praise be singing. By Dr. Mills in his *Horae Germanicae*, 1845, p. 141 (1856, p. 195). It is a poor version, altogether missing the characteristic points of the German. His st. ii., iv.-vii. beginning "As the eagle fondly hovers," were included in the Amer. Luth. Gen. Synod's *Coll.*, 1850-52, No. 85.

2. Shall I not sing praise to Thee. A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 200; repeated omitting st. iii.-vi., viii., as No. 10 in her *C. B. for England*, 1863. Included in full in *Cantate Domino*, Boston, U. S., 1859; and, abridged, in *Kennedy*, 1863; *Meth. N. Connex. H. Bk.*, 1863, and *Flett's Coll.*, Paisley, 1871.

3. I will sing my Maker's praises. A good tr. omitting st. vi., viii. contributed by R. Massie to the 1857 ed. of Mercer's *C. P. & H. Bk.*, No. 185 (Ox. ed. 1864, No. 286, omitting trs. of st. ii., iv.), reprinted in his own *Lyra Domestica*, 1864. In full in Reid's *Praise Bk.*, 1872, and abridged in the *Meth. N. Connex. H. Bk.*, 1863.

4. Can I fail my God to praise. A tr. of st. i., iii., iv. by F. C. C., as No. 218 in Dr. Pagensteher's *Coll.*, 1864.

5. Should I not, in meek adoring. A tr. of st. i.-iii. by M. W. Stryker in his *Hys. & Verses*, 1883, p. 38, and *Christian Chorals*, 1885, No. 36.

Other trs. are:—

(1) "Can I cease, my God, from singing," in *Lyra Davidica*, 1708, p. 22. (2) "Shan't I sing to my Creator," by J. C. Jacobi, 1732, p. 153. Repeated in the *Moravian H. Bks.*, 1754 to 1866; in the 1789 and later eds. (1886, No. 179), beginning "I will sing to my Creator." (3) "Shall I not my God be praising," by J. Kelly, 1867, p. 240. [J. M.]

Sometimes a light surprises. *W. Couper*. [*Joy and Peace in Believing*.] Pub. in the *Olney Hymns*, 1779, Bk. iii. No. 48, in 4 st. of 8 l., and headed "Joy and Peace in Believing." It is in C. U. in its full and in an abbreviated form. There are also two centos therefrom in modern collections:—(1) "In holy contemplation, we sweetly then pursue," in the American *Sabbath H. Bk.*, 1858, and later editions; and (2) "Thy children, Lord, lack nothing," in Snapp's *Songs of G. & G.*, 1870. [J. J.]

Somno refectis artubus. *St. Ambrose?* [*Monday Morning*.] This hymn is ascribed to St. Ambrose by Hincmar in his "De unâ et non trinâ Deitate," 857; and is one of the twelve hymns received as genuine by the Benedictine editors of St. Ambrose. *Daniel*, i., No. 13, gives the text, and at iv. p. 36 cites it as in a Rheinau ms. of the 10th cent. He ranks it, however, among the hymns of the 7th or 8th cent.: and Biraghi does not include it in his *Ini sinceri e Carmi de Sant' Ambrogio*, 1862. *Mone* i. p. 372, cites it as a ms. of the 8th cent. at Trier. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (*Vesp. D.* xii. f. 12; *Jul. A. vi.*, f. 23 b; *Harl. 2961*, f. 221); in an 11th cent. *Mozarabic Hymnarium* (Add. 30,851, f. 176 b), an 11th cent. *Mozarabic Breviary* (Add. 30,848, f. 74), &c. It is in a ms. of the 11th cent. at Corpus Christi College, Cambridge (891, page 232); in two mss. of the 11th cent. at St. Gall, Nos. 387, 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. 5). It is included in the *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other *Breviaries*; the universal use being at Matins on Monday. The text is also found in the *Hymnarium Sarisb.*, 1851, p. 42; *Königsfeld* ii. p. 30, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. Sleep has refreshed our limbs; we spring from off our bed, and rise. By Card. Newman, in his *Verses on Religious Subjects*, 1853, p. 59, and again in his *Verses on Various Occasions*, 1868, p. 206. It is in O. Shipley's *Annus Sanctus*, 1884. The cento in Martineau's *Hymns, &c.*, 1873, "Be Thou the first on every tongue," is composed of st. ii. and iv.

2. Our limbs refresh'd with slumber sweet. By J. A. Johnston, in his *English Hyl.*, 1852.

3. Our limbs refreshed with slumber now. By J. M. Neale, in the *H. Noted*, 1852, No. 2; the *Hymner*, 1882, and others.

Translations not in C. U.:—

1. O God, be present and inspire. *Primer*, 1706.

2. Our limbs refreshed with wholesome sleep. *Bp. R. Mant.*, 1837.

3. Spurning the bed where luxury lies. J. E. Doubleday's *Hymnarium Anglicanum*, 1844.

4. With limbs refreshed by peaceful sleep. *Bp. J. Williams*, 1845.

5. Now are our limbs refreshed with quiet sleep. I. Williams, in his *Thoughts in Past Years*, enlarged ed. 1848.

6. Our limbs refresh't with healthful rest. *W. J. Copeland*, 1848.

7. Our limbs with tranquil sleep restored. *B. Caswall*, 1849.

8. Our wearied limbs with sleep restored. *J. D. Chambers*, 1852.

9. Our limbs with grateful sleep refreshed. *J. D. Chambers*, 1857.

10. Our limbs are now refreshed with sleep. *J. W. Hewitt*, 1859.

11. Sleep has refreshed our limbs: we spring out of our beds as men in fear. *J. Keble*, 1866. Of this tr. st. 1. ll. are altered from Card. Newman as above.

12. Now that our limbs, refreshed by sleep. *J. Wallace*, 1874. [J. J.]

Son of God, Eternal Word. *Bp. C. Wordsworth of Lincoln*. [*Morning*.] This, together with *Bp. Wordsworth's Evening Hymn*, "The day is gently sinking to a close," were printed separately from his *Holy Year*,

and were pasted into unsold copies of the 3rd ed. of that work, in 1863. In 1864 they were given as the opening hymns of the *Holy Year*, and have since come into somewhat general use in G. Britain and America. [J. J.]

Son of the carpenter, receive. C. Wesley. [*To be Sung at Work.*] Pub. in *Hys. and Poems*, 1739, in 5 st. of 4 l., and entitled "To be sung at work." (*P. Works*, 1868-72, vol. i. p. 172.) Two centos for this hymn, and both beginning with st. ii., "Servant of all, to toil for man," are in C. U. The first, composed of st. ii.-iv. appeared in the *Wea. H. Bk.*, 1780, No. 313, and the second, st. ii.-iv. and i. in the *New Cong.*, 1859. [J. J.]

Sonnet Regi nato nova cantica. [*Christmas.*] This is found in a ms. in the Bodleian (Bodl. 775, f. 129 b), written circa 1000; in a Winchester ms. of the 11th cent. at Corpus Christi College, Cambridge, No. 473; in a *Sarum Missal*, circa 1370, in the Bodleian (Barlow 5, f. 18 b); in the *St. Andrew's, Angers*, of 1489, *Sens* of 1529, and other *Missals*. In the *Sarum* use it was the sequence in the Mass at Daybreak ("in aurora") on Christmas Day. The printed text is also in Neale's *Sequentiae*, 1852, p. 9, *Daniel v.* p. 175, and *Kehrein*, No. 17. *The trs.* are:—

1. O come, new anthems let us sing. By E. H. Plumpton, made for and pub. in the *Hymnary*, 1872.
2. Now to the new-born King. By J. W. Hewett, in *Lyra Messianica*, 1864.
3. Unto the King new-born, new praises sing. By C. B. Pearson, in the *Sarum Missal in English*, 1868.

[J. M.]

Songs of praise the angels sang [sing]. J. Montgomery. [*Universal Praise.*] Pub. in *Cotterill's Sel.*, 1819, No. 168, in 6 st. of 4 l., and headed "God worthy of all Praise." It was repeated in Montgomery's *Christian Psalmist*, 1825, No. 562; and in his *Original Hymns*, 1853, No. 90. The heading in 1825 and 1853 was changed to "Glory to God in the highest." The opening line is sometimes changed to "Songs of praise the angels sing." The use of this hymn is extensive. [J. J.]

Songs of thankfulness and praise. Bp. C. Wordsworth, of Lincoln. [*Epiphany.*] 1st pub. in his *Holy Year*, 1862, No. 23, in 5 st. of 8 l., with the heading:—

"Sixth Sunday after the Epiphany.—Recapitulation of the Subjects presented in the Services of former weeks throughout the season of Epiphany; and Anticipation of the future great and glorious Epiphany, at which Christ will appear again, to judge the World."

In Bp. Wordsworth's revised and enlarged edition of the *Holy Year*, 1863, st. v., l. 2, was changed from "Mirror'd in Thy holy word," to "Present in Thy holy word;" and the heading expanded to the following:—

"Sixth Sunday after the Epiphany.—A Recapitulation of the successive Epiphanies or Manifestations of Christ, which have been already presented in the Services of the former weeks throughout the season of Epiphany; and which are preparatory to that future great and glorious Epiphany, at which Christ will be manifested to all, when He will appear again to judge the World. See *Collect, Epistle, and Gospel for this week.*"

This hymn is one of the most popular of Bp. Wordsworth's hymns, and is in extensive use in most English-speaking countries.

[J. J.]

Sons of God, triumphant rise. C. Wesley. [*Spiritual Exultation*; or, *Holy Com-*

munion.] Pub. in *Hys. and Sac. Poems*, 1739, Pt. ii., in 8 st. of 4 l., and headed, "Hymn after the Sacrament." (*P. Works*, 1868-72, vol. i. p. 170.) This hymn is known in three forms in addition to the original:—

1. The first was given to it by A. M. Toplady, in his *Ps. & Hys.*, 1776, No. 295, where it is composed of st. i.-iv. of the original, and st. ii., iii., of C. Wesley's "Lord and God of heavenly powers" (q.v.). In this form it is a hymn of Praise.

2. The second is in *Mercer*, 1855-1864 (Oxford ed., No. 187). This is from Toplady's cento; st. i. being from "Sons of God, triumphant rise"; and st. ii., iii. from "Lord and God of heavenly powers." The refrain "Hallelujah" is added to each line, and it is appointed for Easter.

3. In the *Altar Hymnal*, 1884, No. 171, st. i.-iii., vii., viii., are given for Holy Communion. [J. J.]

Sons of men, behold from far. C. Wesley. [*Epiphany.*] Pub. in *Hys. and Sac. Poems*, 1739, in 6 st. of 4 l., and entitled, "Hymn for the Epiphany." (*P. Works*, 1868-72, vol. i. p. 184.) In M. Madan's *Ps. & Hymns*, 1760, it was given as No. 23, and was thus brought into use in the Church of England. It is seldom given in modern hymn books in its full form; and slight alterations are nearly always found in the text. It is in extensive use in most English-speaking countries. Notwithstanding this popularity it was excluded from the *Wea. H. Bk.* of 1780 and 1875. In the Cooke and Denton *Hymnal*, 1853, st. iv., v., vi., of this hymn, rewritten, together with an opening stanza and a doxology from another source, were given as, "Lo, the Gentiles bend the knee." This cento was repeated in the *Salisbury H. Bk.*, 1857, and other collections. Sometimes it reads, "Lo, the *Gentiles bend the knee.*" [J. J.]

Sons we are through God's election. [*Election.*] This hymn was given in the *Gospel Magazine*, April, 1777, in 8 st. of 6 l., based on the words, "The godly consideration of Predestination and Election in Christ is full of sweet, pleasant, and unspeakable comfort to godly persons.—Church of England, Article XVII;" and signed "S. P. R." In J. Dobell's *New Sel.*, 1806, it was repeated, with slight alterations, and the omission of st. iii., and given as by "R. —." From the *New Sel.* it has passed into other hymn-books in the same form. In the a. mss., the Rev. S. Adams (see p. 599, ii., "Jesus is our great salvation") says he believes this hymn to be his father's (see *Adams, J.*, p. 15, ii.), but gives no proof, as he has done with others of his father's hymns. The hymn certainly reads like one of Adams's compositions; but his authorship is open to doubt. His usual signature in the *Gospel Magazine* was "J. A." [J. J.]

Soon shall this earthly frame, dissolved. [*The Resurrection.*] This paraphrase of 2 Cor. v. 1-11 first appeared in the Draft of the *Scottish Translations and Paraphrases*, in 1745, and was repeated in the Draft of 1751. In the authorized issue of the *Trs. and Paraphs.* of 1781, No. 51, several alterations were introduced into the text by W. Cameron. (See p. 300, ii.) Of this paraphrase, sts. v.-vii., are from I. Watts's "There is a house not made with hands" (*Hys. & S. Songs*, 1709. iii.-v.), somewhat altered. Possibly some of the remaining stanzas may have been suggested by other hymns by Watts on

kindred subjects, as, for example, Bk. i. No. 100; and Bk. ii., No. 61, in the *Hys. & S. Songs*, 1709; but the similarity between these hymns and this paraphrase is very slight.

[J. J.]

Sophie Elisabethe of Sachse-Zeitz.
[Schütz, J. J. ii.]

Sophonius. [Greek Hymnody, § vi.]

Souls in heathen darkness lying.
Cecil F. Alexander, née Humphreys. [Missions.] This hymn is known in four forms, each by Mrs. Alexander, and beginning with the same first line, as follows:—

1. In E. Hawkins's *Verses in Commemoration of the Third Jubilee of the S. P. G.*, 1851-52, p. 68, in 9 st. of 6 l.

2. In the *S. P. C. K. Hys. for Pub. Worship*, 1852, No. 184, in 4 st. of 6 l., of which st. 1.-iii. are from No. 1 and st. iv. is new. This is the form in which it is usually given in modern hymn-books.

3. In Mrs. Alexander's *Legend of the Golden Prayers and Other Poems*, 1859, p. 167, in 3 st. of 6 l. This is the text of the *Verses*, &c., 1851-52, with the omission of st. iv.

4. In Mrs. Carey Brock's *Children's H. Bk.*, 1881, No. 310 is composed of st. i., ii., vi., viii., from *The Legend of the Golden Prayers*, &c., as above. [J. J.]

Souls of men, why will ye scatter?
F. W. Faber. [Invitation: *The Divine Call.*] This is given at p. 262, i. 21, as from his *Hymns*, 1862. It really appeared in his *Oratory Hys.*, 1854, in 8 st. of 4 l., with the heading "Come to Jesus." It is found in its full form in some collections; and the following centos therefrom are also in C. U.:—(1) "There's a wideness in God's mercy;" and (2) "Was there ever kindest Shepherd?" These are in several collections. [J. J.]

Southey, Caroline Ann, née Bowles, daughter of Charles Bowles, of Buckland, North Lymington, was b. in 1786; married, in 1839, to Robert Southey, the poet; and d. in 1854. Her publications include *Solitary Hours*, 1826; *The Birth-day, a Poem*, 1836; and some prose works. Her *Poetical Works* were pub. in 1867; and her correspondence with Southey in 1882. A few pieces from her works are in C. U. as hymns:—

1. **I weep, but not rebellious tears.** *For the Aged.* Pub. in her *Solitary Hours*, 1826; and, again, in her *Poetical Works*, 1867, p. 285, in 5 st. of 6 l. It is given, in full, in the *Bap. Ps. & Hys.*, 1858. To the line, "The faithful few made perfect there" (st. v., l. 5), the following note is appended in the *Poetical Works*:—"The word 'few' is used here in no presumptuously exclusive sense of the Author's, but simply as being the scriptural phrase, 'Many are called, but few are chosen.' The word having been altered, lately, in two religious publications, where the poem was inserted unknown to the Author, it is thought proper to annex this note."

2. **Launch thy bark, mariner.** *For Sailors.* Given in her *Solitary Hours*, 1826, p. 22, in 5 st. of 8 l., and entitled, "The Mariner's Hymn;" also in her *Poetical Works*, 1867. [J. J.]

Sovereign of all the worlds on high.
P. Doddridge. [Adoption.] This is No. 78 in the D. MSS., in 5 st. of 4 l., is headed, "Adoption argued from a filial temper, on Gal. iv. 6," and is dated "June 17, 1739." It was repeated, without alteration, in Job Orton's posthumous edition of *Doddridge's Hymns*, &c., 1755, No. 281, but with the title changed to "A filial Temper the Work of the Spirit, and a proof of Adoption. Galat. iv. 6." In J. D. Humphreys's ed. of the same, 1839, No. 307, the 1755 heading is repeated, but the text is changed in st. iv. l. 3, from "Thou

know'st, I Abba, Father, cry," to "And thus, I Abba, Father, cry." It is in C. U. in its original form, and as, "My Father God! how sweet the sound" (st. ii.). [J. J.]

Sovereign of all, Whose will ordains.
C. Wesley. [In *Time of National Trouble.*] This is from the tract of *Hymns for Times of Trouble and Persecution*, 1st ed., 1744, No. 10, in 9 st. of 4 l., and headed, "A Prayer for His Majesty King George, 'Fear God and honour the King.'" (*P. Works*, 1868-72, vol. iv. p. 21.) Jackson, in his *Memoir of C. Wesley* (ed. 1848, pp. 149-51), says that the dread of invasion by France on behalf of the Pretender, and the fear that Popery would be re-established, drove the people to many excesses, not the least marked of which was a common crusade against the Wesleys and their followers on the alleged ground (amongst other things, that they were secretly furthering the Pretender's views, and were receiving money for their labours. It was under these circumstances that the *Hys. for Times of Trouble and Persecution* were written and published, the finest being "Saviour of all, Whose will ordains," and "Lord, Thou hast bid Thy people pray," the latter being entitled "For the King and the Royal Family." The former of these hymns was given in the 1st ed. of the *Wes. H. Bk.*, 1780, No. 453, and the latter in the 1830 *Supp.* thereto, an abbreviated form as No. 755. [J. J.]

Sow in the morn thy seed. *J. Montgomery.* [Missions.] Under the date of June 16, 1832, Montgomery, in a letter to his friend George Bennett, gives the history of this hymn in the following words:—

"In the month of February last, on our return from Bath, as my friend Mr. Rowland Hodgson and myself were travelling between Gloucester and Tewkesbury, I observed from my side of the carriage, a field which had been recently ploughed, and apparently harrowed, for the surface lay not in furrows; but upon it were several women and girls in rows, one behind another, laterally, as though they were engaged in parallel lines, but did not keep pace with each other in their work. What the work was I could not guess: it was evidently not weeding, for the ground was perfectly clear and fresh turned up. It seemed to be planting, all stooping down and appearing to put something into the earth, but they were too far off for me to distinguish what. I therefore described the scene and their mode of action to my friend, who, being blind, could not help out the imperfection of my eyes by the aid of his. He immediately replied, 'I dare say it is *dibbling*, a mode of husbandry by which two-thirds of the grain necessary in the ordinary way of sowing an acre is saved: holes are picked in lines along the field, and into each of these two or three grains are dropped.' 'I have often heard of drilling or dibbling, but I never saw it before,' I exclaimed; 'and I must say if this be the latter, dibbling is quite in character with everything else in an age of political economy. * * * But for my part, give me *broadcast* sowing, scattering the seed on the right hand and on the left, in liberal handfuls; this dibbling is very unpoetical and unpicturesque; there is neither grace of motion nor attitude in it. * * * I fell immediately into a musing fit, and moralised most magnificently upon all kinds of husbandry (though I knew little or nothing of any, but so much the better, perhaps, for my purpose) making out that each was excellent in its way, and best in its place. * * * By degrees my thoughts subsided into verse, and I found them running lines, like furrows, along the field of my imagination; and in the course of the two next stanzas they had already assumed the form of the following stanzas, which I wrote as soon as we reached Bromsgrove. This is the whole history and mystery of which I fear you have heard so romantic an account, 'Sow in the morn thy seed.'" *Memoirs*, by Holland, vol. v. p. 34.

The hymn written under these circum-

stances, in February 1832, was printed for the use of the Sheffield Sunday School Union, at their Whiteside gathering of the same year. It is in 7 st. of 4 l. It was pub. in Montgomery's *Poet's Portfolio*, 1835, p. 248, and headed, "The Field of the World," and again, with the same heading, in his *Original Hymns*, 1853, p. 258. It is given in many modern hymn-books. [J. J.]

Sowers went throughout the land,
Emily E. S. Elliott. [*Harvest.*] 1st pub. in the *Church Missionary Juvenile Instructor*, 1872, p. 124, in 4 st. of 8 l., and then in her *Chimes of Consecration*, 1873, p. 146. It was included, as No. 362, in the *Church S. S. H. Bk.*, 1879, as a hymn for teachers as workers in the spiritual harvest. [J. M.]

Spake the glorious Lord in heaven.
Archbishop E. W. Benson. [*Ps. cz.*] Written for and first pub. in the *Wellington Coll. H. Bk.*, 1860, and repeated in *Kennedy*, 1863, and others. [J. J.]

Spangenberg, August Gottlieb, s. of Georg Spangenberg, Lutheran pastor at Klettenberg near Nordhausen, was b. at Klettenberg, July 15, 1704. He entered the University of Jena in 1722, as a student of law, but soon abandoned law for the study of theology. He lived in the house of Professor Buddeus, graduated M.A. in 1726, and for some time lectured there. In Sept. 1732 he went to Halle as adjunct of the Theological faculty and superintendent of the Orphanage schools. Here he associated himself with the Separatists, and by an edict from Berlin was deprived of his offices, and, on April 8, 1733, was expelled from Halle. He at once proceeded to Herrnhut, and was received into the Moravian Community, with which he had become acquainted as early as 1727. In 1735 he accompanied the Moravian colony which settled in Georgia, and served also in Pennsylvania and in the Island of St. Thomas. He returned to Germany in 1739, and was for some time at Marienborn in Hesse. In Sept. 1741 he was present at an important Moravian Conference in London, and was there appointed a member of the Unity's Direction, and also director of their financial affairs. While in England he founded, in 1742, the first English Moravian settlement, at Smith House in Yorkshire. He was then, on June 15, 1744, consecrated at Herrenhaag as Moravian Bishop for North America, and from that time till 1762 was for the most part, in America, working principally in Pennsylvania, and among the Indians, and paying two visits to Europe. In 1762 he became the senior member of the Unity's Direction as successor to Zinzendorf, and thereafter resided for the most part either at Herrnhut or at Barby. The last years of his life were spent at Berthelsdorf near Herrnhut, where he resigned his offices in Sept. 1791, and d. Sept. 18, 1792. (*Koch*, v. 337; *G. F. Otto's Lexicon Oberlausitzischer Schriftsteller*, iii. 306; *Herzog's Real-Encyclopädie*, xiv., 460, &c.)

Spangenberg was an earnest and able man, was much beloved and respected, and was entrusted by the Brethren with many important missions, being e.g. the principal agent in the negotiations between the Moravians and the British Government (see p. 767, i.). He did good service both in consolidating the Moravian organiza-

tion and by untiring labours in America. His *Autobiography* appeared in 1784. He also wrote a life of Zinzendorf, in 8 vols., pub. at Barby 1772-75. His other chief work is his *Idea fidei fratrum*, &c., Barby, 1779 (English tr. as *An Exposition of Christian Doctrine, as taught in the Protestant Church of the United Brethren*, &c., London, 1784), which is accepted as an authorised exposition of the Moravian theology. He only wrote a few hymns, which are of fervent but rational piety, but do not entitle him to high rank as a hymn-writer. They were mostly written before 1746. Ten of them are included in the *Brüder G. B.* of 1778.

Of these ten hymns the following may be noted here:—

i. *Der König ruht, und schauet doch.* *Christian Work.* 1st pub. as No. 1004 in *Appx.*, i., 1737, to the *Herrnhut G. B.*, 1735, and is in 8 st. of 10 l. Repeated in the *Brüder G. B.*, 1778, No. 1385, and in the *Hist. Nachricht* thereto, marked as "On Zinzendorf's birthday. Included in *Knapp's Ev. L. S.*, 1865, No. 1126. *Tr.* as:—

High on His everlasting Throne. This is a spirited but free tr. by J. Wesley, in *Hys. & Sac. Poems*, 1742 (*P. Works*, 1868-72, ii. p. 61), in 13 st. of 8 l. St. i.-vi. are from st. i.-iii. of the German; vii. from iv.; viii. from v.; ix., x. from vi.; and xi.-xiii. from vii., viii. This tr. was included in full in the *Moravian H. Bk.*, 1742, No. 37, and repeated abridged in later eds. (1886, No. 888, in 9 st.). Centos under the original first line are given in Montgomery's *Christian Psalmist*, 1825, the *Amer. Meth. Epis. Hymns*, 1849, &c. Wesley's st. xi.-xiii., altered and beginning, "What shall we offer our good Lord," were included in the *Wes. H. Bk.*, 1780, No. 479 (1875, No. 492), and repeated in the *Meth. N. Conn. H. Bk.*, 1863, and others.

ii. *Die Kirche Christi ist hin und her.* *Unity of the Christian Church.* Included as No. 2210 in the 2nd *Suppl.*, circa 1746, after the 12 Appendices to the *Herrnhut G. B.*, 1735; and is in 12 st. of 5 l. In the *Brüder G. B.*, 1778, No. 959, st. ii., v.-vii., xiii. are omitted, and it is altered to "Die Kirche Christi, die er geweiht." In the *Hist. Nachricht* to the 1778 it is marked as composed in North America in 1745 [at a Union Synod at Lancaster, Pennsylvania]. The text of 1778 is in the *Berlin G. L. S.*, ed. 1863, No. 1362. In the *Württemberg G. B.*, 1842, st. i.-iii. are as i.-iii. in 1778; iv., v. are based on v., vi. in 1778; while st. vi. is not even suggested by Spangenberg. *St. vi.* reads:—

"O Geist des Herrn, der das Leben schafft,
Walt in der Kirche mit deiner Kraft,
Dass die Gotteskinder Geboren werden
Gleich wie der Morgenbau schon auf Erden
Zu Christi Preis."

The hymn has been tr. as:—

The Church of Christ that He hath hallow'd here. This is a good tr. of st. i.-iii. of the 1778, and of the st. printed above, by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 58; repeated in *Ps. & Hys.*, Bedford, 1859, No. 169.

iii. *Heilige Einfalt, Gnadenwunder.* *Christian Simplicity.* This is an excellent picture of his own Christian character. It was 1st pub. as No. 1589 in *Appx. x.*, circa 1741, to the *Herrnhut G. B.*, 1735, and is in 19 st. of 4 l. In the *Brüder G. B.*, 1778, No. 835, reduced to 11 st. (st. iv. is by Zinzendorf), and this form is in *Bunsen's Versuch*, 1833, No. 823 (ed. 1881, No. 441), and in some recent German collections, e.g. the *Pfalz G. B.*, 1860. According to *Bunsen*, 1833, p. 904, it was written as a birthday hymn

for his sister. The date which *Bunsen* gives for its composition (1744) is probably a misprint for 1741. *Tr.* as:—

1. When simplicity we cherish. This is given in 14 st. as No. 387 in pt. ii., 1746, of the *Moravian H. Bk.* In the 1789 and later eds. (1849, No. 803) it is reduced to 6 st., and is entirely rewritten, save the opening line. [See *Various.*] [J. M.]

Spee, Friedrich von, s. of Peter Spee (of the family of Spee, of Langenfeld), judge at Kaiserswörth, was b. at Kaiserswörth, Feb. 25, 1591. He was educated in the Jesuit gymnasium at Cologne, entered the order of the Jesuits there on Sept. 22, 1610, and was ordained priest about 1621. From 1613 to 1624 he was one of the tutors in the Jesuit college at Cologne, and was then sent to Paderborn to assist in the Counter Reformation. In 1627 he was summoned by the Bishop of Würzburg to act as confessor to persons accused of witchcraft, and, within two years, had to accompany to the stake some 200 persons, of all ranks and ages, in whose innocence he himself firmly believed (*His Cautio criminalis, seu de processibus contra sagas liber*, Rinteln, 1631, was the means of almost putting a stop to such cruelties). He was then sent to further the Counter Reformation at Peine near Hildesheim, but on April 29, 1629, he was nearly murdered by some persons from Hildesheim. In 1631 he became professor of Moral Theology at Cologne. The last years of his life were spent at Trier, where, after the city had been stormed by the Spanish troops on May 6, 1635, he contracted a fever from some of the hospital patients to whom he was ministering, and d. there Aug. 7, 1635. (*Koch*, iv. 185; *Guedek's Grundriss*, vol. iii., 1887, p. 193, &c.)

Spee was the first important writer of sacred poetry that had appeared in the German Roman Catholic Church since the Reformation. Among his contemporaries he was noteworthy for the beauty of his style, and his mastery of rhythm and metre. He seems to have come independently to much the same conclusions regarding measure and accent, and the reform of German prosody as did *Optiz* (see p. 871, ii.). He was however of a much deeper and purer nature than *Optiz*; and far surpasses him in originality, in imagination and in poetic inspiration. His poems are characterised by a very keen love for the works of God in the natural world, and a delight in all the sights and sounds of the country, especially in spring and summer; and at the same time by a deep and fervent love to God, to Christ, and to his fellow-men. On the other hand his mannerisms are very pronounced; the pastoral imagery and dialogue which he is fond of using jar upon modern ears when used on such serious subjects as the Agony in Gethsemane. In the hymns to Jesus he is too subjective and sentimental, and works out the idea of Christ as the Bridegroom of the soul with unnecessary detail. His poems are often full of beauty, of pathos, and of genuine religious warmth, but they cannot be considered as suitable for public worship, and hardly any really came into use except as processions sung by the people at the great festivals or at out-door gatherings. A number passed into the Roman Catholic hymn-books of the 17th cent., and one or two still survive. Recently *Knapp*, in his *Ec. L. S.*, 1850 and 1866, has included a few. Spee's influence on the hymnody of the Church was not so much direct as through the impulse his work gave to *Scheffler* (p. 1004, ii.). His earlier poems are included in his (1) *Trutz Nachtigal, oder geistlich-Poetisch Lust-Waidlein*, &c., Cologne, 1649. [Brit. Mus., Berlin Library, &c. The ms. of this work, completed in 1634, is in the Town Library of Trier.] This is Spee's most important book; reached a 5th ed. in 1883, and has been several times reprinted in this century, e.g. ed. by *Clemens Brentano* (with selections from No. 2), at Berlin, 1817; by *Wilhelm Smets*, at Coesfeld,

1845 (2nd ed., Bonn, 1849); by *Karl Smrock*, at Heilbronn, 1876; by *Gustav Balke*, at Leipzig, 1877, &c. A few of the hymns had appeared in the *Seraphisch Lustgart*, Cologne, 1635; the *Geistlicher Pflaster*, Cologne, 1638, and other Jesuit books. (2) *Güldenes Tugend-Buch*, &c. Cologne, 1649 (Göttingen Library). This is a prose work on the Christian Graces of Faith, Hope, and Love, and has a few hymns interspersed.

The hymns by Spee which have passed into English appear to be only two, viz.:—

i. *Bei stiller Nacht, zur ersten Wacht. Passionsidee.* In the *Trutz Nachtigal*, 1649, p. 226, in 16 st. of 4 l., entitled "A mournful song on the agony of Christ on the Mount of Olives in the Garden." Previously in the *Seraphisch Lustgart*, Cologne, 1635, p. 160, in 17 st., beginning, "Bei finster Nacht," and this text is followed in *H. Bone's Cantate*, 1847, No. 83, where it begins "Bei finster Nacht, vom Garten her," and is reduced to 8 st. The form which has passed into English is that in the *Trier G. B. (R. C.)*, 1846, p. 66, in 13 st., entirely rewritten, hardly anything save the first two lines being the same as in 1649. The tr. in *C. U.* is:—

Within a Garden's bound. In full from the text of 1846, by *Miss Cox* for *Lyra Mystica*, 1864, p. 119, and in her *Hym. from the German*, 1864, p. 45. Her trs. of st. i., ii., x.-xiii. are included in *J. L. Porter's Coll.*, 1876.

ii. *Der trübe Winter ist vorbei. Summer.* In his *Trutz Nachtigal*, 1649, p. 35, in 12 st. of 10 l., entitled "Love Song of the Bride of Jesus in the beginning of summer time." It is a beautiful poem rather than a hymn. Included in *Knapp's Ec. L. S.*, 1850 and 1866, after the text of *W. Smets*. *Tr.* as:—

The gloomy winter now is o'er. By *Miss Winkworth*, 1869, p. 242. [J. M.]

Spener, Philipp Jakob, D.D., s. of *Johann Philipp Spener*, keeper of the archives of Count von Rappoltstein, at Rappoltswiler, near Colmar, in Alsace, was b. at Rappoltswiler, Jan. 13 (25), 1635. He matriculated at the University of Strassburg, in 1651, and graduated M.A. in 1653. From 1654 to 1656 he had the oversight of the studies of two sons of the Pfalzgraf Christian I. In 1659 he went to Basel, and then spent a year at Geneva. He left Geneva in 1661, and accompanied the young Count von Rappoltstein to Württemberg, staying principally at Stuttgart and Tübingen. During 1662 he gave some University lectures at Tübingen. He was then appointed, in 1663, as general preacher at Strassburg (D.D. from the University in 1664), and gave also University lectures there; preaching his fare-well sermon in the Cathedral on July 3, 1666. He then became chief pastor of the Franciscan church (Barfüsserkirche, now St. Paul's), and Senior of the Lutheran clergy at Frankfurt am Main. Here, in Aug. 1670, he began to hold the Collegia pietatis or prayer meetings which are regarded as the beginnings of Pietism. During this period he pub. his famous *Pia desideria*.* In 1686 he was called to become senior court preacher at Dresden, then regarded as the most important post in the German Lutheran church. Here, however, he found much in the court life which needed reformation; and finally, on the general Fast day, Feb. 23, 1689, he addressed to the Elector *Johann Georg III.*, a respectful, but perfectly definite, remonstrance regarding his drinking habits. From this time forth the Elector planned his removal, and with his knowledge and consent Spener at last re-

* First appeared, 1675, in his ed. of *Arndt's Postilla*. First separate ed. in German, dated Frankfurt, 1676, with a dedication of Sept. 8, 1675, is in the *Brit. Mus.* Latin ed. pub. 1678. In this work he set forth what he considered to be the great desiderata in the Lutheran church of his time.

ceived from the Elector Friedrich Wilhelm III., of Brandenburg, an invitation to become Probst of the St. Nicholas church, Consistorialrath, and Inspector of Schools and Churches at Berlin. He preached his first sermon in Berlin on June 21, 1691, and his last on July 1, 1704. In the last months of his life he was unable to undertake any duty. He d. at Berlin, Feb. 5, 1705 (*Koch*, iv., 201, v., 663; Goedeke's *Grundriss*, vol. iii., 1887, p. 204; Herzog's *Real-Encyclopädie*, xiv., 500, &c.).

Spenser was a man of high personal character, and of unquestionable sincerity. By means of his official positions, of his intercourse with men of light and leading all over Germany, and through the extensive correspondence on spiritual matters by which he became the confessor of hundreds of all ranks and classes of the German people, he greatly moulded the religious life of his times. He came into fame and influence as the leader of a great religious movement. During his latter years at Berlin he had the pleasure of seeing the University of Halle founded (formally opened in 1694), and of finding his friends and pupils, like A. H. Francke (see p. 388, ii.) and P. Anton, appointed professors, and propagating his teachings there, and bringing on the triumph of the Pietistic movement.

To Hymnology Spenser did not make important contributions. Though he wrote a great deal of verse, hardly any of it could be called poetry. His hymns derive their interest from the fact of their authorship rather than from their intrinsic value. In them we find the characteristic points of view of the Pietistic school, and they give the keynote to many of the later Pietistic hymns. They are only nine in all, and appeared in the Frankfurt ed., 1674, of Crüger's *Praxis* [see p. 372, i. Copy in the Hamburg Library], in the *Frommer Christen erfreuliche Himmels Lust* [copy in the Göttingen Library, without date or publisher's name. *Koch* dates it 1676], and as his *Geistreiche Gesänge*, at Halle, 1710. Six of them were included in Freylinghausen's *G. B.*, 1704 and 1714.

Those of Spenser's hymns which have passed into English are:—

i. *Nun ist auferstanden. Easter.* 1st pub. 1674, as above, No. 264, in 10 st. of 10 l., marked as by "P. J. S. D." in the Berlin *G. L. S.* ed., 1863, No. 313. The *tr.* is from the text of the Württemberg *G. B.*, 1842, No. 169, which begins, "Aus des Todesbanden." The *tr.* is "Lo! death's bonds are riven." In the *British Herald*, July 1866, p. 296, signed "W. T. H." Repeated in *Rold's Praise Bk.*, 1872.

ii. *So ist es dem dass ich mit Freuden. For the Dying.* His finest hymn. 1st pub. 1674, as above, No. 756, in 6 st. of 8 l., marked, "P. J. S. D." In *Bunsen's Versuch*, 1833, No. 901 (*Allg. G. B.*, 1846, No. 09). *Tr.* as "Then now at last the hour is come." By *Miss Winkworth*, 1858, p. 218.

iii. *Soll ich denn mich täglich kränken. Resignation.* 1st pub. 1674, as above, No. 527, in 12 st. of 8 l., marked "P. J. Spenser D." In *Knapp's Ev. L. S.*, 1837 and 1865. *Tr.* as "Shall I o'er the future fret." By *Miss Winkworth*, 1869, p. 270. [J. M.]

Spengler, Lazarus, was the 9th of the 21 children of Georg Spengler and Agnes his wife, and was b. March 13, 1479, at Nürnberg, where his father was clerk of the Imperial court of Justice (*Landgerichtschreiber*). He entered the University of Leipzig in 1494; but on the death of his father on Dec. 27, 1496, he returned to Nürnberg, obtained a position in the town clerk's office, in 1507 became himself town clerk (*Raths Syndikus*), and in 1516 also *Rathsherr*. When Luther was passing through Nürnberg, in 1518, on his way to Augsburg, Spengler made his acquaintance. He warmly espoused the Reformation doctrines, pub. in 1519 his *Schutzred* in Luther's favour, and himself became one of the leaders in the Reformation work at Nürnberg. He was one of those condemned by name in the Bull of Excommunication launched by Pope Leo the Tenth, on June 15, 1520, against Luther and

his friends. Dr. Eck sent the Bull to the Town Council of Nürnberg, and urged them to proceed against Spengler, but they ignored it, and then sent him as one of their representatives to the Diet of Worms, in April 1521. In 1525 Spengler went to Wittenberg to consult with Luther and Melancthon as to turning the Benedictine Aegidienstift (*Schottenkloster*) into an Evangelical Gymnasium, and this was opened as such by Melancthon on May 23, 1526. Spengler was also the prime mover to the Visitation of 1528, and upheld strict Lutheranism in the negotiations at the Diet of Augsburg in 1530. He d. at Nürnberg, Sept. 7, 1534 (*Koch*, i., 308; Will's *Nürnbergisches Gelehrten-Lexikon*, iii., p. 731; Herzog's *Real-Encyclopädie*, xiv., 516).

Spengler was a trusty friend and valued counsellor of Luther and the principal Reformers of Germany. He also interested himself in the improvement of the church services, and in 1532 was able to have an authorized Liturgy (*Kirchenordnung*) printed. He wrote a considerable quantity of verse, sacred and secular; but only two hymns are ascribed to him. The one is an indifferent version of *Ps. cxxviii.*, beginning "Vergebens ist all Müß und Kost." The other is:—

Durch Adams Fall ist ganz verderbt. Fall and Redemption. 1st pub. in the *Geistliche Gesang Buchlein*, Wittenberg, 1524, and thence in *Wackernagel*, iii. p. 48, in 9 st. of 10 l. Also in the *Urv. L. S.*, 1851, No. 409. During the Reformation period it attained a wide popularity as a didactic and confessional hymn of the Evangelical faith. It is one of the most characteristic hymns of the time, conceived in the spirit of deep and earnest piety, eminently Scriptural, and setting forth the Reformation teachings in concise and antithetical form, but is however too much like a system of theology in rhyme. The *tr.* are:—1. "By Adam's fall was so forlorned." By *By Coverdale*, 1539, reprinted in his *Remains*, 1846, p. 556. 2. "When Adam fell our total Frame." By *J. C. Jacobi* in his *Psalmodia Germanica*, pt. II., 1725, p. 17. In his ed. 1732, p. 86, it begins "When Adam fell, the Frame entire; and this form was repeated in the *Moravian H. Bk.*, 1754, pt. I., No. 304, and later eds. (1849, No. 18). (3) "Our nature fell in Adam's fall." This is a paraphrase, in 5 st. of l.w., by *Dr. M. Loy*, in the *Ohio Luth. Hyl.*, 1880, No. 247. [J. M.]

Spenser, Edmund (b. 1552; d. 1599), has a right to his place in this work extrinsically and intrinsically. Extrinsically his odes, entitled by himself *Four Hymnes*, give us a connecting link with Chaucer; and intrinsically they are of "the brave translunary things" that ought long since to have introduced much in them to the Church's Hymnology. Spenser in the outset acknowledged Chaucer for his "dere maister;" and throughout there are echoes and re-echoes of him. Specifically in relation to the *Four Hymnes*, the *Complaynt of Pite* must have been carried by the youthful Spenser to Hurstwood and the Pandle district, or was found in one or other of the contemporary cultured Spenser households there. The *Complaynt* is of "Love," as is Spenser's first of the immortal four "in honour of Love." Like Chaucer's, the metre of the new *Hymnes* is rhyme-royal; and the meditative reader of the elder and later poets will catch notes and images common to both, e.g., in the "Hymne to Beautie" (l. 257) we find—

"Doe seems like twinkling starres in frostie night."
So in the "Prologue" (l. 269):—
"His eyghen twinkled in his bede aight
As don the sterres in the frostie night."
Nor is it mere verbal resemblances that we come upon. The thought and emotion flow

in the same channels. It were easy to multiply proofs of the truth of Spenser's own grateful acknowledgment in *Colin Clout* :—

“The shepherd's boy (best known by that name)
That after Tityrus first sung his lay,”

in imitation of, or as disciple of Chaucer, as we use the phrase of a painter “after Raphael.” Intrinsically the *Four Hymnes* have the additional interest of having been (in “Two Hymnes of Love and of Beautie” at least) among the earliest of the “newe poet's” verse-attempts, though delayed in publication until 1596. There is a brilliancy, a charm, an exquisiteness of phrasing, a delicacy and daintiness of wording, and a pervading melodiousness in them that should simply have rendered anything of their kind meagre between Chaucer's *Complaynt of Pite* and them. His “*Rosa-liud*” was their inspiring *motif*; but his “high mood” lifted him to incarnate Love and Pity and Beauty. All the more noticeable is it, therefore, that in the epistle-dedicatory of the *Four Hymnes* to the “Ladie Margaret, Countesse of Cumberland, and the Ladie Marie, Countesse of Warwick,” the poet distinctly assigns the two of Love and Beauty to “the greener times” of his “youth.” Turning to the *Hymnes* themselves, the student-reader will be rewarded if he consult Professor F. T. Palgrave's inestimable Essay (Grosart's *Spenser*, vol. iv., pp. xcvi.—c.) on the “Minor Poems of Spenser.” It can only cull two *bits* on the two greatest of the *Hymnes*. Of “Love” :—

“The love painted here is at once so idealized and so general the human and the personal aspect of passion so faintly present—that we feel as though this were some splendid procession unrolling itself before us in progress to the Capitol, rather than a hymn sung in the inmost shrine of Eros. What we hear is far less the music of Love, than Love set to lovely music: a stream of gorgeous beauty, in which the chivalry of the Middle Ages blends audibly with the mythology of the Renaissance.”

Then of “Heavenly Love” :—

“Nowhere, I think, has Spenser written, in his larger pieces at least, with more uniformly equable dignity, united with more serene melody, than here; and great is the gain in reasonableness and charm to the celestial vision and the pictures from the Gospel story which he presents, from the absence of that Platonic colouring—so far as Platonism it is—which tinges the earlier companion Ode. Spenser, in fact, now writes from the fulness of his faith; and the poem has hence a reality which the most skillful art alone, in the most skillful hands, let the artist strive as he will, must ever fail to compass.” [A. B. G.]

Speratus, Paulus, D.D., was b. in Swabia, Dec. 13, 1484. In a poem, written *circa* 1516, on Dr. J. Eck, he calls himself *Elephantinus*, i.e. of Ellwangen; and in his correspondence, preserved at Königsberg, he often styles himself “a Rutilis” or “von Rötlen.” These facts would seem to indicate that he was b. at the castle of Rötlen, near Ellwangen. This property belonged to the Probst of the ecclesiastical corporation at Ellwangen, and Speratus's father was probably their bailiff or agent. The family name seems to have been Hoffer or Offer, and to have been in later years, following a practice common in the 16th cent., Latinized by himself into *Speratus*. He is probably the “Paul Offer de Ellwangen,” who matriculated at the University of Freiburg (*Baden*) in 1503. He is also said to have studied at

Paris, and at some of the Italian universities. In 1518 we find him settled as a preacher at Dinkelsbühl, in Bavaria. In the end of that year he was invited to become preacher in the cathedral at Würzburg. He went to Würzburg in Feb. 1519, but his preaching was much too evangelical for the new bishop, and he had to leave, apparently in the beginning of 1520. Proceeding to Salzburg he preached for some time in the cathedral, until the archbishop there also would not tolerate his pronounced opinions. He left Salzburg in the autumn of 1520, and went to Vienna, where he appears to have graduated D.D. at the University. He was already married (probably as early as 1519), and was one of the first priests who had dared to take this step. After a violent sermon against marriage, delivered by a monk in St. Peter's church, at Vienna, the governor of Lower Austria (Count Leonhard von Zech) asked Speratus to make a reply. With the consent of the bishop he did so, and preached, on Jan. 12, 1522, a sermon in the cathedral (St. Stephen's), founded on the Epistle for the 1st S. after the Epiphany, in which he expressed his opinions very freely regarding the monastic life and enforced celibacy, and also clearly set forth the doctrine of Justification by Faith. This sermon (pub. at Königsberg in 1524) made a great impression, and was condemned by the Theological Faculty at Vienna, who also prevented Speratus from accepting an invitation to become preacher at Ofen, near Vienna. On his way from Vienna to the north he stayed at Iglau in Moravia, where the abbot of the Dominican monastery appointed him as preacher. Here the people became greatly enamoured of him and of the Reformation doctrines, and stood firmly by him, notwithstanding the remonstrances and threats of the king, and of the bishop of Olmütz. In the summer of 1523 king Ludwig came to Olmütz and summoned Speratus to him. Without even the form of a trial he put him in prison, but after three months he released him, probably through the influence of his queen (Maria of Hungary, see p. 710, i.), and of his cousin, the Margrave Albrecht of Brandenburg, but on the condition of his leaving Iglau and Moravia. In the end of 1523 Speratus came to Wittenberg, where he worked with Luther, and assisted him in the preparation of the first Lutheran hymn book (the *Wtlich cristlich lider*. See p. 703, ii. It contained 4 German hymns by Luther, 3 by Speratus, and 1 anonymous German hymn). Luther then recommended him to the Margrave Albrecht, and about May 1524 the Margrave appointed him as court preacher at Königsberg. Here he had also charge of the Altstadt church till Graumann came into residence, in Oct. 1525 (see p. 461, i.). He seems to have had the principal share in drawing up the Liturgy and Canons (*Kirchenordnung* or “Book of Church Order”) for the Prussian church, which was presented to the Diet in December 1525, and printed in 1526. On March 31, 1526, he was chosen as the clerical commissioner to visit the parishes of Prussia and see that the new arrangements were carried out; and in the end of 1529 he was appointed Lutheran bishop of Pomesania, with his residence at Marienwerder. Here he remained till his death on Aug. 12, 1551

(*Paulus Speratus Leben und Lieder.* By C. J. Cosack, Brunswick, 1861; Koch, i. 315; Herzog's *Real-Encyclopädie*, xiv., 518; *Blätter für Hymnologie*, 1886, p. 186; *Allpreussische Monatsschrift*, 1887, p. 504, &c.)

Speratus was the author of various works, but was best known as the Reformer of Prussia. Feeling that for the working of ordinary parishes it was necessary to have pastors who had been brought up in Prussia, and could preach, if need be, in Polish or Lettish, he gladly welcomed the foundation at Königsberg (1644) of the first Prussian university. Among other important events affecting his administration may be mentioned the Visitations of 1528, of 1538, and especially that which lasted from Dec. 15, 1542, to the middle of February 1543; the Synods of 1529 (the Synodical Constitutions were pub. in 1530), of 1530, and of 1531; the new Kirchenordnung of 1544; and the welcome he extended, in 1548, to the exiled Bohemian Brethren who settled in Prussia.

As a hymn writer Speratus is principally known by the three hymns pub. in the *Ellich cristlich liden*, 1524. He also pub. (no place or date but Königsberg, 1527), in 1527, a version of *Ps. xxvii.*, beginning, "Erzurn dich nicht, sei nicht neidisch;" and a Hymn of Thanksgiving, to be used after the sermon, beginning, "Gelobet sei Gott, unser Gott." These five are all that can be confidently ascribed to him. The two collections which Cosack attributes to him do not bear any indication of his authorship; and *Wackernagel*, i., pp. xix., 386, 387, 388; iii. pp. 618-643, denies that they are his, and thinks that they are, much more probably, by Casper Löhner or Löner, who in 1524 became Lutheran pastor at Hof, in Bavaria; and in 1542, at Nördlingen, in Bavaria. The Low German hymn-books which he was for some time supposed to have edited (1525 and 1526), were really edited by Joachim Slüter, the Rostock reformer. (See Dr. J. Bachmann's *Gesch. des evang. Kirchengesanges in Mecklenburg*, Rostock, 1881, p. 28, &c.) Of the five hymns mentioned above two have passed into English, viz. :—

i. *Es ist das Heil uns kommen her.* *Law and Gospel.* This, his most famous hymn, is founded on Rom. iii. 28. It was probably written in the autumn of 1523, either during his imprisonment at Olmütz, or else during his stay at Wittenberg. Included as one of the 8 hymns in the *Ellich cristlich liden*, 1524, dated 1523, and entitled, "A hymn of Law and Faith, powerfully furnished with God's Word. Doctor Paul Speratus." In some eds. it has two pages of references to texts of Holy Scripture printed with it (Wittenberg, 1524), and signed "Paulus Speratus." It was repeated in the *Erfurt Enchiridion*, 1524, and thence in *Wackernagel*, iii. p. 31, in 14 st. of 7 l. In the *Unv. L. S.*, 1851, No. 411.

Lauxmann, in Koch, viii. 236, calls it "the true confessional hymn of the Reformation, or, as Albert Knapp puts it, 'the poetical counterpart of Luther's preface to the Epistle to the Romans.'" He relates many instances of the effects it produced. It is a Scriptural ballad, setting forth, in what was, for the time, excellent verse, the characteristic teachings of the German Reformers; and is indeed of considerable historical importance. But for present day use it is too long, somewhat harsh in style, and too much a compend of doctrinal theology.

The only version we have found in English C. U. is:—

To us salvation now is come. In full by Dr. H. Mills, in his *Horae Germanicæ*, 1845, p. 44 (1856, p. 60). His *trs.* of st. i., ii., v., xiii., were repeated, with alterations, in the Amer. Luth.

Gen. Synod's *Coll.*, 1850, No. 842, and the Ohio Luth. *Hyl.*, 1880.

Other *trs.* are:—

(1) "Now is our health come from above." By Bp. Coverdale, 1539 (*Remains*, 1846, p. 552). (2) "Our whole Salvation doth depend." By J. C. Jacobi, 1725 p. 23 (1732, p. 101). Repeated in the *Moravian H. Bk.*, 1754 (1849, No. 19). (3) "Now comes salvation from above." By Dr. G. Walker, 1860, p. 79. (4) "Salvation hath come down to us." By Miss Winkworth, 1869, p. 123.

ii. *In Gott gelaub ich, dass er hat aus nicht.* *The Apostles' Creed.* This is a free version, in 9 st. of 19 l. 1st pub. in the *Ellich cristlich liden*, 1524. Repeated in the *Erfurt Enchiridion*, 1524; and thence in *Wackernagel*, iii. p. 33. It was included in V. Babst's *G. B.*, 1545, and many others, but on account of its length and its unusual metre it has not found a place in recent hymnals. It is *tr.* as "In God I trust, for so I must." By Bp. Coverdale, 1539. (*Remains*, 1846, p. 547.) [J. M.]

Spirit Divine, attend our prayer. *A. Reed.* [*Whitsuntide.*] This hymn appeared, unsigned, in 7 st. of 4 l., in the *Evangelical Magazine* for June 1829, with the heading, "Hymn to the Spirit. Sung on the late Day appointed for solemn Prayer and Humiliation in the Eastern District of the Metropolis." From the April number of the same magazine we find that the "Day appointed for Solemn Prayer," &c., was the Good Friday of that year, and that it was "cordially recommended . . . as a day of humiliation and prayer, with a view to promote, by the divine blessing, a revival of religion in the British churches," by the Board of Congregational Ministers, resident in and about London, whose recommendation is dated "Tuesday, Feb. 10, 1829." The hymn was republished in Dr. Reed's *Hymn Book*, 1842; and again, in the *Wyrlyfe Chapel Suppl.*, 1872. It is the most widely known of Dr. Reed's hymns, and is in extensive use. It is one of his best productions. [J. J.]

Spirit, leave thine house of clay. *J. Montgomery.* [*Death and Burial.*] This, in its original form, is a poem in 14 st. of 4 l. It was printed in Montgomery's *Iris* newspaper, July 14, 1803, and repeated in his *Wanderer of Switzerland, and other Poems*, in 1806, and again in his *P. Works* in 1828 and 1841. Its origin is explained in its title, which reads:—

"Verses to the Memory of the late Joseph Browne, of Lothersdale, one of the People called Quakers. Who suffered a long Confinement in the Castle of York, and Loss of all his worldly Property, for Conscience Sake."

To adapt the poem for congregational use st. i.-iv., xiii., and xiv., were slightly altered, and given in Collyer's *Coll.*, 1812. This form was repeated in J. Conder's *Cong. H. Bk.*, 1836; the *Leeds H. Bk.*, 1853, and others, as "Spirit, leave thy house of clay." [J. J.]

Spirit of God, that moved of old. *Cecil F. Alexander, née Humphreys.* [*Whitsuntide.*] Appeared in the *S. P. C. K. Hymns*, 1852, No. 70, in 4 st. of 4 l. In Mrs. Alexander's *Hps. Descriptive and Devotional*, 1858, No. 15, it was republished in 5 st. of 4 l., the new stanza, the third, being "Unseal the well within our hearts." The 1852 text is that usually given in modern hymn-books. In Dr. Martineau's *Hymns, &c.*, 1873, No. 95 is an altered form of st. ii.-iv. of the 1852 text, and 1

begins, "Thou Power and Peace! in Whom we find." [J. J.]

Spirit of holiness, look down. *W. H. Bathurst.* [*Divine Grace desired.*] 1st pub. in his *Ps. & Hys.*, 1831, No. 59, in 5 st. of 4 l., and headed "For healing and strengthening Grace." The hymn, "Lord, let Thy saving mercy heal," in the *American Church Praise Bk.*, N. Y., 1882, is a cento from this hymn (st. iii., ii., iv.). [J. J.]

Spirit of life, Thine influence shed. *W. H. Bathurst.* [*Whitsuntide.*] 1st pub. in his *Ps. & Hys.*, 1831, No. 56, in 5 st. of 4 l., and headed, "Spiritual Strength and Wisdom desired." In modern hymnals st. v. is usually omitted, as in the *New Cong.*, 1859. [J. J.]

Spirit of mercy, truth, and love. [*Whitsuntide.*] The earliest date to which this hymn has been traced is 1774, when it appeared in the *Collection* published for use in the Foundling Hospital, London, where it is given as follows:—

- "Spirit of mercy, truth, and love!
Shed Thy sweet influence from above,
And still from age to age convey
The wonders of this sacred day.
- "In ev'ry clime, by ev'ry tongue,
Be God's amazing glory sung;
Through all the list'ning earth be taught
The acts our ris'n Redeemer wrought.
- "Unfailing Comfort! Heav'nly Guide!
Still o'er Thy favour'd church preside;
Skill may mankind Thy blessings prove,
Spirit of mercy, truth, and love."

From the *Foundling Collection* it passed into those of Cotterill, Bickersteth, Elliott, Hall, and other compilers, both old and new. Several, who copied from B. W. Kyle's *Collection*, 1846, have attributed it to him. It was in print, however, before Kyle was born. Some of the slight changes in the text found in modern hymnals are from Cotterill's *Sel.*, 1819. In the *Anglican H. Bk.*, 1868, it is altered to "*Blest Source* of mercy, truth, and love." [J. J.]

Spirit of Truth! on this Thy day. *Bp. R. Heber.* [*Whitsuntide.*] Appeared in his posthumous *Hymns, &c.*, 1827, p. 82, in 6 st. of 4 l. It is in several modern hymn-books in G. Britain and America, and usually in an abbreviated form. For the date 1812, sometimes assigned to it, we have no evidence. [J. J.]

Spirit of Truth, Thy grace impart. [*Whitsuntide.*] This cento was given in the 1863 *Appendix* to the S. P. C. K. *Ps. & Hys.*, No. 236, as follows:—

1. "Spirit of Truth, Thy grace impart,
To guide our doubtful way;
Thy beams shall scatter every cloud,
And make a glorious day."

This is an altered form of st. v. of J. Needham's "Thy influence, mighty God, impart," from his *Hymns, &c.*, 1768, p. 163.

2. "Light in Thy light, O may we see,
Thy grace and mercy prove,
Revived and cheered and blest by Thee
Spirit of peace and love."

This is ll. 5-8 of C. Wesley's "Eternal Sun of Righteousness," from his *Short Hys.*, &c., 1762, No. 201.

3. "'Tis Thine to soothe the sorrowing mind,
With guilt and fear oppress'd;
'Tis Thine to bid the dying live,
And give the weary rest."

This is an altered form of st. ii. of J. Hart's "Bless'd Spirit of truth, eternal God," from his *Hys.*, &c., 1759, No. 5, slightly varied from T. Cotterill's *Sel.*, 1810, No. 66, "Eternal Spirit, Source of Truth."

4. "Subdue the power of every sin,
Whate'er that sin may be,
That we, in singleness of heart,
May worship only Thee."

Also from T. Cotterill's *Sel.*, 1810, No. 66, as above.

In Thring's *Coll.*, 1882, this text is repeated, together with a doxology from *Tate & Brady* with l. 2 borrowed from C. Wesley. [J. J.]

Spitta, Carl Johann Philipp, D.D., was b. Aug. 1, 1801, at Hannover, where his father, Lebrecht Wilhelm Gottfried Spitta,* was then living, as bookkeeper and teacher of the French language. In his eleventh year Spitta fell into a severe illness, which lasted for four years, and so threw him back that his mother (the father d. in 1805) abandoned the idea of a professional career, and apprenticed him to a watchmaker. This occupation did not prove at all congenial to him, but he would not confess his dislike, and his family were ignorant of it till an old friend, who was trying to comfort him after the death of a younger brother, discovered his true feelings. The younger brother had been preparing for ordination, and so Carl was now invited by the family to adopt this career. He joyfully accepted the offer, left the workshop in the autumn of 1818, and succeeded, by dint of hard study during the winter, in gaining admission to the highest class in the Gymnasium (lyceum) at Hannover, which he entered at Easter, 1819. He was thus able, at Easter, 1821, to proceed to the University of Göttingen, where he completed his theological course, under professors of pronounced Rationalistic opinions, at Easter, 1824 (D.D. from Göttingen, 1855). He then became, in the beginning of May, a tutor in the family of Judge (Oberamtmann) Jochmus, at Lüne, near Lüneburg. Here he remained till his ordination on Dec. 10, 1828, as assistant pastor at Sudwalde, near Hoya. In Nov. 1830, he became assistant chaplain to the garrison and to the prison at Hameln on the Weser, and would have succeeded as permanent chaplain there, in the beginning of 1837, had not the military authorities, alarmed by reports which described him as a Pietist and a Mystic, refused to sanction the arrangement. As a compensation, he was appointed pastor at Wechold, near Hoya, in Oct., 1837, and married just before settling there. On his birthday, Aug. 1, 1847, he was instituted as Lutheran superintendent at Wittingen; in Oct., 1853, at Peine; and in July, 1859, at Burgdorf—all his appointments having been in the kingdom of Hannover. A few weeks after removing to Burgdorf he

* A native of Brunswick, and descended from a Huguenot family named de l'Hôpital, who had settled in Brunswick after the Revocation of the Edict of Nantes. The French name was exchanged for the German equivalent, i.e. Spital or Spittel, and this was modified into Spitta.

was seized with gastric fever, but had apparently recovered, when, on Sept. 28, 1859, while sitting at his writing table, he was seized with cramp of the heart, and died in a quarter of an hour. (*Karl Johann Philipp Spitta, Ein Lebensbild von Dr. Theol. K. K. Münkler*, Leipzig, 1861; *Koch*, vii., 232; *Herzog's Real-Encyclopädie*, xiv., 539, &c.)

Spitta had begun to write in verse when he was eight years old, along with his brother Heinrich (see No. xlv. below). During his university course he continued to write songs and secular poems, and published a collection of songs anonymously as a *Sangbüchlein der Liebe für Handwerksleute*. At Göttingen he formed a life-long friendship with Adolf Peters, afterwards professor in the St. Afra Gymnasium (Fürstenschule) at Meissen, in Saxony. He was also on intimate terms with Heinrich Heine, who was a fellow-member with them of the Burschenschaft, or student's patriotic union (see K. Goedeke's *Grundriss*, vol. iii., 1881, p. 259); and this friendship continued till Heine, while visiting him at Lüne, so jested at things sacred, even in the presence of Spitta's pupils, that their friendship came to an end. After the spiritual change, which began about the end of his university course, Spitta ceased to write secular pieces. His hymn-writing proper seems to have begun in 1824. In writing to a friend on May 6, 1826, he says, "In the manner in which I formerly sang I sing no more. To the Lord I consecrate my life and my love, and likewise my song. His love is the one great theme of all my songs; to praise and exalt it worthily is the desire of the Christian singer. He gave to me song and melody; I give it back to Him." The most fruitful period of his hymn-writing was at Lüne, where many of his most popular hymns were composed in the quiet evenings, in his own room, often after fasting, and when, sitting at the piano or at his harp, he had tuned his spirit to song. Many others were inspired by the beautiful scenery of the valley of the Weser, and by the intercourse with friends during his residence at Hameln. In his later years his ecclesiastical duties absorbed his attention, and hardly any of his hymns were written after 1847. A number of them were first printed in the *Christliche Monatschrift zur häuslichen Erbauung für alle Stände*, which appeared from Jan. to June, 1828, and was edited by Spitta and by Pastor Deichmann, of Lüneburg. Seminarlehrer W. Bode of Lüneburg has recently found a copy of the *Christliche Monatschrift* in the Town Library at Lüneburg. This contains ten hymns, viz.: 1. "Wir leiden Angst wir letzten Noth." 2. "Ja, er hat dich stets geliebet." 3. "Wie selig ist ein Herz das Jesum funden." 4. "Wir irren wie zerstreut und ohne Leiter." 5. "Wort des Lebens, lautre Quelle." 6. "Es hält die Hand jetzt fest am Pfug." 7. "Selig, wer ins Reich der Gnade." 8. "Hinzu, O Christ, zur offenen Quelle." 9. "In der Angst der Welt will ich nicht klagen." 10. "O Jesu meine Wonne, Die alle Noth." Of these Nos. 1, 2 appeared in January; No. 3 in March; Nos. 5, 6 in April; Nos. 7, 8, 9 in May; and No. 10 in June. They are probably all by Spitta (p. 838, ii.), but only Nos. 5, 9, 10 are included in the *Psalter und Harfe*. No. 10 being given as "O Jesu meine Sonne."

The first separate collection was the result of a selection and arrangement made by himself and Adolf Peters, and appeared at Pirna, in 1833, with the title, *Psalter und Harfe. Eine Sammlung christlicher Lieder zur häuslichen Erbauung*. This contained 61 hymns. In the 2nd pub. ed., at Leipzig in 1834, five were added, viz.:—(1) "Der Mensch hat bange Stunden." (2) "Ein heillich Loos ist uns gefallen." (3) "O dass mein Leben deine Rechte." (4) "Was macht ihr, das ihr weinet." (5) "Wohl uns, der Vater hat uns lieb." This work attained an unexampled popularity, and, year after year, editions followed (all reprints of the 2nd ed.), the 55th ed. being pub. at Bremen in 1889. The success of this first series led Spitta to pub. a second series, consisting of 40 hymns, and entitled: *Psalter und Harfe. Zweite Sammlung*, &c., Leipzig, 1843. This reached a 2nd ed. at Leipzig in 1843, and a 42nd at Bremen in 1887. After Spitta's death, his widow handed over to Professor Peters (see above) a considerable number of pieces from her husband's unpublished papers, to which Peters added others in his own possession, and pub. them as Spitta's *Nachgelassene geistliche Lieder*, &c., at Leipzig, 1861. One of these pieces, hardly to be called a hymn, dates from 1822, the rest of the 112 were written in the years of Spitta's early manhood (from 1825 on), a fact which rather suggests that neither Peters in 1833, nor Spitta himself in 1843, ranked them among his happiest efforts. The circulation of this work has been comparatively

limited (5th ed., Bremen, 1863), and hardly any of the hymns it contains have passed into the Church hymn-books in Germany, or even into collections of German sacred poetry. It is by his *Psalter und Harfe* that Spitta is known and loved.

Various causes doubtless contributed to the popularity of Spitta's *Psalter und Harfe*. The hymns therein are, as a rule, of moderate length, are clear and simple in style, refined in diction, sweet, flowing and melodious. Their quiet beauty, their tone of earnest, sincere and childlike piety, or glowing devotion to the Saviour, and of calm resting on, what to Spitta were, the eternal verities, endeared them to all ranks and classes. They form a faithful mirror of his inner life and Christian experience. They at once met and ministered to the revival of Evangelical religion in Germany, and thus enjoyed somewhat of the same good fortune and popularity which the renewed churchly life in England brought to Koble's *Christian Year*. As the title adopted shows Spitta meant them for family and private use, and for this they are best fitted, being, for the most part, subjective and individual. They speedily, however, passed into the German hymnbooks for church use, both at home and abroad, and translations of them are found in almost all recent English and American collections. An excellent version of both parts has been made by Mr. Richard Massie, and pub. as *Lyra Domestica*, 1st ser., London, 1860; 2nd ser., London, 1864. A glance at the lists below will show their popularity with translators. If (as already said at p. 637, ii.) Albert Knapp ranks higher than Spitta, both as a poet and as a writer of hymns for church use, yet Spitta at least caught the popular ear as Knapp never did, and is much more fully represented in the English and American hymnals.

Another element of Spitta's popularity in Germany has been contributed by the very numerous musical settings which have appeared to his hymns. *Aoca*, vii., 246, gives a list of the more important of the collective editions, but, besides these, many of the separate pieces have been set to music by various composers, the "Angel of Patience" (see p. 365, i.) being one of the greatest favourites (see also Dr. J. K. Schauer's *Geschichte der biblischkirchlichen Dicht- und Tonkunst*, 1850, p. 149).

A number of Spitta's hymns are annotated under their original first lines (see *Index of Authors and Translators*). Of the rest we may note here the following:—

I. From his *Psalter und Harfe*. 1st Series, Pirna, 1833, and the 2nd ed. Leipzig, 1834; 2nd Series, Leipzig, 1843.

i. *Allen ist ein Heil beschieden*. *Communion of Saints*. 1st pub. at Pirna, 1833, as above, p. 27, in 5 st. of 7 l., entitled "Unity in spirit." Repeated in Knapp's *Ev. L. S.*, 1850. *Tr.* as:—*Brethren*, called by one vocation. By R. Massie in his *Lyra Domestica*, 1860, p. 87. Thence, in full, in Snepp's *Songs of G. and G.*, 1872, No. 745.

Another *tr.* is:—"Salvation is a boon." By Miss Fry, 1859, p. 75.

ii. *Es wird mein Herz mit Freuden wach*. *Sunday Morning*. 1st pub. at Leipzig, 1843, p. 61, in 7 st. of 4 l., entitled "Sunday Morning." In the German hymn-books, e.g. in Knapp's *Ev. L. S.*, 1850, it generally begins with st. ii. "Heut hält der Herr ein offenes Haus." *Tr.* as:—

My heart wakes with a joyful lay. This is a good and full *tr.* by Mrs. Findlater, in *H. L. S.*, 4th Ser. 1862, p. 82 (1884, p. 243). Repeated, abridged and beginning "Awake! all hearts and all joyful say," in G. S. Jellicoe's *Coll.*, 1867, No. 26.

Other *trs.* are: (1) "My heart awakes with holy glee." By Miss Manington, 1863, p. 143. (2) "Awake, my heart, this day of rest." By R. Massie, 1864, p. 51. (3) "My heart is bright with joy." By Lady Durand, 1873, p. 25.

iii. *Gottes Stadt steht fest gegründet*. *Christian Church*. 1st pub. at Leipzig, 1843, p. 97, in 6 st. of 12 l., entitled "The City of God," and founded on Ps. lxxvii. In Knapp's *Ev. L. S.*, 1850 and 1865, the Hannover *G. B.*, 1883. *Tr.* as:—*By the holy hills surrounded*. In full, by R.

Massie, in his *Lyra Domestica*, 1864, p. 82, repeated in the *Wes. H. Bk.*, 1875, No. 595.

iv. *Hoohgesegnet seid ihr Boten. Foreign Missions.* 1st pub. at Pirna, 1833, as above, p. 24, in 6 st. of 8 l., entitled "The Missionaries to the Heathen." Repeated in Knapp's *Ev. L. S.*, 1817 and 1861. *Tr.* as:—

Bless are ye, ye chosen bearers. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 95, repeated in L. Kehlmann's *Church at Sea*, 1868, p. 104, and the *Bk. of Common Praise*, 1863.

Other *trs.* are: (1) "Ye messengers of Christ, By Him commissioned forth." By Miss Fry, 1859, p. 147. (2) "O blessed are ye messengers, sent forth." By Lady Durand, 1873, p. 62.

v. *Ich glaube, darum rede ich. Faith.* 1st pub. at Pirna, 1833, as above, p. 56, in 5 st. of 8 l., entitled "I believe." *Tr.* as:—

I believe, and so have spoken. By R. Massie, in his *Lyra Domestica*, 1860, p. 55. Repeated, omitting st. iii., in Adams's *Church Pastorals*, Boston, U.S., 1864, No. 552.

vi. *Ich höre deine Stimme. Ps. xxviii.* 1st pub. at Pirna, 1833, as above, p. 44, in 7 st. of 8 l., entitled "The Lord is my Shepherd." In Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as:—

1. I hear my Shepherd calling. This is a good and full *tr.* by R. Massie, in his *Lyra Domestica*, 1860, p. 44. His st. i., ii., iv. are repeated in Flett's *Coll.*, Paisley, 1871, No. 223.

2. *Jesus, my Lord, my Shepherd.* This is a very good *tr.*, omitting st. vi., in the Catholic Apostolic *Hys. for the Use of the Churches*, N.D. [1865], marked as *tr.* by "M. E. A. 1867."

Other *trs.* are: (1) "Shepherd of souls, Thy voice I hear, As stage." By Dr. R. Maguire, 1872, p. 166. (2) "I know Thy voice, my Shepherd." By Lady Durand, 1873, p. 11.

vii. *Ich und mein Haus, wir sind bereit. Family Use.* A fine hymn, founded on Joshua xxiv., 15 1st pub. at Pirna, 1833, as above, p. 110, in 6 st. of 10 l., entitled "I and my house will serve the Lord." Repeated in the *Württemberg G. B.*, 1842, the *Hannover G. B.*, 1883, and other German collections. *Tr.* as:—

I and my house are ready, Lord. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 103, and thence in *Hys. of the Ages*, Boston, U.S., 1865, p. 107; and, abridged, in the *Bk. of Common Praise*, 1863, No. 223.

viii. *Im Osten flammt empor der gold'ne Morgen. Morning.* 1st pub. at Pirna, 1833, as above, p. 91, in 7 st. of 6 l., entitled "At Morning." In Knapp's *Ev. L. S.* 1850. *Tr.* as:—

The golden morn flames up the Eastern sky. This is a good and full *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 74. Her st. i.-iii. are repeated in J. L. Porter's *Coll.*, 1876, No. 60.

Other *trs.* are: (1) "The golden morn is in the East arisen." By the Hon. S. R. Maxwell in his *Sacred Poems*, 1857, p. 114. (2) "On the far East now flames the golden Morning." By S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 74. (3) "Lo! in the East the golden morn appearing." By Miss Fry 1859, p. 1. (4) "The purple morning glids the Eastern skies." By R. Massie, 1860, p. 6. Repeated in *Hys. of the Ages*, Boston, U.S. 1865, p. 113. (5) "Out from the East, the golden morn is riding." By Miss Warrington, 1863, p. 113. (6) See from the East the golden morn." By Dr. R. Maguire, 1883, p. 27.

ix. *Kehre wieder, kehre wieder. Lent.* Founded on Jer. iii. 12, 13. 1st pub. at Pirna, 1833, as above, p. 29, in 5 st. of 10 l., entitled "Turn again." Included in the *Württemberg G. B.*, 1842, and many recent German collections. *Tr.* as:—

1. *Return, return! Poor long-lost wanderer, home.* This is a free *tr.* by Miss Borthwick in *H. L. L.*, 2nd Ser., 1855, p. 25 (1884, p. 90). Included, omitting st. iii., and altered, in *Kennedy*, 1863, and thence in the *Ibrox Hyl.*, 1871.

2. *Turn, poor wanderer, ere the sentence.* In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 69, repeated, omitting st. ii., v. in the *Meth. N. Conn. H. Bk.*, 1863.

Other *trs.* are: (1) "Turn, O turn, no more delaying." By the Hon. S. R. Maxwell, in his *Sac. Poems*, 1857, p. 101. (2) "Return, return, thou lost one." By Lady Durand, 1873, p. 59. (3) "Return again! return again." By J. Kelly, in his *Hys. of the Present Century*, 1865, p. 60.

x. *Meine Stund' ist noch nicht kommen. Cross and Consolation.* 1st pub. at Pirna, 1833, as above, p. 37, in 7 st. of 6 l., entitled "The Lord's Hour." In Knapp's *Ev. L. S.* 1850. *Tr.* as:—

Jesus' hour is not yet come. This is a free *tr.*, omitting st. v., by Miss Borthwick, in *H. L. L.*, 2nd ser. 1855, p. 43 (1884, p. 102). Included, abridged, in the *Amer. Epis. Hys. for Church and Home*, 1860, the *Scottish Evang. Union Hyl.*, 1878, &c.; and, in full, in *Lyra Anglicana*, 1864, Miss Warner's *Hys. of the Church Militant*, 1858, &c.

Other *trs.* are:—(1) "Tis not yet the time appointed." By R. Massie, 1860, p. 47, and in Reid's *Praise Book*, 1872. (2) "My times, O Lord, are in Thy hand." By Dr. R. Maguire, 1883, p. 99.

xi. *Nimm hin, was dein ist, Gott, nimm hin. Surrender to God.* This beautiful hymn was 1st pub. at Leipzig, 1843, as above, p. 58, in 5 st. of 10 l., entitled "Resignation." *Tr.* as:—

I give Thee back Thine own again. A good and full *tr.* by R. Massie, in his *Lyra Domestica*, 1864, p. 49, repeated, omitting st. ii., in the *Eng. Presb. Ps. & Hys.*, 1867, No. 101.

xii. *O du, der uns begegnet. Christian Service.* 1st pub. at Leipzig, 1843, as above, p. 92, in 4 st. of 4 l., entitled "The Blessing of the Blest." *Tr.* as:—

O Thou Whose grace first found us, Whose love. In full, by R. Massie, in his *Lyra Domestica*, 1864, repeated in Horder's *Cong. Hys.*, 1884.

xiii. *O komm, du Geist der Wahrheit. Whitsunday.* 1st pub. at Pirna, 1833, as above, p. 12, in 7 st. of 8 l., entitled "Whitsunday." Included in the *Leipzig G. B.*, 1844, and various later collections. *Tr.* as:—

1. Draw, Holy Spirit, nearer. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 27. Repeated, in varying centos, in Snapp's *Songs of G. & G.*, 1872; Harland's *C. P. & Hyl.*, 1876; *Meth. N. Conn. H. Bk.*, 1863, &c.

2. O come, Eternal Spirit, Of truth, diffuse Thou light. In full by E. Cronenwett, as No. 160, in the *Ohio Evang. Luth. Hyl.*, 1880.

xiv. *O Vaterhand, die mich so treu geführt. Holy Trinity.* A fine hymn, 1st pub. at Pirna, 1833, as above, p. 128, in 3 st. of 8 l., entitled "Father; Son, and Spirit." Included in Knapp's *Ev. L. S.*, 1850 and 1865. *Tr.* as:—

1. O Father-Eye, that hath so truly watch'd. By Miss Winkworth, in her *Lyra Ger.* 2nd Ser., 1858, p. 63. Her st. i. ll. 1-4, and iii., altered to 3 st. of 10.10.10.10, were included in *Hys. of the Spirit*, Boston, U.S., 1864, No. 11.

2. *Father whose hand hath led me so securely.* In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 124. Repeated in Bp. Ryle's *Coll.*, 1860; Snapp's *Songs of G. & G.*, 1872; *Laudes Domini*, N.Y., 1884, and others.

xv. O walohe fromme schöne Sitt. *Spiritual Conversation.* 1st pub. at Pirna, 1833, as above, p. 101, in 6 st. of 8 l., entitled "The Blessing of Christian fellowship." In Knapp's *Ev. L. S.*, 1837 and 1865. *Tr.* as:—

It is a practice greatly blest. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 89, repeated, omitting st. iv., v., in Snapp's *Songs of G. & G.*, 1872.

xvi. O wie freun wir uns der Stunde. *Fellowship with Christ.* 1st pub. at Leipzig, 1843, as above, p. 3, in 6 st. of 8 l., entitled "Thou hast the words of Eternal Life," and founded on St. John vi. 68. In Knapp's *Ev. L. S.*, 1850 and 1865, and other German collections. *Tr.* as:—

Oh! how blest the hour, Lord Jesus. In full, by R. Massie, in his *Lyra Domestica*, 1864, p. 5. Repeated, abridged, in the *Eng. Presb. Ps. & Hys.*, 1867, *Wes. H. Bk.* 1875, and others.

Another *tr.* is: "How great the joy, how blest the hour." By Dr. R. Maguire, 1872, p. 182.

xvii. O wie manche schöne Stunde. *Cross and Consolation.* 1st pub. at Pirna, 1833, as above, p. 130, in 10 st. of 4 l., entitled "Comfort." *Tr.* as:—

1. O how many hours of gladness, Hath the Lord. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 126, repeated, abridged, in the *Bk. of Common Praise*, 1863.

2. O how many hours of beauty. This is a good and full *tr.*, by Mrs. Findlater, in *H. L. L.*, 4th Ser., 1862, p. 11 (1884, p. 185). Included, omitting st. vii., viii., and beginning "O how many hours of gladness, Has the Master dealt around," in G. S. Jellicoe's *Coll.*, 1867, No. 128.

Another *tr.* is: "O how many an hour of gladness." By Lady Durand, 1873, p. 16.

xviii. Sehet, sehet, walohe Liebe. *The Love of the Holy Trinity.* 1st pub. at Pirna, 1833, as above, p. 19, in 3 st. of 8 l., entitled "See what love." Included in Knapp's *Ev. L. S.*, 1837, and other German collections. *Tr.* as:—

See, O see, what love the Father. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 50. Repeated in the *Meth. N. Conn. H. Bk.*, 1863; Snapp's *Songs of G. & G.*, 1872; Hatfield's *Church H. Bk.*, N. Y., 1872, &c.

Other *trs.* are: (1) "Behold the Father's love." By Miss Fry, 1859, p. 9. (2) "See! what wondrous love, how matchless." By Miss Manington, 1863, p. 33. (3) "Behold what love the Father hath—how great." By Dr. R. Maguire, 1872, p. 68.

xix. Unser Wandel ist im Himmel! Wie ein Mensch in sich versenkt. *The Christian Life.* 1st pub. at Pirna, 1833, as above, p. 75, in 7 st. of 8 l., entitled "Our conversation is in Heaven," and suggested by Philipp. iii. 20. *Tr.* as:—

As a traveller returning. In full, by R. Massie, in his *Lyra Domestica*, 1860, p. 73. This is found in two centos:—

1. Jesus, like the magnet, raises (st. iii., v., vi.) in the *Meth. N. Conn. H. Bk.*, 1863.

2. Can we have our hearts in heaven (st. v., vii.) in A. Ames's *Church Pastorals*, Boston, U.S., 1864.

Another *tr.* is: "We are citizens of heaven." In the *British Herald*, January, 1866, p. 205.

xx. Wandle leuchtender und schöner. *Easter.* 1st pub. at Pirna, 1833, as above, p. 8, in 9 st. of 8 l., entitled "Easter Festival." Included in the *Württemberg G. R.*, 1842, and other recent German collections. *Tr.* as:—

Sun, shine forth in all thy splendour. This is a full and good *tr.* by R. Massie, in his *Lyra Domestica*, 1860, p. 24, repeated in Schaff's *Christ*

in *Song*, 1869. Two centos, both beginning with st. iii., "Say, my soul, what preparation," are in (1) the *Bk. of Common Praise*, 1863, and (2) in the *Ohio Evang. Luth. Hyl.*, 1880.

Another *tr.* is: "With brighter glory, Easter Sun." By Lady Durand, 1873, p. 4.

xxi. Wir sind des Herza, wir leben, oder sterben. *Life in Christ.* A fine hymn founded on Rom. xiv. 8. 1st pub. at Leipzig, 1843, as above, p. 96, in 4 st. of 4 l. entitled "We are the Lord's." *Tr.* as:—

1. We are the Lord's; His all-sufficient merit. This is a good and full *tr.* by C. T. Astley, in his *Songs in the Night*, 1860, p. 32. Repeated in Bp. Ryle's *Coll.* 1860, *Canadian Presb. H. Bk.*, 1880; *Laudes Domini*, N.Y., 1884, and others.

2. We are the Lord's, whether we live or die. Also a good and full *tr.* by R. Massie, in his *Lyra Domestica*, 1864, p. 81, and thence in Schaff's *Christ in Song*, 1870, and Herder's *Cong. Hys.*, 1884.

Other *trs.* are: (1) "We are the Lord's in living or in dying." By Miss Fry, 1859, p. 22. (2) "We are the Lord's—in life, in death remaining." By Mrs. Findlater, in *H. L. L.* 1862, p. 36 (1884, p. 203).

Hymns not in English C. U.—

xxii. Ach, welche Marter, walohe Flagen. *Christ's Mercy.* 1st pub. at Leipzig, 1843, p. 22, in 6 st. of 4 l. *Tr.* as "O Lord, what sorrows past expression." By R. Massie, 1864, p. 21, and in Reid's *Pravse Bk.*, 1872.

xxiii. Das Leben wird oft trübe. *Spiritual Dryness.* 1st pub. at Pirna, 1833, p. 125, in 7 st. of 8 l. The *trs.* are: (1) "How weary and how worthless this life at times appears." By Miss Borthwick in *H. L. L.*, 1854, p. 41 (1884, p. 43). Thence in Bp. Ryle's *Coll.*, 1860, and the Schaff-Gilman *Lib. of Rel. Poetry*, 1881 (2) "Our life is often dark." By R. Massie, 1860, p. 121. (3) "This life is oftentimes gloomy." By Miss Manington, 1863, p. 179 (4) "Life often seems so dreary." By Lady Durand, 1873, p. 40.

xxiv. Der du in der Nacht des Todes. *Esphany.* 1st pub. at Pirna, 1833, p. 4 in 5 st. of 8 l. The *trs.* are: (1) "Thou who in the night of death." By Miss Fry, 1859, p. 25. (2) "Christ whose first appearance lighted." By R. Massie, 1860, p. 18, repeated in Schaff's *Christ in Song*, 1869 and 1870. (3) "Thou who in death's night of terror." By Miss Manington, 1864, p. 14. (4) "Christ, who in death's night of darkness." By Lady Durand, 1873, p. 1.

xxv. Des Christen Schmuak und Ordensband. *Rejoicing in Tribulation.* 1st pub. at Pirna, 1833, p. 115, in 4 st. of 4 l. The *trs.* are: (1) "The Christian's badge of honour here." By Mrs. Findlater in *H. L. L.*, 1858, p. 11 (1884, p. 138). (2) "The badge the Christian wears on earth." By R. Massie, 1860, p. 110. (3) "The Christian's star of honour here." By Miss Manington, 1863, p. 49. (4) "The sign of faith, and love's true token." By Dr. R. Maguire, 1883, p. 72.

xxvi. Du schöne Lillie auf dem Feld. *Trust in God.* 1st pub. at Pirna, 1833, p. 87, in 6 st. of 4 l. The *trs.* are: (1) "Thou beautiful lily of the field, Who robed." By S. A. Storrs in her *Thoughts and Sketches*, 1857, p. 77. (2) "Thou beautiful lily of the field! Who hath." By the Hon. S. R. Maxwell, in his *Sacred Poems*, 1867, p. 119. (3) "Thou beautiful lily of the field, Thou child to Nature dear." By Miss Fry, 1859, p. 72. (4) "Sweet lily of the field, declare." By R. Massie, 1860, p. 14. (5) "Thou pretty lily of the field." By Miss Manington, 1863, p. 171. (6) "Thou lovely lily of the field." By Mrs. A. W. Johns in her *Orig. Poems and Trs.*, 1882, p. 45.

xxvii. Ein Lieblich Loos ist uns gefallen. *The Christian's Portion.* 1st pub. in the 2nd ed. Leipzig, 1833, and not in the Pirna ed. 1833 (ed. 1836, p. 119), in 8 st. of 6 l. In the Leipzig *G. B.*, 1844, and others. *Tr.* as "Our lot is fall'n in pleasant place." By R. Massie, 1860, p. 106, and thence in Schaff's *Christ in Song*, 1869 and 1870.

xxviii. Ein Pilger schiekt sich an zur Fahrt. *For the Dying.* 1st pub. at Leipzig, 1843, p. 93, in 6 st. of 10 l. *Tr.* as (1) "A pilgrim stands on Jordan's brink." By the Hon. S. R. Maxwell, in his *Sacred Poems*, 1857, p. 107. (2) "A pilgrim for his new abode." By R. Massie, 1864, p. 78.

xxix. Erhalt' in mir den Lebensrieb, das Sehnen. *The Plant of Grace.* 1st pub. at Pirna, 1833, p. 123, in 3 st. of 8 l. The *trs.* are: (1) "Maintain in me the sap of life, the yearning." By the Hon. S. R. Maxwell, in his *Sacred Poems*, 1857, p. 117. (2) "Excite in me, O Lord, an ardent thirst." By *R. Massie*, 1860, p. 119. (3) "Uphold in me a living wish and longing." By *Miss Manington*, 1863, p. 177.

xxx. Es giebt ein Lied der Lieder. *The Lord's Song.* 1st pub. at Pirna, 1833, p. 23, in 2 st. of 6 l. The *trs.* are: (1) "A Song of songs there is." By *Miss Fry*, 1859, p. 70. (2) "There is a song so thrilling." By *R. Massie*, 1860, p. 33. (3) "There is a song now singing." By Mrs. Findlater in *H. L. L.*, 1862, p. 75 (1864, p. 237), and in the *South Place Coll.*, 1873, No. 170. (4) "One song of songs—the sweetest." By Miss Burlingham, in the *British Herald*, Sept. 1865, p. 133, repeated in *Reid's Praise Bk.*, 1872. (5) "A blessed Song of songs there is." By *Lady Durand*, 1873, p. 35.

xxxi. Fremd euch der schönen Erde. *Joy in the Beauties of Nature.* 1st pub. at Pirna, 1833, p. 85, in 5 st. of 4 l. In the *Hannover G. B.*, 1863, and others. The *trs.* are: (1) "O rejoice in Nature's beauties." By S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 76. (2) "In the beautiful earth rejoice ye." By the Hon. S. R. Maxwell, in his *Sacred Poems*, 1857, p. 121. (3) "Rejoice in the beautiful earth! For well may." By *Miss Fry*, 1859, p. 163. (4) "Rejoice in the beautiful earth For well she," &c. By *R. Massie*, 1860, p. 13. (5) "Joy ye o'er this earth so lovely." By *Miss Manington*, 1863, p. 102. (6) "Rejoice in Earth's fair beauty." By *Lady Durand*, 1873, p. 21.

xxxii. Gehe hin in Gottes Namen. *Before Work.* 1st pub. at Leipzig, 1843, p. 61, in 5 st. of 4 l. In *Knapp's Ev. L. S.*, 1850. The *trs.* are: (1) "Cheerfully to work proceed." By *R. Massie*, 1864, p. 43. (2) "In the name of God advancing." In *Statham's Coll. Edin.* 1870, No. 120, and in the *Schaff-Gilman Lib. of Rel. Poetry*, 1881. (3) "In the Name of God go forward." By *J. Kelly*, 1885, p. 108.

xxxiii. Ich nehme was du mir bestimmst. *Submission to God's Will.* 1st pub. at Pirna, 1833, p. 49, in 4 st. of 6 l. The *trs.* are: (1) "What Thou appointest I receive." By S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 87. (2) "Give what Thou wilt oh Lord! my grateful heart." By *Miss Fry*, 1859, p. 78. (3) "Thy will I cheerfully obey." By *R. Massie*, 1860, p. 49.

xxxiv. Ich steh' in meines Herren Hand. *Trust in God.* 1st pub. at Pirna, 1833, p. 54, in 5 st. of 8 l. In the *Hannover G. B.*, 1863, and others. *Tr.* as "I place myself in Jesus' hands." By *R. Massie*, 1860, p. 53, repeated in *Reid's Praise Book*, 1872.

xxxv. In der Angst der Welt will ich nicht klagen. *Christian Life.* Included at Pirna, 1833, p. 132, in 6 st. of 6 l. In *Knapp's Ev. L. S.*, 1850 and 1865. The *trs.* are: (1) "Amid the world's vexations." By *Miss Fry*, 1859, p. 41. (2) "Uncomplaining, though with care grown hoary." By *R. Massie*, 1860, p. 128, repeated in *Lyra Anglicana*, 1864. (3) "In this earth—life's bitter anguish." By *Lady Durand*, 1873, p. 65.

xxxvi. O du, den meine Seele liebt. *Holy Communion.* 1st pub. at Leipzig, 1843, p. 73, in 6 st. of 4 l. The *trs.* are: (1) "O Thou, Who holdest in my heart." By *R. Massie*, 1864, p. 62. (2) "Oh Thou, my loving thoughts employ." By H. Thompson, in *Lyra Eucharistica*, 1864, p. 327.

xxxvii. Still an deinem liebevollen Herzen. *The Love of Christ.* 1st pub. at Pirna, 1833, p. 35, in 5 st. of 8 l. The *trs.* are: (1) "Safe on thy paternal breast." By S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 65. (2) "With calm repose, Oh let me lie." By *Miss Fry*, 1859, p. 129. (3) "Still on Thy loving heart let me repose." By *R. Massie*, 1860, p. 34. Hence in *Bp. Ryle's Coll.*, 1860, and in *Schaff's Christ in Song*, 1869 and 1870. (4) "On Thy breast, so full of love and mercy." By *Miss Manington*, 1863, p. 35. (5) "My Jesus, on Thy Heart of Perfect Love." By *Lady Durand*, 1873, p. 63.

xxxviii. Stimm' an das Lied vom Sterben. *For the Dying.* 1st pub. at Pirna, 1833, p. 136, in 5 st. of 8 l. Sung at his own funeral on Sunday, Oct. 1, 1859. In *Knapp's Ev. L. S.*, 1850, &c. The *trs.* are: (1) "I sing of death and dying." By *R. Massie*, 1860, p. 134. (2) "Sing now the Song of Dying." By *Lady Durand*, 1873, p. 66.

xxxix. Vom Oelberg' wogt es nieder. *Christ weeping over Jerusalem.* 1st pub. at Leipzig, 1843, p. 78, in 7 st. of 6 l. In *Knapp's Ev. L. S.*, 1850 and 1865. The *trs.* are: (1) "Hark! for loud notes of joy." By *Miss Fry*, 1859, p. 87. (2) "Where yonder mount, with olives clad." By *R. Massie*, 1864, p. 65. (3)

"From Olivet the surging crowd." By *Dr. R. Maguire*, 1872, p. 37.

xl. Was macht ihr dass ihr weinet. *Communion of Saints.* Founded on Acts xxxl. 13. 1st pub. in the 2nd ed. Leipzig, 1833, and not in the Pirna ed. 1833 (ed. 1836, p. 149), in 5 st. of 8 l. In *Schaff's Deutsches G. B.*, 1860, as a Funeral Hymn. The *trs.* are: (1) "What mean ye by this weeping." By Mrs. Findlater, in *H. L. L.*, 1855, p. 16 (1864, p. 82). (2) "What mean ye, dearly loved ones." By S. A. Storrs, in her *Thoughts and Sketches*, 1857, p. 79. (3) "What mean ye thus those tears to weep." By *Miss Fry*, 1859, p. 12. (4) "How mean ye thus by weeping." By *R. Massie*, 1860, p. 130. (5) "Why is it that ye're weeping." By *Miss Manington*, 1863, p. 185. (6) "What mean ye this bitter weeping." In *L. Rehfues's Church at Sea*, 1868, p. 1. (7) "What mean ye, that ye weep." In the *Family Treasury*, 1876, p. 567.

xli. Weint nicht über Jesu Schmerzen. *Repentance.* 1st pub. at Pirna, 1833, p. 6, in 5 st. of 8 l. The *trs.* are: (1) "For Jesus' agony and death." By *Miss Fry*, 1859, p. 139. (2) "Wherefore weep we over Jesus." By *R. Massie*, 1860, p. 22, hence in *Schaff's Christ in Song*, 1869 and 1870. (3) "Weep not over Jesus' sorrow." By *Miss Manington*, 1863, p. 50.

xlii. Wie wird uns sein, wenn endlich nach dem schweren. *Eternal Life.* 1st pub. at Pirna, 1833, p. 142, in 8 st. of 8 l. In *Knapp's Ev. L. S.*, ed. 1850. The *trs.* are: (1) "How shall it be with us, when we, frail mortals." By the Hon. S. R. Maxwell, in his *Sacred Poems*, 1857, p. 110. (2) "O what will be the day, when you at last." By *Mrs. Beran*, 1858, p. 71. (3) "What shall we be, and whither shall we go?" By *R. Massie*, 1860, p. 140, and hence in *Schaff's Christ in Song*, 1870, and in *Bp. Ryle's Coll.*, 1860. (4) "How will it be? when past the conflict heavy." By *Miss Manington*, 1863, p. 92. (5) "O what shall we be, when, the conflict o'er." By *Dr. R. Maguire*, 1883, p. 158.

xliiii. Winter ist es. In dem weiten Reiche. *Winter.* 1st pub. at Pirna, 1833, p. 89, in 4 st. of 8 l. In *Knapp's Ev. L. S.*, 1850, &c. The *trs.* are: (1) "Winter is here, and none may dare intrude." By *Miss Fry*, 1859, p. 115. (2) "It is winter. All seems dead or dying." By *R. Massie*, 1860, p. 16. (3) "Winter it is! the mighty kingdom." By *Miss Manington*, 1863, p. 179. (4) "It is Winter. The wide realm of Nature." By Miss Burlingham in the *British Herald*, Feb. 1865. (5) "Winter is here. In Nature's wide domain." By *Lady Durand*, 1873, p. 60. (6) "It is winter; and the wide domain." By *Dr. R. Maguire*, 1883, p. 137.

xliv. Wohl uns, der Vater hat uns lieb. *The Love of God.* Founded on Rom. viii. 32. 1st pub. in the 2nd ed. Leipzig, 1834, and not in the Pirna ed. 1833 (ed. 1836, p. 110) in 7 st. of 8 l. This was, according to *Koch* vii. 243, one of the hymns which Spitta wrote between Easter and July, 1824, while studying the Epistle to the Romans, and which on July 7, 1824, he sent to his brother Heinrich Spitta, professor of medicine at Rostock, but Ludwig Spitta dates it "Autumn, 1833." In the *Leipzig G. B.*, 1844, &c. It is *tr.* as "How blest are we! that God of us." By *R. Massie*, 1860, p. 97.

xlv. We ist göttliches Erbarmen. *The Grace of Christ.* 1st pub. at Leipzig, 1843, p. 83, in 6 st. of 10 l. In *Knapp's Ev. L. S.*, 1850 and 1865. The *trs.* are:—(1) "Oh where dost mercy dwell." By *Miss Fry*, 1859, p. 36. (2) "Where is mercy and compassion." By *R. Massie*, 1864, p. 68, repeat'd in *Schaff's Christ in Song*, 1870. (3) "Where is Divine compassion, that." By *Lady Durand*, 1873, p. 67.

xlvi. Wort des Lebens, laute Quelle. *Holy Scripture.* Included at Pirna, 1833, p. 21, in 5 st. of 8 l. In *Knapp's Ev. L. S.*, 1850 and 1865, &c. The *trs.* are: (1) "Word of Life! unsullied fountain." By the Hon. S. R. Maxwell in his *Sacred Poems*, 1857, p. 99. (2) "Thou word of Life, unsullied spring!" By *Miss Fry*, 1859, p. 81. (3) "Word of Life, eternal Fountain." By *R. Massie*, 1860, p. 83. (4) "Word of Life, thou fountain bright." In *L. C. Biggs's English Hymnology*, 1873, p. 114.

The whole of the remaining hymns in the *Psalter und Harfe*, 1833 and 1843, have been *tr.* by *R. Massie*, in his *Lyra Domestica*, vol. i. 1860, ii. 1864; and versions of many of them are included in *Miss Fry's Echoes of Eternity*, 1859; *Miss Manington's Footprints of the Holy Dead*, 1863; and *Lady Durand's Imitations from the German of Spitta and Tertsteegen*, 1873. To annotate them in full would exceed the limits of our space.

II. From his *Nachgelassene geistliche Lieder*. Leipzig, 1861.

Hardly any of these have come into use in Germany; and they have either remained unknown to or have been almost entirely ignored by translators into English. We need only note two, viz. :—

xlvii. *O erste Ruhestätte die die Welt. Christmas*. 1st pub. at Leipzig, 1861, p. 154, in 3 st. of 5 l., as No. 4 of the Hymns for Christmas. It is tr. as "The cradle which the world has d. est." in the *Family Treasury*, 1865, p. 251, and signed "X. X."

xlviii. *O Herbst, du Abendstunde. Autumn*. 1st pub. at Leipzig, 1861, p. 181, in 7 st. of 4 l. It is tr. as "O autumn, fair pensive evening." By Miss Northwick, in the *Family Treasury*, 1864, p. 191, dated September 1864, and included in her *Thoughtful Hours*, 1867, p. 181. [J. M.]

Splendor paternæ gloriæ. St. Ambrose. [*Morning*.] A beautiful morning hymn, to the Holy Trinity, but especially to Christ as the Light of the World, and a prayer for help and guidance throughout the day. It is the companion and sequel to the "Aeternæ rerum Conditor" (p. 26, i.), and, like it, is almost indisputably by St. Ambrose. It has been ascribed to him by Fulgentius Bp. of Ruspe, in North Africa (d. 533); by Bede (d. 735), in his *De arte metrica*; and by Hincmar, in his *De una et non trina Deitate*, 857. It is one of the twelve hymns which the Benedictine editors of St. Ambrose receive as genuine; and is included by Biraghi as one of the *Inni sinceri e Carmi di Sant' Ambrogio*, Milan, 1862. It is mentioned in the *Rule of Aurelianus*, Bp. of Arles (d. 555).

It is found in a ms., circa 700, in the Brit. Mus. (Vesp. A., i., f. 152); in a ms., circa 890, in the Bodleian (Junius 25, f. 123 b); in four mss. of the 11th cent., in the British Museum (Vesp. D., xii., f. 126; Jul. A., vi., f. 24; Harl., 2961, f. 221 b; Add. 30,848, f. 75); in a ms. of the 11th cent., at Corpus Christi, Cambridge (391, p. 222); in the St. Gall mss., 327, 413, of the 11th cent.; and in the *Lat. Hys. of the Anglo-Saxon Church*, 1851, is printed from an 11th cent. ms. at Durham (B., iii., 32, f. 5 b). Most of the mediaeval Breviaries include it, e.g., the *Ambrosian* of 1539, *Mozarabic* of 1502, *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, &c. Its use was generally for *Matins* or *Lauds* on Monday, though some of the Monastic orders (e.g., the Benedictines and Carthusians) used it daily. It is printed by *Daniel*, l. No. 17, and iv., p. 20, from a Rheinau ms. of the 9th cent., a Rheinau ms. of the 10th cent., &c.; by *Mone*, No. 272, from a Trier ms. of the 8th cent., a Trier ms. of the 9th cent., &c.; by Dreyes, in his *Hymnarius Mosiacensis*, 1888, p. 29, from a ms. of the 10th cent. Also in *Wackernagel*, l. No. 4; F. A. March's *Lat. Hys.*, 1875, p. 11; Card. Newman's *Hymni Ecclesiæ*, 1838 and 1865; and others. The text, with a full commentary, will also be found in the Abbé S. G. Pimont's *Hymnes du Breviære Romain*, vol. i., 1874, p. 139; and in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, 1881, p. 195. [J. M.]

Translations in C. U. :—

1. *O Jesu, Lord of heavenly grace*. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 32, in 8 st. of 4 l., and his *Hys. of the Church*, 1841, No. 2. This tr. is found in a large number of hymn-books in G. Britain and America. In *Mercer*, 1864, *Alford*, 1867, *Barry*, 1862, the *People's H.*, 1867, and others, the text is unaltered, but given sometimes with abbreviations; whilst in the *Salisbury*, 1857, *Kennedy*, 1863, the *Irish Church Hyl.*, 1873, and others, slight changes are introduced. See also Nos. 9 and 13.

2. *From the Father's glory shining*. By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, in 9 st. of 4 l.; and in *Rorison's Hys.*, &c., 1851.

3. *O Thou the Father's image blest*. By E.

Caswall, in his *Lyra Catholica*, 1849, p. 15, in 9 st. of 4 l.; and his *Hys. & Poems*, 1873, p. 10. This is given in several hymn-books, especially in those of the Roman Catholics.

4. *Thou Brightness of the Father's ray*. This tr. was contributed to the 1854 ed. of the *H. Nodet*, in 8 st. of 4 l., but by whom we cannot determine. Its use is limited.

5. *O Christ with each returning morn*. This cento, from J. Chandler's tr., in the *American Sabbath H. Bk.*, 1858, No. 46, is composed of st. viii., vii., v., and iv., in the order named, but considerably altered. It is given in other American hymnals.

6. *O Jesu, Lord of Light and Grace*. This tr. is given in *H. A. & M.*, 1861, No. 3, in 7 st. of 4 l., st. i.—v., being Chandler's tr., as above, slightly altered; st. vi., ll. 1, 2, from Chandler, also altered; and ll. 3, 4, from the *H. Nodet* text; and a new doxology. In the ed. of 1875, the text is thus altered: st. ii. ll. 3, 4—st. iv., ll. 3, 4—st. vi., from *Church Hys.*, 1871, altered.

7. *O Splendour of the Father's Might*. By E. A. Dayman, in the *Sarum Hyl.*, 1868.

8. *O Splendour of the Father's Beam*. R. C. Singleton, in his *Anglican H. Bk.*, 1868.

9. *O Jesu, Lord of heavenly grace*. This cento, in the S. P. C. K. *Church Hys.*, 1871, is thus composed: st. i.—iii., are from J. Chandler's tr., as above, and st. iv., v., are by Dr. F. J. A. Hort, and were made for *Church Hys.*

10. *Brightness of the Father's glory*. This tr., in the *Hymnary*, 1872, is W. J. Copeland's tr., rewritten by the editors.

11. *O come, Thou Sun of Righteousness*. This, in the 1874 *Suppl. to the New Cong.*, is composed of st. ii., iii., v., and vii., of J. Chandler's tr., as above; but considerably altered.

12. *Thou Image of the Father bright*. By H. M. Macgill. This appeared in the 1874 draft of the *Scottish Presb. Hymnal*; and, again, after revision, in the official issue of that *Hymnal*, 1876, and in his own *Songs of the Christian Creed and Life*, 1876.

13. *O Jesu, Lord of heavenly grace*. This cento, in *Thring's Coll.*, 1882, is st. i.—iii., and v., from J. Chandler, as above; and st. iv., altered from *Church Hys.*, st. iv., by Dr. Hort. In *Hys. for . . . Sherborne School*, 1888, it reads, "O Jesu, full of truth and grace."

Translations not in C. U. :—

1. *O Splendour of Paternal Light*. *Primer*, 1706.
2. *Image of the Father's might*. *Bp. Mant*, 1837.
3. *Beam of supernal glory bright*. T. Doubleday's *Hymnarium Anglicanum*, 1844.
4. *Thou Splendour of the Father's light*. *Ep. J. Williams*, 1845.
5. *Splendour of the Father's glory*. *R. Campbell*, 1854, in *O. Shipley's Annus Sanctus*, 1884.
6. *Thou Brightness of Thy Father's worth*. *J. D. Chambers*, 1852.
7. *Of the Father Effluence bright*. *Card. Newman*, 1853.
8. *O Brightness of Thy Father's face*. *J. D. Chambers*, 1857.
9. *O Thou, who with the Father's glory crowned*. *Church Monitor*, Bristol, 1866, p. 25. A partial rendering only.
10. *O Thou, the Splendour of the Father's glory*. *D. T. Morgan*, 1871.
11. *Sple dour of glory all divine*. *J. Wallace*, 1874.
12. *O Thou the Brightness of the Father's glory*. *D. T. Morgan*, 1870. [J. M.]

Sponsa Christi quæ per orbem. [*All Saints*.] This is one of the finest of the more recent French Sequences. It is found in the *Paris Missal* of 1665, p. 604.

In the *Paris Missal* of 1739, p. 684, the name of the author is given in the margin as "Joann. B. de Contes Decanus Paris.," i.e. Jean Baptiste de Contes, who became Dean of Paris in 1647; and, after holding this office for 32 years, d. at Paris, July 4, 1679, aged 78. The Sequence is also found in the *Narbonne Breviary* of 1709; in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 97, as "*Sponsa* (printer's error) *Christi quae per orbem*;" in Card. Newman's *Hymns Ecclesiae*, 1838 and 1865, and in *Daniel*, ii. p. 377. [J. M.]

Translations in C. U. :—

1. *Spouse of Christ, to whom 'tis given.* By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 110, in 10 st. of 10 l.; and, again, in his *Hys. of the Church*, 1841, No. 63. It is found in a few collections, but in an abbreviated form.

2. *Spouse of Christ in arms contending.* By W. Palmer, in his *Short Poems and Hys., the latter mostly Translations*, 1845, No. 75, in 13 st. of 4 l. It speedily passed into several collections, usually in an abbreviated form, including the *People's H.*, 1867, and others. See also Nos. 6 and 7 below. It is the most extensively used of the *trs.* of "*Sponsa Christi*."

3. *Spouse of Christ, who, through the wide world warring still, &c.* By W. J. Blew, in his *Church H. & Tune Bk.*, 1852-55. In two parts: Pt. ii., beginning with st. vi. of the original, "Prodigit vitae, cruore;" *tr.* as, "Martyrs, of their life-blood thriftless." In Rice's *Scl.* from Blew, 1870, No. 127 is composed of st. i. and iv. of Pt. i.; and st. iii. of Pt. ii.

4. *Spouse of Christ, that through the wide world militant dost, &c.* This, in J. A. Johnston's *English Hyl.*, 1856 and 1861, is an arrangement of the above *trs.*, with special indebtedness to Mr. Blew.

5. *Bride of Christ, to whom 'tis given.* This in Kennedy, 1863, No. 1378, is an altered form of J. Chandler's *tr.* as above.

6. *Bride of Christ, through Him contending.* This, in the *Sarum Hyl.*, 1868, is an altered form of W. Palmer's *tr.* as above.

7. *Spouse of Christ, in arms contending.* This, in the 1860 *Appendix to the H. Noted*, No. 164, is thus composed: st. i.-viii., and x., W. Palmer, ix., xi.-xiii., a new translation by an unknown hand.

8. *Church of Christ, whose glorious warfare.* By J. Ellerton; written for and 1st pub. in the S. P. C. K. *Church Hys.*, 1871, with the omission of st. ii.; and in full in the *Hys. for Use in the Church of S. Ethelburga, Bishopsgate*, London, 1873. In the 1889 *Suppl. Hys. to H. A. & M.* it is altered to "*Bride of Christ, whose glorious warfare*," and in Mr. Ellerton's *Hymns, &c.*, 1888, this revision is dated "1887."

9. *Spouse of Christ in warfare glorious.* In the *Antiphoner and Grail*, 1880; and the *Hymner*, 1882.

In Kennedy, 1863, "As the Church to-day rejoices," is a cento from W. Palmer's *tr.*, as above, beginning with st. ii. in the original, "*Hæc dies cunctis dicata*." [J. J.]

Spurgeon, Charles Haddon, the world-famous preacher, was b. June 19, 1834, at Kelvedon, in Essex, where his father was Congregational minister. He was educated at Colchester, and at an Agricultural College at Maidstone, after which he was for a few

years usher in schools at Newmarket and Cambridge. In 1851 he became minister of a small Baptist church at Waterbeach, near Cambridge, and soon attained great popularity. In 1854 he removed to New Park Street, London, the place where Drs. Gill and Rippon had formerly ministered, and ere long the thronging of people to hear him led, first, to the temporary occupation of Exeter Hall, and of the Surrey Music Hall, and then to the erection of the great Metropolitan Tabernacle, where he still ministers. Mr. Spurgeon is chiefly known as a preacher and as the author of many vols. of sermons, expositions, and other homiletical literature; but he is also a hymn writer, and the compiler of a well-known hymn book. This book was prepared, in 1866, primarily for the use of the congregation at the Tabernacle. Hence its title *Our Own Hymnbook, a collection of Ps. & Hys. for public, social, and private worship*. It contains 220 versions of the Psalms, and 910 hymns. Of Mr. Spurgeon's contributions noted below, only one, "Sweetly the holy hymn," can be regarded as possessing any particular merit. The others do not rise above respectable mediocrity. His psalm-versions and hymns, all dated 1866, are:—

1. Amidst us our Beloved stands. *Holy Communion.*
2. Behold, O Lord, my days are made. *Ps. xxviii.*
3. Blessed is the man that feareth. *Ps. cxiii.*
4. Here, O ye faithful, see. *Holy Baptism.*
5. I will exalt Thee, Lord of hosts. *Ps. xxxv.*
6. Jesus, poorest of the poor. *Ps. xlii.*
7. Lord, I would dwell with Thee. *Ps. lxxviii.*
8. Lord, make my conversation chaste. *Ps. lxxviii.*
9. Lord, Thy church without a pastor. *Election of a Minister.*
10. Make haste, O Lord, my soul to bless. *Ps. lxxv.*
11. O God, be Thou no longer still. *Ps. lxxviii.*
12. O God, Thou hast cast off Thy saints. *Ps. lxxv.*
13. Our ears have heard, O glorious God. *Ps. xliii.*
14. Praise the Lord with exultation, My whole heart, &c. *Ps. cxi.*
15. Risen Lord, Thou hast received. *Election of a Minister.*
16. Sweetly the holy hymn. *Prayer Meetings.*
17. The foes of Zion quake for fright. *Ps. lxxv.*
18. The Holy Ghost is here. *Prayer.*
19. The Kings of earth are in the hands. *Ps. lxxviii.*
20. Thy strength, O Lord, makes glad our King. *Ps. cxi.*

In addition to these Mr. Spurgeon re-wrote or added to the hymns of others, as "Come ye who bow to sovereign grace"; "Great King of Zion, now"; "O God, before whose radiant throne"; and "Woe's me that I in Mesch am"; and composed two *Graces* for before, and two for after Meat. [W. R. S.]

Stabat mater dolorosa. *Pope Innocent iii.?* [*Passiontide.*] This noble poem (used both as a sequence and as a hymn) has been, not unjustly, styled the most pathetic hymn of the Middle Ages. The vividness with which it pictures the weeping Mother at the Cross, its tenderness, its beauty of rhythm, its melodious double rhymes almost defying reproduction in another language, and its impressiveness when sung either to the fine plain-song melody or in the noble compositions which many of the great masters of music have set to it, go far to justify the place it holds, and has long held, in the Roman Catholic Church. It was not indeed officially sanctioned for general use, or regularly incorporated in the *Roman Breviary* or *Missal*, till by decree of Pope Benedict XIII., in 1727; but long

before that date it was in popular use, especially after the Flagellants in the 14th cent. had brought it into notice by singing it on their way from town to town. The passages of Holy Scripture on which it is based are St. John xix. 25; St. Luke ii. 35; Zech. xiii. 6; 2 Cor. iv. 10; and Gal. vi. 7.

Concerning the authorship of this poem there has been, and still is, a great amount of uncertainty. It has been ascribed to Pope Gregory the Great (d. 604), to St. Bernard of Clairvaux (d. 1153), to Pope Innocent III. (d. 1216), to St. Bonaventura (d. 1274), to Jacobus de Benedictis (d. 1306), to Pope John XXII. (d. 1334), to Pope Gregory XI. (d. 1378), &c. The verse-form is, however, not earlier than about 1150, while *Daniel*, ii. p. 140, cites it as in a ms. not later than 1360. The only ascriptions which bear any impress of probability are those to Pope Innocent III. and to Jacobus de Benedictis.

For Pope Innocent III. there is, it must be confessed, little positive evidence. Pope Benedict XIV. (d. 1758), who had made Hymnology a special study, in his *De festis Domini nostri Jesu Christi*, Padua, 1758, ascribes it to Pope Innocent III. So does F. E. von Hurter, in his *Geschichte Papst Innocenz des dritten*, Hamburg, 1834-42. So also does *Jome* in the notes to his No. 446. Certainly Pope Innocent III. had quite sufficient ability to have written such a masterpiece, and the ascription is strengthened by the fact that to him has been attributed, with great probability, another masterpiece of Latin sacred poetry, viz. the "Veni Sancte Spiritus Et emitte" (q. v.).

For Jacobus de Benedictis (Jacopone) the evidence at first sight seems more probable. In the *Bibliothèque Nationale* at Paris there is a ms. of the beginning of the 15th cent., which formerly was catalogued as No. 7783, but now bears the press-mark "Fonds italien, No. 559." From a collation kindly sent by M. Leopold Delisle, the Principal Librarian, it appears that the title of this ms. is "Incipit laudes quas fecit sanctus frater Jacobus de Tuderio, ordi. is fratrum minorum," &c. Besides poems in Italian this ms. has the following in Latin:—

- | | |
|--------------------------------|-----------|
| i. Jesus dulcis memoria. | f. 106. |
| ii. Verbum caro factum est. | f. 107. |
| iii. Crux de te volo conqueri. | f. 108. |
| iv. Cur mundus militat. | f. 108 b. |
| v. Ave regis angelorum. | f. 109. |
| vi. Stabat mater speciosa. | f. 109 b. |
| vii. Stabat mater dolorosa. | f. 111. |

The whole of these, save No. 1, are also included in the *Laude* of Jacopone, pub. at Brescia in 1495. But No. i. is certainly not by Jacopone (see p. 685, ii.) No. ii. is also certainly not by him (see "Verbum caro"). His claim to No. iv. is also exceedingly doubtful (see e.g. the *Ecclesiologist*, July 1888, p. 17). It may be added that no Latin poems are found in the ed. of Jacopone's *Laude*, pub. at Florence in 1490, nor in the ed. of his *Cantici*, pub. at Rome in 1556. In the complete edition of his poems, that by the Franciscan, Giovanni Tressati (Venice, 1617), the "Stabat mater dolorosa" is not included. The present writer, in view of all the evidence at his command, has come to the conclusion that it is exceedingly doubtful if Jacopone wrote any Latin hymns; or alternatively that he was merely an alterer or imitator of earlier compositions. It is almost impossible to believe that the person who wrote the "Stabat mater dolorosa" could also have written the "Stabat mater speciosa." This difficulty being felt, it has been sought to meet it by asserting that the *dolorosa* is by Jacopone, and that the *speciosa* is by some imitator of his style. To the present writer the contrary supposition is much more probable, viz. that the *speciosa* is by Jacopone and that the *dolorosa* is by an earlier writer. Indeed Jacopone does not seem to have been capable of writing such a poem as the "Stabat mater dolorosa." Certain of the expressions in st. vi.-ix. of the *dolorosa* have been thought to refer to the Stigmatisation of St. Francis of Assisi, the inference drawn being that the hymn was by a Franciscan. This, if true, would make it impossible that at least the current form should be by Pope Innocent III., for he d. in 1216, and the date commonly assigned to the offering of the Stigmata on St. Francis is Sept. 15, 1224. It is however a little difficult to see how any ordinary

person could be supposed truly to pray to be allowed to pass through such an ordeal (see the *Roman Breviary* under Sept. 15). And in the *Vulgate* there are various close parallels, e.g. Zech. xiii. 6 ("Et dicitur ei. Quis sunt plagatæ in medio manuum tuarum? Et dicit. His plagatus sum in domo eorum qui diligebant me"), which the mediæval writers referred to the Passion of Our Lord; Gal. vi. 16 ("Ego enim stigmata Domini Jesu in corpore meo porto"); &c. As to the account of Jacopone given by Luke Wadding in his *Scriptores ordinis Minorum*, Rome, 1631, one must bear in mind that Wadding was an Irish Franciscan, and not unwilling to claim for his Order at least all that was its due. And in fact Wadding's account is much more of the nature of a series of pious imaginations than of a sober record of actual facts.

From the other mss. containing the poem one does not get very much help, for none of those yet described are earlier than the 14th cent. In a ms. circa 1380, or slightly later, and now in the Bodleian (*Liturg. Mss.* 251, f. 242 b), it occurs with the note, "Bonifacius Papa concessit cui libet dicenti hunc planctum beate Marie septem annos et quadraginta quatuor dies indulgentiarum." This almost certainly refers to Boniface VIII., Pope from 1294 to 1303, for Boniface IX. did not become Pope till 1369. But if the accounts of the relations between Pope Boniface VIII. and Jacopone are at all trustworthy, it is most improbable that this Pope (who is said to have shut Jacopone up in prison, from which he was only released after the Pope's death in 1303) would have thus honoured the poem had he known that it was by Jacopone; though if he knew that it was by Pope Innocent III. his action would be intelligible enough. In a ms. of the 14th cent. in the *Brit. Mus.* (Arundel, 214, f. 111) it is headed, "Quicunque recitaverit hunc planctum beate virginis Marie devoto corde consequatur septem annos et xl. karenas indulgentiarum a papa Bonifacio." The poem is also in a 15th cent. ms. in the Bodleian (*Ashmole* 1291, f. 140); in a *Horæ*, circa 1440, in the British Museum (Add. 18192, f. 228 b); in three mss. of the 15th cent. at St. Gall (Nos. 309, 489, 519); in two mss. of the 15th cent. at Einsiedeln (Nos. 98, 764, 765, &c. *Mss.* No. 446, prints it from a Lichtenhain, a Reichenau, a Mainz, and a Salzburg ms., all of the 14th cent., and from other sources. *Mone* thinks that the original form was by Pope Innocent III., and that Jacopone may have made alterations and additions. He says that the text of the *Roman Missal*, with st. vi.-viii. omitted, would represent a form suited to the Seven Dolours of the B. V. M., and that this form is found in some mss. But the original form would, he thinks, be represented by six stanzas of the text of the *Roman Missal*, with slight alterations, and arranged in the order 1, 4, 3, 5, 9, 10. This proposed text is actually printed by *Wäckernagel*, l. No. 214, under the name of Innocent III. (as No. 262 *Wäckernagel* prints the 10 stanza form under the name of Jacopone); but it is purely conjectural, and is not found in any ms. yet described. *Daniel*, ii. pp. 131, 385, iii. p. 291, v. p. 59, prints the text from a ms. at Munich of circa 1350, and from other sources. *Daniel* also prints the text given by Georgius Stella (d. 1420) in his *Annales Genevensis*, where Stella speaks of it as being sung by the Flagellants in 1388 (in the chronicle compiled for the magistrates of Lübeck (*Detmarische Chronik*) it is also mentioned, under date of 1399, as in use by the Flagellants, and also the text given by Bernardinus de Bostis (d. 1500) in his *Rosarium Sermorum*. It may be noted in passing that though Bernardinus was a Franciscan, he evidently had no idea that the "Stabat mater dolorosa" was by Jacopone. The text is also in *Aehrenis*, No. 223; in *Bässler*, No. 105; in *Königsfeld*, l. p. 180; in F. A. March's *Lat. Hys.*, 1875, p. 171; in Carl Newman's *Hymni Ecclesiarum*, 1838 and 1865, &c.

Although, as stated above, this Sequence was brought into notice by the Flagellants, and was well known at least as early as 1390, yet it only very gradually came into use in the services of the Church. It seems to have been added to the Breslau diocesan *Missal* shortly after 1414, and is found in the printed *Breslau Missal* of 1483. It is also in the *Paris Missal* of 1481, and various other *Missals* of the 14th cent., but was not included in any of the English *Missals*. (The *York Missal* has a sequence somewhat resembling it, beginning "Stabat juxta Christi crucem," and this is found in the ms. *York Missal*, circa 1390, now in the Bodleian, as well as in the printed eds.)

the text being also in *Wackernagel*, i., No. 263, and in *Kayser* (as below.) It was not received into the *Roman Missal* or *Breviary* till after 1727, and is there appointed for use in the office of the Seven Dolours of the B. V. M., held on the Friday after Passion Sunday (the office of the Seven Dolours appointed in the *Breviary* for the 3rd S. in September uses other hymns. In the *Roman Breviary* it is divided into three parts, viz. st. i.-v. at *Vespers*; vi., vii. ("Sancta mater, istud agas"), at *Matins*; and viii.-x. ("Virgo virginum praeclara"), at *Lauds*.

There is quite a literature on the subject of the "Stabat mater dolorosa." The best and most complete summary of it is that by Dr. J. Kayser, in his *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., Paderborn, 1886, pp. 110-192, where the different forms of the text are printed in full, with an elaborate commentary and a full apparatus of various readings. See also Dr. P. Schaff, in *Hours at Home*, for May 1867.

The "Stabat mater dolorosa" is also worthy of note by reason of the frequency with which it has been set to music by the great composers, such as Palestrina, Pergolesi, Haydn, Rossini, and, more recently, Dvorak. The particulars regarding their printed settings are given at length by C. H. Bitter, in his *Studia zum Stabat mater*, Leipzig, 1883. See also the *Caecilian Kalender* (Regensburg, Pustet), 1883, p. 59; 1886, p. 79; 1888, p. 97.

It is also noteworthy on account of the very numerous translations in which it has passed into various European languages. Dr. F. G. Lisco, in his *Stabat Mater*, Berlin, 1843, prints 78 versions in German, to which list a good many more might now be added. The list of English *trs.*, as will be seen below, is also large. The fact that so much of the hymn is directly addressed to the B. V. M. has limited its use in hymn-books outside those of the Roman Catholic Church. Perhaps the most skilful attempt to bring the hymn into greater harmony with 1 Tim. ii. 5, is by J. S. B. Monsell, in his *Parish Hyl.*, 1873 (see below).

[J M.]

The *trs.* of this poem into English are (1) of the full text, as in the *Roman Missal* and *Breviary*; and (2) of the stanzas as appointed for *Vespers*, and are:—

i. *Roman Missal* and *Breviary* text.

This text is thus divided:—

Vespers. Stabat Mater dolorosa.
Matins. Sancta Mater istud agas.
Lauds. Virgo virginum praeclara.

and is *tr.* sometimes with these divisions, and again as one hymn, viz. :—

1. At the Cross her station keeping. *Vespers.*
Holy Mother, pierce me through. *Matins.*
Virgin of all virgins best. *Lauds.*

By E. Caswall, in his *Lyra Catholica*, 1849, p. 138; and in his *Hys. and Poems*, 1873, p. 76. Some three or four lines are from Bp. Mant's *tr.* as below. In these divisions, or as one hymn, this *tr.* is extensively used in Roman Catholic hymn-books for Missions and Schools.

2. Lo! her heart with anguish rending. *Vespers.*
This, O Holy Jesu, grant me. *Matins.*
King of saints, all saints out-shining. *Lauds.*

By W. J. Blew, in his *Church Hymn & Tune Bk.*, 1852-55. The *tr.* of the *Vespers* text is also in Rice's *Sel.* from Blew, 1870, No. 39, altered to—"Stood the woe-worn Mother weeping."

3. At the Cross her station keeping. This, in the Roman Catholic *Hys. for the Year*, N.D. [1867], is composed of two parts: Pt. i. being E. Caswall's *tr.* of the *Vespers* text, as above; and Pt. ii., "Fount of Love and holy sorrow," a *tr.*, probably by Dr. Rawes (the editor), of the rest of the hymn. This combined *tr.* is also in the *Catholic Hyl.*, N.D. [1860].

4. Plunged in grief the Mother stood. In *The Crown of Jesus H. Bk.*, N.D. [1862]; a *tr.* of the full text as one hymn.

5. Sorrowful the Mother stood. In *Saint Winifred's H. Bk.*, N.D. [1860]; a *tr.* of the full text as one hymn.

6. Close beneath the Cross that bore Him. By Francis Trappes, in his *Liturgical Hys. for the Chief Festivals of the Year, &c.*, N.D. [1865]. In full, as one hymn.

7. Stood the mournful Mother weeping. By J. S. B. Monsell, in his *Parish Hymnal*, 1873; and his *Watches by the Cross*, 1876. In full, as one hymn.

Other *trs.* are:—

1. The Mother stood in woful wise. *Primer*, 1599.
2. The Mother stood with grief confounded. *Primer*, 1615.
3. The dolorous chaste Mother stood. *Primer*, 1685.
4. Under the World-Redeeming Rood. *Primer*, 1687 and 1706.
5. Close by the ever-hallow'd cross that bore. *D. French*, 1839.
6. See the Mother stands deploring. *A. D. Wackerbarth*, 1842.
7. Bathed in tears, and deeply grieving. *W. Palmer*, 1845.
8. Tearful stood the Mother lowly. *J. R. Beste*, 1849.
9. Lo the Mother standeth fearful. *J. D. Chambers*, 1857.
10. By the Cross sad vigil keeping. *Lord Lindsay in Seven Great Hys. of the Church*, 1865.
11. Stood th' afflicted Mother weeping. *A. Coles*, 1867.
12. By His Cross the Mother stood, Hanging on its fatal wood. *D. T. Morgan*, 1871.
13. How sorrowful the Mother stood. *J. Wallace*, 1874.
14. By the Cross on which suspended. *D. F. MacCarthy*, in *O. Shipley's Annus Sanctus*, 1894.
15. Weeping sore the Mother stood. *J. D. Aylward*, in *Shipley*, as above.
16. By the Cross of expiation. *A. de Vere*, in *Shipley*, as above.

ii. The *Vespers* text. *Stabat Mater*.

1. By the Cross sad vigil keeping. Stood the Mother, doleful, weeping. By Bp. R. Mant, in the *British Magazine*, Oct. 1833, p. 397, in 5 st. of 6 l., and signed "Δ." It was repeated in Bp. Mant's *Ancient Hys.*, 1837, p. 54, and 1871, p. 96. The original *tr.* was given in the *People's H.*, 1867; and, again, with slight alterations, in the *Hymnary*, 1872, and other collections.

2. By the Cross, sad vigil keeping, Stood the mourning [mournful] Mother weeping. This cento appeared in Murray's *Hymnal*, 1852, No. 50, in 5 st. of 6 l. Of these 30 lines, 15 are from *Mant*, 1 from *Caswall*, and 14 altered from *Mant*, by the Editors.

3. By the Cross her station keeping. This, in the *Serum Hymnal*, 1868; the *Parish H. Bk.*, 1863 and 1875; and Thring's *Coll.*, 1882, is *Murray's* text; in each case with slightly differing alterations.

4. At the Cross her station keeping. This cento,

as given in *H. A. & M.*, 1861 and 1875, is composed of 2 lines directly from *Caswall*, 21 lines directly or indirectly from *Mant*, through *Murray*, as above, and 7 lines by the compilers. Its proper designation, therefore, is "A cento, based upon Bp. Mant and E. Caswall, from Murray's *Hymnal*, 1852, somewhat altered." As Caswall's *tr.* begins with the same opening lines as this cento, it should be noted, to distinguish the two, that st. 5 begins in each thus:

Caswall. — "O thou Mother! fount of love!

Touch my spirit from above,"

H. A. & M.: — "Jesu, may her deep devotion,
Sitr in me the same emotion."

The *H. A. & M.* cento is found in a few collections; but outside of that work it is not so extensively used as the *Murray* cento, as above.

5. **By the Cross, in anguished sighing.** This *tr.* appeared in the Rugby School *Ps. & Hys.*, 1850 (probably before), No. 62, in 4 st. of 6 l. (ed. 1876, No. 105). It was possibly made by J. H. Buckoll, then Assistant Master in the School, and co-editor of the collection.

6. **Near the Cross was Mary, weeping.** By J. W. Alexander, in his work, *The Breaking Crucible, and Other Translations*, 1861; and in *Laudes Domini*, N. Y., 1884.

7. **By the Cross her sad watch keeping.** This cento, in Skinner's *Daily Service Hyl.*, 1864, is composed of st. i.-v., from Bp. Mant, and st. vi., vii., by the Editor.

8. **By the Cross sad vigil keeping.** This *tr.*, in the *Anglican H. Bk.*, 2nd ed., 1871, is by R. C. Singleton, the Editor, based upon Bp. Mant; and can be distinguished by st. v., which begins, "Fountain of divine affection."

Other *tra.* are:—

1. Forth pouring many a bitter tear. By "O," in the *British Magazine*, July 1833.

2. By the Cross in anguished weeping. By G. Rolison, in his *Hys. & Anthems*, 1851.

In addition to these metrical renderings of the *Roman Missal* and *Breviary* text, Mrs. Charles has, in her *Voice of Christian Life in Song*, 1858, p. 208, a prose *tr.* beginning, "The mournful mother stood tearful beside the Cross." There are also two or three metrical renderings by American writers, which we have been unable to verify. [J. J.]

Stabat mater speciosa. *Jacobus de Benedictis?* [Christmas.] As mentioned in the note above, this sequence is found in a 15th cent. ms. in the Bibliotheque Nationale at Paris (formerly No. 7783, now *Fonds italien*, 559 f. 109 b), and in 13 stanzas. From this ms. it was printed by O. F. Ozanam, in his *Poetes Franciscains en Italie au troisieme Siecle*, 1852 (*Œuvres Complètes*, Paris, 1855-1865, vol. v. p. 170), and his text is repeated in *Königsfeld*, ii. p. 242; F. A. March's *Lat. Hys.*, 1875, p. 173; and in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., Paderborn, 1886, p. 185. Ozanam thought it had never been printed, but it had appeared in *Jacopone's Laude*, Brescia, 1495. It has not been found in any other sources earlier than 1500, and for this cause, and for reasons mentioned in the preceding note, the present writer is inclined to think that it may possibly be by *Jacopone*. It has a certain beauty if looked at by itself. But on comparison with the "Stabat mater dolorosa" it is seen to be a

servile and rather tame imitation of that poem, giving, on parallel lines, a picture of the B. V. M., as she may be supposed to have stood joyfully watching beside our Lord's cradle at Bethlehem. It never came into liturgical use. The *tra.* into English include:—

1. **Full of beauty stood the Mother.** By J. M. Neale (with the Latin text), in his *Stabat mater speciosa*, London, n.d. 1866, p. 9. His *tr.* has been repeated in the *St. Margaret's Hymnal* (East. Grinstead), 1875, in three parts, Pt. i. beginning "Mother, fount of love still flowing," and Pt. iii., "Virgin, peerless of condition."

2. **Stands that Mother more than beautiful.** An anonymous *tr.* in the *Roman Catholic Parochial H. Bk.*, n.d. [1880]. [J. M.]

Staffordshire Hymnbooks. In the early part of this century several collections were published in Staffordshire for local use. It will prevent confusion to treat these as a group. The first is:—

A Selection of Psalms and Hymns for Public and Private Use. (Uttoxeter, Richards, 1805.

This *Sel.* contains 27 psalms (to which the Old 100th was added in later editions) and 128 hymns, many of which are from Watts, Cowper, and Newton. It was edited by the Rev. Jonathan Stubbs, M.A., sometime fellow of New College, Oxford, and Curate-in-charge of Uttoxeter from 1804 until his death in 1810. He was assisted in compiling the *Coll.* by the Rev. T. Cotterill (q.v.), the Rev. Thomas Gisborne, and the Rev. Edward Cooper. Of Gisborne and Cooper we append the following biographical details:—

Gisborne, Thomas, M.A., s. of Mr. John Gisborne, of Yoxall, was b. circa 1760, and educated at St. John's College, Cambridge, where he was 5th Wrangler of his year, and Chancellor's Medalist, graduating B.A. in 1780, and M.A. in 1783. Subsequently he became a Prebendary of Durham. He was the author of *Sermons; the Duties of Men; the Duties of Women; Poems Sacred and Moral*, 1799 (to the later editions of which his hymns were added), 3rd ed. 1803; and of another volume of poetry entitled, *Walks in Forest*, 1795. The following hymns by him are found in the *Uttoxeter Sel.*:—

1. A soldier's course from battles won. *Soldiers of Christ*. No. 72, in 6 st. of 4 l., and in several hymnbooks.

2. Hark! 'tis the bell with solemn toll. *Death*. No. 74, in 6 st. of 4 l.

3. O Father, glorify Thy name. *In Sickness*. No. 92, in 5 st. of 4 l.

4. Saviour! when night involves the skies. *Christ All and in All*. No. 80, in 4 st. of 4 l.

5. Thy humblest works with full accord. *Teachings of Nature*. No. 118, in 4 st. of 4 l.

6. When groves by moonlight silence keep. *The hour of Peace*. No. 116, in 4 st. of 4 l.

All the above hymns, except No. 2, are in *Gisborne's Poems*, 3rd ed., 1803.

Cooper, Edward, B.A., of Queen's College, and sometime fellow of All Souls' College, Oxford, was Rector of Hamstall-Ridware from 1799 to 1833, and of Yoxall, Staffordshire, from 1809 to 1833. He published several volumes of *Sermons*, and edited a small *Coll. of Hymns* (see No. 4 below), b. 1770, d. 1833. He contributed to the *Uttoxeter Sel.*:—

1. Father of heaven, whose love profound. No. 67. (See p. 369, l.)

2. This is the day the Lord hath blest. *Sunday*. No. 69, in 4 st. of 4 l.

The hymns in the *Uttoxeter Sel.* which Cotterill is believed to have written or recast are:—

1. Almighty Father, God of grace. *For Pardon*. No. 64, in 4 st. of 4 l. See p. 52, ii.

2. Bless'd with the presence of their God. See p. 147, l.

3. Jesus, exalted far on high, No. 77. See p. 506, ii.

4. Not unto us, but to Thy name. See p. 611, ii.

5. When the archangel's trump shall sound (q.v.).

2. Next in order of time we have the following collection :—

Portions of the Psalms, chiefly selected from the Versions of Merrick & Watts, with Occasional Hymns, adapted to the Service of the Church, for every Sunday in the Year. Uttoxeter, Richards, 1808.

This *Coll.* contains 174 Portions of Psalms to which may be added 8 second and third parts not separately indexed, 12 Doxologies, and 33 Hymns (with 9 second or third parts). It repeats E. Cooper's hymn "Father of heaven;" but with the exception of this and a few psalm versions found in all collections, it is wholly different, both as regards contents and plan, from the *Uttoxeter Coll.* of 1805, with which Mr. Ellerton in his *Notes* to the fol. ed. of *Church Hymns* has confounded it, also erroneously assigning the editorship of the latter to E. Cooper, whose own *Coll.* was not published until 1811 (see iv.). A reference in the *Coll.* of 1808 to Ashbourne (a parish in Derbyshire on the borders of Staffordshire), and the statement that the music to which five of the hymns were sung was adapted or composed by Edward Simms, then organist of Ashbourne church, indicate that in all probability the *Coll.* was intended for use in that parish, and it is not unlikely that it was compiled by the Rev. Samuel Shipley, who became Vicar in 1801.

3. The third *Sel.* in this section is :—

A Selection of Psalms and Hymns for Public and Private Use. Newcastle, Staffordshire, 1810.

This *Sel.* was compiled by the Rev. T. Cotterill, and went through 8 editions. [See Cotterill, T., p. 263, ii.]

4. The fourth *Sel.* is :—

A Selection of Psalms and Hymns. Lichfield, Lomas, 1811.

This *Sel.* was made by the Rev. Edward Cooper for use in his churches of Hamstall-Ridware and Yoxall. A 2nd edition appeared in 1823. It is a small book, containing only Ken's Morning Hymn, 26 Psalms, and 19 Hymns. Of the latter, "Father of heaven, whose love profound" and "This is the day the Lord hath blest" are respectively Nos. 3 and 4.

5. The fifth *Sel.* is :—

A Selection of Psalms and Hymns for public worship. Uttoxeter, Norris & Son, 1843.

6. The *Uttoxeter Sel.* of 1805 remained in use for many years, and passed through several editions (4th ed. 1814) unaltered, until 1843, when a revised ed. was pub. This contains 49 Psalms, 1 Gloria Patri, 94 Hymns, and an Introductory Anthem, 145 pieces in all, of which 106 were taken from the older *Sel.* About 1854 this revised ed. was in its turn replaced at Uttoxeter by *A Church Hymnbook for every Sunday and Holyday.* London, Masters. One of the hymns (No. 126) in the *Uttoxeter Sel.* of 1805, "When heaves with sighs my anxious breast," in 5 st. of 4 l., is by the Rev. Humphrey Price, Curate and afterwards (1819-53) Incumbent of Christ Church, Needwood, but it does not appear that he had any further part in compiling the *Sel.* This hymn was included afterwards in Montgomery's *Christian Psalmist*.

7. As connected with Staffordshire, though not as compilers of Hymnals for local use, two

nym-writers may be named here, the Rev. John Wakefield and Lady Lucy Whitmore.

Wakefield, John, M.A., s. of Mr. Thomas Wakefield, was b. at Uttoxeter, Jan. 17, 1798; educated at St. Edmund Hall, Oxford, where he graduated B.A. 1824, M.A. 1827. Took Holy Orders in 1824, and after holding curacies at St. Alkmund's and All Saints, Derby, became Rector of Huchley, Shropshire, in 1861. He compiled *A Collection of Psalms and Hymns, chiefly designed for Public Worship.* Helper, J. Mason, 1825, containing 100 Psalms and 210 Hymns; and in 1861 printed privately a small vol. of 24 original hymns entitled *Hymns and Spiritual Songs, recreations in age and seclusion of a Rural Pastor.* W. Lawley, printer, Much Wenlock; and in 1888, an *Appendix* thereto of 8 hymns.

Whitmore, Lady Lucy Elizabeth Georgiana, was the only dau. of Orlando, 2nd Baron and 1st Earl of Bradford, b. Jan. 22, 1792, married in 1810 to Mr. William Woltryche Whitmore, of Dudmaston, Shropshire, and d. Mar. 17, 1840. She published, "*Family Prayers for Every Day in the Week.*" &c., 1824, containing 14 original Hymns; 2nd edit. 1827. No. viii. of these hymns, "Father, again in Jesus' name we meet" (p. 265, ii.) has passed into many collections.

To information furnished by the Rev. J. Wakefield we are indebted for much of the materials employed in this article. [G. A. C.]

Stallybrass, James Steven, fourth s. of the Rev. Edward Stallybrass, of the London Missionary Society, was b. Oct. 3, 1826, at Selenginsk, in the province of Irkutsk, Siberia, where his father was then stationed. He resided for many years in Stoke Newington, London, and d. there Dec. 2, 1888. He was a well known educationist, and tr. from the German a number of scientific and other works. He contributed a large number of trs. from German hymns and poems to the various publications of Mr. Curwen, e. g. to the *Songs and Tunes for Education*, 1861; the *Tonic Sol fa Reporter*, &c. In 1859 he contributed trs. of 4 German hymns to Mr. Curwen's *Sabbath H. Bk.* (Nos. 234, 417, 418, 420). To Mr. Curwen's *Child's Own H. Bk.*, 1862, he also contributed :—

1. Who through Heaven is guiding, *God the Child's Guide.* This was originally pub. in 5 st. of 5 l., as No. 117 in *Songs and Tunes*, 1861, and marked as a tr., but Mr. Stallybrass in 1861 could not remember from what. It has since been included in the Congregational *Bk. of Praise for Children*, 1881.

2. High heaven! my home and fatherland. *Heaven Anticipated.* 1st pub. in 4 st. of 4 l., as No. 195, in *Songs and Tunes*, 1861, and marked as a tr., but Mr. Stallybrass in 1861 regarded it as an original composition.

For Mr. Stallybrass's trs. from the German noted in this Dictionary see *Index of Authors and Translators.* [J. M.]

Stammers, Joseph, was b. at Bury St. Edmunds in 1801, and educated for the legal profession. After practising in London as a solicitor for some time he was called to the Bar in 1833, and joined the Northern Circuit. (*Lyra Brit.*, 1868.) He d. in London, May 18, 1885. His popular hymn—

Breast the wave, Christian (*Perseverance*) was contributed to the *Village Magazine* (a small serial edited by the Rev. John Buckworth, late Vicar of Dewsbury) in 1830. It has passed into several collections, including the *Bap. Ps. & Hys.*, 1858; the *People's Hyl.*, 1867 (altered), and others.

Mr. Stammers also contributed 4 hymns to Dr. Rogers's *Lyra Brit.*, 1868, but these have not come into C. U. [J. J.]

Stand, soldier of the Cross. *Bp. E. H. Bickersteth.* [*Adult Baptism.*] Written for the 1st ed. of his *Hymnal Comp.* 1870, No. 291, in 6 st. of 4 l. It was also given in his *Two*

Brothers, &c., 1871, p. 238. On its adoption by the S. P. C. K. Church Hys., 1871, st. ii., iii., were slightly altered by the author. [J. J.]

Stand the omnipotent decree. *C. Wesley*. [*Trust and Confidence in God.*] This is No. 16 of 17 hymns pub. in 1756, as *Hys. for the Year, 1756, Particularly for the Fast-day, Feb. 6, in 4 st. of 8 l. (P. Works, 1868-72, vol. vi. p. 94)*. This Fast was held as a day of humiliation arising mainly out of a dread of an invasion by the French. Miss Steele's hymn "See gracious God, before Thy throne" (p. 1087, ii.), was also written for the same occasion. C. Wesley's hymn was republished, without alteration, in the *Wes. H. Bk.*, 1780, No. 60, and has since passed into a large number of collections in most English-speaking countries. It has received great praise at the hands of many writers. J. Montgomery in the preface to his *Christian Psalmist*, 1825, p. xxiv. says:—

"The hymn on the Day of Judgment, 'Stand the Omnipotent decree' begins with a note, abrupt and awakening like the sound of the last trumpet. This is altogether one of the most daring and victorious flights of our author. Such pieces prove that if Charles Wesley's hymns are less varied than might have been desired for general purposes, it was from choice and predilection to certain views of the Gospel in its effects upon human minds, and not from want of diversity of gifts."

This was written by Montgomery in ignorance of the fact that the hymn was directly associated with Young's *Night Thoughts*. In his private copy of his *Christian Psalmist*, 1825 (in our possession) he has written in pencil on the margin opposite the above quotation "a paraphrase from Dr. Young's *Night Thoughts*." Jackson in his concluding chapter of the *Memoirs of C. Wesley* quotes this hymn as one of "two examples of the manner in which C. Wesley occasionally availed himself of the writings of other men." He says (small ed., 1848, p. 488):—

"The just and striking sentiments contained in the *Night Thoughts*, often proposed with great abruptness and force, were exactly suited to Mr. Charles Wesley's peculiar temper and mental habits. He therefore esteemed this book next to the holy Scriptures. Yet could he when occasion served surpass Young himself in living energy both of thought and expression, as the following example demonstrates. The author of the *Night Thoughts* (Night vi. 'The Infidel Reclaimed, pt. i.) exclaims:—

'O man immortal! Hear the lofty style.
If so decreed, th' Almighty Will be done.
Let earth dissolve, yon pond'rous orbs descend,
And grind us int' dust! The soul is safe;
The man emerges; mounts above the wreck,
As tow'ring flame from Nature's funeral pyre;
O'er devastation, as a gainer, smiles;
His charter, his inviolable rights,
Well pleas'd to learn from Thunders impotence,
Death's pointless darts, and Hell's defeated storms.'

"Mr. Charles Wesley, taking up the theme, thus sings in still loftier strains, and with a greater power of expression:—

'Stand th' Omnipotent decree!
Jehovah's Will be done!
Nature's end we wait to see,
And hear her final groan:
Let earth dissolve, and blend
In death the wicked and the just,
Let those pond'rous orbs descend,
And grind us into dust!

'Rests secure the righteous man!
At his Redeemer's beck
Sure to emerge, and rise again,
And mount above the wreck.
Lo! the heavenly spirit towers,
Like flames o'er nature's funeral pyre,
Triumphs in immortal powers,
And claps his wings of fire!''

Jackson quotes the remaining two verses of Wesley's hymn (see *Wes. H. Bk.*, No. 61), but omits to point out that there is nothing corresponding thereto in the *Night Thoughts*, and that they are strictly Wesley's original composition. Young began his *Night Thoughts* after the death of his wife and daughter in 1744, and the Preface to pt. ii. of "The Infidel Reclaimed," which begins a few lines after those quoted above, is dated "July 7, 1744." This would give the date of his lines as quoted, circa 1744, C. Wesley's date is 1756. We may add that line 4 in st. iv:—

"Yield we now our bodies up
To earthquake, plague, and sword,"

refers in the earthquake to the great earthquake which demolished the city of Lisbon on Nov. 1, 1755; the plague to the terrible mortality among the cattle which had been prevailing in various parts of England; and the sword to the invasion which was feared from France. These things made the strongest men in the land tremble. [J. J.]

Stand up and bless the Lord. *J. Montgomery*. [*Praise and Thanksgiving.*] Written for the Sheffield Red Hill Wesleyan Sunday School Anniversary, held on Mar. 15, 1824; and also used at the Whitsuntide gathering of the Sheffield Wesleyan Sunday School Union, on the Whit-Monday of that year. The opening lines of the original read:—

"Stand up and bless the Lord,
Ye children of His choice."

When Montgomery included it in his *Christian Psalmist*, 1825, No. 558, in 6 st. of 4 l., he altered this opening to:—

"Stand up and bless the Lord,
Ye people of His choice:!"

and this was repeated in his *Original Hys.*, 1853, No. 86. In J. H. Thom's *Hymns, &c.*, 1858, it begins, "Arise, and bless the Lord;" and in the *American Songs for the Sanctuary*, N. Y., 1865, "O Thou above all praise" (st. ii. altered). It is in extensive use in all English-speaking countries, and usually the 1825 text is followed. [J. J.]

Stanley, Arthur Penrhyn, D.D., was b. at Alderley, in Cheshire, Dec. 13, 1815. His father, Edward Stanley, was the s. of Sir Edward Stanley of Alderley, and younger brother of the first Lord Stanley of Alderley, and was rector of the parish until 1837, when he became Bishop of Norwich. His mother, Catherine Stanley, was daughter of the Rev. Oswald Leycester, Rector of Stoke-upon-Tern, Shropshire. Arthur Stanley received his early education under the superintendence of his father; but in 1829 he was sent to Rugby to be under the direct charge of Dr. Arnold, who had been appointed to the head-mastership the year before, and of whom Mr. Stanley had been an early friend and admirer. Arthur Stanley bore the stamp of Rugby and of its great headmaster to the end of his life. In 1834 he went up to Oxford, having won a Balliol scholarship, the "blue ribbon of undergraduate life," and commenced a career of unusual brilliancy at the University. He gained the Newdigate prize for English Verse (the subject being *The Gypsies*); the Ireland scholarship (the highest test of Greek scholarship), and a First Class in Classical Honours, all in 1837. He won the Prize for the Latin

Essay in 1839, the Prize for the English Essay, and the Ellerton Prize for the Theological Essay in 1840, and was in the same year elected to a Fellowship at University College. He was then appointed College Tutor, and held that office for twelve years. In 1845-6 he was Select Preacher for the University. From 1850 to 1852 he was Secretary to the Oxford University Commissioners. In 1851 he was appointed Canon of Canterbury, and held that post until 1855, when he was elected Regius Professor of Ecclesiastical History at Oxford, to which a Canonry at Christ Church was attached. He was also chosen in 1858 Examining Chaplain to the Bishop of London, his fellow Rugebian, Dr. Tait. These offices he held until 1863, when, on the elevation of Dean Trench to the Archbishopric of Dublin, he was appointed to the Deanery of Westminster. In the same year he married Lady Augusta Bruce, a sister of the Earl of Elgin, and a personal friend and attendant of Queen Victoria. This marriage brought him into still closer relation with the Court, at which he had before been so highly valued, that he had been twice chosen to accompany the Prince of Wales in his travels in the East. He was singularly happy in his married life, and felt the death of Lady Augusta, which occurred in 1876, as an irreparable loss. In 1872, he took part in the Old Catholic Congress at Cologne; and at the close of the same year he was again appointed Select Preacher, not, however, without considerable opposition being made to the appointment on account of the Dean's theological views; the vote, however, was carried by 349 against 287. In 1875 he was installed Lord Rector of the University of St. Andrews, having received the degree of LL.D. from that University four years previously. He died at the Deanery, Westminster, on July 18, 1881, after a short illness.

Dr. Stanley was a voluminous and very popular writer, his pure and picturesque style being singularly fascinating. The first work by which he became known to the literary world was the *Life and Correspondence of Dr. Arnold*, pub. in 1844. This is an almost perfect model of biography. Though the writer is distinctly a hero-worshipper, he never allows his worship to violate the rules of good taste, while he brings out all the points in his hero's character most vividly, and exercises a most wise discretion in permitting him, as far as possible, to tell his own tale. This was followed in 1850 by *Memoirs of Edward Stanley, Bishop of Norwich, and Catherine Stanley*, which is very interesting both for its intrinsic merits, and also as a pious tribute of filial affection; but it does not reach the level of the *Life of Arnold*. In 1854 appeared the *Epistles to the Corinthians*, the value of which will be variously estimated according to the theological standpoint of the reader. But his next two works will command the admiration of all persons who are competent to judge. In his *Historical Memorials of Canterbury*, pub. in 1854, and *Sinai and Palestine in connexion with their History*, pub. in 1856, Dr. Stanley was again on his own proper ground where his almost unique powers of description had their full scope. The former was a very popular work, reaching a 6th ed. in 1872; but *Sinai and Palestine* was still more warmly welcomed, and may be considered, with the *Life of Dr. Arnold*, as Dr. Stanley's *chef-d'œuvre*. Passing over for the present his sermons, we next come to his *Lectures on the History of the Eastern Church*, pub. in 1861; this also was very popular, reaching a 5th ed. in 1869. Then followed a series of *Lectures on the History of the Jewish Church*, in 2 volumes (1863-5). His next publication again showed him at his best. The *Historical Memorials of Westminster Abbey*, pub. in 1867, may be regarded as a companion volume to the *Historical Memorials of Canterbury*, and is, at least, worthy of its pre-

decessor. It is a fortunate circumstance that two of the most interesting places in England should have had for their historian one who, both from his position and his powers, was, of all men, the most fitted to do justice to his subject. Of the rest of Dr. Stanley's prose works it does not seem necessary to do more than specify the titles. They include *Lectures on the History of the Church of Scotland*, 1868; *Essays on Questions connected with Church and State*, 1870; a great number of single Addresses, &c., on various subjects, and *Christian Institutions, Essays on Ecclesiastical Subjects*, pub. not long before his death.

Dr. Stanley attained great eminence as a preacher, especially in his own Abbey. His manner was most solemn and impressive, and his style of composition was exactly suited for a sermon. It is fair to add that sermons would also, of course, be the species of composition in which what many considered the most unsatisfactory features of Dr. Stanley's intellectual character, his vagueness of doctrine and extreme breadth of statement, were most conspicuous. He pub. several volumes of sermons and single sermons. The chief are: *Sermons and Essays on the Apostolical Age* (1846), *Sermons preached in Canterbury Cathedral* (1857), *Sermons on the Unity of Evangelical and Apostolical Teaching* (1859), *Sermons in the East preached before the Prince of Wales* (1863), *Address and Sermons at St. Andrews*, 1877.

The point of view from which this sketch naturally regards Dean Stanley as a writer is that from which he appears at the least advantage. Thirteen of his hymns which had been published singly have been incorporated in the *Westminster Abbey Hymn Book*, but none of them have attained any extensive popularity; and, to tell the truth, they do not deserve it. That exquisite taste and felicity of diction which distinguish more or less all his prose writings seem to desert him when he is writing verse. This is all the more strange because one would have said that he regarded outward nature, as well as the works and history of man, with a poet's eye. Like another great writer, Jeremy Taylor, his prose is poetical, but his poetry is prosaic. The divine afflatus is wanting. Of course he always writes as a scholar; hence his translations are more successful than his original hymns; but in neither department has he produced anything that can at all be termed classical; and it is from his general eminence rather than from his contributions to hymnology that he requires even the small space which has been devoted to him in this article.

[J. H. O.]

In addition to Dean Stanley's *tra.* from the Latin, and his popular hymns, "He is gone! beyond the skies," and "Master, it is good to be," which are annotated elsewhere in this Dictionary, the following are also in C. U. :—

1. *Let us with a gladsome mind. National Hymn. The Accession.* This hymn is called "Hymn for the Accession (June 20). An Accommodation of Milton's Version of the 136th Psalm," and was pub. in *Macmillan's Magazine*, June 1873, in 11 st. of 8 l. Lines 3, 4, of st. 1. :—

"Long our island throne has stood,
Planted on the ocean flood ;"

will distinguish it from Milton's hymn.

2. *O frail spirit, vital spark. Easter.* Given in *Macmillan's Magazine*, May 1878, and headed "Our Future Hope." An Easter Hymn. It has been thought that there may be a place for some expressions such as the following hymn or hymns endeavour to embody, of the prospect of another world, more hopeful than the touching address of the Emperor Hadrian to his soul, less vague and material than Pope's graceful version of it in his well-known lines, "Vital spark of heavenly flame." The hymn following this introduction is in two parts:—
Part I. "O frail spirit, vital spark," in 6 st. of 8 l., and Part II. "Rise, my soul, and stretch thy wings," also in 6 st. of 8 l. Of Pt. II., st. 1, ll. 1-4, are from Robert Seagrave's hymn, noted on p. 904, li.

3. *Spirit unseen, our spirits' home. Whitsuntide.*

This hymn was pub. in *Macmillan's Magazine*, May, 1879, in 7 st. of 8 l., and 1 st. of 9 l., with the following note:—"Manzoni's Hymn for Whitsuntide. Of all the Sacred Hymns of Manzoni this is the one which breathes the most comprehensive spirit. The first part runs on the more mystical emblems of the Church. But the latter part, which alone is capable of general use, enters into the very heart of the doctrines of the spiritual nature of Christianity, and contains a meaning beyond the original force of the words, which was intended to be confined to the limits of the Roman Church. It is in this wider sense that the following paraphrase has been attempted." Manzoni's poem on *Pentecost* was pub. circa 1820. (See *Italian Hymnody*, § 11.)

4. **The Lord is come! On Syrian soil.** *Advent.* This hymn appeared in *Macmillan's Magazine*, Dec. 1872, in 6 st. of 8 l., with the following introduction:—"Hymn for Advent. The accompanying hymn is offered as a sequel to the two which have already appeared in this Magazine, April 1870, [No. June 1862, see p. 600. ii.], on the Ascension, and the Transfiguration [April 1870, see p. 718. i.]. The first four stanzas run parallel to the Gospels of the four Sundays in Advent, and the two last on the Gospels and Epistles for Christmas."

5. **When the Paschal evening fell.** *Holy Communion.* This appeared in *Macmillan's Magazine*, Nov. 1874, in 5 st. of 8 l., 1 st. of 12 l., and 1 st. of 8 l., with this introduction:—"This do in Remembrance of Me. It is intended in the following lines to furnish a sacred hymn founded on the one common idea of commemoration which lies at the basis of all views of the Eucharist, whether material or spiritual, and to express this undoubted intention of the original institution apart from the metaphorical language by which the ordinance is often described."

6. **Where is the Christian's Fatherland?** *The Christian's Fatherland.* This poem (it cannot be called a hymn) was given in *Macmillan's Magazine*, Nov. 1872, in 7 st. of 8 l., with the following introduction:—"The Traveller's Hymn for All Saints' Day. Being an adaptation of Arndt's Poem, 'Was ist des Deutschen Vaterland.'"

7. **Where shall we find the Lord?** *Epiphany.* Given in *Macmillan's Magazine*, March 1880, in 7 st. of 8 l., and introduced thus:—"The Divine Life. 'Who lived amongst men.' (In the original draft of the *Nicean Creed*) from the Creed of the Church of Palestine."

8. **Where shall we learn to die?** *Good Friday.* This was pub. in *Macmillan's Magazine*, March 1880, in 7 st. of 8 l., with the simple heading, "The Perfect Death. *Disce mori.*"

9. **Who shall be the last great Seer?** *St. John Baptist.* Appeared in *Macmillan's Magazine*, July 1879, in 4 st. of 8 l., as a "Hymn for St. John the Baptist Day, June 24."

All these hymns were given in full, and without alteration, in the *Westminster Abbey H. Bk.*, 1883. Their use is mainly confined to that collection. [J. J.]

Star of morn and even. *F. T. Palgrave.* [*Morning or Evening.*] Written in 1862, and given to Sir R. Palmer (Lord Selborne) in ms., and included by him in his *Bk. of Praise*, 1862, in 4 st. of 6 l. It is also given in the author's *Hymns*, 1867, p. 7, where it is entitled "The Day Star": in the *Savoy Hymnary*, 1882; Thring's *Coll.*, 1882, and others. It has been set to special music by Tilleard, Lond., Novello, 1868. [J. J.]

Stars of the morning, so gloriously bright. *St. Joseph the Hymnographer.* [*St. Michael & All Angels.*] In the *Paraclete* there are several Canons of the Bodiless Ones, and all are of an ornate character. In Dr. Neale's *Hymns of the Eastern Church*, 1862, these stanzas appeared with the following title and note:—"Stars of the Morning. A cento from the Canon of the 'Bodiless Ones.' Tuesday in the Week of the Fourth Tone." In omitting the opening line of the Greek, Dr. Neale, doubtless, intended it to be understood, that he had followed the spirit rather than the letter of the original. In fact, there is no

attempt to reproduce the sequence of thought as set forth in the Canon, although the ornate character of the original is imitated. Since the adoption of Dr. Neale's translation for congregational use, in H. J. Palmer's *Suppl. Hymnal*, 1866, the *People's*, 1867, *H. A. & M.*, 1868, and others, it has become most popular, and is found in a large number of hymn-books. The texts in use, however, vary considerably. Dr. Neale's authorized text is in the 3rd ed. of the *H. of the E. Church*, 1866. The original Greek Canon is found in modern editions of the *Oecochus*. [J. J.]

Statuta decreto Dei. *C. Coffin.* [*Advent.*] Pub. in his *Hymni Sacri*, 1736, p. 35, and also in the *Paris Breviary* the same year, where it is appointed as the Ferial hymn at Veapers in Advent. It is in several modern French *Brevs.*, in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 38, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr. us* :—

1. **The rolling years at length fulfil.** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 42. Generally given in an abbreviated and altered form.

2. **Deep hidden by divine decree.** By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 46. *The tr. in the Hymnary*, 1872, No. 104, "O Lord, the rolling years fulfil," is by the editors based on I. Williams's *tr.*

3. **And now, by God's sure word decreed.** By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, Advent, No. 7. This is a *tr.* of st. i., v., vi. The Advent hymn, No. 8, in Blew, is a *t.* of the remaining stanzas of this hymn, beginning with st. ii., "Patris nefando crimine," which is rendered as, "While Adam's race sore wounded lay." This is in *Lyra Messianica*, 1864.

4. **The fulness of the time ordained.** By J. A. Johnston, in his *English Hyl.*, 1856. Based on J. Chandler, as above.

Other trs. are :—

1. The times of old by God decreed. *J. D. Chambers.* 1857.
2. Sing we now redeeming love. *D. T. Morgan.* 1860.
3. Predestinate of God most high. By *W. M. A.* in *O. Shipley's Annus Sanctus.* 1884. [J. J.]

Stay, Thou insulted Spirit, stay. *C. Wesley.* [*Lent.*] Pub. in *Hys. and Sac. Poems*, 1749, vol. i., No. 41, in 7 st. of 4 l. (*P. Works*, 1868-72, vol. iv., p. 370.) It was included in the *Wes. H. Bk.*, 1780, No. 155, with the omission of st. vi., and the change of st. ii., l. 4, from, "For forty long rebellious years" (the *forty* referred to his own age at the time), to "For many long," &c. The *Wes. H. Bk.* form of the text is in most of the Methodist collections, and a few others. Other forms of the text are:—(1) "Stay, injured, grieved, Spirit, stay," in Bickersteth's *Christian Psalmody*, 1833, and later collections; and (2) "Stay, Thou long-suffering Spirit, stay," in the American Meth. Episco. *Hymnal*, 1878. [J. J.]

Steane, Edward, D.D., was b. at Oxford, Mar. 23, 1798, studied at the Baptist College, Bristol, and at Edinburgh University. In 1823 he became pastor of a Baptist church at Camberwell, London, where he laboured with success until his death on May 8, 1882. Dr.

Steele was for many years one of the most eminent ministers of the Baptist denomination. He was one of the founders of the Baptist Union; the Bible Translation Society; and the Evangelical Alliance. He edited *Evangelical Christendom*; and pub. *The Doctrine of Christ developed by the Apostles*, in 1872. He was one of the Committee which prepared the Baptist *New Selection* in 1828. The only hymn known to have been composed by him appeared in that book:—"Prophetic era! blissful day!" (*The Triumphs of Christ anticipated*). It reappeared in the *Selection Enlarged* in 1838. [W. R. S.]

Steele, Anne, b. in 1716, was the daughter of Mr. Wm. Steele, a timber merchant, and pastor, without salary, of the Baptist Church at Broughton, in Hampshire. At an early age she showed a taste for literature, and would often entertain her friends by her poetical compositions. But it was not until 1760 that she could be prevailed upon to publish. In that year two vols. appeared under the title of *Poems on Subjects chiefly Devotional, by Theodosia*. After her death, which occurred in November, 1778, a new edition was published with an additional volume and a Preface by the Rev. Dr. Caleb Evans, of Bristol (Bristol, 1780). In the three vols. are 144 hymns, 34 Psalms in verse, and about 30 short poems. They have been reprinted in one vol. by D. Sedgwick, 1863. Miss Steele's hymns were first made available for congregational use in 1769, 62 of them being then introduced into the Bristol Bap. Coll. of Ash & Evans, the letter T for "*Theodosia*" being affixed; 47 were also given in Dr. Rippon's *Sel.*, 1787, and 26 in Dr. W. B. Collyer's *Coll.*, 1812. Among Baptist hymn-writers Miss Steele stands at the head, if we regard either the number of her hymns which have found a place in the hymnals of the last 120 years, or the frequency with which they have been sung. Although few of them can be placed in the first rank of lyrical compositions, they are almost uniformly simple in language, natural and pleasing in imagery, and full of genuine Christian feeling. Miss Steele may not inappropriately be compared with Miss F. R. Havergal, our "*Theodosia*" of the 19th century. In both there is the same evangelic fervour, in both the same intense personal devotion to the Lord Jesus. But whilst Miss Steele seems to think of Him more frequently as her "bleeding, dying Lord"—dwelling on His sufferings in their physical aspect—Miss Havergal often refers to His living help and sympathy, recognizes with gladness His present claims as "Master" and "King," and anticipates almost with ecstasy His second coming. Looking at the whole of Miss Steele's hymns, we find in them a wider range of thought than in Miss Havergal's compositions. She treats of a greater variety of subjects. On the other hand, Miss Havergal, living in this age of missions and general philanthropy, has much more to say concerning Christian work and personal service for Christ and for humanity. Miss Steele suffered from delicacy of health and from a great sorrow, which befell her in the death of her betrothed under peculiarly painful circumstances. In other respects her life was un-

eventful, and occupied, chiefly in the discharge of such domestic and social duties as usually fall to the lot of the eldest daughter of a village pastor. She was buried in Broughton churchyard. [W. R. S.]

A large number of Miss Steele's hymns are in C. U., the larger proportion being in American hymn-books. In addition to "Almighty Maker of my frame," "Far from these narrow scenes of night," "Father of mercies in Thy word," and others annotated under their respective first lines, there are also:—

- i. From her *Poems on Subjects Chiefly Devotional*, 1760, vols. i., ii.
 1. Come, let our souls adore the Lord. *Pleading for Mercy*. One of two hymns "On the Fast, Feb. 11, 1757," the first being "While justice waves her vengeful hand."
 2. Come, tune ye saints, your noblest strains. *Christ Dying and Rising*.
 3. Deep are the wounds which sin has made. *Christ, the Physician*.
 4. Enslaved by sin, and bound in chains. *Redemption*.
 5. Eternal power, almighty God. *Divine Condescension*.
 6. Eternal Source of joys divine. *Divine Assurance desired*.
 7. Great God, to Thee my evening song. *Evening*.
 8. Great Source of boundless power and grace. *Desiring to Trust in God*.
 9. Hear, gracious [God] Lord, my humble moan [prayer]. *The presence of God desired*.
 10. Hear, O my God, with pity hear. *Ps. cxliiii*.
 11. How long shall earth's alluring toys? *On Longing after unseen pleasures*.
 12. How lovely, how divinely sweet. *Ps. lxxxiv*.
 13. How oft, alas, this wretched chield. *Pardoning Love*.
 14. In vain my roving thoughts would find. *Lasting Happiness*.
 15. Jesus, the spring of joys divine. *Christ the Way*.
 16. Lord, how mysterious are Thy ways. *Providence*.
 17. Lord, Thou hast been Thy Children's God. *Ps. xc*.
 18. Lord, we adore Thy boundless grace. *Divine Bounty*.
 19. Lord, when my [our] raptured thought surveys. *Creation and Providence*.
 20. Lord, when my thoughts delighted rove. *Passiontide*.
 21. My God, 'tis to Thy mercy seat. *Divine Mercy*.
 22. My God, to Thee I call. *Lent*.
 23. O for a sweet, inspiring ray. *The Ascended Saviour*.
 24. O Thou Whose tender mercy hears. *Lent*.
 25. Permit me, Lord, to seek Thy face. *Strength and Safety in God alone*.
 26. Should famine o'er the mourning field. *During Scarcity*.
 27. So fades the lovely, blooming flower. *Death of a Child*.
 28. Stretched on the Cross the Saviour dies. *Good Friday*.
 29. The Lord, my Shepherd and my Guide. *Ps. xxiii*.
 30. The Lord, the God of glory reigns. *Ps. cxliiii*.
 31. The Saviour calls; let every ear. *The Invitation*.
 32. There is a glorious world on high. *True Honour*.
 33. Thou lovely [only] Source of true delight. *Desiring to know Jesus*.
 34. Thou only Sovereign of my heart. *Life in Christ alone*.
 35. To Jesus, our exalted Lord. *Holy Communion*.
 36. To our Redeemer's glorious Name. *Praise to the Redeemer*.
 37. To your Creator, God. *A Rural Hymn*.
 38. When I survey life's varied scene. *Resignation*.
 39. When sins and fears prevailing rise. *Christ the Life of the Soul*.
 40. Where is my God? does He retire. *Breathing after God*.
 41. While my Redeemer's near. *The Good Shepherd*.
 42. Why sinks my weak desponding mind? *Hope in God*.
 43. Ye earthly vanities, depart. *Love for Christ desired*.
 44. Ye glittering toys of earth adieu. *The Pearl of great Price*.
 45. Ye humble souls, approach your God. *Divine Goodness*.

ii. From the Bristol Bap. Coll. of Ash & Evans, 1769.

46. Come ye that love the Saviour's Name. *Jesus, the King of Saints.*

47. How helpless guilty nature lies. *Need of Renewing Grace.*

48. Praise ye the Lord, let praise employ. *Praise.*

iii. *Centos and Altered Texts.*

49. How blest are those, how truly wise. *True honour.* From "There is a glorious world on high." See No. 32.

50. How far beyond our mortal view. *Christ the Supreme Beauty.* From "Should nature's charms to please the eye," 1760, st. iii.

51. In vain I trace creation o'er. *True happiness.* From "When fancy spreads her boldest wings," 1760, st. ii.

52. Jesus, and didst thou leave the sky? *Praise to Jesus.* From "Jesus, in Thy transporting name," 1760, st. iv.

53. Look up, my soul, with cheerful eye. *Breathing after God.* From No. 40, st. v.

54. Lord, in the temple of Thy grace. *Christ His people's Joy.* From "The wondering nations have beheld," 1760, st. iii.

55. My God, O could I make the claim. Part of No. 9 above.

56. My soul, to God, its source, aspires. *God, the Soul's only Portion.* From "In vain the world's alluring smile," st. iii.

57. O could our thoughts and wishes fly. Part of No. 11 above, st. iv.

58. O for the eye of faith divine. *Death anticipated.* From "When death appears before my sight," 1760, st. iii., viii., viii. altered, with opening stanzas from another source.

59. O Jesus, our exalted Head. *Holy Communion.* From "To Jesus, our exalted Lord." See No. 35.

60. O world of bliss, could mortal eyes. *Heaven.* From "Far from these narrow scenes of night," p. 365, i.

61. See, Lord, Thy willing subjects bow. *Praise to Christ.* From "O dearer to my thankful heart," 1760, st. 5.

62. Stern winter throws his icy chains. *Winter.* From "Now faintly smile day's hasty hours," 1760, st. ii.

63. Sure, the blest Comforter is nigh. *Whitsuntide.* From "Dear Lord, and shall Thy Spirit rest," 1760, st. iii.

64. The God of my salvation lives. *In Affliction.* From "Should famine, &c.," No. 28, st. iv.

65. The Gospel, O what endless charms. *The Gospel of Redeeming Love.* From "Come, Heavenly Love, inspire my song," p. 245, ii.

66. The mind was formed to mount sublime. *The Fettered Mind.* From "Ah! why should this immortal mind?" 1760, st. ii.

67. The once loved form now cold and dead. *Death of a Child.* From "Life is a span, a fleeting hour," 1760, st. iii.

68. Thy gracious presence, O my God. *Consolation in Affliction.* From "In vain, while dark affliction spreads," 1760, st. iv.

69. Thy kingdom, Lord, for ever stands. *Ps. cxlv.* From "My God, my King, to Thee I'll raise," 1760, st. xii.

70. Triumphant, Christ ascends on high. *Ascension.* From "Com', Heavenly Love, inspire my song," 1760, st. xxxii. See p. 245, ii.

71. When blest with that transporting view. *Christ the Redeemer.* From "Almighty Father, gracious Lord," 1760, st. xi. p. 58, ii.

72. When death before my sight. *Death Anticipated.* From "When death appears before my sight," 1760.

73. When gloomy thoughts and boding fears. *Comforts of Religion.* From "O blest religion, heavenly fair," 1760, st. ii.

74. When weary souls with sin distressed. *Invitation to Rest.* From "Come, weary souls, with sin distressed," 1760. See p. 253, ii.

75. When'er the angry passions rise. *Example of Christ.* From "And is the gospel peace and love?" 1760, st. ii. See p. 65, i.

All the foregoing hymns are in D. Sedgwick's reprint of Miss Steele's *Hymns*, 1863.

[J. J.]

Stegmann, Josua, D.D., s. of Ambrosius Stegmann, Lutheran pastor at Sülzfeld, near Meiningen, and finally, in 1593, super-

intendent at Eckartsberga, near Merseburg, was b. at Sülzfeld, Sept. 14, 1588. He entered the University of Leipzig in 1608, M.A. in 1611, and was for sometime adjunct of the Philosophical Faculty. In 1617 he was appointed Superintendent of the district (Grafschaft) of Schaumburg, and also pastor at Stadthagen, and first professor of the Gymnasium there; and before entering on his duties graduated D.D. at Wittenberg, on Oct. 24, 1617. When the Gymnasium was erected into a university, and transferred (1621) to Rinteln, he became ordinary professor of Theology there. By the outbreak of war he was forced to flee from Rinteln, in 1623. After his return he was appointed, in 1625, Ephorus of the Lutheran clergy of Hesse-Schaumburg. By the Edict of Restitution, promulgated by the emperor on March 6, 1629, he was greatly harassed; for the Benedictine monks, after they had settled in Rinteln, in 1630, claimed to be the rightful professors, and demanded the restoration of the old church lands, and especially the property formerly belonging to the nunnery at Rinteln, but which had been devoted to the payment of the stipends of the Lutheran professors. They sent soldiers into Stegmann's house to demand that he should refund his salary, and on July 13, 1632, compelled him to hold a disputation, at which they annoyed him in every possible way. Soon after he was seized with fever, and d. Aug. 3, 1632. (*Koch*, iii., 128; *Wetzel*, iii., 251; *Bew-ladungsschrift des Gymnasium Bernhardinum*, Meiningen, 1888; ms. from Pastor A. Bicker, Rinteln; Dr. Förstemann, Leipzig), &c.

Stegmann was known as a writer of Latin verse while yet a student at Leipzig, and by his contemporaries was reckoned as a hymn writer. It is, however, very difficult to discriminate his productions. The hymns interspersed in his devotional works are given without any indications of authorship, and many of them are certainly by earlier writers, or recasts founded on earlier hymns. They appeared principally in his (1) *Suspensio Temporum*. Of this the 3rd ed., Rinteln, 1628, is in the Karlsruhe Library. (2) *Erneuerte Hertzen-Schiffen*, Lüneburg, mcccxxx (colophon gives the correct date, viz., "Im Jahr 1630"). Of this there is a copy in the University Library at Breslau. In the *Blätter für Hymnologie*, 1889, p. 162, a list is given of the more important hymns in No. 2, tracing as far as possible those which had previously appeared elsewhere. Two hymns, which are usually ascribed to Stegmann, and are not found earlier than in his works, have passed into English as follows:—

i. *Ach bleib mit deiner Gnade. Supplication.* Included in 1628, as above, p. 462. In 1630 it is given, at p. 347, in 6 st. of 4 l., as a "Closing Hymn," after the "Prayer for the Preservation of the Doctrine, and of the Church of God." Thence in *Mützell*, 1858, No. 337a. In J. Clauder's *Psalmothia nova*, pt. ii., 1631, p. 266, it is ascribed to Stegmann, and so in later collections. It is a simple and beautiful hymn, and is found in most recent German hymnals, e.g. as No. 208 in the *Unc. L. S.*, 1851. Lauxmann, in *Koch*, viii., 146, relates various incidents regarding its use (it was, e.g., a favourite hymn of king Friedrich Wilhelm iv. of Prussia), and thus analyses it:—

"It has as its keynote the saying of the two disciples at Emmaus, 'Abide with us.' St. i. puts this prayer simply before the Lord Jesus; st. ii.-vi. develop it in detail: Abide with us with Thy Word as our Saviour (ii.); with the illumination of Thy Spirit as our ever-guiding Truth (iii.); with Thy blessing as the God rich in power (iv.); with Thy protection as the Conqueror in battle (v.); and with Thy Faithfulness as our Rock in the time of need (vi.).

The Translations are:—

1. *Abide with us, our Saviour.* This is a free tr. of st. i.—iii., as No. 51, in the Dalston Hospital *H. Bk.*, 1848; and repeated in the Pennsylvania Luth. Church *Bk.*, 1868. In Dr. Pagenstecher's *Coll.*, 1864, tr. of st. iv., vi., were added.

2. *O Saviour, go beside us.* This is a free tr. of st. i., iv., v., with an original "Shepherd" st., as st. iii., by J. S. Stallybrass, in the *Toni: Solfa Reporter*, July 1857; and in Curwen's *Sabbath H. Bk.*, 1859, No. 420. Thence in Dr. Pagenstecher's *Coll.*, 1864, No. 116.

3. *Abide among us with Thy grace.* This is a good and full tr., in c.m., by Miss Winkworth, in her *Lyra Ger.*, 2nd ser., 1858, p. 84; and her *C. B. for England*, 1863, No. 14. Included in Allon's *Suppl. Hys.*, 1868, Irish Church *Hyl.*, 1869 and 1873, and others; and in America, in the *Cantate Domino*, 1859, Boardman's *Sel.*, 1861.

4. *Abide with us, Lord Jesus! Thy grace.* This is a complete tr., as No. 8 in the Ohio Luth. *Hyl.*, 1880, and marked as a compilation.

5. *Come, abide with Thy grace, in our hearts, O Lord.* By Dr. R. Maguire, 1872, p. 197.

ii. *Wie schön leuchtet der Morgenstern, Vom Firmament des Himmels fern.* *Morning.* Included in 1630, as above, p. 10, in 8 st. of 10 l., entitled, "Morning Hymn." (The text printed by Fischer, ii., p. 385, as that of 1630, is really the greatly altered form in the ed. of 1638); and repeated in the Leipzig *Vorrath*, 1673, No. 838, and others. St. viii. is altered from st. ix. of "O Lebensbrünlein, tief und gross" (see p. 778, ii.). It is an imitation, but not a recast, of the hymn by P. Nicolai, noted at p. 806, ii. The form in C. U. was given to it by Burchard Wiesenmeyer, in Crüger's *Neues vollkommliches G. B.*, 1640, No. 111, and further recast in Crüger's *Praxis*, 1648, No. 3, which begins, "Wie schön leuchtet uns der Morgenstern." This form is No. 477, in the *Unv. L. S.*, 1851. The tr. in C. U. is—

How beautiful the Morning Star shines from the firmament afar. This was contributed by Philip Pusey to A. R. Reinagle's *Ps. & Hy. Tunes*, Oxford, 1840, p. 130 (see p. 1017, ii.). St. i. is a fairly close version of st. i., while st. ii., iii., are very free tr. of st. vi., vii. Included, slightly varied, in the *Salisbury H. Bk.*, 1857, and thence, with st. i., ll. 5, 6, altered in *Kennedy*, 1863. It was considerably altered in the *Sarum Hyl.*, 1868; and this form is repeated in R. Minton Taylor's *Coll.*, 1872, and J. L. Porter's *Coll.*, 1876.

Other trs. are:—(1) "How fair shines forth the Morning-star." By H. J. Buckoll, 1842, p. 24. (2) "How lovely now the morning-star." By Miss Cox, 1864, p. 3. (3) "How beautiful the morning star, shines in." By R. Massie, in the *Way of Rest*, 1876, p. 472. [J. M.]

Stennett, Joseph, the earliest English Baptist hymn-writer whose hymns are now in C. U., was b. at Abingdon, Berks, in 1663. He received a superior education at the Grammar-School of Wallingford, and at the age of 22 removed to London, where for several years he engaged in tuition. In 1688 he married a daughter of George Guill, a French Protestant refugee, another of whose daughters was the wife of the celebrated Presbyterian minister, Dr. Daniel Williams, who became a generous friend to Stennett. In the following year he was called to preach by the Baptist Sabbatarian congregation then meeting in Devonshire Square, London, after-

wards in Pinners' Hall; and in 1690 became its pastor, a position he retained to his death, July 4, 1713. Since the meetings of this congregation for worship were on the seventh day of the week, he was free to preach to other congregations on the Sunday, which he did very frequently, especially to the General Baptist Church in the Barbican. Such was Stennett's repute for piety, learning and practical wisdom that his advice was very much sought by his Christian friends, and by the "great Whig Lords" of that day he was occasionally consulted as to the feeling of the Dissenters concerning national affairs. His published works include:—

(1) *Hymns in commemoration of the Sufferings of our Blessed Saviour Jesus Christ, composed for the Celebration of his Holy Supper*, 1697; 2nd ed. 1703 (This is entitled in Stennett's *Works*, 1732, *Hymns for the Lord's Supper*). These were 37 in number, increased to 50 in the 3rd ed., 1709. (2) In 1700 he published a poetical *Version of Solomon's Song of Songs, together with the XLVth Psalm*. A 2nd ed., corrected, appeared in 1709. (3) In 1712 he pub. twelve *Hymns composed for the Celebration of the Holy Ordinance of Baptism*; 2nd ed. 1722.

Stennett also translated Dacier's Plato and other works from the French, and published several sermons preached on days of National Thanksgiving and other public occasions. His *Works* were collected after his death and pub. in 1732, in 4 vols. 8vo. They contain a Memoir, Sermons and Letters, the Hymns and Poems mentioned above, and a few other poetical pieces. A controversial work, *An Answer to Mr. Russen's Book on Baptism*, 1702, may be reckoned as a 5th vol. Of his hymns, that which, in the form of varying centos, is most widely known is, "Another six days' work is done" (p. 71, ii.). Others in C. U. include:—

1. *Gracious Redeemer, how divine.* *Holy Communion.* Appeared in his *Hys. for the Lord's Supper*, 1st ed., 1697. (*Works*, 1732, ll. p. 98.) Usually abbreviated.

2. *Immortal praise be given.* *Holy Communion.* Pub. in his *Hys. for the Lord's Supper*, 1st ed., 1697. (*Works*, 1732, ll. p. 97.) From this "We'll praise our risen Lord," is taken.

3. *Jesus, O word divinely sweet.* *Redemption through Jesus.* Pub. in *Hys. for the Lord's Supper*, 3rd ed. 1709, No. 47. (*Works*, 1732, ll. p. 147.) In full in Spurgeon's *O. O. H. Bk.*, 1866, and others.

4. *Lord, at Thy Table I behold.* *Holy Communion.* This hymn is not in Stennett's *Works*. It appeared in Rippon's *Bap. Sel.*, 1787, with his name prefixed, and was probably supplied to Dr. Rippon by Dr. S. Stennett, J. Stennett's grandson. From it "With humble faith and trembling heart," is taken.

5. *My blessed Saviour, is Thy love! Self-Consecration to God.* Appeared in his *Hys. for the Lord's Supper*, 1697, No. 22. (*Works*, 1732, ll. p. 111.) Usually abbreviated.

6. *The great Redeemer we adore.* Pub. in his *Hys. for Baptism*, 1712. (*Works*, 1732, ll. p. 163.)

7. *Whene'er one sinner turns to God.* *Holy Baptism.* Pub. in his *Hys. for Baptism*, 1712, No. 12. (*Works*, 1732, ll. p. 168.) From this "See how the willing converts trace" is taken. It begins with st. iii.

Several of his hymns additional to these are given in the older collections, but have passed out of use. We may add that the Joseph Stennett, the subject of this article, had a son, Joseph Stennett, D.D., who also became an eminent Baptist minister, and was the father of Samuel Stennett, D.D. noticed below. [W. R. S.]

Stennett, Samuel, D.D., grandson of Joseph Stennett, named above, and s. of the Rev. Joseph Stennett, D.D., was b., most probably in 1727, at Exeter, where his father was at that time a Baptist minister. When quite

young he removed to London, his father having become pastor of the Baptist Church in Little Wild Street, Lincoln's Inn Fields. In 1748, Samuel Stennett became assistant to his father in the ministry, and in 1758 succeeded him in the pastoral office at Little Wild Street. From that time until his death, on Aug. 24, 1795, he held a very prominent position among the Dissenting ministers of London. He was much respected by some of the statesmen of the time, and used his influence with them in support of the principles of religious freedom. The celebrated John Howard was a member of his congregation and an attached friend. In 1763, the University of Aberdeen conferred on him the degree of D.D. Dr. S. Stennett's prose publications consist of volumes of sermons, and pamphlets on Baptism and on Nonconformist Disabilities. He wrote one or two short poems, and contributed 38 hymns to the collection of his friend, Dr. Rippon (1787). His poetical genius was not of the highest order, and his best hymns have neither the originality nor the vigour of some of his grandfather's. The following, however, are pleasing in sentiment and expression, and are in C. U., more especially in Baptist congregations:—

1. And have I, Christ, no love for Thee? *Love for Christ desired.*
2. And will the offended God again? *The Body the Temple of the H. Ghost.*
3. As on the Cross the Saviour hung. *The Thief on the Cross.*
4. Behold the leprous Jew. *The healing of the Leper.*
5. Come, every pious heart. *Praise to Christ.*
6. Father, at Thy call, I come. *Lent.*
7. Great God, amid the darkness night. *God, a Sun.*
8. Great God, what hosts of angels stand. *Ministry of Angels.*
9. Here at Thy Table, Lord, we meet. *Holy Communion.*
10. How charming is the place. *Public Worship.*
11. How shall the sons of men appear? *Acceptance through Christ alone.*
12. How soft the words my [the] Saviour speaks. *Early Piety.*
13. How various and how new. *Divine Providence.*
14. Not all the nobles of the earth. *Christians as Sons of God.*
15. On Jordan's stormy banks I stand. *Heaven anticipated.*
16. Prostrate, dear Jesus, at thy feet. *Lent. Sometimes, "Dear Saviour, prostrate at Thy feet."*
17. Should bounteous nature kindly pour. *The greatest of these is Love. From this, "Had I the gift of tongues," st. iii., is taken.*
18. Thy counsels of redeeming grace. *Holy Scripture. From "Let avarice, from shore to shore."*
19. Thy life I read, my dearest Lord. *Death in Infancy. From this "Tis Jesus speaks, I fold, says He."*
20. 'Tis finished! so the Saviour cried. *Good Friday.*
21. To Christ, the Lord, let every tongue. *Praise of Christ. From this, "Majestic sweetness sits enthroned," st. iii., is taken.*
22. To God, my Saviour, and my King. *Renewing Grace.*
23. To God, the universal King. *Praise to God.*
24. What wisdom, majesty, and grace. *The Gospel. Sometimes, "What majesty and grace."*
25. Where two or three with sweet accord. *Before the Sermon.*
26. Why should a living man complain? *Affliction. From this, "Lord, see what floods of sorrow rise," st. iii., is taken.*
27. With tears of anguish I lament. *Lent.*
28. Yonder amazing sight I see. *Good Friday.*

All these hymns, with others by Stennett, were given in Rippon's *Bapt. Sel.*, 1787, a few having previously appeared in *A Coll. o Hys. for the use of Christians of all Denominations. London. Printed for the Booksellers,* 1782; and No. 16, in the 1778 *Supplement* to

the 3rd ed. of the *Bristol Bap. Sel. of Ash and Evans*. The whole of Stennett's poetical pieces and hymns were included in vol. ii. of his *Works*, together with a *Memoir*, by W. J. Jones. 4 vols., 1824. [W. R. S.]

Stephano primo martyri. [*St. Stephen.*] This hymn is found in various forms. *Mone*, No. 1156, gives first what he professes to consider to be the original text, and which he says is very probably by St. Ambrose himself. But for this text (which begins "Stephano coronae martyrum") he gives no source, and seems to derive it from his own imagination. His second form begins "Stephani coronae martyri." If from this second form are rejected the additions (including st. i., which is not found in other mss.), from a Benedictine ms. cited through Cassander, then we have what is probably the original text, beginning "Stephano primo martyri." This last form is found in two mss., circa 1150, in the Bodleian (*Liturg. Misc.*, 202, f. 144; *Liturg. Misc.*, 297, f. 306); in a ms. of the 12th cent. in the British Museum (Add. 18301, f. 112); in the St. Gall ms., No. 413, of the 11th cent.; in a ms. of the 10th cent. at Munich, &c. Also in the *Ambrosian Breviary*, 1539. In the *Ambrosian Breviary*, 1830, there is a recast beginning "Duci oronato martyrum"; and this text is in Dr. Neale's *Hymni Ecclesiae*, 1851, p. 79. All these forms and variations are given by *Daniel*, i., No. 82, and iv. pp. 89, 90, 354-357. [J. M.]

Of these forms of the text two have been rendered into English, viz:—

i. **Stephano primo martyri.**

1. To *Stephan*, first of martyrs, raise. By J. D. Chambers, in his *Lauda Sym.*, 1857, p. 87.
2. *Blood is on the martyr's palm.* By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55. This was altered by Canon W. Cooke, and given in the Cooke and Denton *Hymnal*, 1853, No. 30, as, "Jesu, Lord, Thy praise we sing."

ii. **Duci oronato martyrum.**

To *Thee*, O *Christ*, our hymn we raise. By E. A. Dayman, in the *Sarum Hymnal*, 1868, No. 46. This is rather a paraphrase than a tr. of the hymn. [J. J.]

Stephenson, Thomas Bowman, D.D., LL.D., s. of the Rev. John Stephenson, was b. at Newcastle on Dec. 22, 1839, and educated at Wesley College, Sheffield, subsequently graduating at the University of London. In 1860 he entered the Wesleyan Ministry, and has since laboured in Norwich, Manchester, Bolton, and London. The great work of his life has been the establishment and maintenance of The Children's Home at Victoria Park, London, and its branches at Bolton, Birmingham, and the Isle of Man, and in Canada. Dr. Stephenson has written for Magazines and Reviews, and pub. a small work on Sisterhood, and a *Memorial Sketch* of the late James Barlow. He has written several hymns, of which the following are most widely known:—

1. Fading like a lifetime ends another day. *Evening. Written circa 1873, and pub. in The Mtd. S. S. H. Bk.*, 1879, No. 487, in 2 st. of 8 l.
2. Hear us, Saviour, bowed before Thee. *Children's Hymn. Written for a Festival at the Children's Home, circa 1879.*
3. O Father, whose spontaneous love. *Easter, or*

Missions. Appeared in *The General Hymnary for Missions*, &c., 1889, No. 266, in 9 st. of 4 l.
 4. Onward, o'er Time's great ocean. *Life a Voyage.* Written during a voyage across the South Sea.
 5. Sweetly dawns the Sabbath morning. *Sunday Morning.* Written circa 1875, and pub. in *The Meth. S. S. H. Bk.*, 1879, No. 504, in 4 st. of 8 l.
 6. This is the glorious gospel word. *Jesus saves.* Called forth by a religious Convention at Brighton, and pub. in *The Meth. S. S. H. Bk.*, 1879, No. 314, in 8 st. of 8 l., and in *The General Hymnary*, 1889, No. 431, with an additional stanza (st. iv.). [J. J.]

Στερεώσιον με, Χριστέ. [Ἀσωμεν πάντες λαοί.]

Στέργειν μὲν ἡμᾶς. [Ἔσωσε λαόν.]
 Sternhold, Thomas. [Old Version, § IX. 1: x.]

Steuerlein, Johannes, s. of Caspar Steuerlein, or Steurlein, first Lutheran pastor at Schmalkalden, was b. at Schmalkalden on July 5, 1546. After completing his course as a student of law, he was, about 1580, appointed Town-clerk of Wasungen (between Schmalkalden and Meiningen), and then, in 1589, secretary in chancery (Kanzlei-Secretär), at Meiningen, to the Henneberg administration. He was also Notary Public, and, about 1604, Mayor at Meiningen. He d. at Meiningen, May 5, 1613. (Koch, ii. 248, 267, 353; C. von Winterfeld's *Evangel. Kirchengesang*, 1843, i. p. 413; K. Goedeke's *Grundriss*, vol. ii., 1886, pp. 51, 171, 208, 573; preface to his *Gründliche und wahrhaftige Beschreibung*, Jena, 1611, &c.)

Steuerlein was crowned as a poet by the Emperor Rudolph II., and was the author of a metrical version of *Jesus Sings* (Ecclesiasticus), pub. at Frankfurt am Main in 1681. He was an excellent musician, and pub. various works containing melodies and four-part settings by himself. His most important work is his *Sieben und zwanzigste neue geistliche Gesänge, mit vier Stimmen componirt*, &c., Erfurt, 1688 (Göttingen Library and Library of the Institut für Kirchenmusik at Breslau). Of these 27 hymns 3 are marked as by Steuerlein, 4 as by Cyrillus Schneegass, 2 as by Erasmus Alber, and 1 as by Martin Lutner. The other 17 have no names of authors affixed.

One of these 17 hymns is:—
 Das alte Jahr vergangen ist, Wir danken dir, Herr Jesu Christ. *New Year.* In 1588 as above, No. 1, in 6 st. of 4 l., reprinted in full in the *Blätter für Hymnologie*, 1863, p. 156. This is the earliest appearance, so far as is yet known, of the hymn in this six stanza form. A shorter form, in 8 lines (st. i., ii. of the 1588), is in Clement Stephan's *Schöner ausserlesener deutscher Psalm, und anderer künstlicher Moteten und geistlichen Lieder* XX., &c., Nürnberg, 1668 (Göttingen Library), and reprinted in the *Blätter*, 1867, p. 142. It is thus very doubtful if Steuerlein is the original author of this hymn, and, as already pointed out, he did not claim it as his own in 1588. It is quite possible that st. iii.-vi. may be by Steuerlein, though they have been frequently ascribed to Jakob Tapp (q.v.), and indeed in M. Prätorius's *Musae Sionae*, pt. vi., Wolfenbüttel, 1609, No. 1 [in Index marked as "Autor Textus Jacobi Tappii"]; the whole hymn is ascribed to Tapp. *Wackernagel*, v. p. 125, not having seen the 1588, gives the six stanza form as an anonymous hymn, quoting it from the *Eliseben G. B.*, 1598. The text in the *Uno. I.*, 3, 1851, No. 63, is nearly that of 1588. Steuerlein is probably the author of the melody sometimes set to this hymn, but which, in 1588, was set to N. Herman's hymn, "Gott Vater der du deine Son" (see Dr. J. Zahn's *Præter und Harfe*, 1886, No. 44). *Tr.* as:—
 1. With this New Year we raise new Songs. In full by J. C. Jacobi, in his *Psalmodia Germanica*, 1722, p. 10 (1732, p. 9, altered). Included in Hawker's *Coll.*, 1847, No. 62, abridged, and beginning, "With this New Year we raise our songs."
 2. The old year now hath passed away. This is a good and full *tr.* by Miss Winkworth, as No. 171 in her *C. B. for England*, 1863, repeated in the *Ohio Luth. Hym.*, 1880.
 3. The old year now is past and gone. In full by

J. M. Sloan, as No. 187 in Wilson's *Service of Praise*, 1868.
 Another *tr.* is: "Another year is gone, and now." By Dr. G. Walker, 1860, p. 64. [J. M.]

Stevens, John, was b. at Aldwinkle, in Northamptonshire, June 8th, 1776. About the age of sixteen he went to London, where he joined the Baptist church in Grafton Street, whose pastor was at that time R. Burnham (p. 196, ii.). He began to preach, and in 1797 became minister at Oundle, soon afterwards at St. Neots, and then at Boston. In 1811, after the death of Burnham, he was invited to succeed him at Grafton Street. Stevens had popular gifts as a preacher: the place became too small, and ultimately a new chapel was built in Meard's Court, Soho, where he continued to minister until he d., Oct. 6, 1847. Stevens was a High Calvinist in theology, and an ardent polemic. He wrote several controversial works, the most famous of which was entitled, *A Scriptural Display of the Triune God & the early existence of Jesus' human soul*, Lond. 1812. From the theory advocated in this book he was called a *Prezisterian*. In 1809 he pub. *A New Sel. of Hymns, including also several Original hymns never before offered to the Public*. This, and the 2nd ed., 1812, contained 465 hymns. The 5th ed., 1825, had an *Appendix* of 102 hymns, and the 12th, 1868, one of 365 hymns. The ed. of Stevens's hymn-book now in C. U. was edited, in 1881, by J. S. Anderson. It is described on the title-page as "enlarged and improved," and contains 970 hymns. Of these a few are by Mr. Anderson, and 34 by Stevens. Many of the hymns of Stevens embody High Calvinistic views, strongly expressed; some, however, on the Lord's Supper would be accepted by most Christians. Of his hymns the following are in Snepp's *Songs of G. & G.*, 1872.

1. Christ has a chosen Church (1809). *Election.*
2. Eternal election preserves me secure (1809). *Election.*
3. Grace is Jehovah's sovereign will (1809). *Election.*
4. Long as I live I'll sing the Lamb (1809). *Praise to Jesus.* [W. R. S.]

Stevenson, George John, M.A., was b. at Chesterfield, Derbyshire, July 7, 1818. In early life he was connected with the printing and bookselling business, and continued therein until 1844, when he entered St. John's College, Battersea, where he was trained for an organizing Mastership under the National Society. In 1846 a Reformatory School was established in the Philanthropic Institute, Southwark, for the benefit of the better conducted criminals from the convict prisons, and Mr. Stevenson was the first Master. This school is now represented by the Farm School at Red Hill, Reigate. In 1848, he was appointed Head Master of the endowed parochial school at Lambeth, but resigned in 1855, and established himself in Paternoster Row as a bookseller and publisher, where he continued the business until a few years before his death, on Aug. 16, 1888. His interest in education was shown in his publication of the periodicals, *School and Teacher*, *The Pupil Teacher*, and *The English Journal of Education*. In 1861 he purchased the *Wesleyan Times* newspaper, and for six years he bore the editorial and financial responsibility. Mr. Stevenson's

literary work began with contributions to the *Sheffield Patriot*, in 1839, and the *Norfolk News*, 1841. Having joined the Methodist Society in 1831, his interest in Methodism, and specially in Methodist history and literature, became very keen, and has had much to do with his literary life. His publications outside of hymnology are numerous, and include biographical works mainly on the Wesley Family, and Methodist Worthies; historical works on City Road Chapel; the Young Men's Christian Association; Methodism in Chesterfield; Methodism in Hackney; and historical articles on Methodism in several Encyclopedias, &c.; *Essays on Education*; and smaller works on other subjects. His hymnological work began with his biographical sketches of hymn-writers and notices of hymns in the *Wesleyan Times*, which were subsequently largely used by Dr. Rogers in his *Lyra Britannica*, and Miller in his *Singers and Songs of the Church*. His *Methodist Hymn Book and its Associations* was pub. in 1869; and in an enlarged form as *The Methodist Hymn Book Illustrated with Biography, Incident, and Anecdote*, in 1883. The first of these dealt with the writers and hymns of the *Wes. H. Bk.* of 1780-1831; and the second with the revised ed. of the same, 1875. The latter is the most complete account of Methodist hymnody extant, and is indispensable to every lover of the Wesleyan Hymn-book. Outside of Methodist hymnody, Mr. Stevenson's acquaintance with English and American hymnology was very superficial; and of the vast stores of Greek, Latin, German, French, Italian, Scandinavian, and other treasures he knew almost nothing. His reputation entirely rests upon his researches as a student of and authority upon Methodist Hymnody. In that department he had no equal. [J. J.]

Stichêra. [Greek Hymnody, § xvi. 9.]

Still with Thee, O my God. *J. D. Burns.* [Evening.] Included in his little work, *The Evening Hymn*, 1857, No. 23, in 6 st. of 4 l. It passed into the *Bap. Ps. & Hys.*, 1858; and, subsequently, into other collections. In the *Cong. Hyl.*, 1887, it begins "With Thee, my Lord, my God." Although mainly included, because of its beautiful simplicity, in children's hymn books, it is yet better adapted for congregational use. [J. J.]

Stock, Sarah Geraldina, b. Dec. 27, 1838, has devoted much time to literature with special reference to Mission work and Sunday Schools. Her prose publications include *Lessons on Israel in Egypt*, &c., 1874; *The Child's Life of our Lord*, 1879; *Bible Stories from the Old Testament*, &c., 1882, and others. Her hymns in C. U. include:—

1. **A debtor!** For the love of God unbounded. *Missions.* Written for the *Church Missionary Almanack*, 1878, and also issued as a C. M. S. leaflet.
2. **Behind and Before.** *Departure of Missionaries.* Written for *India's Women*, and sung for the first time at the dismission of Church of England Zenana missionaries, Sep. 30, 1887. Since issued as a C. M. S. leaflet.
3. **Called to Thy service.** *Lord. Holy Matrimony.* Written for the marriage of Mr. W. Merry and Miss Grainger, of the "Home of Industry," Bethnal Green Road, London, March 14, 1889.
4. **Coldly the wind is sweeping.** *For Workers.* Pub. in the *Church S. School Magazine*, 1885.
5. **Jesus! All-sufficiency.** *Teachers' Devotional Meetings.* Pub. in the *Church S. School Magazine*, 1882.

6. **Lord of light, and Fount of love.** *Home Missions.* Pub. in the *Church S. School Magazine*, 1875; in *Hys. for Special Services*, &c. Bemrose & Sons, &c.

7. **Lord, Thy ransomed Church is waking.** *Home Missions.* Written for the London February Mission, 1874, and pub. in the *Church S. S. Magazine*, Feb., 1874, and subsequently in several hymn-books.

8. **O Master! when Thou callest.** *Departure of Missionaries.* Written for *India's Women*, and first sung at the Valedictory Meeting of the Ch. of England Zenana Society, Oct. 2, 1888.

9. **Open stood the gates of heaven.** *Christmas.* Pub. in the *Church S. S. Musical Leaflets*, No. 6, with music by C. H. Nottingham.

10. **Shut out from heaven's glory.** *Harvest.* Pub. in the same *Leaflets*, as No. 9.

11. **The tender light of home behind.** *Departure of Missionaries.* Written for *India's Women*, Sep. 1887, and first sung at the Valedictory Meeting of the Church of England Zenana Society, Sep. 30, 1887.

12. **There's a light to be fought, there's a work to be done.** *Missions.* Written for the *Church Missionary Gleaners' Annual Meeting*, Nov. 1888, and issued as a C. M. S. leaflet.

13. **We know not how the rays that stream.** *Holy Trinity.* Written for the *Church S. S. Magazine*. Pub. in an abridged form as "We cannot read the mystery," in the *Church S. S. H. Bk.*, 1868.

14. **With voice of joy and singing.** *Thanksgiving.* Written for the opening of Miss Annie Macpherson's "Home of Industry," Bethnal Green Road, London, 1887, and issued as a leaflet.

Of these hymns, Nos. 1, 7, 8, 11, and 12, were pub. in *Eight Missionary Hys. and Poems*, C. M. S., 1889. Miss Stock contributed 3 hymns to the "Golden Songs," which appeared in the *S. S. U. Sunday S. Chronicle*, 1875; 7 for children to the *Sunday at Home*. She has also written several others on various subjects, which have been issued as leaflets. Her hymns are bright and musical, and should be sought out by hymnal compilers. Her poems are pub. as *Joy in Sorrow*, 1884. [J. J.]

Stocker, John, some-time of Honiton, Devonshire, contributed, during 1776 and 1777, 9 hymns to the *Gospel Magazine*. These hymns were collected and reprinted, in 1861, by D. Sedgwick, as *Hys. and Spiritual Songs*, and, with their dates, are:—

1. Thy mercy, my [O] God, is the theme of my song. *Mercy.* "J. S.," March, 1776.
2. Of Jesus, my Saviour, I'll sing. *Praise.* "J. Stocker," October, 1776.
3. O come, ye poor sinners, with burdens oppress. *Invitation.* "John Stocker," May, 1777.
4. No strength in myself I possess. *Christ All and in All.* "J. S.," May, 1777.
5. Awake, my soul, arise and sing. *Praise of Jesus.* "J. Stocker," May, 1777.
6. Jesus, my Saviour, I avow. *Glorying in Christ.* "J. Stocker," May, 1777.
7. Jesus, my Rock, which cannot move. *Confidence through Jesus.* "J. Stocker," July, 1777.
8. Away my doubts, begone my fears. *Death anticipated.* "J. Stocker," July, 1777.
9. Gracious Spirit, Dove divine (p. 449, l.). "J. Stocker," July, 1777.

These varying signatures, "J. S.," "J. Stocker," and "John Stocker," led D. Sedgwick to conclude that the signature "J. S." meant the same person as the other two. We doubt this: first, because Nos. 3, 4, 5, and 6 above, were all printed in May 1777, in the order named; and we cannot see why "J. S." should have been adopted in this manner; and, second, because other hymns signed "S." are found in the same numbers of the magazine as those signed "J. Stocker." If "J. S." is John Stocker, why not "S." also? Sedgwick had no authority for saying that "J. S." was John Stocker; we have no authority for saying this is not so. There is no proof either way. [J. J.]

Stola regni laureatus. *Adam of St. Victor.* [Common of Apostles.] A very fine sequence, dealing with the symbolic character of the apostles, not with their individual histories. It is found in the *Augustinian Missal*, printed at Paris in 1529, for use at St. Victor. It is given by Gautier, in his *Oeuvres poetiques d'Adam*, 1858, vol. ii. p. 407. In his new ed., 1881, p. 197, Gautier cites it as in a Gradual of St. Victor before 1239 (*Bibl. Nat.*, Paris, No. 14452), and a 14th cent. Missal of St. Victor (B. N., No. 14448). Also in *Trench*, ed. 1864, p. 202, with copious notes, and D. S. Wrangham's *The Liturgical Poetry of Adam of St. Victor*, 1881, vol. iii. p. 150. The use of St. Victor was for Oct. 28 ("SS. Simon and Jude"). Tr. as:—

1. **Laureled with the stole victorious.** By J. M. Neale, in the enlarged ed. of his *Medieval Hys.*, 1863, p. 153, in 10 st. of 6 l. In an abbreviated form it is in the 1867 *Appendix to the H. Noted*, and the *Hymner*, 1882.

2. **In royal robes of splendour.** By Jackson Mason and the Compilers of *H. A. & M.*, in the 1889 *Suppl. Hymns* to that collection.

Other trs. are:—

1. To the apostolic cohort. *D. T. Morgan.* 1871.
2. Glorious cohort apostolic. *D. T. Morgan.* 1880.
3. Decked with robes such state befitting. *D. S. Wrangham.* 1881. [J. M.]

Στομίον πώλων ἄδων. [Olema, T. F.]

Stone, Samuel John, M.A., s. of the Rev. William Stone, M.A., was b. at Whitmore, Staffordshire, April 25, 1839, and educated at the Charterhouse; and at Pembroke College, Oxford, B.A. 1862; and M.A. 1872. On taking Holy Orders he became Curate of Windsor in 1862, and of St. Paul's, Haggerston, 1870. In 1874 he succeeded his father, at St. Paul's, Haggerston. Mr. Stone's poetical works are (1) *Lyra Fidelium*, 1866; (2) *The Knight of Intercession and Other Poems*, 1872, 6th ed., 1887; (3) *Sonnets of the Christian Year*, first printed in the *Leisure Hour*, and then pub. by the R. T. Society, 1875; (4) *Hymns*, a collection of his original pieces and translations, 1886. He has also pub. *Order of The Consecutive Church Service for Children, with Original Hymns*, 1883. Mr. Stone's hymns, most of which are in C. U., and several of which have a wide popularity, include:—

1. A sower went to sow his seed. *The Sower.* In his *Hymns*, 1886, the author says this hymn was "Written specially in allusion to the sixteen years' work of the first Vicar [his Father] of St. Paul's, Haggerston, to whom the Parish was given in 1868, without Church, or School, or Vicarage, or Endowment."
2. Bear the troubles of thy life. *Patience.* A tr. of Thomas à Kempis's "Adversa mundi tolera" (p. 23, li.) made for the Rev. S. Kettlewell's *Thomas à Kempis*, 1882.
3. By Paul at war in Gentle lands. *St. Mark.* Written at Windsor in 1870, and pub. in his *Knight of Intercession*, 1872.
4. By Shepherds first was heard. *Carol.* Written in 1885, and pub. in the *Parochial Magazine*, 1885.
5. By Thy love which shone for eyes. *Litany of the Love of God.* Written at Haggerston in 1883, and printed in the *Monthly Packet*, 1884.
6. Christ the Wisdom and the Power. *For Church Workers.* Written for the Church Society of St. Paul's, Haggerston in 1872, and pub. in *The Knight of Intercession*, 1872.
7. Dark is the sky that overhangs my soul. *Sorrow succeeded by Joy.* Written at Windsor in 1869 for the *Monthly Packet*, and printed therein 1869. Pub. in *The*

Knight of Intercession, 1872, under the title of "Light at Eventide."

8. Deeply dark and deeply still. *The Transfiguration.* Written in 1871 and pub. in *The Knight of Intercession*, 1872.

9. Eastward, ever eastward. *Processional for Sunday Morning.* Written at Haggerston in 1876, and pub. in the *Monthly Packet*, 1884.

10. Faith, who sees beyond the portal. *Faith, Hope, and Charity.* Written at Windsor in 1869, and pub. in the *Monthly Packet*, 1869, and *The Knight of Intercession*, 1872.

11. Far off our brethren's voices. *Missions.* Written for the First Day of Intercession for Foreign Missions, 1871, and pub. in *The Knight of Intercession*, 1872. "For Colonial Missions."

12. Give the word, Eternal King. *Missions.* Written for the First Day of Intercession for Foreign Missions, 1871.

13. Glory in heaven to God. *Christmas Carol.* Written in 1882 for G. H. Lealle's Cantata *The First Christmas Morn.*, 1882.

14. God the Father, All and One. *For Unity.* Written in 1883 for Canon G. Venables's *Service for Unity*, and appeared in the *Monthly Packet*, 1884.

15. God the Father's Only Son. *Offices of Christ.* Pub. in his *Lyra Fidelium*, 1866, on Art. li. of the Apostles' Creed, "And in Jesus Christ His Only Son our Lord."

16. God the Spirit, we adore Thee. *The Holy Ghost.* Pub. in his *Lyra Fidelium*, 1866, on Art. viii. of the Apostles' Creed, "I believe in the Holy Ghost."

17. Great Captain of God's armies. *For Purity.* Written in 1884 for the Ch. of England Purity Society, and printed in *Church Bells*, April 10, 1885.

18. Homeward we pass in peace. *Close of Divine Service.* Written in 1884 at Haggerston; and included in the author's *Hymns*, 1886, as a "Hymn after Benediction."

19. How can we praise Thee, Father! *For the Fatherless.* Written by request for "The Ch. of England Central Home for Waifs and Strays," 1882, and printed in the *Monthly Packet*, 1884.

20. Is there no hope for those who lie? *Missions.* Written in 1870 for the *Monthly Packet*; and also included in *The Knight of Intercession*, 1872.

21. Jesu, to my heart most precious. *Jesus, All in All.* A tr. of Thomas à Kempis's "De dulcedine Jesu," made for the Rev. S. Kettlewell's *Thomas à Kempis*, 1882.

22. Lo! they were, and they are, and shall be. *St. Michael and All Angels.* Written in 1875 for *The Scottish Guardian*, in which it was given in 1875.

23. Lord Christ, my Master dear. *For Church Workers.* Written for the Sunday School Teachers of St. Paul's, Haggerston, 1885, and given in his *Hymns*, 1886.

24. Lord of the harvest, it is right and meet. *Missions, Thanksgiving.* Written for the Second Day of Intercession for Foreign Missions, 1871, and pub. in *The Knight of Intercession*, 1872. In the 1889 *Appendix to H. A. & M.* it is somewhat altered.

25. Most true, most High; O Trinity. *Holy Trinity.* A tr. of Thomas à Kempis's "O vera summa Trinitas" made for the Rev. S. Kettlewell's *Thomas à Kempis*, 1882.

26. My Saviour! I behold Thy life. *Passiontide.* Pub. in his *Lyra Fidelium*, 1866, on Art. iv. of the Apostles' Creed, "Suffered under Pontius Pilate, was Crucified, Dead, and Buried."

27. Need hath the golden city none. *Evening.* Written at Windsor in 1869, and was pub. in the *Monthly Packet* in 1870. Also in *The Knight of Intercession*, 1872.

28. None else but Thee for evermore. *God the Father.* The opening hymn of his *Lyra Fidelium*, 1866, on Art. i. of the Apostles' Creed, "I believe in God the Father Almighty, Maker of Heaven and Earth."

29. O joy, the purest, noblest. *Evening.* A tr. in two parts of Thomas à Kempis's "O qualis quantaque laetitia" (p. 845, li.) made for the Rev. S. Kettlewell's *Thomas à Kempis*, 1882. Pt. ii. begins "State of divinest splendour!"

30. O Thou by Whom the saints abide. *Litany of the Holy Spirit.* Written for a Confirmation at Haggerston, 1875, and included in the 3rd ed. of *The Knight of Intercession*, 1875.

31. O Thou Whose love paternal. *Holy Matrimony.* Written at Windsor in 1863.

32. On Olivet a little band. *Ascension.* Pub. in his *Lyra Fidelium*, 1866, on Art. vi. of the Apostles' Creed, "He ascended into Heaven," &c.

33. Peace: legacy of mystic power. *Peace.* Written

in 1882 for The Society of St. Katharine for Invalids, and pub. in the *Monthly Packet*, 1884.

34. *Remember Me, show forth My death.* *Holy Communion.* Written at Windsor for the *Monthly Packet*, in 1870; and included in *The Knight of Intercession*, 1872.

35. *The Son forsook the Father's home.* *Christmas.* Pub. in his *Lyra Fideium*, 1866, on Art. iii. of the Apostles' Creed, "Who was conceived by the Holy Ghost, Born of the Virgin Mary."

36. *The old year's long campaign is o'er.* *The New Year.* Written at Windsor in 1868, and pub. in *The Knight of Intercession*, 1872.

37. *The whole creation groans and cries.* *Travail of the Creation.* Written at Windsor for the *Monthly Packet*, 1869, and included in *The Knight of Intercession*, 1872.

38. *The world is sad with hopes that die.* *Everlasting Life.* Pub. in his *Lyra Fideium*, 1866, on Art. xii. of the Apostles' Creed, "The Life Everlasting."

39. *Their names are names of Kings.* *Saints Days.* Written at Windsor for the *Monthly Packet* in 1869, and included in *The Knight of Intercession*, 1872.

40. *There is an ancient river.* *The Spiritual River.* Written at Windsor for the *Monthly Packet*, in 1870; and given in *The Knight of Intercession*, 1872.

41. *Thou Who hast charged Thine elder sons.* *For School Teachers.* Written in 1881 for St. Katharine's Training College for Mistresses; and subsequently adapted for use by teachers of both sexes.

42. *Thou Who didst love us when our woes began.* *Temperance.* Written for the *Ch. of England Temperance Society Magazine*, 1866.

43. *Through midnight gloom from Macedon.* *Missions.* Written for the First Day of Intercession for Foreign Missions, 1871.

44. *Unchanging God, hear from eternal heaven.* *On behalf of the Jews.* Written for the East London Mission to the Jews, 1885. It is included in an abridged form in the 1889 *Appendix to H. A. & M.*

45. *While the Shepherds kept their vigil.* *Christmas Carol.* Written at Windsor in 1868.

46. *Winter in his heart of gloom.* *The Resurrection of the Body.* Pub. in his *Lyra Fideium*, 1866, on Art. xi. of the Apostles' Creed, "The Resurrection of the Body."

47. *Wistful are our waiting eyes.* *The Judgment.* Pub. in his *Lyra Fideium*, 1866, on Art. vii. of the Apostles' Creed, "From thence He shall come to judge the quick and the dead."

48. *Ye faithful few of Israel's captive days.* *Holy Scriptures.* Written at Windsor for the *Monthly Packet*, in 1869.

Some of Mr. Stone's finer hymns, including "Round the Sacred City gather;" "The Church's One Foundation;" "Weary of earth and laden with my sin," and others, are annotated under their respective first lines. These, together with the 48 above, are given in his *Hymns*, 1886, some of the *trs.* being recast. Additional *trs.* from Thomas à Kempis are also noted under his name.

Another hymn, inseparably associated with Mr. Stone's name is:—

49. *Lord of our Soul's salvation.* *National Thanksgiving.* This was ordered by command of Her Majesty the Queen to be sung at the Thanksgiving for the Recovery of H. R. H. The Prince of Wales, on Feb. 27, 1872. In its original form it was in 7 st. of 8 l., and was thus sung throughout the country. Owing however to the necessary restrictions as to time in the Cathedral service, a selection of four verses only—the 1st, a combination of the 2nd and 4th, the 6th, and the 7th—was adapted by the author for use in St. Paul's." The full text was included in *The Knight of Intercession*, 1872.

Mr. Stone's hymns vary considerably in metre and subject, and thus present a pleasing variety not always found in the compositions of popular hymn-writers. His best hymns are well designed and clearly expressed. The tone is essentially dogmatic and hopeful. The absence of rich poetic thought and graceful fancy is more than atoned for by a masterly condensation of Scripture facts and of Church teaching given tersely and with great vigour. His changes and antitheses are frequently

abrupt, in many instances too much so for congregational purposes, and his vocabulary is somewhat limited. His rhythm, except where broken either by long or by compound words, is rarely at fault, and his rhyme is usually perfect. A few of his hymns are plaintive and pathetic, as the tender "Weary of earth and laden with my sin"; others are richly musical, as "Lord of the harvest! it is right and meet": but the greater part are strongly outspoken utterances of a manly faith, where dogma, prayer, and praise are interwoven with much skill. Usually the key-note of his song is Hope.

[J. J.]

Stowe, Harriet, née Beecher, daughter of the Rev. Lyman Beecher, D.D., was born at Litchfield, Connecticut, June 15, 1812. In 1832, her father having been appointed President of Lane Seminary, Cincinnati, Ohio, she removed there with the family; and in 1833 was married to the Rev. Calvin E. Stowe, D.D., Professor of Languages and Biblical Literature in the same Institution. Her high reputation as an author is well known; and the immense success of *Uncle Tom's Cabin*, which first appeared in *The National Era*, in 1852, ensures her a lasting reputation. She has also written other well-known works. Three of her hymns appeared in the *Plymouth Collection*, edited by her brother, H. W. Beecher, in 1855:—

1. Still, still with Thee, when purple morning breaketh.
Resting in God.
2. That mystic word of Thine, O sovereign Lord
Abiding in Jesus.
3. When winds are raging o'er the upper ocean.
Peace.

Another hymn by Mrs. Stowe, "How beautiful, said he of old" (*The Gospel Ministry*), is No. 231 in the *Boston Hys. of the Spirit*, 1864. Her poetical pieces were pub. in her *Religious Poems*, 1867; and from a poem therein the hymn, "Knocking, knocking, who is there?" (*Christ knocking*), in *Sankey's Sac. Songs and Solos* is adapted. [F. M. B.]

Stowell, Hugh, M.A., s. of Hugh Stowell, Rector of Ballaugh, near Ramsey, was b. at Douglas, Isle of Man, Dec. 3, 1799, and educated at St. Edmund Hall, Oxford, B.A. 1822; M.A. 1826. He was ordained in 1823, and held the curacy of Shepscombe, Gloucestershire; and then that of Holy Trinity, Huddersfield. Subsequently he was Curate in charge of St. Stephen's, Salford, and became rector of Christ Church, Salford, in 1831. In 1845 he was appointed Hon. Canon in Chester Cathedral; in 1851 Chaplain to the Bp. of Manchester; and Rural Dean of Eccles. He d. at Salford, Oct. 8, 1865. His *Memoir*, by the Rev. J. B. Marsden, was pub. in 1868. Canon Stowell was a popular and effective preacher. His publications included *Tractarianism Tested*, 1845; *A Model for Men of Business*, 1854; *Pleasures of Religion and Other Poems*, 1832; *The Peaceful Valley*, 1826; and a large number of single sermons, pamphlets, &c. His *Sel. of Ps. & Hys.* was pub. as:—

A Selection of Psalms & Hymns Suited to the Services of the Church of England. By the Rev. H. Stowell, M.A., Manchester. Printed by Henry Smith, St. Ann's Square, 1831.

This *Sel.* contained 233 hymns, in addition to versions of the Psalms. Of the hymns the following were by the compiler:—

1. Almighty Shepherd, Who didst give. (1828.) *The Good Shepherd*.
2. From every stormy wind that blows. See p. 399, l.
3. Gracious God, look down in kindness. *Sunday School Anniversary*.
4. Great God, we dare not bow the knee. *Holy Communion*.
5. Meek Lamb of God, on Thee. *Lent*.
6. To Thee, O God, we raise. *Sunday School Anniversary*.
7. Tune every heart, wake every tongue. *Sunday School Anniversary*.
8. When Jesus left the glorious sky. *For an Infants' School*.
9. Yes, in the morning of our years. *Sunday School Anniversary*.

The 12th ed. of this *Sel.* pub. by Canon Stowell in 1864, was increased to 273 hymns, the additional hymns being in nearly every instance his own compositions. In addition to those already given we have:—

10. Again our yearly strain we raise. 1864.
11. Another year has gilded past. (Before 1846.)
12. Another year with mercies strown. (Before 1846.)
13. Before Thy throne, O Lord, we bend. (Before 1846.)
14. By pressing dangers compassed round. 1843 (?).
15. Come, raise we all the blessed strain. 1862.
16. Hall, hallowed day of heavenly rest. 1844 (?).
17. Hark, how sweet those infant voices. 1841 (?).
18. How fruitless is the ploughman's toil. 1854.
19. How gently in night's silent hours. 1850.
20. Jesus is our Shepherd, Wiping, &c. 1849.
21. Jesus, Lord, Who hast ascended. 1853.
22. Jesus, Lord, we wait on Thee. 1863.
23. Jesus, our Saviour and our Lord. (Before 1846.)
24. Jesus, Prophet of Thy Church. 1861.
25. Lord, if our land be great and free. 1851.
26. Lord, in this dark and stormy day. 1848.
27. Lord, in Thy mercy hear our cry. 1855.
28. Meek Lamb of God, Who dost impart. 1859.
29. O God, the liquid sign of grace. 1856.
30. Sailing o'er life's changeful ocean. (Before 1846.)
31. Saviour, guide this little band. (Before 1846.)
32. The day of rest is passed away. (Before 1846.)
33. The morn of our life-time is fast gliding by. (Before 1846.)
34. Though our lot be poor and lowly. 1847.
35. Thy cross, O Lord, the holy sign. 1840.
36. Wake, wake our yearly strain anew. 1852.
37. Wake, wake the joyful song. 1844.
38. We, a little simple throng. (Before 1846.)
39. We, little pilgrims of a day. 1845.
40. We love the holy house of prayer. 1857.
41. We will not weep as others do. 1842.
42. What is your life? It glances by. 1860.
43. What though our earthly lot be low. 1858.

These hymns were all written for the Anniversary Services of Christ Church Sunday Schools, Salford, and are included with others in a special *Appendix* in the 1877 ed. of the *Sel.* as above. Other hymns by Canon Stowell are:—

44. Children of old, Hosannah sang. *Sunday Schools*. 1830.
45. Lord of all power and might, Father of love, &c. *Missions*. Written for the Jubilee of the B. & F. Bible Society. March 7, 1853.
46. Shepherd of the ransomed sheep. *The Good Shepherd*.
47. Pilgrims in the narrow way. *Sunday School Anniversary*. This was his last hymn, and was written for the Christ Church S. School Anniversary, 1865.

Of Canon Stowell's hymns the most popular are Nos. 2, 3, 20 and 44. As a writer for children he was very successful. All the foregoing hymns are in the 15th ed. of his *Sel.* edited by his son, Manchester, 1877; and in *Hymns. By the late Rev. Canon Stowell, M.A.* Manchester, 1868. [J. J.]

Stowell, Thomas Alfred, M.A., s. of Canon H. Stowell, was b. at Salford, July 15, 1831. He was Bridgman Exhibitor at Queen's College, Oxford, 1853, and B.A. in honours in 1855. Taking Holy Orders in

1857, he became Curate of Bolton, Diocese of Ripon, 1857-60; Incumbent of St. Stephen's, Bowling, Bradford, 1860-65; and then Rector of Christ Church, Salford, in succession to his father, 1865. He was also appointed Rural Dean of Salford in 1876, and Hon. Canon in Manchester Cathedral in 1879. Canon T. A. Stowell has pub. *The Church Catechism simply and clearly explained*, 1882, various Sermons, papers on Education, &c. Most of his hymns were written for the Anniversary Sermons of Christ Church S. Schools, Salford (nearly 2000 children), and include:—

1. Blessed Saviour, hear us when we cry. 1872.
2. Happy were those mothers. 1866.
3. In God's holy dwelling. 1873.
4. Lord, on Thy day, within Thy holy dwelling. 1877.
5. Lord, Thy children lowly bending. 1875.
6. My Saviour, be thou near me, When I lie down, &c. 1874.
7. O Jesus (Saviour) we have promised Henceforth to be Thine Own. *Confirmation*. 1877.
8. Sweet day of rest which God has given. *Sunday*. 1868.
9. While the sun is shining. *Work*. 1869.

These 9 hymns are in Canon T. A. Stowell's 1877 ed. of his father's *Sel.*, and of these Nos. 3 and 9 are the most popular. He is also the author of:—

10. Come, Christian youths and maidens. *S. School Anniversary*. In Mrs. Brock's *Children's H. Bk.*, 1881, and others.
11. Early the holy women came. *Easter*. In the *Church Monthly*, April, 1888.
12. Remember thy Creator. *Youthful Piety*. In the *Church S. School Mag.*, Feb. 1888.
13. Saviour, we are young and weak. *The Christian Race*. In Mrs. Brock's *Children's H. Bk.*, 1881.

Several of these are popular hymns for children, and will no doubt gradually come into somewhat extensive use. [J. J.]

Strafford, Elizabeth, daughter of H. Strafford, of Belper, b. in London, Oct. 30, 1828; d. at Belper, April 4, 1868. Her hymns appeared in *Hymns for the Collects throughout the Year, for the Use of Children*, 1857 (W. F. Stevenson's *Hys. for Ch. and Home*. 1873). From this, "God Almighty heareth ever" (*Love of God*), "Once to our world there came" (*Passiontide*), and "We praise Thee, we bless Thee, O Father in heaven" (*Praise for Salvation*), have come into C. U. [J. J.]

Strauss, Victor Friedrich von, was b. at Bückeberg, Schaumburg-Lippe, Sept. 18, 1809. He became a student of law at the Universities of Erlangen, Bonn, and Göttingen. In 1832 he married Albertine von Torney, daughter of a Hannoverian landed proprietor; and, in 1872, at the request of her relations, added her name to his own (Strauss und Torney), having been previously, in 1851, raised to the Austrian nobility. Having entered the diplomatic service of Schaumburg-Lippe, in 1832, he was appointed, in 1840, Archivath at Bückeberg; and attended the Frankfurt Diet as Geheimerath, in 1850, as the accredited representative of Schaumburg-Lippe. He was also, from 1853 to 1866, the regular representative of Schaumburg-Lippe, at the North German Diet. Thereafter he retired on a pension, and went at Easter, 1869, to Erlangen, where he wrote a *tr.* of the works of the Chinese philosopher Lao-tseè, with a commentary (pub. 1870). In 1872 he removed to Dresden, where he still

[1889] resides. In 1889 he pub. the 1st vol. of a work on *Ägyptische Götterglaube* (Koch vii. 270; O. Kraus, 1879, p. 525, &c.).

Both as a secular and as a sacred poet, Strauss holds high rank among his contemporaries in Germany; not so much for popularity, as for wealth of ideas, breadth of culture, beauty of form, and clear, simple expression. The impulse which he received to the study of theology and to hymn-writing, was mainly through the impression of manifest unfairness left upon him by reading D. F. Strauss's *Leben Jesu*, 1835. This led him to study the New Testament for himself; and to find, in the old Gospel, the satisfaction of the needs of his spirit. His hymns, while, like most modern hymns, in the main subjective, often catch the ring and noble simplicity of the older objective classical hymns, but are more finished in form. Many have passed into recent German hymn-books. They appeared principally in Knapp's *Christoterpe*, 1844-48; and in his own—(1) *Gedichte*, Bielefeld, 1841; (2) *Lieder aus der Gemeinde für das Christliche Kirchenjahr*, Hamburg, 1843; and (3) *Weltliches und Geistliches*, Heidelberg, 1856. The hymns in No. 3 are in the second part, which is separately pagged, and entitled *Geistliches im Gedichten und Liedern*. The work entitled *Das Kirchenjahr im Hause*, Heidelberg, 1845, is a series of poetical meditations, and not of hymns properly so called.

The hymns by Strauss which have passed into English are:—

i. *Lobjaucht und mehret Gottes Ruhm. Advent.* 1st pub. in 1856, as above, pt. ii., p. 8, in 16 st., entitled "Advent." Tr. as, "The Lord doth in His Kingdom come." By J. Kelly, 1885.

ii. *Nun gingst auch du. Easter Eve.* 1st pub., 1843, as above, p. 126, in 7 st. of 5 l., and entitled, "The Lord in the Grave." Included in Knapp's *Ev. L. S.*, 1850, No. 560. Tr. as:—

Thou sore-oppress'd. A good 't, omitting st. v. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 34; and thence in her *C. B. for England*, 1863, No. 56. Included in the *Hymnary*, 1872, *Pavish H. Bk.*, 1875, *Evang. Hyl.*, N. York, 1880, and others.

iii. *O mein Herz, gib dich zufrieden. Waiting on God.* 1st pub., 1841, as above, p. 160, in 5 st. of 8 l., and entitled, "Tranquillity." Included in Knapp's *Ev. L. S.*, 1850, No. 1955. The tr. in C. U. is:—

O my heart, be calm and patient. A tr. of st. i., ii., v., by Miss Borthwick, as No. 243 in Dr. Pagenstecher's *Coll.*, 1864.

Other trs. are:—

(1) "O my heart, be calm, confiding." By Miss Burlingham, in the *British Herald*, June 1866, p. 287; and in Reid's *Praise Bk.*, 1872. (2) "O my heart, be thou content." By J. Kelly, 1885, p. 75. [J. M.]

Streatfeild, Charlotte, née Saint, eldest daughter of the Rev. J. J. Saint, Rector of Speldhurst, was b. at Speldhurst, Dec. 31, 1829, and married, in 1862, to Charles N. Streatfeild, Lieutenant, Royal Navy, eldest s. of Major General Streatfeild, Royal Engineers. Mrs. Streatfeild has pub.:—

(1) *Hymns and Verses on the Collects*: Lond., Longmans, 1865. (2) *Hymns on the Love of Jesus, and the Home above*: Lond., Skeffington & Son, 1877. (3) *A Little Garland of the Saints, and Other Verses*: Lond., Mowbray, 1877. (4) *The Story of the Good Shepherd*: Lond., Skeffington, 1885. Mrs. Streatfeild also contributed to Mrs. Brock's *Children's H. Bk.*, 1881.

The following include Mrs. Streatfeild's hymns in C. U.:—

1. And didst Thou hunger then, O Lord. 1st S. in *Lent.* Appeared in her *Hys. and Verses on the Collects*, 1865.

2. Brothers, tread the holy portals. For the Dedication of a Church. Pub. by Skeffington, with music by M. S. Skeffington. A Processional.

3. He scarcely felt the cruel stones. St. Stephen. Pub. in her *Hys. and Verses on the Collects*, 1865.

4. High o'er the glittering temple. Gospel for 1st S.

in *Lent.* Contributed to Mrs. Brock's *Children's H. Bk.*, 1881.

5. How beautiful the hills of God. Gospel, 1st S. in *Lent.* Contributed to Mrs. Brock's *Children's H. Bk.*, 1881.

6. I linger round the fold of God. *Lent.* Pub. in *The Story of the Good Shepherd*, 1885.

7. In the Paradise of Jesus. Heaven. Appeared in her *Hys. on the Love of Jesus*, &c., 1877.

8. Jesus, tender Shepherd, Seeking for Thine own. *The Good Shepherd.* Pub. in *The Story of the Good Shepherd*, 1885.

9. Sweet Shepherd, Thou hast sought me. *The Good Shepherd.* Appeared in her *Hys. on the Love of Jesus*, &c., 1877; and *The Story of the Good Shepherd*, 1885.

10. There is joy amongst the angels. Joy in Heaven over Repenting Sinners. Pub. in her *Hys. on the Love of Jesus*, &c., 1877; and *The Story of the Good Shepherd*, 1885.

Mrs. Streatfeild has also a "Litany for a Children's Service," in *A Little Garland of the Saints*, 1877. Nos. 1, 3, 4, 5 and 7 of the above hymns are in Mrs. Brock's *Children's H. Bk.*, 1881, and they all rank with the sweetest and most tender of modern verses for children. Some have been arranged as songs, and have been set to music by M. S. Skeffington. Mrs. Streatfeild's prose works include *Meditations on the Seven Last Words*, 1874; and *Words of Comfort*, 1875. [J. J.]

Strong, Nathan, D.D., a leading Congregational divine of his day, was b. at Coventry, Connecticut, Oct. 16, 1748, and educated at Yale College, where he graduated in 1769. He first studied law, but soon turned his attention to the ministry. In January 1774 he became the Pastor of the First Congregational Church at Hartford, and remained there to his death in 1816. In 1796 he won much repute through his essay on *The Doctrine of Eternal Misery consistent with the Infinite Benevolence of God*. He founded the *Connecticut Evangelical Magazine*, in 1800, and also took a prominent part in establishing the Connecticut Home Mission Society in 1801. His degree of D.D. was conferred by the University of Princeton. His services to American hymnology, as the principal editor of the *Hartford Sel.* [*American Hymnody*, p. 67. ii.], 1799, have been very great. As in that *Sel.* the author's names were not given, most of his numerous contributions thereto cannot be identified. Six of these hymns, however, are reproduced in Nettleton's *Village Hymns*, 1824, with his name attached thereto. These are:—

1. Alas, alas, how blind I've been. *The Sinner awakened.*

2. Blessed Lord; behold the guilty scorn. *Prayer for opposers to Revivals.*

3. Long have I walked this dreary road. *The Sinner's Complaint.*

4. Sinner, behold, I've heard thy groans. *The Pardoning God.*

5. Smote by the law, I'm justly slain. *The Law, and the Gospel.*

6. The summer harvest spreads the fields. *The Great Harvest.*

In addition to these the following are from the *Hartford Sel.*, 1799 (but not in the *Village Hys.*) They are the best known and most widely used of Strong's hymns:—

7. Almighty Sovereign of the skies. *National Thanksgiving.*

8. Swell the anthem, raise the song. *National Thanksgiving.* [F. M. B.]

Stryker, Melancthon Woolsey, D.D., s. of the Rev. Isaac Pierson Stryker, was b. at Vernon, New York, Jan. 7, 1851, and educated at Hamilton College (1872) and Auburn Th. o.

logical Seminary (1876). In 1876 he entered the Presbyterian ministry as Pastor at Auburn, New York. In 1878 he removed to Ithaca, N. Y.; in 1883 to Holyoke, Massachusetts, and in 1885 to Chicago, Illinois. He received his degree of D.D. from Hamilton College in 1889. He has edited *Christian Chorals*, 1885; *New Alleluia*, 1850-86; and *Church Song*, 1889. He was also joint editor with H. P. Muir of *The Church Praise Book*, 1882. He has also pub. *Hymns and Verses*, 1883, and *Song of Miriam, and Other Hymns and Verses*, 1888. To two of these works which have been designed for daily use in divine worship Dr. Stryker contributed the following original hymns:—

- i. *The Church Praise Book*, 1882.
 1. Burst forth, O Bridegroom, from Thy chamber bright. *Second Advent Desired*. (1880.)
 2. Death cannot make my soul afraid. *Death Contemplated*. (1881.)
 3. Eternal day hath dawned. *Heaven*. (1881.)
 4. Mighty God, Thy Church recover. *Missions*. (1881.)
 5. Ring again, ye starry chime. *Christmas*. (1881.)
 6. Slug, Israel, for the Lord your strength. *Passing the Red Sea*. (1878.)
 7. The tribes of faith from all the earth. *Heaven*. (1881.)
 8. Thy Kingdom come, O blessed Son of God. *Second Advent Desired*. (1880.) Re-written in *Church Song*, 1889, as "Thy Kingdom come, O everlasting Lord."
 9. When the everlasting Lord. *Morning*. (1880.)
- ii. *Church Song*, 1889.
 10. Arouse Thy Church, Almighty God. *Missions*. (1887.)
 11. Father, as here we bow. *Holy Trinity*. (1886.)
 12. Four hundred years their course have sped. *American National Hymn*. (1888.)
 13. God of our Fathers, our God to-day. *National Hymn*. (.889.)
 14. Lo, where that spotless Lamb for sin provided. *Passiontide*. (1884.)
 15. My Maker, at Thy holy throne. *Holy Baptism*. (1888.)
 16. O God, Thy judgments give the King, Thy Son. *Missions*. (1883.)
 17. O Thou, Eternal, Changeless, Infinite. *Praise to God*. (1882.)
 18. O Thou, Omnipresent. *Omnipresence of the Father*. (1885.)
 19. O Thou Shepherd of Thine Israel, hear us. *Ps. lazz*. (1883.)
 20. Our God, and our Redeemer. *Opening of a Place of Worship*. (1883.)
 21. Hobbled, bruised, and dying, once I lay. *The Good Samaritan*. (1886.)
 22. Sing, every boy and maiden. *Praise to God*. (1886.)
 23. Thou, Lord of my life, by the words Thou hast said. *Lent*. (1887.)
 24. Thy grace is all of grace. *Divine Grace*. (1886.)
 25. To Thee, our God, these babes we bring. *Holy Baptism*. (1886.)
 26. Tranquilly, slowly, solemnly, lowly. *Burial*. (1884.)
 27. We close Thy blessed Word. *Sunday Evening*. (1887.)
 28. While all the night-stars fade and wane. *Easter*. (1884.)

In addition to these original hymns Dr. Stryker has several translations from the German which are in C. U., and are noted in this Dictionary (see *Index of Authors and Translators*). One of his hymns, No. 513. "Now I lay me down to sleep" (*Child's Evening hymn*), in *Church Song*, 1889 (dated 1884), begins with a stanza by another hand. In the same work there are also several of his tunes. Dr. Stryker's hymns are massive and rugged, full of dogmatism and fire, but they lack unity and purity of rhythm. In some instances words stand for thoughts, and exclamations for ideas.

Nevertheless a few will live. (See also *American Hymnody in Various*.) [J. J.]

Stubbs, Jonathan. [*Staffordshire Hymn-books*.]

Sturm, Christoph Christian, s. of Johann Jakob Sturm, lawyer (Imperial notary) at Augsburg was b. at Augsburg, Jan. 25, 1740. He studied at the universities of Jena (M.A. 1761) and Halle. He was then appointed, in 1762, as one of the masters in the Paedagogium at Halle, and in 1765 became Conductor of the school at Sonau, in Brandenburg. In 1767 he returned to Halle as fourth pastor of the Market Church, and became third pastor in the same year. He left Halle in 1769, to become second pastor of the church of the Holy Spirit at Magdeburg, where he passed the happiest part of his professional life, and where he wrote most of his devotional works. Finally, in 1778, he was appointed chief pastor of St. Peter's Church at Hamburg. Here he at first lived happily, beloved and respected as a preacher and author, until, in 1782, his views on the Salvation of the Heathen led J. M. Goetze, chief pastor of St. Katherine's Church in Hamburg, to accuse him of Rationalism, &c. The resulting controversy embittered and shortened Sturm's life. In his latter years he suffered from a weak chest; and in the night of Aug. 10-11, 1786, he was seized with an attack of spitting of blood, from which he never recovered. He d. at Hamburg, on Aug. 26, 1786 (*Koch*, vi., 357; *Bode*, p. 158, &c.).

Sturm is best known to English readers by his devotional works, which were for some time very popular, viz., his "Conferences with God in the Morning Hours" (*Unterhaltungen mit Gott in der Morgenstunden*, &c., Halle, 1768), and his "Reflections on the Works of God" (*Betrachtungen über die Werke Gottes*, &c., Halle, 1772-78). He was one of the most prolific hymn-writers of the Rationalistic period, being the author of more than 400 hymns. His productions are less dreary than most of the time, and are not without earnestness, devoutness, and lyric power; but they are often too rhetorical, and not sufficiently simple. They found great favour with the compilers of hymn-books from 1766 to 1846, but not many of them are retained in later collections. His specialities were hymns on the Works of God in Nature, and hymns for Children. Long lists of his works are given by *Koch* and *Bode*. We need only note the following:—(1) *Der Christ am Sonntage*, Halle & Leipzig, 1764-65 [Hamburg Library]. This was a weekly paper, which contained 88 hymns by Sturm. (2) *Sammlung geistlicher Gesänge über die Werke Gottes in der Natur*, Halle, 1775 [Brit. Mus. and Wernigerode Library]. Over 40 of the hymns are originals by Sturm. (3) *Vollständiges Gesangbuch für Kinder*, Halle, 1777 [Hamburg Library]. More than 80 hymns seem to have been written by Sturm for this work. (4) *Prädigtwürfe*, Hamburg, 1779-86 [Brit. Mus.]. An eight years' course of sermon outlines on the Gospels for Sundays and Festivals; with over 80 hymns by Sturm, some being recasts from other authors. (5) *Lieder und Kirchengesänge*, Hamburg, 1780 [Royal Library, Hannover]. With 54 hymns, many being recasts of his earlier hymns, made by himself or by J. S. Dierich. (6) *Gesangbuch für Gartenfreunde und Liebhaber der Natur*, Hamburg, 1781 [Hamburg Library]. More than 60 of the hymns seem to have been written by Sturm for this work.

The hymns by Sturm which have passed into English are:—

- i. *Auferstanden, auferstanden, Ist der Herr, der uns versöhnt*. *Easter*. In his *Prädigtwürfe*, vol. iii., 1781, p. 144, in 5 st. of 8 l. It is based on J. C. Lavater's "Auferstanden, auferstanden" (in his *Zweites Fünftzig christlicher Lieder*, Zürich, 1776), and on Johann Friedrich Dannel's [b. Nov. 21, 1719, at Quedlinburg; d. there, Feb. 10, 1772, as Consistorialrath and pastor of St. Giles's (Ægidius) church], "Hallelujah! Jesus lebet" (in his *Christliche Empfindungen*, Quedlinburg, 1762). Sturm's hymn is in the Hamburg *G. B.* 1787, No. 109

(1842, No. 198), and has been tr. as "Christ is risen, Christ is risen, He by Whom." By *N. L. Frothingham*, 1870, p. 191, repeated in the *Schaff-Gilman Lib. of Bel. Poetry*, 1881.

ii. *Dank, Dank, sey dir für dein Erbarmen.* This is noted at p. 379, ii.

iii. *Ein Pilgrim bin ich in der Welt.* *Christian Pilgrimage.* In his *Christ am Sonntage*, vol. II., p. 359 (number for Sunday, Nov. 18, 1764), in 7 st. of 7 l., entitled "The Consolation of Eternity." Tr. as "I'm but a weary pilgrim here." By *Dr. H. Mülls*, 1845, p. 168.

iv. *Gott, wenn mein Aug', der Welt entrückt.* *For the Dying.* In his *Christ am Sonntage*, vol. III., p. 30 (at the end of a meditation in a churchyard on the Last Judgment, for Sunday Dec. 9, 1764), in 5 st. of 12 l. In the *Berlin G. B.*, 1765, No. 124, it begins, "Mein Heiland, wenn mein Geist ertreut." This form is repeated by Sturm, in 1790, as above, p. 18, and has been tr. as "Dear Saviour, while I here am blest." By *Dr. H. Mülls*, 1845, p. 131 (1856, p. 184).

v. *Heut öffnet sich die neue Bahn.* *New Year.* In his *Predigtwürfe*, vol. VI., 1784, p. 40, in 4 st. of 7 l., given for New Year's Day, 1784. In the *Hamburg G. B.*, 1787, No. 357 (1842, No. 691). The trs. are:—(1) "Life's course must recommence to-day." By *Miss Oz*, 1841, p. 49. (2) "I now commence a separate stage." By *Lady E. Fortescue*, 1843, p. 18.

vi. *Schmal ist der Weg, auf welchem Christen gehen.* *Christian Pilgrimage.* In his *Christ am Sonntage*, vol. I., p. 130 (for Sunday, Jan. 22, 1764), in 9 st. of 4 l., entitled, "The Way to Heaven." Repeated 1780, as above, p. 80, in 5 st., st. III.-v. being new, and beginning, "Schmal ist der Pfad." Repeated thus in the *Württemberg G. B.*, 1791, No. 397. Tr. as "The way of Christians leads through deserts dreary." By *Dr. H. Mülls*, 1845, p. 110 (1856, p. 154).

vii. *Wenn der Erde Gründe bebren.* *Third Advent.* In his *Lieder und Kirchengesänge*, 1780, p. 73, in 5 st. of 5 l., entitled, "The Day of the World's Judgment," and beginning, "Wann der Erde." In the *Württemberg G. B.*, 1791, No. 363. Tr. as "When the solid earth is quaking." By *C. W. Shiel*, in *Sacred Lyrics from the German*, Philadelphia 1859, p. 215. [J. M.]

Sturm, Julius Carl Reinhold, was b. July 21, 1816, at Köstritz, in the principality of Reuss (younger line). After being a student of theology at Jena, from 1837 to 1841, he was for two years a private tutor at Heilbronn on the Neckar, and then, for a year, at Friesen in Saxony. In 1845 he became tutor to Prince Heinrich xiv. of Reuss; and after the Prince's confirmation, in 1848, acted as tutor to him for three years more at the Gynnasium in Meiningen. He was then appointed pastor at Göschitz, near Schleiz, in the end of 1850; and pastor at Köstritz, in 1858, where he still (1889) lives as Kirchenrath and Court preacher (*Koch*, vii. 284; ms. from the author, &c.). Sturm is one of the most important of modern German sacred poets. Among his works of this nature may be mentioned:—

(1) *Gedichte*, Leipzig, 1850; 3rd ed., 1862. (2) *Fromme Lieder*, Leipzig, 1852; 6th ed., 1867. (3) *Zwei Rosen, oder das hohe Lied der Liebe*, Leipzig, 1854; a version of Canticles. (4) *Neue Fromme Lieder und Gedichte*, Leipzig, 1858; 2nd ed., 1870. (5) *Israel's Weg zur Herrlichkeit*, Erlangen, 1858; 2nd ed., as *Israelitische Lieder*, Halle, 1867. (6) *Von der Pilgerfahrt*, Halle, 1868. (7) *Gott grüsse dich. Religiöse Gedichte*, Leipzig, 1876. (8) *Aufwärts*, Leipzig, 1881. (9) *Ich bau auf Gott. Neue religiöse Gedichte*, Bremen, 1883. (10) *Palme und Krone*, Bremen, 1888.

From these works a large number of pieces have passed into recent collections of German sacred poetry, and a few into recent German official hymn-books. A considerable number have been tr. by Lady John Manners, the Rev. J. Kelly, and others, but none have passed into English hymn-books. [J. M.]

Sturm, Leonhard, became Master in the Latin School, and Cantor (precentor) in St.

George's Church, at Nördlingen, Bavaria, in 1635. In the church registers at Nördlingen he is described as "of Fehburg in the Pfalz" (? Pfalzburg in Alsace). He d. at Nördlingen, Sept. 11, 1682, aged 74 (*Blätter für Hymnologie*, 1886, p. 62; 1888, pp. 17-19, 178, &c.).

Eight hymns, by Sturm, are included in the *App.* to the *Neu-vermehrte christliche Seel-harff*, Onoldsbach (Ansbach), 1664-65 (Heidelberg University Library); and eleven in the *Nördlingischer Kirchen-Schall, oder Geistliche Seelen-Lust*, Nördlingen, 1676 (Wernigerode Library). Only one of these has passed into English, viz., *Ich fahr dahin mit Freuden.* *For the Dying.* The first stanza is taken almost verbatim from a piece by Martin Rinkart (see p. 903, ii.). Sturm added to this seven stanzas, which carry out Rinkart's idea without borrowing almost anything more from him. The initial letters of Sturm's eight stanzas form the acrostic *Jacobina*; this being the name of his second wife, Maria Jacobina, to whom he was married in 1646, and who d. in 1687. Possibly the hymn was written at some period when she was dangerously ill. Sturm's hymn appeared in the *Nördlingen G. B.*, 1676, as above (it is not in the *Ansbach G. B.*, 1664-65); and in the *Blätter*, 1850, p. 18, is reprinted, in full, from the *Nördlingen G. B.* of 1684. It is also in the *Leich-Gesang-Büchlein*, Rothenburg on the Tauber, 1679, p. 106, in the *Württemberg G. B.*, 1741, No. 321, and others. Tr. as:—

I journey forth rejoicing. This is a somewhat free version of st. i.-iii., vi., vii., by Miss Borthwick, in *H. L. L.*, 1st Ser., 1854, p. 71 (1884, p. 71). Repeated, in full, in *Br. Ryle's Coll.*, 1866; the *Christian H. Bk.*, Cincinnati, 1865, &c.; and, omitting st. iii., in *Kennedy*, 1863. The trs. of st. iii., vi., vii., beginning, "Why thus so sadly weeping," are No. 63, in *J. H. Wilson's Service of Praise*, 1865. [J. M.]

Sublime numen, ter potens, ter maximum. [*Holy Trinity.*] Appeared in the *Sens Brev.*, 1726, and the *Paris Brev.*, 1736, as the hymn at Matins for Trinity Sunday. Text in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. God most high, thrice mighty God. By *W. J. Blew*, in his *Church Hy. and Tune Bk.*, 1852-55, Trinity, No. 8; and *Rice's Sel.* from the same, 1870, No. 90.

Other trs. are:—

1. All-good, all-great, all-mighty, Three in One. *I. Williams*, in the *British Mag.*, Sep. 1839, and his *Hys. tr.* from the *Parisian Brev.*, 1837, p. 161.

2. Godhead sublimest. Thrice great, &c. *J. D. Chambers*, 1857. [J. J.]

Summae Deus clementiae. St. ii. *Da dexteram surgentibus.* [*Trinity Sunday.*] This cento was added to the *Roman Breviary* at the revision of 1568, and is found at p. 433 of the ed. pub. at Rome in 1570, as the hymn at Matins on Trinity Sunday. It consists of st. i. of the hymn noted below, and of st. ii. of the hymn, "Aeterna coeli gloria," with an added doxology. At the revision of 1629-32 st. i. was rewritten, beginning, "Summae Parens clementiae" (st. ii. "Da dexteram surgentibus"), and this form is repeated in the editions of this revision, and in *Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. Parent of all, Whose love displayed. By *Bp. R. Mant*, in his *Ancient Hys.*, &c., 1837, p. 65, ed. 1871, p. 113. In the *English Hyl.*, 1852 and 1861, it is altered to "Almighty God, Whose love displayed."

2. O Thou eternal Source of love. St. ii. Be nigh to us, &c. By *E. Caswall*, in his *Lyra Catholica*, 1849, p. 109, and his *Hys. & Poems*, 1873, p. 62. It is given in a few collections only.

Translations not in C. U.:—

1. O God, by Whose command is sway'd. *Primst.* 1706. In *O. Shipley's Annus Sanctus*, 1884.

2. Parent of highest clemency. *A. J. B. Hopt.* 1844.

3. Of boundless love Parental Source. *W. J. Copeland*. 1848.
 4. Great Source of goodness, Godhead blest. *St. II.*
Give Thy right Hand. *J. Wallace*. 1874. [J. J.]

Summae Deus clementiae Mundique factor machinae. [*Saturday. Morning.*] This has been ascribed to *St. Ambrose*, as by *Hincmar*, in his "De unâ et non trinâ Deitate," 857. but it is not one of the twelve hymns received as genuine by the Benedictine editors of *St. Ambrose*, nor is it included by *Biraghi* as one of the *Inni sinceri e Carni di Sant' Ambrogio*, 1862. *Daniel*, i. No. 24, gives both this text and that of the *Roman Brev.*, 1632 (see below), and at iv. p. 38, cites it as in a Rhinau ms. of the 10th cent., ranking it among the hymns of the 7th or 8th cent. *Mone*, i. p. 372, cites it as in a ms. of the 8th cent. at Trier. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (*Vesp. D. xii. f. 24b*; *Jul. A. vi. f. 30*; *Harl. 2961, f. 224b*); in a *Mozarabic Hymnarium* of the 11th cent. (Add. 30851, f. 175); as a *Mozarabic Breviary* of the 11th cent. (Add. 30848, f. 80), &c. It is in a ms. of the 11th cent. at *Corpus Christi College*, Cambridge (391, p. 237); in three mss. of the 11th cent. at *St. Gall*, Nos. 387, 413, 414; and in the *Latin Hys. of the Anglo-Saxon Ch.* (*Surttees Society*), 1851, is printed from an 11th cent. ms. at *Durham* (B. iii 32, f. 9). In the *Roman Breviary*, 1632, it begins "Summae Parens clementiae, Mundi regis qui machinam." The original form is included in the older *Roman* (*Venice*, 1478), *Sarum*, *York*, *Aberdeen*, and other *Breviaries*, for *Saturday* at *Matins*. This text is also to be found in *Wackernagel*, i. No. 5; *Hymnarium Sarih.* 1851, p. 57; *G. M. Dreves's Hymnarius Moisiacensis*, 1888, from a ms. of the 10th cent., &c. The revised text of the *Roman Breviary*, 1632, is given in the recent eds. of that revision, in *Daniel*, i. No. 24, and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. See also note on the previous hymn. [J. M.]

Both forms of this hymn have been rendered into English, viz. :—

- i. **Summae Deus clementiae, Mundique.**
 1. O God of mercies infinite. By *W. J. Blew*, in his *Church Hy. and Tune Bk.*, 1852-55.
 2. Thou Framer of earth's fabric: hear. By *J. D. Chambers*, in his *Psalter*, 1852, p. 248.
 3. Great God of boundless mercy, hear. By *J. D. Chambers*, in his *Lauda Syon*, 1857, p. 31. This is given in the *Hymner*, 1882, with extensive alterations, as, "O God of mercy passing thought."
 ii. **Summae Parens clementiae, Mundi.**
 1. O Thou eternal Source of love. *St. II.* For Thy dear mercy's sake, &c. By *E. Caswall*, in his *Lyra Catholica*, 1849, p. 33, and his *Hys. and Poems*, 1873, p. 20. In limited use.
 2. Great God, eternal Source of love. In *Hys. for the Year*, 1867. No. 214. *E. Caswall*, altered.
 3. Father of mercies infinite. By *Card. Newman*, in his *Verses on Religious Subjects*, 1853, p. 68; and his *Verses on Various Occasions*, 1868, p. 215. It is in the *Marquess of Bute's Roman Brev.*, into English, 1879, *O. Shipley's Annus Sanctus*, 1884, &c., and several other collections.

Other trs. are :—

1. O God, by Whose command is sway'd. *Primer*, 1706.

2. O God of graciousness, Maker of all we see. *Hymnarium Anglicanum*. 1844.
 3. Paternal Source of love divine. *W. J. Copeland*. 1848.
 4. Father, Thou Whose love and care. *R. Campbell*. 1850.
 5. Great Source of goodness, Godhead blest. *St. II.*, May we Thy mercy, &c. *J. Wallace*. 1874. [J. J.]

Summae, Deus, clementiae, Septem Dolores Virginis. [*Dolours of the B. V. M.*] This is the hymn at *Lauds* in the office of the *Seven Dolours*, which was declared in 1814 to be of obligation. The office is found in the *Proprium officiorum . . . ordinis servorum B. M. V. in Germania*, Prague, 1720, and includes three hymns, viz. :—

- Vespers.* O quot unda lacrymarum. (See *Variou.*)
Matins. Jam toto subitus. (p. 578, ii.)
Lauds. Summae, Deus, clementiae.

In the *Kempton ed.*, 1746, of the *Roman Breviary*, this hymn is at p. clx. The text is to be found in recent eds. of that *Breviary*, and also in *Daniel* iv., p. 308. *Tr.* as :—

1. God, in Whom all grace doth dwell. *E. Caswall*, in his *Lyra Catholica*, 1849, p. 173; and his *Hys. and Poems*, 1873, p. 93. It is given in a few *Roman Catholic hymn-books* for *Missions* and *Schools*.
 2. God of mercy, let us run. By *F. W. Faber*, in *Hys. for the use of the Schools and Cong. of St. Wilfrid's Staffordshire*, 1849; *Jesus and Mary*, &c., 1849; *Oratory Hys.*, 1854, and his *Hymns*, 1862.

Another trs. is :—
 Great God of clemency supreme. By *J. Wallace*. 1874. [J. M.]

Summe Pater, O Creator. [*Life of our Lord.*] This appears in *J. M. Horst's Paradisus Animae Christianae*, Cologne, 1644, pp. 366-71, in the Section "On the Life and Passion of our Lord." It is entitled, "Rosarium D. N. Jesu Christi, praecipua vitae ac Passionis ejus puncta, grata brevitate complectens: et uberem meditando materiam, facilemque praxin suppeditans." It opens with an introduction in 19 lines, the rest being divided into decades i.-v. There are three trs. of the complete poem, made in this order, viz. :—(1) In *Dr. Pusey's tr. of the Paradisus Animae Christianae*, 1847, where, according to *Canon Liddon*, the *tr.* is probably by *W. J. Copland*; (2) by *F. W. Faber*, in his *Jesus and Mary*, &c. 2nd ed., 1852, and (3) by *Canon F. Oakeley*, in his *tr. of the Paradisus*, 1850. These trs., in the order of the poem, are :—

- Summe Pater, O Creator.**
 1. Father, All-creating Mind. *Pusey*.
 2. Father! Creator! Lord most high. *Faber*.
 3. Father most high, Who didst us make. *Oakeley*.
Jesu thronum majestatis.
 1. Jesu, for lost sinners' sake. *Pusey*.
 2. Jesu, Who'rom Thy throne: didst come. *Faber*.
 3. Jesu, Thy throne of glory Thou. *Oakeley*.
Jesu, fonte baptisaris.
 1. Jesu, as the waters crown Thee. *Pusey*.
 2. Jesu, the Father's words approve. *Faber*.
 3. Jesu, baptized, the Father's voice. *Oakeley*.
Jesu Deus et magister.
 1. Jesu, Lord and Master great. *Pusey*.
 2. Jesu, Who deemedst it not unmeet. *Faber*.
 3. Jesu, our Lord and Master, Thou. *Oakeley*.
Jesu crucem dum portabas.
 1. Jesu, now the hard cross bearing. *Pusey*.
 2. Jesu, along Thy proper road. *Faber*.
 3. Jesu, along Thy tearful road. *Oakeley*.
Jesu nostros ob ractus.
 1. Jesu, by that Death of pain. *Pusey*.
 2. Jesu, all hail, Who for my sin. *Faber*.
 3. Jesu, because of all our guilt. *Oakeley*.

From these *trs.* the following hymns have come into C. U. :—

1. Father, Creator, Lord most high. *Faber.*
2. Jesus, along the Calvary road. *Faber.*
3. Jesus, all hail, Who for my sin. *Faber.*
4. Jesus, Who from the dead arose. *Faber.*

These appeared in the Cooke and Denton *Church Hymnal*, 1853. Another series of centos is in the Roman Catholic *Parochial H. Bk.*, n.d. [1880]:—

1. Jesus! Thou didst a Mother choose. *Faber.*
2. Jesus! the spacious world was Thine. *Faber.*
3. Jesus! the Father's words approve. *Faber.*
4. Jesus! how toiled Thy blessed feet. *Faber.*
5. Jesus! Who saw'st on that sad night. *Faber.*
6. Jesus! Who to the Father prayed. *Faber.*
7. Jesus! Who in the garden felt. *Faber.*
8. Jesus! all hail, Who for my sin. *Faber.*
9. Jesus! Who from the dead arose. *Faber.*

There is also a cento from Faber:—"O Lord along Thy chosen road." J. Austin gives, in his *Devotions in the Antient Way of Offices*, 1668, two centos from this poem:—"Jesus, Who from Thy Father's throne;" and (2) "Jesus, Whose grace inspires Thy priests." These *tr.* by Austin, are reprinted in Griffith, Farran, & Co.'s *Ancient and Modern Library* (Giles Fletcher's *Christ's Victory and Triumph*), 1888. From the cento "Jesus, Whose grace inspires Thy priests," as given in Hickey's reprint of Austin's *Devotions*, 1687 (see p. 97, i., J. Wesley took st. ii.-vii., and gave them, with slight alterations, in his *Charles-Town Ps. and Hys.*, 1736-37, and again in the *Wesley Hys. & Sac. Poems*, 1739, as:—"Jesus, behold the wise from far" (Wesley, *P. Works*, 1868-72, vol. i., p. 116). This is repeated in Lord Selborne's *Bk. of Praise*, 1862. [J. J.]

Summer ended, harvest o'er. *G. Philimore.* [Harvest.] Contributed to the *Parish H. Bk.*, 1863, No. 180, in 8 st. of 4 l.; of which lines 3, 4, of st. i., and the whole of st. iii., were by the late Bp. Woodford, of Ely. The hymn was repeated in the *Sarum Hyl.*, 1868, the *Hymnary*, 1872, the 1875 ed. of the *Parish H. Bk.*, and others. [J. J.]

Summers, Thomas Osmond, D.D., LL.D., son of James Summers, was b. near Corfe Castle, Dorsetshire, England, Oct. 11, 1812. Proceeding to the United States in after years, he was admitted to the Baltimore Conference in 1835. From 1840 to 1843 he was a missionary in Texas; removing to Tuscaloosa, Alabama, 1844, and Charleston, South Carolina, 1846. From 1845 he acted as Secretary of the Conference of the Methodist Episcopal Church, South, and was also Book Editor. Subsequently he was Professor of Theology and Pastor of Vanderbilt University. He was Chairman of the Hymn Book Committee of the Methodist Episcopal Church, and edited the *Songs of Zion*, 1851, and the *Wesleyan Psalter*, 1855. He d. in May 1882. Dr. Summers is the author of several original works, and of the following hymns:—

1. The morning bright, With rosy light. *Morning.*
2. The daylight fades, The evening shades. *Evening.*

Concerning these Morning and Evening hymns Dr. Summers says:—

"My first child was born in January, 1845. When she was about a year old, as I was descending the Tombigbee River in a little steamer, I wrote a morning Hymn for her on the back of a letter, transcribed it when I reached Mobile, and sent it to her at Tuscaloosa. That was the origin of 'The morning bright.' When

editing the *Southern Christian Advocate*, I put it without name in the Child's Department. It was copied into the religious papers generally, and into books. My second child was born in 1847, and for her I wrote 'The daylight fades,' as far as I can recollect, about 1849. . . . Both of these children for whom they were written are now singing hallelujahs with the angels." (Stevenson's *Hys. for Ch. & Home, Prog. Index*, 1873.)

These hymns have attained to great popularity as children's hymns, and are found in numerous collections both at home and in Great Britain. The 3rd l. of st. i. of the Morning Hymn should read: "Has waked me up from sleep," and not as found in many collections. [F. M. B.]

Summi largitor praeiil. [Lent.] Sometimes ascribed to St. Gregory the Great, but not assigned to him by the Benedictine editors. It is found in three mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 54b; Harl. 2961, f. 237b.; Add. 30848, f. 95b); and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, p. 67, is printed from a 11th cent. ms. at Durham (B. iii. 32, f. 19b). In these mss. it begins "Summe largitor." Among the St. Gall mss. it is in No. 95 of the 10th or 11th cent., and No. 414 of the 11th. It is also in a 10th cent. ms. at Bern, No. 455. Also in the *Sarum, York, Aberdeen*, and other *Breviaries*, the *Sarum* use being at Matins on the 1st S. and daily up to the 3rd S. in Lent. The printed text is also in *Mone*, No. 75; *Daniel*, i. No. 153, iv. p. 217; *Wackernagel*, i. No. 98; Biggs's annotated *H. A. & M.*, 1867; G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a ms. of the 10th cent., &c. [J. M.]

Translations in C. U. :—

1. O Thou Who dost to man accord. By J. W. Hewett, in his *Verses by a Country Curate*, 1859, p. 34, from the text as in *Daniel*. It was included in an altered form in *H. A. & M.*, 1861. The *H. A. & M.* text was repeated in the 1869 *Appendix* to the *S. P. C. K. Ps. & Hys.*, &c.

2. Giver of the perfect gift. By J. Ellerton, made for and first pub. in the *S. P. C. K. Church Hys.*, 1871, and again in Mr. Ellerton's *Hymns, &c.*, 1888.

3. Thou only hope of all below. An anonymous *tr.* in *The Antiphoner and Grail*, 1880, and the *Hymner*, 1882.

Translations not in C. U. :—

1. Thou Giver of august reward. *W. J. Blew.* 1852-55.

2. Dispenser of the gifts of heaven. *J. D. Chambers.* 1862, and 1857. [J. J.]

Summi Parentis Filio. [Lent. *The Sacred Heart of Jesus.*] Probably of the 18th cent. In the *Roman Breviary*, Lisbon, 1786, *pars estiv.* p. 461, it is the hymn at Lauds in the office of the Most Sacred Heart of our Lord Jesus Christ. Text also in Biggs's annotated *H. A. & M.*, 1867. (See note on *Quinquagesimum quiescitis.*) *Tr.* as:—

To Christ, the Prince of Peace. By E. Caswall, in his *Lyra Catholicæ*, 1849, p. 123, and his *Hys. and Poems*, 1873, p. 69. It is in a great many modern hymn-books, usually unaltered, but sometimes with the changes in the text made in *H. A. & M.*

Another *tr.* is:—

To Jesus, Son of God most high. *J. Wallacc.* 1874. [J. M.]

Summi pusillus grex Patris. *Guillaume de la Brunetiere* [Common of a *Just Man. Saints' Days*.] Appeared in the *Paris Brev.*, 1680 and 1736. Also in the *Narbonne Brev.*, 1709, as the hymn for first and second Vespers, in the Common of Just Persons. It is also in later French *Breviaries*; in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 99; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

Be not afraid, ye little flock. I. Williams, as the first of a series of *trs.* from the *Paris Brev.*, contributed by him to the *British Magazine*. This appeared in Dec. 1833. It was republished in his *Hys. tr. from the Parisian Breviary*, 1839, p. 314, and in the 1863 ed. of the *Appendix to the H. Noted*, No. 201.

Other *trs.* are:—

1. Thou little flock whose Shepherd is above. *J. Chandler*. 1837.
2. To God, your mightiest Father, dear. *J. D. Chambers*. 1866.
3. Little flock, be not afraid. *D. T. Morgan*. 1890. [J. J.]

Summi Regis potentia. [*St. Andrew*.] This is found in a ms. of the early part of the 14th cent. in the Bodleian (Ashmole, 1523, f. 236b), as a hymn in 6 st. and a doxology for the "Translation of St. Andrew." Mr. Chambers erroneously quotes the first line as "Rex Jesu potentissime." Mr. Chambers's *tr.* "O King Supreme, of boundless might," appeared in the 1863 *Appendix to the H. Noted*, No. 168, and again in his *Lauda Synon*, Pt. ii. 1866. [J. M.]

Supernae matris gaudia. *Adam of St. Victor*. [*All Saints*.] This sequence is, as Dr. Neale justly remarks, "one of the loveliest that Adam ever wrote." In it, contrary to the usual practice, the church triumphant is spoken of as the mother, the church militant as the daughter. Gautier, in his ed. 1881 of Adam's *Oeuvres poetiques*, gives it at p. 200 from a *Gradual* of St. Victor before 1239 (Bibl. Nat., Paris, No. 14452), a *Paris Gradual* of the 13th cent. (B. N. No. 15615), and says it is also in a 12th cent. Antiphony now in the Library at Chaumont, and formerly of the monastery of Montierender. It is also in a collection of sequences written circa 1199 (Calig. A. xiv. f. 85), and a *French Missal* of the end of the 13th cent. (Add. 23935, f. 493 b), both in the British Museum; and in a ms. of the latter half of the 13th cent. in the Bodleian (*Raukinson, C.*, 510, f. 25 b). Among *Missals* it is found in an early 14th cent. *Paris* in the British Museum (Add. 16905, f. 232 b), the *Saintes* of 1491, and others. The printed text is also in *Mone*, No. 623: *Daniel*, v. p. 109; *Kehrein*, No. 338; and D. S. Wrangham's *Lit. Poetry of Adam of St. Victor*, 1881, vol. iii. p. 170. [J. M.]

Translations in C. U.:—

1. The Church on earth, with answering love. By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854, and again in his *Medieval Hys.*, 2nd ed., 1863. It has passed into a few collections, including the *People's H.*, 1867, the *Hymner*, 1882, &c.
2. The strains of joy that ceaseless flow. By Harriet M. Chester, made for and first pub. in the *Hymnary*, 1872, and signed "H. M. C."

3. Christ's Church in heaven to-day, Rejoiceth. By C. S. Calverley, also made for and first pub. in the *Hymnary*, 1872. In the 2nd ed. 1872, it was considerably altered, and begins, "Christ's Church in heaven is glad to-day."

Translations not in C. U.:—

1. Set forth, O Church, exultingly. Anon. in the *Monthly Packet*. July 1868.
2. Those endless joys the Church on earth portrays. *D. T. Morgan*. 1871 and 1880.
3. The Church on earth those joys portrays. *D. S. Wrangham*. 1881. [J. J.]

Supreme High Priest, the Pilgrim's Light. *A. M. Toplady*. [*Christ the High Priest, or Lent*.] 1st pub. in his *Poems on Sacred Subjects*, Dublin, 1759, p. 20, in 12 st. of 4 l., and again in Sedgwick's reprint of *Toplady's Poetical Works*, 1860. In Drummond and Greville's *Ch. of England H. Bk.*, 1838, st. v.-viii. were given, unaltered, as "Ah, give me, Lord, the single eye." These stanzas have passed into later collections, [J. J.]

Supreme Motor cordium. *C. Coffin*. [*Saturday Evening; or Quinquagesima*.] Appeared in the *Paris Breviary*, 1736, and his *Hymni Sacri*, p. 31, the same year. It is the hymn for Saturdays at Vespers from Trinity to Advent. The text is in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 34; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867. Tr. as:—

1. Supreme Disposer of the heart. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 31, and a few hymnals.
2. Great Mover of all hearts, Whose hand. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839. This is the most popular and widely used of the *trs.* of this hymn. It is in a large number of hymn-books, including *H. A. & M.*, 1875, *Thring's Coll.*, 1882, and others.
3. Lord of the hearts of men. Bp. J. R. Woodford, in the *Parish H. Bk.*, 1863, No. 30, and again in the enlarged ed., 1875. It is also in the *Sarum Hyl.*, 1868, and the *Hymnary*, 1872.

Other *trs.* are:—

1. Great Mover of the heart, Alone. *R. Campbell*. 1850.
2. Thou Ruler of the human heart. *J. D. Chambers*. 1867.
3. O Sovereign Mover of the heart. *D. T. Morgan*. 1890. [J. J.]

Supreme quales, Arbitrator. *Jean Baptiste de Santeuil* [*Festival of an Apostle*]. This is given in the *Cluniac Brev.*, 1686, p. ii.; his *Hymni Sacri et Novi*, 1689, p. 190 (ed. 1698, p. 236); the *Paris Brev.*, 1736; and later French *Brevs.* It is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 86, with the omission of a stanza; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867. Tr. as:—

1. Disposer Supreme, And Judge of the earth. I. Williams, pub., together with the Latin, in the *British Magazine*, June 1836 (vol. ix. p. 627), and again in his *Hys. tr. from the Parisian Breviary*, 1839, p. 271. It has passed, either in its full form or abbreviated, into a large number of hymn-books. Of the altered texts the most popular is that in *H. A. & M.*, 1861-75. For congregational purposes this is one of the most successful of the translator's efforts.
2. What feeble instruments, O Lord. By J.

Chandler, in his *Hys. of the Prim. Church*, 1837, p. 97, and again in his *Hys. of the Church*, &c., 1841, No. 55. In a few of the older collections.

3. **Imperial Monarch! Judge divine.** By J. D. Chambers, in his *Lauda Syn.*, Pt. ii., 1866, p. 3.

4. **O Lord, through instruments how weak.** C. S. Calverley, made for and pub. in the *Hymnary*, 1872. [J. J.]

Supreme Rector coelitum. [*Whitsun Eve.*] This anonymous hymn is in the *Cluniac Brev.*, 1686, p. 506; the *Paris Brev.*, 1736, and later French *Brevs.* The text from the *Paris Brev.* is also in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 78; Card Newman's *Hymni Ecclesiae*, 1838 and 1865; and L. C. Biggs's annotated ed. of *H. A. & M. Tr.* as:—

1. **Ruler of the hosts of light.** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 88. It is found in a few collections. The popular tr. of this hymn is the cento in *H. A. & M.*, 1861 and 1875. It is thus composed: st. i., Chandler; st. ii. ll. 1, 2, Chandler, ll. 3, 4, Compilers; st. iii., Compilers; st. iv. v., Chandler, rewritten by the Compilers.

2. **Bread King, to Whom the angelic hosts do cry.** By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 148; and *Lyra Messianica*, 1864.

3. **Sovereign of heaven, Who didst prevail.** By C. S. Calverley, made for and pub. in the *Hymnary*, 1872.

Other tra. are:—

1. O King, most high, of earth and sky. *W. J. Bless.* 1852-55.

2. Celestial Monarch, strong to quell. *J. D. Chambers.* 1857. [J. J.]

Surrexit Christus hodie. [*Easter.*] This hymn, or rather Easter Carol, exists in a great variety of forms. For the determination of the original text we have three mss. of the 14th cent., viz., a Munich ms. of the 14th cent., cited by Mone, No. 143; a Prag ms. of the 14th cent. cited by G. M. Dreves in his *Cantiones Bohemicae*, No. 183, and an Engelberg ms. of 1372 cited by Bäumker, i. p. 517. From these we obtain the following:—

1 "Surrexit Christus hodie Humano pro solamine.	5 "Mulieres o tremulae, In Galliaem pergite.
2 "Mortem qui passus corpore Miserrimo pro homine.	6 "Discipulis hoc dicite, Quod surrexit rex gloriae.
3 "Mulieres ad tumulum Dona ferunt aromatum.	7 "Paschali pleno gaudio Benedicamus Domino.
4 "Album videntes angelum Annunciantem gaudium.	8 "Laudetur sancta Trinitas. Deo dicamus gratias."

Of these eight stanzas 1-4 and 6 are found in all three mss., 5 in the Engelberg and Prag mss., 7 in the Engelberg and Munich, 8 in the Engelberg and Prag. The text above is from the Munich ms.; the only variations of importance in the Prag ms. being ii. l. 1, *passus pridie* and vii. l. i., *Ergo cum dulci melo.*

Dreves gives two additional st. which are probably of Bohemian origin, and are not found in the later printed books, viz.:—

9 "Ubique praecedet suos, Quos dilexit, discipulos.	10 "Sit benedictus hodie, Qui nos redemit sanguine."
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He quotes them from two mss. now at Prag,

viz. a Hohenfurt ms. circa 1410 (st. i.-x.); and the *Gradual of Jistebnice circa 1420* (st. i-iii. v.-vii., ix., x.). The later stanzas are apparently all interpolations. Those given by *Daniel* i., No. 390, are:—

11 "Querentes Jesum Dominum Qui est Salvator hominum.	12 "Petro dehinc et caeteris Apparuit apostollis.
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13
"Gloria tibi Domine Qui surrexisti a morte."

Of these st. 12 is found in the second part of *Leisentrutt's G. B.* (R. C.), 1567; st. 11 in the *Dillingen G. B.* (R. C.), 1589; and st. 13 in the *Speier G. B.* (R. C.) printed at Cologne, 1599. The order of stanzas in *Daniel's* text is 1-3, 11, 4-6, 12, 7, 13, 8; and he gives st. 7. l. 1, as "In hoc paschali gaudio." The *Dillingen G. B.*, 1589, gives four additional st., which need not here be printed. *Wackernagel*, i., Nos. 276-280, gives various forms of the text. See also *Hoffmann von Fallersleben* ed., 1861, Nos. 201-204. Also see under *Jesus Christ is risen to-day*, p. 596, ii. The tra. from the Latin include:—

1. To-day the Victor o'er His foes. By J. M. Neale, in his *Medieval Hys.*, 1851.

2. Lo! Christ is risen this day, and brings. J. W. Hewett, in his *Verses by a Country Curate*, 1859; and *Lyra Messianica*, 1864.

It has also often been translated into German. One of these tra. has passed into English, viz.:—

Erstanden ist der heilige Christ. This is found in a great variety of forms. That which is tr. is given by *Wackernagel*, ii. p. 737, from a broadsheet printed at Nürnberg, 1544, and is No. 135 in the *Uw. L. S.*, 1851. It is in 19 st. of 2 l. with Hallelujah. St. 1.-vi. are narrative, vii.-xvii. a dialogue between Mary and the angel, xviii. Mary to the chorus, xix. the chorus. It is based on st. 1.-viii., xi. of the Latin. This form probably originally formed part of an Easter play. Tr. as: "Christ our Lord is risen to-day," in *Lyra Davidica*, 1708, p. 12. [J. M.]

Sutton, Amos, D.D., was b. at Sevenoaks, Kent, on Jan. 21, 1802. Though educated with a view to secular business, when about the age of 21 he felt constrained to offer himself for service in connection with the General Baptist Foreign Missionary Society. He was sent to India; and in the year 1825 was stationed at Cuttack, in the province of Orissa, where, with intervals during which he visited England and America, he laboured most usefully until his death on Aug. 17, 1854. He was gifted as a translator; and compiled an *Uriya Dictionary*, besides translating a number of English books into that language. He also prepared the first *Uriya Hymn Book*, 179 of the hymns being of his own composition. [*Missions, Foreign.*] The degree of D.D. was conferred on him by the College of Waterville, U.S.A. On his visit to England in 1833 he composed a farewell hymn to the tune of "Auld lang syne"—"Hail sweetest, dearest tie that binds." (*Parting.*) It soon became very popular, and is still in C. U. Another hymn written about the same time, entitled "The Macedonian Cry," is now almost forgotten. [W. R. S.]

Sutton, Henry Septimus, b. at Notting-ham, 1825, the son of a bookseller and newspaper proprietor. He was articled to a surgeon, but abandoned medicine for literature. Mr. Sutton's connection with newspaper work has

been life-long, and for upwards of thirty years he has been editor of the *Alliance News*. His first volume of *Poems* was issued from the *Review* office, Nottingham, 1848. This included *Clifton Grove Garland*, a long descriptive and narrative poem. In 1854 appeared *Quinquenergia*, a prose work of mystical religion, the author being a member of the New Church. To this was appended a series of poems, entitled *Rose's Diary*, written in memory of an early friend of the author's, who died in 1850. In successive cantos the changing moods and aspirations of personal religion are depicted, with occasionally a touch of quaintness in the language and imagery which reminds one of the best of the devout poets of the seventeenth century. An enlarged and revised edition of the *Poems* was published by David M. Main, *Glasgow*, 1886. In Martin an's *Hymns*, 1873, appear the following five pieces, selected from *Rose's Diary* :—

1. I have a little trembling light, which still. *The inward light.* Canto I. and the last two stanzas of Canto III.
2. O Father! I have sinned: I have done. *Under the sense of sin.* Canto XI.
3. Put not on me, O Lord, this work divine. *Self distrust and self-surrender.* Canto VIII.
4. The day with light its genial self engirds. *The outer and inner sunshine.* Canto VI.
5. What mean these slow returns of love; these days. *The sleep that longs for waking.* Canto X. [V. D. D.]

Swain, Joseph, was b. at Birmingham in 1761, and after being apprenticed to an engraver, removed to London. After a time he became a decided Christian, and being of an emotional poetic temperament, began to give expression to his new thoughts and feelings in hymns. In 1783 he was baptized by the Rev. Dr. Rippon, and in 1791 became minister of a Baptist congregation in East Street, Walworth. After a short but popular and very useful ministry, he d. April 16, 1796 Swain pub. the following:—

- (1) *A Collection of Poems on Several Occasions*, Lon. 1781; (2) *Redemption, a Poem in Five Books*, Lon. 1791; (3) *Experimental Essays on Divine Subjects*, Lon. 1791; (4) *Walsworth Hymns*, by J. Swain, Pastor of the Baptist Church Meeting there, Lon. 1792, 129 hymns; with a Supplement, 1794, 192 hymns; (5) *A Pocket Companion and Directory*, Lon. 1794.

In addition to a limited number of Swain's hymns, annotated under their respective first lines, the following, from his *Walsworth Hymns*, 1792, and the 2nd ed., 1796, are also in C. U. :—

1. Brethren, while we sojourn here. *Mutual Encouragement.*
2. Children of the King of grace. *Holy Baptism.*
3. Christ the Lord will come again. *Second Advent.*
4. Come, ye souls, by sin afflicted. *The Yoke of Christ.*
5. How sweet, how heavenly is the sight. *Communion of Saints.*
6. In expectation sweet. *Second Advent.*
7. Lift up your heads, ye gates. *Ascension.*
8. Love is the sweetest bud that blows. *A Flower an Emblem of Christ.*
9. O how the thought that I shall know. *Heaven Anticipated.* Sometimes it begins with st. II., "For ever to behold Him shine" (p. 237, l.).
10. On earth the song begins. *Heaven Anticipated.*
11. On the wings of faith springing. *Parnassuside.*
12. Pilgrims we are to Canaan bound. *Pilgrimage of Life.*
13. Praise ye the Lord, the eternal King. *Divinity of Christ.*
14. Praise your Redeemer, praise His Name. *Praise for Redemption.*
15. The heaven begun below. *Heaven Anticipated.*
16. What is it for a saint to die? *Death and Burial.*
17. What must [will] it be to dwell above? *Heaven Anticipated.*

18. When firm I [we] stand on Zion's hill. *Confidence.* Sometimes as "I stand on Zion's mount," in American collections.

19. Who can forbear to sing? *Praise of Jesus.*

From his *Redemption, a Poem in Five Books*, 1791, the following hymns are also in C. U. :—

20. O Thou in whose presence my soul takes delight. *In Affliction.*
21. Ye daughters of Zion, declare, have you seen? *Comfort in Affliction.*

Of these hymns the most widely known are Nos. 1, 5, 6, and 20. We may add that several of Swain's hymns appeared in *The Theological Miscellany*, 1784-1789. [W. R. Š.]

Swain, Leonard, D.D., was b. at Concord, New Haven, Feb. 26, 1821, and educated at Dartmouth College and Andover. In 1847 he became a Congregational minister at Nashua, New Haven; and in 1852 of Central Church, Providence, Rhode Island. He d. July 14, 1869. His hymns, "My soul, it is thy God" (*The Christian Race*), and "My soul, weigh not thy life" (*The Good Fight of Faith*), appeared anonymously in *The Sabbath H. Bk.*, 1858, and their authorship has only recently been determined. The second hymn is the more widely used of the two. [F. M. B.]

Swaine, Edward, b. at London, Sep. 21, 1795. He was for about 40 years a deacon of Craven Chapel (Congregational) under the pastorate of Dr. Leifchild and others; one of the directors of the London Missionary Society, and founder and chairman of the Pastors' Insurance Aid Society. He d. April 22, 1862. (*Miller's Singers and Songs*, 1869, p. 441.) Mr. Swaine wrote several tracts, and also printed for private circulation *The Hand of God, A Fragment, with Poems, Hymns, and Versions of Psalms*, 1839. His hymns, "Hail! blessed communion of love" (*Holy Communion*), and "Lord Jesus, let Thy watchful ear:" (*For Emigrants*), were written in 1855 for the *New Cong. H. Bk.*, and given therein, 1859. See also, "O how the thought that we shall know" (p. 237, l.). [J. J.]

Swedenborgian Hymnody. The hymnody of the religious body known as *The New Church signified by the Jerusalem in the Revelation*, or briefly, *The New Church*, commenced with the Rev. Joseph Proud. Proud was the son of a General Baptist minister, and was b. at Beaconsfield, March 22, 1745. Entering the Baptist ministry, he became pastor successively at Kington, Fleet, and Norwich. In 1788 his religious views underwent a change, and the following year he openly adopted those of Emanuel Swedenborg. He at once broke out into song; and it is told us by his biographer, the Rev. E. Madeley, that his first volume of more than 300 original hymns occupied him only some three months in its production. This volume appeared in 1790; again, with additions, in 1791; and, again in 1798. The title of the 3rd ed. is:—

Hymns and Spiritual Songs for the Use of the Lord's New Church, signified by the New Jerusalem in the Revelation, by Joseph Proud, N. H. M. London, Printed by E. Hodson, and sold at the New Jerusalem Temple in Cross Street, Hatton Garden, 1798.

This volume contained 359 original hymns of decided merit. After leaving Norwich Proud went to Birmingham, where he suffered

great misfortunes. He passed on to Manchester, but in a few months again returned to Birmingham. Subsequently London was the scene of his labours for a time. During his residence there he printed a small book of *Hymns and Songs for Children* in 1810. Three years later he returned to Birmingham, where he d. on Aug. 3, 1826. The esteem in which his hymns are held by *The New Church* is seen in their authorised hymn-book of 1880, in which of a total of 750 hymns, 164 are by him.

2. The next hymn-writer of note in *The New Church* was the Rev. Manoaah Sibly (b. 1757), whose *Hymns and Spiritual Songs* appeared, in 1802, from the press of the same printer as Proud's book; but also "sold by the Author, No. 35, Goswell Street." It contained 222 original hymns and 11 doxologies. The literary merits of this volume are below that of Proud's work. The hymns are solid and practical, and are more akin to those by Beddome and Doddridge than to those either by Wesley or Watts. Sibly died in 1840.

3. The first Swedenborgian minister in Manchester was the Rev. William Cowherd, a man of high scientific attainments, who had been for some time a clergyman in the Church of England. Shortly after joining the Swedenborgian body he established a cause in Manchester, which he called "The Bible Christian Church." The members of this society held the doctrine of Swedenborg in a modified form, with the additional obligations of total abstinence from animal food and intoxicating liquors. (See *Various*.) For their use Cowherd compiled *Select Hymns for Christian Worship*. By the Rev. W. Cowherd, Manchester. Printed by Snoler & Russell, 1800. The 3rd ed., pub. at Stourport in 1810, contained 218 hymns; the 5th ed., printed at Salford in 1818, was increased to 221 hymns, a few of which were by Cowherd, but the greater part were taken from Proud, Sibly, Watts, Wesley, and others.

4. In 1813, the Rev. Robert Hindmarsh, then minister of the Swedenborgian congregation in Salford, compiled a small volume of hymns, chiefly selected from Proud and Sibly, which he published as:—

Hymns for the Use of The New Church, signified by The New Jerusalem in the Apocalypse. Carefully corrected, and arranged under proper heads. Manchester. F. Davis, 1813. It contained 153 hymns and 5 doxologies.

5. Next, in order of date, came a small volume as:—

Original Hymns, for Family and Congregational Worship, chiefly designed for the use of those who acknowledge the Supreme Divinity of the Great Redeemer. By F. M. Hodson. Manchester, J. Gleave, 1819.

This volume contains only 45 hymns and 2 doxologies. Whilst some of these hymns do not rise above mediocrity, others have certainly higher literary and poetic merit than those of either Proud or Sibly, and one or two are not unworthy of C. Wesley. Of his hymns 6 are in the authorised hymn-book of 1880. Of his life little is known. He was at one time with the Rev. Richard Jones, as joint minister of the Manchester and Radcliffe Swedenborgian Societies. Afterwards he preached in St. George's Chapel, near Oldham Road, Manchester; and, at a later period, he settled in Hull.

6. In 1822 a new departure was made. The

General Conference of The New Church, in session, respectively, at Manchester and London, authorised a Committee to prepare a hymnal for general use, "adapted not only for public devotion, but also for private meditation and instruction, and which should form a useful and agreeable companion on every day of the week, at home as well as in the public assemblies of the Church." The outcome of this was the first authorised hymn-book of the Swedenborgians. It was pub. as:—

Hymns for the Use of The New Church signified by The New Jerusalem in the Revelation, Ch. xxi. 1, 2. Compiled by order of the General Conference. London, T. Goyder & H. C. Hudson, 1824.

This collection contains 600 hymns and 7 doxologies. While borrowing largely from Proud and Sibly, it is at once catholic and eclectic. The alterations made in the texts of the hymns of Watts, Wesley, and others, to adapt them to the creed of *The New Church* are less frequent and distasteful than in many similar cases. A singular feature in this collection is the large number of Unitarian hymns found therein, when doctrinal differences would have suggested the necessity for their exclusion. This hymn-book was mainly compiled by the Rev. William Mason (b. 1790, d. 1863) of whose original hymns about 60 are included therein. Mason subsequently published a separate collection as:—

Hymns of Spiritual Experience, eminently calculated to promote the growth of individual piety. Chiefly selected, with a few originals. London, 1840.

This volume contains 166 hymns, of which 23 are by Mason. We may add that Mason possessed musical gifts of no mean order, and that he composed a number of hymn tunes.

7. In 1872 an authorised *Supplement* to the 1824 collection was published as:—

Supplement of Hymns for the New Church, compiled by Order of the General Conference. London, James Speirs, 1872.

In this *Supplement* translations of Latin and German hymns are found for the first time in Swedenborgian hymnody. This blending of the old and the new was hardly successful, and the hymns were more didactic than lyrical. The general result was felt to be most unsatisfactory, and led to the appointment of a Committee, to whom was entrusted the compilation of a new hymnal. Of this committee the Rev. Jonathan Bayley, D.D., was the chairman, and the Rev. John Prestrand, the secretary. The result of their labours was published in 1880, as:—

Hymns for the Use of The New Church signified by The New Jerusalem in the Revelation. Compiled by Order of the General Conference of The New Church in Great Britain. London: James Speirs, 1880.

This collection contains 750 hymns, and deserves the attention of compilers of hymnals. To it Dr. Bayley contributed 5 hymns, the Rev. Joseph Deans 9, and "J. C." 3. From this collection a selection for mission services was published in 1883.

8. The Swedenborgians have been amongst the foremost in recognizing the value of hymns and music in Sunday schools. As already noted, Proud's *Hymns and Songs for Children* (1810) were published contemporaneously with the early efforts in the same direction by Anne and Jane Taylor. In 1835, an excellent little collection was published by the Rev. E.

Madeley, which went through several editions. In 1868 it was greatly enlarged and revised from a poetical and musical point of view, by Mr. John Bragg, of Birmingham. To this revised edition, 73 modern hymns were added, in 1887, by "The New Church Sunday School Union." In its complete form it contains 336 hymns. [See Various.] [W. T. B.]

Sweet as the Shepherd's tuneful reed. *W. Shirley.* [Spring.] Pub. in *The Coll. of Hys. sung in the Countess of Huntingdon's Chapels*, Bath, W. Gye, N. D. (circa 1773), No. 86, in 4 st. of 6 l. In common with all the hymns in that *Coll.* it is anonymous; but in *Life of the Countess*, 1839, vol. ii. p. 291, it is definitely stated to be by W. Shirley. The most widely known form of this hymn begins with st. ii., "Peace, troubled soul, whose plaintive moan." It is composed of st. ii., iii., and appeared in the *American Prayer Bk. Coll.*, 1826, No. 130. It is repeated in several American hymn-books. [J. J.]

Sweet day, so cool, so calm, so bright. *G. Herbert.* [Virtue. Spring.] Appeared in his posthumous work, *The Temple*, 1633, in 4 st. of 4 l., as a poem on "Virtue." (*The Chandos Classics*, ed. 1887, p. 140.) It is a beautiful poem, but is unsuited as a hymn for congregational use, although found in a few collections for that purpose. I. Walton's reference to it in his *Compleat Angler*, 1653, is very tender and just:—"PISCATOR.—And now, scholar! my direction for thy fishing is ended with this shower, for it has done raining. And now look about you, and see how pleasantly that meadow looks; nay, and the earth smells as sweetly too. Come, let me tell you what holy Herbert says of such days and showers as these: and then we will thank God that we enjoy them. "Sweet day, so cool," &c. [J. J.]

Sweet feast of love divine. *Sir E. Denney.* [Holy Communion.] Pub. in his *Sel. of Hymns*, 1839, No. 295; and again in his *Hys. & Poems*, 1848, p. 96 (3rd ed., 1870, p. 66), in 6 st. of 4 l. It is in C. U. in its original form; but much more extensively as "Blest feast of love divine." In America especially, this is the popular form of the hymn. [J. J.]

Sweet is the last, the parting ray. [*Saturday Evening.*] This hymn is usually attributed to Charles Jenkins, for some years a Congregational Minister in Portland, Maine, but upon insufficient evidence. D. C. Colsworthy (p. 242, ii.) says that it was repeated by Mr. Jenkins in a sermon, and the congregation supposed it to have been his own. No other claimant having appeared it is often attributed to him on this uncertain ground. J. Curtis, in his *Union Coll.*, Lond., 1827, No. 519, gives it as from the "American Monthly Mag." [F. M. B.]

Sweet is the scene when virtue dies. *Anna L. Barbauld, nee Aikin.* [Death and Burial.] Appeared in the *Leisure Hour Improved*, pub. at Ironbridge, 1809, in 5 st. of 4 l., and again in *The Works of Anna Laetitia Barbauld, with Memoir*, 1825, p. 315, with the heading "The Death of the Virtuous."

In the *American Sabbath H. Bk.*, 1858, it begins, "Sweet is the scene when Christians die." On the death of Mr. Barbauld, Nov. 11, 1808, Mrs. Barbauld wrote the "Dirge," beginning "Pure Spirit! O where art thou now" (p. 241, ii.). From the date of the publication of "Sweet is the scene when virtue dies" (1809), it is probable that it was the out-come of the same sad event. The popular form of this hymn is, "How blest the righteous when he dies," which appeared in *Cotterill's Sel.*, 1819, No. 190. In the *Sheffield Iris* for January 13, 1824, James Montgomery gave an account of the Rev. T. Cotterill's funeral, in which he says concerning "How blest the righteous when he dies," which was sung on that occasion:—

"This hymn was not the composition of the deceased, as has been mistakenly reported. It was extracted with some modifications from a longer copy of verses which appeared in the *Iris* many years ago, the author of which we understood to be Mr. Robert Barnard, formerly of this town, and one of the Society of Friends. The opening of the original lines being 'Sweet is the scene when virtue dies,' was altered [to 'How blest, &c.'] for an obvious reason when the stanzas were adopted for Mr. Cotterill's hymn-book. We can further say that he was peculiarly delighted with them. The following exquisite poetical stanza follows the first as they stand in the hymn-book:—

"So fades a summer cloud away,
So sinks the gale when storms are o'er,
So gently shuts the eye of day,
So dies a wave along the shore."

From this extract it is evident that the alterations in the text of the poem to adapt it for congregational purposes were made by Montgomery for Cotterill. Montgomery's guess as to the authorship of the original was disproved by the publication of Mrs. Barbauld's *Works* in 1825 with the poem therein. This form of the hymn is in C. U. in all English-speaking countries. [J. J.]

Sweet is the work, my God, my [and] King. *I. Watts.* [Ps. xcii. or Sunday.] 1st pub. in his *Ps. of David*, &c., 1719 p. 237, in 7 st. of 4 l., and headed, "A Psalm for the Lord's Day." In G. Whitefield's *Hys. for Social Worship*, &c., 1753, No. 20, st. i., ii., iii., vii. were given as "Sweet is the work, O God, our King." This was repeated in M. Madan's *Ps. & Hys.*, 1760, No. 105. A. M. Toplady gave the same stanzas in his *Ps. & Hys.*, 1776, as No. 34, but with other changes in some stanzas, and the opening line as "Sweet is the work, my God and King." This reading is found in some modern collections in the Church of England. Other arrangements of the text are given in hymn-books in G. Britain and America. It is a good and popular hymn. [J. J.]

Sweet Saviour, bless us ere we go. *F. W. Faber.* [Evening.] 1st pub. in his *Jesus and Mary*, 2nd thousand, 1852; and again in his *Hymns*, 1862, p. 251, in 7 st. of 6 l. It was written in 1849 for use as an Evening Hymn at the Brompton Roman Catholic Oratory, of which Dr. Faber was then the Superior. In most hymnals the last stanza is usually omitted, or if retained, the second line, "Mary and Philip, near us be," is altered. In some collections it opens with "Dear Saviour, bless us ere we go," or "O Saviour, bless," &c.; and in others, "O Father, bless us ere we go." In the *Welling-*

ton College H. Bk., 1860-80, it begins with st. ii. "The day is done; its hours have run," and the text is somewhat altered. The use of this hymn in its various forms is extensive.

[J. J.]

Sweet the time, exceeding sweet. *G. Burder.* [*Christian Fellowship.*] Pub. in the *Gospel Magazine*, April, 1779, p. 220, in 5 st. of 4 l., headed "An Hymn for Christian Company," and signed "A. R." In 1784 it was given, unaltered, in *G. Burder's Coll. of Hys.*, as No. 66, and in the Index it is signed "G. Burder." In *Cotterill's Sel.*, 1810, No. 46, it is altered to "Great the joy, the union sweet." This form is in extensive use. In the 8th ed. of his *Sel.* Cotterill altered it again to "Great the joy when Christians meet." This, also, is well known. In one or two collections it is also altered to "Glad some 'tis when Christians meet." [J. J.]

Sweetest Saviour, if my soul. *G. Herbert.* [*Redeemed in Christ.*] First pub. in his *Temple*, &c., 1633, in 4 st. of 8 l., as a "Dialogue" between the Soul and the Saviour. (*Works in the Chandos Classics*, 1897, p. 168.) In 1739, it was rewritten by J. Wesley, and pub. in *Hys. & Sac. Poems*, as "Saviour, if Thy precious love," in 4 st. of 8 l., and again in *P. Works*, 1868-72, vol. i. p. 107. In 1875, st. i.-iii. were given in the revised edition of the *Wes. H. Bk.*, No. 24*, where it replaced "Ye that pass by, behold the Man." In this form it is suited for private reading, or as the words of an anthem, but does not make a good hymn for congregational use. [J. J.]

Sweetly sang the angels, In the clear, calm night. *J. Julian.* [*Christmas.*] Written Nov. 7, 1873, and first printed in the *Preston Herald* [Lancashire], Nov. 11th, 1873, in an article entitled "Table Talk." It was in 5 st. of 8 l., with a refrain of 4 l. In 1874 it was included in the *Hymn Book* pub. for the use of St. Mary's Church Sunday School, Preston; in Dec. 1874, in an article on "Christmas Hymns" in the *Churchman's Shilling Magazine*; again in *Holder's Cong. Hys.*, 1884, and other collections. It is also set as a part song by A. J. Caldicott. *Mus. B.*, No. 147 of *The Choral Handbook*, Lond., J. Curwen. [J. J.]

Swift, James Frederick, s. of Joseph Swift, was b. at Manchester, Dec. 28, 1847. In 1851 he removed with his parents to Liverpool, where he was educated at the Commercial School of Liverpool College. At an early age he displayed a talent for music, and performed in public as a pianist as early as 1859. In 1863 he was appointed organist at the Cranmer Wesleyan Chapel. Subsequently he was organist at St. Andrew's Church, Liverpool, for 10 years, and then, from 1886 to the present, at St. Bride's, in the same city. He has composed a large number of songs and instrumental pieces under the nom-de-plume of "Godfrey Marks." He has also written a number of hymns and sacred odes, for which he has composed music. From these eight were pub. with the music, in 1875, as *Hys. for Home and Sacred Festivals* (London, Novello). From this small collection the following hymns have come into C. U. :-

1. **When evening shadows gather.** *Evening.* Written in 1873, and first sung in public at the Wesleyan Choral

Festival in St. George's Hall, Liverpool, in 1874. It was included in his *Hys. for Home*, &c., No. 8, in 5 st. of 8 l. It then passed into *Taring's Coll.*, 1882, the *Prim. Meth. Hymnal*, 1887, and others. It is a very beautiful Evening Hymn.

2. **Have you heard the sweet, sweet story!** *Life of Jesus.* Written in 1874, and pub. in his *Hys. for Home*, &c., 1875, No. 4, in 5 st. of 8 l., with a chorus of 4 lines.

3. **When life is gay with sunshine.** *Refuge in Trouble.* Written in 1874, and pub. in his *Hys. for Home*, &c., 1875, No. 7, in 3 st. of 8 l.

Of these hymns Nos. 2, 3 have been largely used at Sunday School Anniversaries and similar gatherings. [J. J.]

Sylvestris, in the *Gospel Magazine*, 1776, &c., i. e. Jehoida Brewer.

Symington, Andrew James, s. of B. B. Symington, of Paisley, Scotland, was b. there on July 27, 1825. After receiving his education at the Grammar School of his native town he entered into business with his father and brother. During the intervals of business he has devoted himself to literature. His publications include *Harrell Chimes*, 1848; *Genevieve, and Other Poems*, 1851; *The Beautiful in Nature, Art, and Life*, 1857; *Pen and Pencil Sketches of Fairs and Ireland*, 1862; *The Reasonableness of Faith; with Appendix containing Hys. and Verses of Consolation and Hope*, 1870; *Hints to our Boys*, 1881; *Poems*, and other works. He also edited Blackie's series of *Men of Light and Learning*, and has contributed to a large number of magazines in Great Britain and the United States. Several of his hymns have been pub. by J. and R. Parlane, Paisley, as leaflets, and include :-

1. Hear Jesus say to Thee. *Jesus the Way, the Truth, and the Life.* (1869.)
2. Hemmed in, armed hosts behind, on either side. *Israel at the Red Sea.*
3. How much ow'st thou? *Debtors to Mercy.* (Sep. 1870.)
4. I long for rest. *Rest desired.* (1869.)
5. Lord in love and mercy save us. *Morning or Evening.* (1869.)
6. Near Jordan's ford. *Christ's Invitation.*
7. Toeing through the starless night. *Rest.* (1869.)
8. When anguish overwhelms the heart. *Comfort.*

Of these hymns No. 5 is the best known and most widely used. Taken as a whole Mr. Symington's hymns are better suited for private devotion than for public worship. [J. J.]

Synesius, a native of Cyrene, b. circa 375. His descent was illustrious. His pedigree extended through seventeen centuries, and in the words of Gibbon, "could not be equalled in the history of mankind." He became distinguished for his eloquence and philosophy, and as a statesman and patriot he took a noble stand. When the Goths were threatening his country he went to the court of Arcadius, and for three years tried to rouse it to the dangers that were coming to the empire. But Gibbon says, "The court of Arcadius indulged the zeal, applauded the eloquence, and neglected the advice of Synesius." In 410 he was made Bishop of Ptolemais, but much against his will. He d. in 430. Synesius's opinions have been variously estimated. That he was imbued with the Neo-Platonic philosophy there is no doubt [see *Greek Hymnody*, v. and viii.], but that he

was a semi-Christian, as alleged by Mosheim [see *Ecol. History*, Lond., ed. 1845, vol. i., pp. 310, 439 and Notes], or that he denied the doctrine of the Resurrection as stated directly by Gibbon [see *Decline and Fall*, vol. ii.], and indirectly by Bingham [see *Christian Antiq.*, Lond., 1843, i. pp. 464-5] is very doubtful. Mr. Chatfield, who has translated his *Odes* in his *Songs and Hymns of the Greek Christian Poets*, 1876, contends that his tenth Ode "Lord Jesus, think on me," proves that he was not a semi-Christian, and that he held the doctrine of the Resurrection. The first is clear; but the second is open to doubt. He certainly prays to the Redeemer: but there is nothing in the hymn to shew that he looked upon the Redeemer as being clothed in His risen body. This tenth ode is the only *Ode* of Synesius, which has come into C. U. The original *Odes* are found in the *Anth. Græca Carm. Christ.*, 1871, p. 2 seq., and Mr. Chatfield's *trs.* in his *Songs, &c.*, 1876. [*Greek Hymnody*, § v. and *Μῦθεο Χριστῆ*.] Synesius's *Odes* have also been *tr.* by Alan Stevenson, and included in his *The Ten Hymns of Synesius, Bishop of Tyreore*, A.D. 410 in *English Verse. And some Occasional Pieces by Alan Stevenson*, L.L.B. Printed for Private Circulation, 1865. [See *Various*.] [J. J.]

Syriac Hymnody. No history of Christian hymnody can be deemed complete which fails to give some account of the hymns and other metrical compositions of the ancient churches of Syria, Upper Mesopotamia, and Western Persia. At an early period in Christian history a fountain of sacred poetry and song burst forth in that region, from which for a time there flowed a stream of marvellous fulness; but soon the stream dwindled, and its flow became intermittent, until, by the middle of the 14th century, like a river lost in desert sands, it had almost, if not entirely, disappeared.

Syriac, the language of these ancient hymns and poems, is akin to the Hebrew, and resembles, if it is not identical with, the language spoken by the common people of Palestine in the time of our Lord. It is still used in religious services, like Latin in the Church of Rome; but, as a vernacular in Syria proper, it has long been supplanted by the Arabic; whilst, in Mesopotamia and Persia, the Christian inhabitants, though they call themselves *Sūrāyē*, or Syrians, speak a dialect termed *Sūrīth*, which differs almost as much from the old Syriac as Italian from Latin.

i. *History of Syriac Hymnody.*

Concerning the hymns sung in Syria in the first century after Christ we have no certain information, although tradition connects the origin of responsive singing in Christian worship with Ignatius, the martyred bishop of Antioch. But the commencement of Syriac hymnody, so far as known to us, was on this wise.

1. *Bar-Daisan*, or *Bardesanes*, b. A.D. 154, at Edessa, now called Urfah, in Upper Mesopotamia, was a religious teacher, who sought to combine with the truths of Christianity certain speculations of the Gnostics. Being a

man of poetic genius, he was led to compose hymns or songs, which, set to music and sung by his disciples, became very popular. His son, *Harmonius*, followed in his steps, composing additional hymns and introducing new metres. But of their compositions only a few fragments have been preserved.

2. *Siméon bar Sabbas*. The next Syrian hymn-writer of whom we have any mention was of the orthodox school, *Siméon bar Subbâe*, bishop of Seleucia, who suffered martyrdom A.D. 296. Two hymns composed by him are said to be found in the sacred offices of the Chaldeans.

3. *Ephraem Syrus*. But about A.D. 307 there was born at Nisibis, in northern Mesopotamia, *Ephraem* or *Ephraim Syrus*, the most celebrated father of the Syrian church, and famous not only as a theologian, but also as a poet and hymn-writer. Historians differ as to the details of his life; but it is known that having first been a pupil of James, bishop of Nisibis, he finished his education at Edessa, where for the rest of his days he chiefly resided. He visited Basil at Caesarea, in Cappadocia, and by him he was ordained to the office of deacon. He d. at Edessa in June, 373. Ephraim was a most voluminous writer of commentaries, expository sermons, hymns, and metrical homilies. *Metrical Homilies*, first mentioned in connection with him, are a peculiar kind of composition, to which we know of nothing in other literature exactly similar. The tracts in verse explanatory of the Christian religion, circulated by missionaries in some parts of India, and which the people like to read aloud in a kind of chant, seem most nearly to resemble them. The Homilies are in metre, i.e. in lines containing a fixed number of syllables, e.g. 4, 5, 6, 7, 8, or 12, as the case may be, and are divided into strophes, but differ from hymns proper in their greater length and more decidedly didactic character. We might have supposed them to be poems intended to be simply read, but from notes found on *ms.* giving directions as to the singing, it appears as though, at least in some cases, they were actually sung or chanted in connection with religious services. In neither the hymns nor the homilies is any regard paid to *accent* or *quantity*, and only occasionally does there seem to have been an attempt at *rhyme* or *assonance*. The main characteristics of Syriac poetry are (1) a certain elevation of style, (2) division of the verses into strophes, and (3) the use of lines or verses with a fixed number of syllables. The following are illustrations of some of the metres, taken from the writings of Ephraim, the translations being those of Dr. H. Burgess, in his *Select Metrical Hymns and Homilies of Ephraem Syrus, translated, with Notes, &c.*, London, 1853, a work to which reference may be made for further examples.

a. *Tetrasyllabic Metre*. Two verses from an "Evening Hymn."

ܘܚܠܘܢ ܪܡܫܒܐ Bkūlūn rāmsēb

ܕܠܘܟ ܠܥܩܘܫܐ ܠܘܟ Lōk tēshbūktō

"In all evenings
To Thee let there be praise."

b. *Pentasyllabic Metre*. Two verses from the 11th Homily concerning the "Paradise of Eden."

اٰذِ دَهْرٍ بَهِيْمًا O'ar'd phárdáysó

مَهْفَنُوْدُ بُوْسَامُوْ Mhfyány'd búsamó

"The air of Paradise
Is a fountain of sweetness."

c. *Heptasyllabic Metre*, which has traditionally borne the name of Ephraim, as being his favourite metre. Two verses from a hymn on "Death."

مَرُّ لَمَّا لَصَقْتِكُمْ بِمَلَأَ صَفَا

مَرُّ اَوْبِهِ صُرِّ مَرُّ اَوْبِهِ صَد :

Mór lóth kimmáý lám bíshé
Daúdíth bók Mór áudó bty.

"Lord! appoint me not a place with the wicked:
Do Thou, Lord, confess me, who have confessed Thee."

The poetical compositions of Ephraim, so far as printed, are as follows, beginning with his works edited by J. S. Assemani and P. Benedict at Rome, in 1732-46.

(1) Eleven metrical expositions, in heptasyllabic and pentasyllabic metre, of portions of Scripture treating of the Creation, the Temptation of Eve, the Mission of Jonah, and the Repentance of the Ninevites. The last-named is the most striking and the longest, extending to between 500 and 600 strophes of four lines each. Of the use made of it by the Nestorian Christians of the present day we shall speak in the second part of this article.

(2) Thirteen discourses on Christ's Nativity. These are of various lengths and metres. The last is tetrasyllabic, in strophes of 10 lines, every tenth line being a doxology. The life of Christ is supposed by the author to have extended to thirty years, and to every one of these years is assigned an act of praise from some created beings, beginning with the cherubim in the first year, and ending with the dead who have lived again, the living who have repented, and heaven and earth, which through Christ have been reconciled, in the thirtieth. Dr. Burgess says that this is "a very beautiful production, tastefully conceived, and carried out in a masterly manner."

(3) Next come 56 homilies in various metres against "False Doctrines," especially those of Bardesanes, Marcion, and the Manichæans. In the first homily of this collection Ephraim pays the following compliment to the skill and influence of Bardesanes, whilst he condemns his use of them:—

"In the resorts of Bardesanes
There are songs and melodies.
For seeing that young persons
Loved sweet music,
By the harmony of his songs
He corrupted their minds."

Elsewhere we are told that it was Ephraim's desire to counteract the influence of these heretical songs, as well as to provide a substitute for profane games and noisy dances, which prompted him to compose hymns and train choirs, "in the midst of whom he stood, a spiritual harper, and arranged for them different kinds of songs, and taught them the variation of chants, until the whole city was gathered to him and the party of the adversary was put to shame."

(4) Then follow 87 homilies against Rationalists or Free Thinkers, in which occur many curious and highly artificial arrangements of metres. These are succeeded by a collection of seven homilies, forming a separate work, entitled "The Pearl, concerning Faith." This poem is tetrasyllabic, in strophes of 10 lines each, and highly fanciful in conception, though not without passages of beauty. A pearl is treated as suggestive of truths connected with Christ and His Church.

(5) Four other controversial homilies follow, after which come the pieces which may be more properly called *Hymns*. Of these perhaps the most interesting are 85 relating to "Death," apparently intended to be used in funeral services. One of these we may cite, in Dr. Burgess's translation, both as short and as a good specimen of Ephraim's style.

On the Death of Children.

"How bitter is the grief
For the death of childhood;
How grievous the separation
Of the infant from its mother:—
Train it up, Lord, in Thy dwelling!

"This day afflicts
The fathers through their sons;
And death now breaks
The staff of their old age:—
Lord! may they lean on Thee!

"This day removes
The beloved one from its mother,
And cuts off the arm
Which would have been her stay:—
In Thee, Lord, may she trust!

"This day separates
The little one from its parent,
And leaves her in the wilderness
Of suffering and grief:—
Do Thou, Lord, comfort her!

"This day divides
The sucking-child from the breast;
And the mother wails and grieves
Because her intercourse with it hath perished:—
May she see it in the Kingdom!

"O happy infancy
Which hath gained Paradise:
Alas! for old age
Which still remains in sorrow:—
Lord! be Thou its helper!"

(6) This collection of *Funerary Hymns* is followed by four short pieces on the "Freedom of the Will," the strophes of which have an alphabetical arrangement, like the Hebrew of the 119th Psalm. The succeeding 76 homilies have the general title "Exhortations to Penitence," but among them are found morning and evening hymns, and a hymn for the Lord's day.

(7) Next come twelve homilies on the "Paradise of Eden," and finally, in the Roman edition of Ephraim's works, 18 discourses on various subjects in pentasyllabic and hexasyllabic metres. But in 1866, *Fricksli* pub. "Carmina Nisibena," 21 in number, the subject of most of them being the struggle between the Persian monarch, Sapor, and the Romans. The rest are on the "Overthrow of Satan," the "Resurrection of the Body," and kindred topics.

In 1882 and 1886 *Lamy* pub. 2 vols., entitled *S. Ephraemi Syri Hymni et Sermones*, containing hitherto unpublished metrical homilies and hymns, on the Epiphany, the Nativity, the Blessed Virgin, the Passover, the Crucifixion, the Resurrection, &c. [For translations see end of this article.]

4. *Various*. Ephraim was followed by a succession of authors of metrical homilies, hymns and anthems, most of whom our limited space forbids us to do more than mention. Among these were *Balai* or *Balaëus*; *Cyrrillóna*, who, about the year 396, wrote a poem on the Invasion of the Huns; *Abasmya*, son of Ephraim's sister; *Rabbûlâ*, bishop of Edessa, A.D. 411, some of whose hymns have been printed by Overbeck; *Ihibha*, or *Ibas*, who succeeded Rabbûlâ in the see of Edessa; *Marûthâ*, bishop of Maïperhat, a learned physician, who wrote hymns in honour of the martyrs; and *Isaac of Antioch*, commonly called the Great, and styled by Dr. Wm. Wright (*Encyclop. Britan.*, vol. xxii. p. 8296) "one of the stars of Syrian literature." He was abbot of a convent near Antioch, and died about A.D. 460. His works were almost as voluminous and varied as those of Ephraim. One of his metrical homilies may be mentioned as a literary curiosity, a poem of 2137 lines, on a parrot which proclaimed *kyros ó theos* in the streets of Antioch. Isaac was followed by *Barsauma*, bishop of Nisibis (484-496), author of compositions of the class called *Turgâmê*, hymns calling on the faithful to give ear to the words of the New Testament. In the Nestorian worship of the present day the *Turgâmê* are chanted responsively by the officiating deacons around the altar, at that part in the service when the Epistle and Gospel are about to be read.

5. *Narsai*. A fellow-worker with Barsauma, both at Edessa and Nisibis, was *Narsai*, or *Narses*, called by his co-religionists the "Harp of the Holy Spirit." He was especially famous for his metrical homilies, 360 in number, and his hymns, two of which are now in the Nestorian psalter.

6. *Jacob of Serugh*. We come next to *Jacob of Serugh*, one of the most celebrated writers of the Syrian Church (b. 451, d. 521), styled by his contemporaries "the Flute of the Holy Spirit and the Harp of the believing Church." Besides commentaries, he wrote odes, hymns, and metrical homilies, 760 in number, mostly in dodeca-syllable verse, i.e., the four-syllable line thrice repeated. Bar Hebraeus says that he had 70 amanuenses to copy out his homilies. More than half of his homilies have perished, but nearly 300 are preserved in European collections. A liturgy in use among the Maronites is ascribed to him.

7. *Simeon Kukaya*. The deacon *Simeon Kukaya* was a potter by trade, as his name denotes. Whilst working at his wheel, he composed hymns, which he wrote down on a tablet or scroll by his side. Bishop Jacob of Serugh visited him, admired his compositions, and encouraged him to continue his labours. Nine of his hymns, on the "Nativity of our Lord," are now in the British Museum. In the same treasury of antiquities are to be found a few hymns out of a rather large number composed by the abbot *John bar Aphthonyā*, who d. A.D. 528, at Kenneshrē, on the Euphrates. Also a few hymns are extant of *Mārabbā the Elder*, Catholicus of Seleucia, from 536 to 552, one of which commences "Glory to Thee, Lord, how good Thou art!"

8. *Seventh Century*. With the seventh century began the slow decay of the native literature of the Syrians, one cause being the dreadful sufferings of the people during the great war with the Persians, and another the conquest of Syria by the Muhammadans in 633-636, from which time the Arabic language began to supplant the Syriac. Nevertheless, Professor W. Wright, LL.D., in his admirable and exhaustive article on "Syriac Literature," in the *Encyclopædia Britannica*, vol. xxii.—an article to which in this paper we are ourselves greatly indebted—gives the names of seventeen writers between the beginning of the 7th century and the end of the 12th, who were authors of either hymns, or metrical homilies, or both. In most cases some of their writings are extant in the libraries of the British Museum, the Vatican, or Berlin, and not unfrequently their hymns are found in Nestorian Psalters.

9. *Bar Hebraeus*. The thirteenth century was an age of literary revival with the Nestorians. *Bar Hebraeus* or Abul Faraj Gregory, "one of the most learned and versatile men Syria ever produced," lived at this time. He was almost equally eminent as philosopher, historian, theologian and poet, and to him we are indebted for much of the information we possess in regard to Syriac hymn-writers.

10. *George Wardā*. In this century too lived *George Wardā* (the Rose) of Arbēl, whose hymns and other poems have entered so largely into the use of the Nestorian Church

that one of their service books is to this day called the *Wardā*.

11. *Mus'ad*, a Syrian, who was physician to the Caliph al Musta'sim in the years 1242-1258, wrote hymns for the Feast of the Epiphany, one of which is in the Vatican library.

12. *Khanis bar Kardahe*, of Arbēl, is another favourite hymn-writer of this period, whom we shall have occasion to mention again when speaking of the service-books of the Nestorians. But besides the hymns of this author, to which we may then make reference, others are found in the great libraries of Europe.

13. *Abhd-isho bar Berikha*. Lastly, there was *Abhd-isho bar Berikha*, or, as he is called by some, *Mar Abd Yeshua*, Metropolitan of Nisibis and Armenia, A.D. 1298-1318, who has rendered valuable service to literature by a catalogue of nearly 150 Syrian authors and their works, beginning with Simeon bar Sabbāē, in the 3rd century, and ending with one, whom in his humility he calls his "vile self." This last he describes as the author of a commentary on the Bible, Consolations, Antiphons and Anthems for various occasions, and a number of other works. *Turgāmi*, written by him, are in ms. in the library of Berlin.

14. Dr. Wright says that after *Abhd-isho* there are "hardly any names worthy of a place in the literary history of the Syrian nation." The fount of sacred song no more poured forth sweet waters. It remained for the men of succeeding ages to make use of the compositions of their predecessors.

ii. *The present use of Syriac hymns.*

In order to a clear understanding of this part of our subject it will be needful to explain the various sections into which the Syrian branch of the Christian church is divided, a division which in at least three instances is of ancient date.

(1) *Nestorian*.—One section, once very numerous, and sending its missionaries even to Tartary and China, but whose members, now few in number, are at present found chiefly in Kūrdistan and Western Persia, is known by the name of *Nestorian*. It is so called from Nestorius, who was condemned by the Council of Ephesus, A.D. 431, because, as it was alleged, he held that in the one Christ there were two Persons, Divine and human, and with this doctrine these Syrian Christians are supposed to sympathise.

(2) *Jacobites*.—Another section, called *Jacobites*, inhabiting both Syria and Mesopotamia, received their name from a certain Jacob Burdē'ānā, bishop of Edessa in the middle of the 6th century, who was the chief agent in organising them into a distinct community. Their peculiar belief is that in Christ the human nature was absorbed into the Divine. Hence they are called *Monophysites*.

(3) *Maronites*.—The date and occasion of their origin as a sect are disputed, but most probably they received their name from a certain abbot of a monastery near the Orontes, called John Maroun, who lived in the 7th century, and favoured the doctrine of Christ's person known as *Monothelism*. However, this may have been, the Maronites in 1180 acknowledged the authority of the Roman Pontiff, and are at the present time in nominal communion with Rome. In the district of Mount Lebanon they have now 82 convents, containing 2000 monks and nuns.

(4) *Chaldaeans*.—In Mesopotamia and Persia are Syrian Christians, who were originally Nestorian, but about the year 1680 made their submission to Rome and have since been known by the name of *Chaldaeans*.

(5) *Christians of St. Thomas*.—In South India, both on the Malabar coast and in the neighbourhood of Madras, are the so-called *Christians of St. Thomas*, speaking Malayalam or Tamil as their vernacular, but

using in their worship Syriac hymns and prayers. They are probably descendants of Syrians, who centuries ago came from Western Asia by way of the Persian Gulf and settled in these parts. Some are Nestorian in their creed, others Jacobite, and yet others, through the influences brought to bear upon them by the Portuguese at Goa, have adopted the faith of Rome.

Now all these differing sections of Syrian Christians have their respective service books and liturgies, and all use hymns. The following are the facts we have been able to ascertain with respect to their use of hymns:

(a) *The Nestorians*. In 1852, an Anglican clergyman, the Rev. G. P. Badger, D.D., published two volumes (London, J. Masters) containing a narrative of visits paid by him to the Syrian Churches of Kùrdistan and Mesopotamia, with an account of his researches into the condition of the Nestorians, Syrian Jacobites, Papal Syrians, and Chaldeans. The work is entitled *The Nestorians and their Rituals*, and is full of information concerning the Nestorian service books.

(1) First, he mentions a book called *Turgama*, or *Instruction*, containing hymns chanted before the reading of the Epistle and Gospel. To this we have referred when speaking of Barsauma, of Nisibis.

(2) Another book is the *Khadra*, or *Cycle of Services* for all the Sundays in the year and for certain fast days. Dr. Badger describes this as a collection of *antheims, responses, hymns and collects*, comprised in a large folio volume of more than 800 pp.

(3) The *Gezza*, or *Treasury*, contains the services for all the festivals throughout the year, Sundays excepted. It also comprises *antheims, hymns and collects*, and is a volume equal in size to the *Khadra*.

(4) The *Baootha d' Ninwadye*, or *Prayer of the Ninevites*, is described as "a collection of hymns in verse ascribed to St. Ephraim Syrus," and from the account given of its contents is evidently the metrical homily mentioned in our notice of the writings of Ephraim. The Nestorians use it in connection with an annual commemorative service, having reference to the Ninevites, lasting for three days and accompanied with fasting.

(5) The *Khamis* is a collection of hymns chiefly in exposition of the Life, Parables and Miracles of the Saviour and on the duty of Repentance. It has its name from its author, Khamis bar Kardabé, whom we have mentioned as a writer of the 13th century. A long hymn from this collection, which has been translated by Dr. Badger, is appointed in the *Gezza* to be used on the feast of the Holy Nativity.

(6) The *Wardá* is a collection of hymns written and compiled by George Wardá, already mentioned. They were apparently prepared for use at church festivals, the particular occasions for which they are fitted being noted at the head of each. Dr. Badger has translated a hymn from the *Wardá*, five pages in length, in praise of the Virgin Mary, and intended to be used on any of the festivals commemorative of her.

In the services for Marriages and Burials, anthems and hymns are introduced. The following is a translation by Dr. Badger of a short and rather beautiful hymn sometimes sung in the part of the marriage service called "The Setting up of the Bridal Chamber." It seems intended to be sung responsively.

"Blessed is He who hath built for His Church a house not made with hands, and hath raised and set her up on high according to His promise.

"The elect Church saith to Christ in her supplications: 'Show me from the Scriptures what dowry Thou wilt give unto me.'

"O lovely Spouse, incline thine ear and hearken to my voice; leave thy father and thy mother, and come, follow me, for I am thy Bridegroom.

"Behold, I flee to Thy love, and condemn all the idols of the heathen, and leave off worshipping them, and flee to Thy cross.

"I have espoused thee through water and the Spirit, and have saved thee from Satan and from death: beware that thou become not another's, for there is none other that can help thee as I can.

"If thou art faithful unto Me, O thou daughter of the poor, I will make ready for thee a bridal chamber above,

and will call prophets, apostles, and martyrs to thy wedding.

"Thy commandments are dearer unto me than gold or pearls: and the words of Thy mouth are sweeter unto me than honey and the honey-comb."

From all this it will be seen that hymns are largely used by the Nestorians, besides which they chant Psalms from the *Dawcedha*, or *David*, in connection with nearly every service. But it must be added that only the clergy and a few of the more educated laymen fully understand the meaning of the words read or sung. Indeed, says Dr. Badger, "many even of the clergy have no certain knowledge of what they read in the churches:" so great is the difference between the modern *Sûrith* and the ancient *Syriac*, and such the present backward state of education.

(β) *The Chaldean services* appear to resemble those of the Nestorians, excepting that a few expressions have been modified in accordance with the Roman doctrines they have embraced.

(γ) *The Jacobites and Maronites*. J. W. Etheridge states, in his book on the *Syriac Churches* (Lond., 1846), that, among the liturgies in use among the *Jacobites* and *Maronites*, the favourite one is that ascribed to St. James, the brother of our Lord. Now in the public or preparatory part of this service a hymn is appointed to be sung after the prayer for all believers, and this hymn is said to be frequently a composition of Mar Ephraim, as he is termed—*Mar* signifying Master or Lord. A letter, also, with which we have been favoured from the Rev. Dr. Carslaw, missionary of the Free Church of Scotland at Shweir, on Mount Lebanon, informs us that the hymns of Ephraim are now used in that region by both *Jacobites* and *Maronites*, though not to any great extent. But they are simply read by the priest, not sung either by priests or people. Dr. Carslaw adds that most of the services of the *Maronites* is in the ancient Syriac, but as a rule neither priest nor people understand it. The priests learn to read it, and that is all that is considered necessary.

The Rev. Dr. Daniel Bliss, President of the Protestant College at Beyrouit, has also obtained for us the following list of first lines of hymns now used in the Maronite churches of Mount Lebanon, with the names of their reputed authors. All are in the ancient Syriac language.

1. By St. Peter the Apostle:—
"O Lord God of Peace and Master of Safety."
2. By the Twelve Apostles:—
"O Lord, merciful God, who hast prepared for us this spiritual table."
3. By St. James, Brother of our Lord:—
"O Lord, our God and our Master, Lover of mankind."
4. By St. John, the Apostle and Evangelist:—
"O Lord, mighty God, Thou art the true Love."
5. By St. Mark, the Evangelist:—
"O Lord God Almighty, Thou art the Holy One, who hast true love."
6. By Pope Sixtus of Rome:—
"O Lord, grant Thy church, and the sheep of Thy pasture, safety, peace and everlasting love."
7. Prepared by order of the Holy Roman Catholic Church, Mother of all churches:—
"O our Lord Jesus Christ, who hast said to Thine Apostles 'Peace, I leave with you, my peace I give unto you.'"

8. By St. John Maroon, Patriarch of Antioch:—
 "O Lord God, merciful and holy God, who hast
 through Thine only Son, our Lord and
 Saviour Jesus Christ," &c.

(8) **Christians of St. Thomas.** With regard to the use of Syriac hymns by the so-called *Christians of St. Thomas*, on the Malabar coast of India, we have been kindly furnished with information from agents of the Church Missionary Society, whose head-quarters are at Cottayam, in Travancore, which is also the centre of the district inhabited by the Syrian Christians. One of our correspondents is the Rev. J. H. Bishop, B.A., the other the Ven. Archdeacon Kōshi Kōshi, who is himself of Syrian parentage.

Mr. Bishop informs us that

"The Syrian Christians of Travancore have no choral or congregational singing, or musical instrument in their worship. The ancient liturgies of St. James and others are monotoned by the Cottanars or Priests, and the people standing in the nave repeat the responses from memory. In many Syrian churches the services are conducted in the Malayalam language" [the vernacular of the country], "though formerly they were always performed in the Syriac tongue, which is still used more or less, especially in the celebration of the Mass."

Archdeacon Kōshi states that

"The hymns used in the Syrian church are too many to be numbered. They are so scattered throughout their service books that it is impossible even to form a guess respecting their number. The Syrians have no separate collection of hymns such as we have. They have more than 500 tunes, and everyone of their hymns is so made that it can be sung to eight different tunes. All the great poets of old, such as Mar Ephraim, had each his own eight tunes distinct from the eight belonging to every other, and on hearing any hymn sung, the priests instructed in these matters could tell who the author of it was. Hymns composed by poets of inferior grade, who were unable to invent new tunes, are never credited to their real authors, but go under the names of those to whose tunes they were adapted."

The Archdeacon then proceeds to give a list of hymn-writers, a number of his names coinciding with those we have given in the former part of this article. If at first view there seems to be some disagreement between the accounts of our two correspondents, the explanation is doubtless to be found in the fact already stated, that the Syrian Christians of India are divided among themselves, and consequently, in all probability vary in their usage as regards singing.

We have seen the past and present of *Syriac Hymnody*; one word may be permitted with respect to its future. It is then, we think, morally certain that Syrian Christians, in whatever country living, will, with the progress of enlightenment, come to realise the fact that acceptable worship must be intelligent and spiritual, and will therefore cease to employ in their religious services a dead language. Nevertheless the large-minded student of Christian history will always feel an interest in the great collection of old-world metrical compositions, lyrical and hortatory, noticed in this article, remembering that for a thousand years or more they were the medium of prayer and praise, consolation and admonition, to successive generations, confessing the One Saviour, and having hopes and fears, joys and sorrows, duties and temptations common to man.

[W. R. S.]

Several of the Syriac hymns of Ephraem Syrus have been translated into English as follows:—

Of his hymn 36, and of his metrical homilies 9, have been rendered into prose, printed as blank verse, by Dr. Henry Burgess, in his *Select Metrical Hymns and Homilies of Ephraem Syrus* (London, 1863), and from these versions the Rev. T. G. Crippen rendered 4 into English metre in his *Ancient Hymns and Poems* (London, 1868). Mrs. Charles, in her *Voice of Christian Life in Song* (London, 1858), gives 6 versions from the *trs.* into German in *Daniel*, iii. (1846), where are given 10 of his hymns in the Syriac, with German *trs.* taken from Plus Zingeler's *Heilige Muse der Syrer*. The Rev. J. B. Morris, in his *Select Works of S. Ephraem the Syrian* (Oxford, 1847). There is also 1 *tr.* in the Rev. J. W. Hewett's *Verses by a Country Curate*, 1859.

As for the majority of our readers it would be useless to give the *trs.* under the first lines of the Syriac, they are here given together.

i. *Versions by Horatius Bonar.*

1. **Glory to the glorious One.** *For the Lord's Day.* (Canon 41.) *Tr.* in 2nd series, 1861, of his *Hys. of Faith and Hope*, in 11 st. of 6 lines. From this st. 1, 3, 4, 10, 11 were taken, slightly altered, with 2 st. adapted from Dr. Bonar's st. 5, 6, 7, 8, as No. 18 in the *Hymnary*, 1871. Dr. Burgess quotes the hymn from the ed. of S. Ephraem's *Opera*, in 6 folios, pub. at Rome, 1732-43 (vi. p. 499), says it is tetrasyllabic, with strophes unequal in length, and gives his version at p. 83.

2. **Jehovah, judge my cause.** *Battle Song against Satan.* (Canon 59.) In 9 st. of 4 lines, in the 2nd series, 1861, of his *Hys. of Faith and Hope*. Dr. Burgess quotes it from the *Opera*, vi. p. 526, says it is heptasyllabic, in strophes of 4 lines, and gives his version at p. 98.

ii. *Versions by Mrs. Charles.*

1. **To Thee, O God, be praises.** *On the Children in Paradise.* (Canon 44.) In 5 st. of 4 lines (p. 46, ed. 1858). Syriac and German texts in *Daniel*, iii. pp. 155, 156.

2. **Salem is shouting with her children.** *Palm Sunday.* In 6 st. of 4 lines (p. 47, ed. 1858). Syriac and German texts in *Daniel*, iii. pp. 162-164.

3. **He calls us to a day of gladness.** *Christ's Entry into Jerusalem.* In 11 st. of 4 lines (p. 48, ed. 1858). Syriac and German texts in *Daniel*, iii. pp. 159-162.

4. **A star shines forth in heaven suddenly.** *Epiphany.* A poem in 45 lines (p. 51, ed. 1858), since given in Schaff's *Christ in Song* (ed. 1879, p. 85). Syriac and German texts in *Daniel*, iii. pp. 149-151.

5. **Child by God's sweet mercy given.** *Death of a Child.* A beautiful lament of a father on the death of his little son. (Canon 36, "In funere puerorum") In 3 st. of 12 lines (p. 52, ed. 1858). Syriac and German texts in *Daniel*, iii. pp. 151-152. Dr. Burgess says it is tetrasyllabic, in strophes of 14 lines, and gives his version at p. 1.

6. **Then because they fled from him.** *Eve and Mary.* Part of a poem on Eve and Mary, being a *tr.* of lines 26-48 of Zingeler. Syriac and German texts in *Daniel*, iii. pp. 164, 165.

iii. *Versions by the Rev. T. G. Crippen.*

1. **Blessed be Messiah's name.** *Easter.* (Canon 48.) In 8 st. of 6 lines, given at p. 1. Dr. Burgess quotes it from the *Opera*, vi. p. 503, says it is tetrasyllabic, in strophes of 6 lines, and gives his version at p. 77.

2. **When softly breathes the Resurrection air.** *Resurrection.* (Canon 42, "In funere puerorum.") In 9 st. of 4 lines, given at p. 4. Syriac and German texts in *Daniel*, iii. pp. 152-155. Dr. Burgess says it is octosyllabic, in strophes of 4 lines, and gives his version at p. 31.

3. **In the time of evening let Thy praise ascend.** *Evening.* (Canon 65.) In 17 st. of 2 lines, given at p. 7. Dr. Burgess quotes it from the *Opera*, vi. p. 535, says it is tetrasyllabic, in strophes of 4 lines, and gives his version at p. 73.

4. **Pity me, Father, for Thy mercies sake.** *Last Judgment.* (Canon 60.) In 6 st. of 4 lines, given at p. 11. Dr. Burgess quotes it from the *Opera*, vi. p. 326, entitles it "Necessity for Preparation for Death," says it is hexasyllabic, in strophes of 8 lines, and gives his version at p. 56.

iv. *Version by J. W. Hewett.*

O my child, my best beloved one. *Death of a Child.* In his *Verses by a Country Curate*, 1859, p. 167, from Dr. Burgess's *tr.*, but adapted for a mother instead of a father.

v. *Versions by Dr. Henry Burgess.*

Besides those already mentioned Dr. Burgess gives 14 hymns on the *Death* (a) of children (pp. 4, 6), (b) of youth (pp. 9, 11), (c) of a Private Person (pp. 14, 26),

(d) of a Presbyter (pp. 17, 53, 58), (e) of a Bishop (p. 20), (f) of a Deacon (p. 23), (g) of a Monk (p. 44), (h) of a Woman (p. 48), (i) of an Aged Man (p. 51). He also gives 4 hymns on the *Prospect and Preparation for Death* (at pp. 25, 29, 41, 63). The rest are on the *Funeral of a Prince or Rich Man* (p. 34), in *Pestilence* (p. 61), for *Morning* (p. 67), before retiring to rest, *Evening* (p. 80), for the *Whole Church* (pp. 89, 93), to the *Trinity* (p. 95), for the whole *Convent* (p. 100), a *General Invocation* (p. 103), and the *Prayers of Noah* (p. 105). Also of 9 *Metrical Homilies* (pp. 113-173).

See also "Glad sight, the Holy Church," p. 424, ii. [J. M.]

T

T., i.e. *Theodosia*, the initial of Anne Steele in the Bristol Bap. Coll., 1769, of Ash & Evans.

T. C. and J. C., in *English and Scottish Psalters*. [Old Version.]

T. R., the initials of Dr. Thomas Raffles, in Collyer's *Collection*, 1812.

T. W. C., the initials of the Rev. T. W. Carr, in the *People's Hymnal*, 1867.

Take comfort, Christians, when your friends. *J. Logan*. [Sorrow, but not without Hope.] 1st pub. in the *Scottish Translations and Paraphrases*, 1781, No. liii., in 8 st. of 4 l., and based on 1 Thess. iv. 13-18. In many American collections a cento beginning with st. iii., "As Jesus died and rose again," is given for Easter, and is most suitable for that purpose. It is given in Hatfield's *Church Hys.*, N. Y., 1872, &c. We have ascribed this paraphrase to John Logan, and not to Michael Bruce, on evidence set forth on p. 188, ii. [J. J.]

Take my heart, O Father, take it. [*Holiness Desired.*] This hymn was given anonymously in Dr. C. A. Bartol's *Hys. for the Sanctuary*, commonly known as the *West Boston Unitarian Coll.*, 1849, No. 290, in 5 st. of 4 l. This was repeated in the *Sabbath H. Bk.*, 1858; the *Laudes Domini*, 1884, and other American hymn-books. Another form of the text is, "Take my heart, O Father, mould it," in 3 st. It appeared in the *Unitarian Hys. of the Spirit*, Boston, 1864. This is altered from the former. [F. M. B.]

Take my life, and let it be. *Frances R. Havergal*. [*Self-Consecration to Christ.*] This hymn was written at Areley House, Feb. 4, 1874, in 11 st. of 2 l., and pub. in her *Loyal Responses*, 1878; the musical ed. of the same, 1881; and in *Life Chords*, 1880. It has also been printed as a leaflet, in various forms for Confirmation, Self-Consecration, and for enclosing in letters, some being accompanied by her father's tune *Patmos*. It has been tr. into French, German, Swedish, Russian, and other European languages, and into several of those of Africa and Asia. The history of its origin is thus given in the *HAV. MSS.*:—

"Perhaps you will be interested to know the origin of the consecration hymn 'Take my life.' I went for a little visit of five days [to Areley House]. There were ten persons in the house, some unconverted and long

prayed for, some converted, but not rejoicing Christians. He gave me the prayer 'Lord, give me all in this house.' And He just did. Before I left the house every one had got a blessing. The last night of my visit after I had retired, the governess asked me to go to the two daughters. They were crying, &c.; then and there both of them trusted and rejoiced; it was nearly midnight. I was too happy to sleep, and passed most of the night in praise and renewal of my own consecration; and these little couplets formed themselves, and chimed in my heart one after another till they finished with 'Ever, ONLY, ALL for Thee!'"

The music to which Miss Havergal invariably sang this hymn, and with which it was always associated in the publications over which she had any influence, was her father's tune *Patmos*, and the family's desire is that this course may be followed by others. [J. J.]

Tam. The assumed name of Thomas Mackellar, in Neal's (*American*) *Gazette*, 1845.

Tandem audite me. [*Love to Christ.*] Probably of the 17th cent., and founded on Canticles ii. 5. It is found in the *Mainz G. B.* (R. C.) 1661, p. 434, in 6 st. entitled "Hymn on the love of the Mother of God in her dying hour." It is also in Wagner's *G. B.*, Leipzig, 1697, vol. iii. p. 745; in the *Hymnodia Sacra*, Münster, 1753, p. 211; *Daniel*, iv. p. 344; and Trench's *Sacred Latin Poetry*, ed. 1864, p. 249. In R. Campbell's *St. Andrew's Hyl.*, 1850, the hymn "Mary mourner, sad, forlorn," for St. Mary Magdalen, is partly derived from this hymn. [J. M.]

Tandem peractis O Deus. *C. Coffin*. [*Saturday.*] Appeared in the *Paris Brev.*, 1736, and in his *Hymni Sacri*, p. 29, of the same year. In the *Paris* and later *French Brevs.* it is the hymn at *Matins for Saturdays* from *Trinity to Advent*. The text is in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 32; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865; and *L. C. Biggs's* annotated ed. of *H. A. & M.* 1867. *Tr. as:—*

1. **At length creation's days are past.** By *J. Chandler*, in his *Hys. of the Prim. Church*, 1837, p. 29, and again in his *Hys. of the Church*, &c., 1841, No. 16. In the *Hymnal for St. John the Evangelist, Aberdeen*, 1870, it begins, "And now the six-days' work is done." In one or two others it is given without alteration.

2. **And now Thy labours, Lord, are done.** By *I. Williams*, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 38. In the *Hymnary*, 1872, No. 49, this *tr.* is rewritten as "At length six days their course have run."

3. **Six days of labour now are past.** This *tr.* was given in *H. A. & M.*, 1861. It was based on *J. Chandler's tr.* as above. In the 1875 ed. of *H. A. & M.* it begins with the same first line, but several other lines have been rewritten and much improved thereby.

Other trs. are:—

1. At length the six days' course is past. *W. Palmer*, 1845.

2. At length, O God, Thy work is done. *J. P. Chambers*, 1867. [J. J.]

Tappan, William Bingham, was b. at Beverley, Massachusetts, Oct. 29, 1794, and was apprenticed to a clockmaker at Boston in 1810. In 1815 he removed to Philadelphia, where he was engaged in business for a time. In 1822 he was engaged as Superintendent of the American Sunday School Union. In 1840

he was licensed to preach with the Congregational body, his sphere of usefulness on behalf of Sunday Schools being thereby considerably widened. He d. suddenly, of cholera, at West Needham, Massachusetts, June 18, 1849. His poetical works include:—

- (1) *New England and Other Poems*, 1819; (2) *Poems*, 1822; (3) *Lyrics*, 1822; (4) *Poetry of the Heart*, 1845; (5) *Sacred and Miscellaneous Poems*, 1848; (6) *Poetry of Life*, 1848; (7) *The Sunday School and Other Poems*, 1848; (8) *Late and Early Poems*, 1849; (9) *Sacred Poems*, 1849; (10) *Gems of Sacred Poetry*, 1860.

Of these works the earliest are the most important. His hymns in C. U. include the following:—

1. Holy be this as was the place. *Public Worship*. Included in his *Lyrics*, 1822; and given in *Lyra Sac. Americana*, 1868.

2. The ransomed spirit to her home. *Love*. Appeared in *Newton's Village Hys.*, 1824. This is probably his best hymn.

3. There is an hour of hallowed peace. *Heaven, a Place of Rest*. Given in his *New England and Other Poems*, 1819.

4. There is an hour of peaceful rest. *Heaven a Place of Rest*. The author's account of this hymn in his *Gems of Sacred Poetry*, 1860, is that it "was written by me in Philadelphia, in the summer of 1818, for the *Franklin Gazette*, edited by Richard Beche, Esq., and was introduced by him to the public in terms sufficiently flattering to a young man who then certainly lacked confidence in himself. The piece was republished in England and on the Continent, in various newspapers and magazines, and was also extensively circulated in my own native land, where it has found a place in several hymn and music-books. It was pub. in my first volume of *Poems*, at Philadelphia, in 1819, and soon after was set to music by A. P. Heinrich, Esq., in the same city." It is in *Lyra Sac. Americana*, 1868, p. 265.

5. 'Tis midnight, and an Olive's brow. *Getisemane*. Appeared in his *Poems*, 1822, and repeated in *Lyra Sac. Amer.*, 1868, and several hymnals.

6. Wake, Isles of the south, your redemption is near. *Missionary*. Appeared in the *Lyrics*, 1822. It was sung at the wharf in New Haven at the embarkation of Missionaries for the Sandwich Islands, 1822.

7. When sorrow casts its shades around us. *Resignation*. From his *New England and Other Poems*, 1819. It is in *Lyra Sac. Americana*, 1868.

8. While the solemn note of time. *Saturday Evening*. Pub. in his *Poems*, 1822; repeated in *Lyra Sac. Americana*, 1868, and thence into Thring's *Coll.*, 1882.

[F. M. B.]

Τὰς ἐράς τὰς αἰώνιας. *St. John of Damascus*. [*All Saints*]. In his *Hymns of the Eastern Church*, 1862, Dr. Neale entitles this "Idiomela for All Saints." According to this it should be found in the *Pentecostarian*. Various editions, however, have been searched in vain. Dr. Neale's tr., "Those eternal bowers," was given in his *Hys. of the E. Church*, 1862, in 4 st. of 8 l. It has since appeared in various collections, and ranks with the more popular of his translations from the Greek. [J. J.]

Tate and Brady. [*New Version*; also *Psalters*, English, § 18.]

Tate, Nahum. [*Psalters*, English, § 13.]

Tauler, Johannes, was b. at Strassburg about 1300, and seems to have been the son of Nikolaus Tauler or Taweler, of Finkweiler, who in 1304 was a member of the Strassburg Town Council (Mitglied des Raths). About the year 1318 he entered the Dominican convent at Strassburg. He studied for eight years at Strassburg, where the famous Meister Eckhart (d. 1327) was Dominican Professor of Theology from 1312 to 1320. He then went to Cologne to undergo a further training, in theory and practical work, extending over four

years. Thereafter he returned to Strassburg, where he soon came into note as an eloquent and practical preacher. When much of Germany was laid under interdict by Pope John xxii., because of resenting his interference with the election of the German Emperor in 1324, the Dominicans at Strassburg still continued to preach, to celebrate mass, and to administer to the people the consolations of the Church, even though Strassburg was under the Papal bann. After the Diet of Frankfurt in 1338 the strife between Emperor and Pope (now Benedict xii., Pope since 1334) became more pronounced. Up to 1339 the Dominicans at Strassburg still continued to sing mass, but were then compelled to cease doing so by command of the superiors of their Order. As the Strassburg magistracy still remained faithful to the Emperor, they resented this submission, and accordingly closed the Dominican convent in 1339, and it stood empty for three years and a half. About the beginning of 1339 we find Tauler in Basel, where he remained for some years, in close connection with Heinrich von Nördlingen and others of the so-called "Friends of God" in that city and neighbourhood. About 1346 he was again in Strassburg, and he spent most of the remainder of his life there and at Cologne. He d. at Strassburg on June 16, 1361. (Herzog's *Real-Encyclopädie*, xv. 251; Goedeke's *Grundriss*, vol. i., 1884, p. 210; Tauler's *Bekehrung*, by P. H. S. Denifle, Strassburg, 1879; *Zeitschrift für deutsches Alterthum*, 1840, p. 200, &c.)

The above notice embraces what seem to be the best authenticated details of Tauler's life. It differs greatly from the account which till recently was regarded as historical, and which has been made accessible to English readers by Miss Susanna Winkworth (see below), and by Miss Frances Bevan, in her *Three Friends of God*, London, 1847. The basis of the common account was a work by Kulmann Merwin, which Denifle's investigations have shown to partake much more of the nature of a novel with a purpose than of authentic history (see also the *Allg. Deutsche Biog.*, xxi., 469).

Tauler was one of the most celebrated of the Medieval Mystics, and one of the most famous of all German preachers. Much uncertainty still exists however, not only as to the details of his life, but also as to what writings may safely be ascribed to him. The best authenticated are his Sermons, which were first printed at Leipzig in 1498 (good recnt ed. by Julius Hamburger, Frankfurt, 1864, and Prag, 1872. English version of 26, with an account of his life, tr. and ed. by Miss Susanna Winkworth, London, 1867). The well-known *Nachfolge des armen Lebens Christi* has generally been ascribed to Tauler, but Denifle, who edited the most recent critical ed. (Munich, 1877), is of opinion that it is not by him (a recent English version by J. R. Morell, as *The Following of Christ*, London, 1896). The famous *Theologia Germanica* (good English version by Susanna Winkworth, London, 1854, with an interesting introduction on the "Friends of God") has also often been ascribed to him, but on no good grounds; though in its working out of the idea that a godly life is the renunciation of self and self-will, and complete devotion to the will of God, and that in this inner union with God we again become God's children, as at the first, the *Theologia Germanica* has much affinity with Tauler's teachings.

The hymns attributed to Tauler were printed in his *Werke*, Cologne, 1543, and by Daniel Sudermann, in his *Schöne ausserlesene sinnreiche Figuren*. Strassburg, 1620, and his *Ettliche hohe geistliche Gesänge*, Strassburg, 1626. Sudermann seems to have rewritten them, or at least considerably altered them. Wackernagel, ii. pp. 302-307, gives 11 (really 9) pieces under Tauler's name. Three of these have passed into English, viz. :—

i. *Es kommt ein Schiff geladen.* *Christmas. Wackernagel*, ii. p. 302, gives three versions of this hymn. The first, in 3 st., is from a 15th cent. ms. in the Royal Library at Berlin, and the third, in 8 st. (beginning "Uns kommt ein Schiff gefahren") is from the *Andernach G. B. (R. C.)*, Cologne, 1608. The *trs.* follow the second version, in 8 st., taken from Sudermann's *Gesänge*, 1626; and this text is in H. Bone's *Cantate*, 1847, No. 34 (1879, No. 26). See also Hoffmann von Fallersleben's *Geschichte des deutschen Kirchenliedes*, 1861, pp. 107-109. In the text of 1626, st. i., ii., nearly agree with st. i., iv. of the ms., while st. iii.-vi. borrow nothing from the older text, but are closely allied to the text of 1608. The *tr.* in C. U. is:—

There comes a galley sailing. This is a good and full *tr.* by Dr. R. F. Littledale for the *People's Hyl.*, 1867, No. 37, and signed "D. L."

Other *trs.* are:—

(1) "There comes a bark full laden." By C. W. Shields in *Sacred Lyrics from the German*, Philadelphia, U. S., 1859, p. 109. (2) "There comes a galley laden." By Dr. E. V. Kenaley, in his *Poems and Trs.*, London, 1864, p. 441, repeated in *Lyra Messianica*, ed. 1865, p. 98, in Schaff's *Christ in Song*, 1869 and 1870, &c. (3) "A ship comes sailing onwards." By Miss Winkworth, 1869, p. 84.

ii. *Ich muss die Creaturen siehen.* *Self Renunciation. Wackernagel*, ii. p. 302, gives two versions, the first from two Strassburg mss. of the 15th cent., the second from Daniel Sudermann's *Figuren*, pt. II., 1820, both being in 3 st. of 4 l. *Tr.* as "From outward creatures I must see." By Miss Winkworth, 1869, p. 74.

iii. *O Jesu Christ, ein liebliches Güt.* *Love to Christ. Wackernagel*, ii. p. 304, gives this, in 15 st. of 4 l., from Daniel Sudermann's *G. B.* of 1600-1601, a ms. now in the Royal Library at Berlin. It is *tr.* as "O Jesu Christ, most Good, most Fair." By Miss Winkworth, 1869, p. 75.

[J. M.]

Ταχεῖαν καὶ σταθρῆρὰν δίδου. *St. John Arcelas. [Whitsuntide.]* This forms a "stanza" in the office for the Sunday of Pentecost in the Greek Church. The original text is in Dr. Littledale's *Offices from the Service-Books of the Holy Eastern Church*, 1863, p. 111, and Dr. Littledale's *tr.* in blank verse, beginning "O Jesu, give unto Thy servants," at p. 242 of the same. Mr. W. C. Dix's metrical arrangement of this *tr.*, "Jesu, give Thy servants," was originally printed in the *Church Times*. It was then included in Mr. Dix's *Seekers of a City, and Other Verses*, 1878, and the *People's H.*, 1867, in 8 st. of 4 l.

[J. J.]

Taylor, Ann and Jane. These names are associated together here for convenience of reference, and because many of their hymns were published under their joint names.

Gilbert, Ann, née Taylor, the elder of the two sisters, and daughter of Isaac Taylor, was b. at London, Jan. 30, 1782, her father at that time being engaged in London as an engraver. Subsequently her father became a Congregational Minister, and resided, first at Colchester and then at Ongar. In 1813 she was married to the Rev. Joseph Gilbert, Classical and Mathematical Tutor at the Congregational College, Masborough, near Rotham, Yorkshire. From Masborough they passed to Hull, and then to Nottingham, where Mr. Gilbert d. in 1852. Mrs. Gilbert remained at Nottingham, and d. there Dec. 20, 1866. In addition to contributing hymns to the joint works of herself and her sister, a few were given in Collyer's *Coll.*, 1812, signed "A." or "A. T.," and about 100 of her hymns appeared in Dr. Leifchild's *Original Hymns*, 1842, and a few in the *Nottingham H. Bk.* (1812, 20th ed. 1861). She pub. independently, *Hymns for Sunday School Anniversaries*, 1827;

Hymns for Infant Schools, 1827; and *The Wedding among the Flowers.* Her *Memoirs*, by her son, Josiah Gilbert, were pub. in 1874.

Taylor, Jane, the younger of the two sisters, was also b. at London, Sept. 23, 1783. Her gift in writing verse displayed itself at an early age. Her first piece was printed in the *Minor's Pocket Book* for 1804. Her publications included *Display, a Tale*, 1815; *Essays in Rhymes*, 1816; and the posthumous work edited by her brother, entitled *The Contributions of Q. Q.*, 1824, being pieces in prose and verse from the *Youth's Magazine*, to which she had contributed under the signature of "Q. Q." She d. at Ongar, Essex, April 13, 1824. Her *Memoir and Poetical Remains*, were pub. by her father in 1825.

The joint productions of the two sisters were—

(1) *Original Poems*, 1806; (2) *Hymns for the Nursery*, 1806; (3) *Hymns for Infant Minds*, 1809; 2nd ed. 1810; 52nd ed. 1877. To the 35th ed., 1814, Mrs. Gilbert interspersed 23 additional hymns by herself, thereby raising the total to 93. In 1836 Josiah Gilbert revised these hymns, added thereto from the works named above, supplied the initials "A." and "J." respectively, and pub. the same under the original title as the "Authorized Edition." (4) *Original Hymns for Sunday Schools*, 1812.

In addition to the hymns which are noted under their respective first lines, Mrs. Gilbert and Miss Taylor are the authors of the following (the date in brackets indicates the book in which each hymn appeared):—

i. *Mrs. Ann Gilbert's Hymns.*

1. Among the deepest shades of night (1812). *Omniscience.*
2. As Mary sat at Jesus' feet (1809). *On repeating the Catechism.*
3. Father, my spirit owns (1842). *Resignation.*
4. God is in heaven! Can he hear? *God's care of Little Children.*
5. Good Daniel would not cease to pray (1812). *Prayer.*
6. Hark the sound of joy and gladness (1842). *Universal Peace.*
7. How long, sometimes a day appears (1809). *Time and Eternity.*
8. I faint, my soul doth faint (1842). *Distraction.*
9. I thank the goodness and the grace (1809). *Praise.*
10. Jesus, that condescending King (1809). *Coming to Jesus.*
11. Jesus was once despised and low (1809). *The Love of Jesus.*
12. Jesus Who lived above the sky (1812). *The Love of Jesus.*
13. Lo, at noon, 'tis sudden night. *Good Friday.*
14. Lord, help us as we hear. *Opening of Divine Service.*
15. Lord, what is life? 'tis like a flower [the bow] (1809). *Life.*
16. My Father, I thank Thee for sleep (1809). *Morning.*
17. O [How] happy they who safely housed (1842). *Death.*
18. Spared to another spring (1827). *Spring.*
19. The God of heaven is pleased to see (1809). *Brotherly Love.*
20. This year is just going away (1810). *New Year's Eve.*
21. Wearied with earthly toil and care (1843). *Sunday.*
22. When I listen to Thy word. *Comfort of the Scripture.*
23. When little Samuel woke (1809). *About Samuel.*
24. Why should we weep for those who die (1843). *Death.*

ii. *Miss Jane Taylor's Hymns.*

1. A sinner, Lord, behold I stand (1809). *A Child's Humble Confession.*
2. Almighty God, Who dwellest high (1809). *Praise to God.*

3. Come, my fond, fluttering heart (Collyer's *Coll.* 1812). *Renunciation of the World.*
4. God is so good that He will hear (1809). *Encouragement to Pray.*
5. God!—What a great and awful name (1809). *God's Condescension.*
6. How dreadful to be turned away (1812). *Expulsion from Sunday School.*
7. Lord, I would own thy tender care (1809). *Thanks for Daily Mercies.*
8. Love and kindness we may measure (1809). *Against Selfishness.*
9. Now condescend, Almighty King (1809). *Evening Hymn for a Small Family.*
10. This is a precious, book indeed (1809). *Holy Scripture.*
11. What is there, Lord, a child can do? *Repentance.*
12. When dally I kneel down to pray (1809). *Against wandering thoughts in Prayer.*
13. When for some little insult given (1809). *Against Anger, &c.*
14. When to the house of God we go (1809). *Public Worship.*

Mr. Gilbert's ed. of the *Hys. for Infant Minds*, 1886, together with ms. notes, are our authorities for the foregoing ascriptions of authorship. Mr. Gilbert cannot distinguish the authorship of the following hymns by one or both sisters:—

1. Good David, whose Psalms have so often been sung (1812). *Concerning David.*
2. If Jesus Christ was sent (1812). *Repentance.*
3. King Solomon of old (1812). *Concerning Solomon.*

In literary excellence Mrs. Gilbert's hymns surpass those of her sister. They are more elevated in style, ornate in character, broader in grasp, and better adapted for adults. The best are "Great God, and wilt Thou condescend?" (p. 482, ii.), "Jesus, Who lived above the sky," and "Lo! at noon 'tis sudden night." Miss Taylor's hymns are marked by great simplicity and directness. The most popular and one of the best is, "There is a path that leads to God." Taken as a whole, the hymns of both sisters are somewhat depressing in tone. They lack brightness and warmth. [J. J.]

Taylor, Dan, was b. of humble parentage, at Northoram, near Halifax, Dec. 21, 1738. Early in life he came under the influence of the Methodist movement, and in 1761 began to preach. Presently he became a Baptist, and for 20 years ministered to a congregation gathered by himself at Biroholiff, near Heptonstall, Yorkshire. Thence in 1788 he removed to Halifax, and in 1785 to Church Lane, Whitechapel, London, and of this congregation he continued pastor until his death in Dec. 1816.

Mr. Taylor was the leader of the movement among the General Baptists, which, in 1770, resulted in the formation of the New Connexion, and for many years he was the guiding spirit in the new body, his remarkable soundness of judgment causing him to be regarded almost as an oracle. For their use in 1772, he compiled a hymn-book, having the title *Hymns & Spiritual Songs, mostly collected from Various Authors; with a few that have not been published before.* Halifax, Printed by E. Jacob, 1772. Among "the few" hymns here referred to are three by Taylor himself, of which the following are the first lines:—

1. Behold, to what a wretched case. *Justified by Faith.*
2. Condemned are all the sons of men. *Jesus the Redeemer.*
3. Jesus, Redeemer, Saviour, Lord. *Peace by Jesus Christ.*

This book contains 293 hymns, with a few doxologies. In 1791, J. Deacon, having been requested by the G. B. Association to prepare a new collection, his work was submitted to a committee, of which D. Taylor was the chairman, and the new book appears to have been edited,

and probably was greatly modified by Taylor, since a copy now before us has on its back the title *Dan Taylor's Hymns*. The title-page runs *Hymns & Spiritual Songs, selected from Various Authors. London; printed for the Editors and sold by D. Taylor, Union Street, Bishopsgate Street, 1793.* This book contains 632 hymns, and includes the three by D. Taylor cited above. Since J. Deacon, in 1800, pub. a hymn-book bearing his own name, it is probable that he disapproved of the treatment his work had received, and regarded the book of 1793 as the production of D. Taylor rather than his own. [v. Deacon, John.] [W. R. S.]

Taylor, Emily, b. 1795, was the daughter of Samuel Taylor, of New Buckenham, Norfolk, niece of John Taylor, of Norwich, the hymn-writer, and great grand-daughter of Dr. John Taylor, the Hebraist. Miss Taylor was the writer of numerous tales for children, chiefly historical, and of various books of instruction, and of descriptive natural history. Amongst her publications are:—

- (1) *Letters to a Child on Maritime Discovery*, 1820;
 - (2) *Vision of Las Casas, and other Poems*, 1826;
 - (3) *Poetical Illustrations of Passages of Scripture*, 1826;
 - (4) *Tales of the Seasons*, 1832;
 - (5) *Tales of the English*, 1833;
 - (6) *Memoir of Sir T. More*, 1834;
 - (7) *The Boy and the Birds*, 1835.
- She also edited *Sabbath recreations*, 1826; and *Flowers and Fruit in Old English Gardens*, 1836; and contributed to the *Magnet Stories*, 1860, &c.; and the *Rainbow Stories*, 1870, &c.

Miss Taylor wrote several hymns, which appeared as follows:—To the Unitarian *Collection of Ps. & Hys.*, printed for the Renshaw Street Chapel, Liverpool, 1818, she contributed anonymously:—

1. Come to the house of prayer. *Invitation to Public Worship.* Sometimes given as "O come to the house of Prayer."
2. God of the changing year Whose arm of power. *Lessons of the Changing Year.*
3. O Father, though the anxious fear. *Sunday.*
4. O here, if ever, God of love. *Holy Communion.*

These, and the following 6 hymns, were given anonymously in the 2nd ed. of the *Norwich Unitarian Hymn Book*, 1826:—

5. Here, Lord, when at Thy Table met. *Holy Communion.*
6. O not for these alone I pray. *Holy Communion.* Sometimes, "No, not for these alone I pray."
7. The Gospel is the light. *Worth and Power of the Gospel.* Sometimes "It is the one true light."
8. Thus shalt thou love the Almighty God [Lord]. *Self-consecration to God.*
9. Who shall behold the King of kings? *Purity.*
10. Who that o'er many a barren part. *Missions.* Sometimes it begins with st. II., "Thy kingdom come! The heathen lands."

Of the above No. 6 is part of a longer poem which was given in her *Poetical Illustrations of Passages of Scripture*, 1826. This work also contains:—

11. O Source of good! around me spread. *Seek, and ye shall find.*
12. Truly the light of morn is sweet. *Early Piety.*
13. When summer suns their radiance fling. *Restoration with Praise.*

In the Rev. J. R. Beard's *Coll. of Hys. for Pub. and Private Worship*, 1837, several of the above are repeated, and also:—

14. If love, the noblest, purest, best. *Communion with Jesus.*

Of these 14 hymns 10 are in Dr. Martineau's *Hymns, &c.*, 1840, and 9 in his *Hymns, &c.*, 1873. Several are also found in other collections, as Horder's *Cong. Hymns*, 1881, and some American and other hymn-books. Although for the greater part of her life Miss Taylor was a Unitarian, latterly, under the influence of F. D. Maurice, she joined the Church of England. She d. in 1872.

[V. D. D.]

Taylor, Helen, daughter of Martin Taylor, was the author of *The Child's Book of Homilies*, N. D.; *Sabbath Bells, A Series of Simple Lays for Christian Children*, N. D.; and *Missionary Hymns: for the Use of Children*, 1846. From her *Sabbath Bells*, "I love that holy Scripture" (*Concerning Heaven*) is taken. The following are all from her *Missionary Hymns*, 1846:—

1. A feather'd seed that lifted is. *Value of Little Things.*
2. And shall we dwell together? *Concerning Heaven.*
3. Father, the little offering take. *Offertory.*
4. There is a happy land on high. *Concerning Heaven.* [J. J.]

Taylor, Jeremy, D.D. This poet of preachers was born of very humble parentage on both sides, at Cambridge, in August, 1613. His father was a barber. He must have had a good school as a boy. He entered Caius College, of his native city, as a "sizar" in 1626. His career at the university was a brilliant one. He was made fellow of All Souls College, Oxford, in 1632; and rector of Uppingham, Rutlandshire, in 1638, as is still proudly remembered there. He was inevitably "sequestered" by Parliament in 1642. Inexorable necessities of circumstance put him in prison. During the opening of the great Protectorate he kept a school in Wales along with William Nicholson, and acted as chaplain to the Earl of Carberry at Golden Grove, Carmarthenshire, one of the pilgrim spots of our country, because of this and of his imperishable book named after it. In 1658 he is found in Ireland. He preached at Lisburn and Portmore. He returned to London early in 1660, and signed the loyalist or royalist Declaration of the Nobility and Gentry, on April 24th, thirty-five days before the "Restoration." He was not overlooked, as so many faithful royalists were. He was consecrated bishop of Down and Connor in January, 1661; made a member of the Irish Privy Council in February; entrusted with the diocese of Dromore in March; and in the same year was chosen Vice-chancellor of the University of Dublin. He d. at Lisburn, August 13th, 1667, and was interred in the choir of the cathedral of Dromore. Bishop Taylor's complete works have been repeatedly edited, e.g. by Henry Rogers, Pitman, Bp. Heber, Eden; and manifold *Selections* and single books, as his *Holy Living* and *Holy Dying*. Notwithstanding his rich and imperial intellect, and enthralling eloquence, and absolute command of words, Bishop Taylor holds only a very small place in the Antiphon of England. It has been admirably said by Dr. Rowland Williams, "Poetry differs from eloquence, as love differs from friendship" (*Stray Thoughts*, 1878). His attempts at verse are eloquence, not poetry, and even the eloquence hampered and shadowed. The present writer collected his entire poems and verse-translations in the *Miscellanies of the Fuller Worthies' Library* (1870). In the "Introduction" the reader will find a critical account of the various hymns; and also therein an account is furnished of a flagrant misappropriation of Bp. Taylor's *Hymns* by Samuel Speed in his *Prison Piety, or Meditations divine and moral. Digested into poetical*

heads on mixt and various subjects (1671). The following is the original title-page of the volume in which all the Festival Hymns, save one, first appeared;—

The Golden Grove, or a Manual of Daily Prayers and Letanies Fitted to the dayes of the Week. Containing a short Summary of what is to be Believed, Practised, Demied. Also Festival Hymns According to the manner of "The Ancient Church." Composed for the Use of the devout, especially of Younger Persons. By the Author of "The Great Exemplar." London: Printed by J. F. for N. Royston, at the Angel in Iric Lane: 1655 (12mo.) A 2nd ed. appeared in 1657 with the Author's name thus, By Jer. Taylor, D.D., Chaplain in Ordinary to his late Majesty—a courageous announcement in the circumstances. A 3rd ed. seems to have disappeared. The 4th ed. appeared in 1659; and from it is derived the second Christmas Hymn, "Awake, my soul," which was not in either the 1st or 2nd ed. Heber, Pitman, and Eden overlooked this hymn. [A. B. G.]

From Bp. Taylor's *Golden Grove*, 1655, the following hymns are in C. U.:—

1. Fall of mercy, fall of love. *Prayer for Charity.* From the *G. Grove*, p. 116, where it is given in 20 lines, and headed, "A Prayer for Charity." It was given in Bp. Heber's posthumous *Hymns*, &c., 1827, p. 109, and thus came into later hymn-books.
2. Lord, come away, why dost Thou stay. *Advent.* see p. 686, ii.
3. Lord, let Thy flames of holy charity. *Whitsunday.* This begins with line 12 of his hymn in the *G. Grove*, "On the Feast of Pentecost, or Whitsunday," p. 157.

His *Christmas Carol*, "Where is this blessed Babe," and his *Prayer*, "My soul doth pant towards Thee," are also from the *Golden Grove*. [See *English Hymnody*, Early, § 9.] [J. J.]

Taylor, John, b. July 30, 1750, was the a. of Richard Taylor, of Norwich, and grandson of Dr. John Taylor (1694-1761), the eminent Hebrew scholar, who was for many years minister of the Octagon Chapel, Norwich, and afterwards Divinity tutor at the Warrington Academy. Dr. Taylor published *A Coll. of Tunes in Various Airs*, one of the first collections of its kind, and his grandson was one of the most musical of Unitarian hymn-writers). Young Taylor, after serving his apprenticeship in his native place, was for two years in a banking house in London, at which time he was an occasional poetical contributor to the *Morning Chronicle*. In 1773 he returned to Norwich, where he spent the rest of his life, first as a manufacturer, and afterwards as a wool and yarn factor. For nearly fifty years he was a deacon at the Octagon Chapel. At the time of the French Revolution he joined in the support of *The Cabinet*, a periodical brought out by the Liberals of Norwich, in conjunction with Dr. Enfield, William Taylor, Miss Alderson (Mrs Opie), and others, and, as a "poet of the olden time," he contributed five poems thereto. These, and other political songs and poems relating to family events, &c., together with 50 hymns, were collected in *Hymns and Miscellaneous Poems, Reprinted for Private Distribution*, 1863, with a *Memoir* taken from the *Monthly Repository* of Sept. 1826, by his son, Edward Taylor, then Gresham Professor of Music. An earlier and less complete edition, containing 43 hymns, he had himself caused to be printed by his sons, Richard and Arthur Taylor, London, 1818. He d. June 23, 1826. Of his hymns the following 9 were contributed to Mr. Enfield's *Set. of Hymns for Social Worship*, Norwich, 1795 (see p. 331, ii.):—

1. Far from mortal cares retreating. *Divine Worship*.
2. Father divine, before Thy view. *Divine Providence*.
3. Father of our feeble race. *Christian Love*. This begins in Horder's *Cong. Hym.*, 1884, and others, with st. ii. "Lord, what offering shall we bring?"
4. Glory be to God on high. *Divine glories celebrated*. The first stanza is by C. Wesley (see p. 427, li.), and the rest are by Taylor.
5. God of mercy, God of love [grace], Hear our sad repentant song. *Penitence*.
6. O sing to the Lord a new song. *Praise to the Supreme Ruler and Judge*.
7. Praise to God, the great Creator. *Praise to the Father*. The hymn "Saints with pious zeal attending" in Hatfield's *Church H. Bk.*, N. Y., 1872, begins with line 4 of st. i. of this hymn.
8. Raise your voice and joyful sing. *Praise*.
9. Rejoice, the Lord is King. *Providence acknowledged in the Seasons*. The first stanza and li. 5 and 6 of all are by C. Wesley (1956, li.), and the rest are by Taylor.

J. Taylor edited *Hymns intended to be used at the Commencement of Social Worship*, London, 1802. To that collection he contributed 10 hymns, including:—

10. At the portals of Thy house. *Divine Worship*. In a few American collections a cento from this hymn is given as, "Lord, before Thy presence come."
11. Blessed Sabbath of our [the] Lord. *Sunday*.
12. O how delightful is the road. *Divine Worship*.
13. Supreme o'er all Jehovah reigns. *Divine Worship*.

All the foregoing, except No. 8, were republished in the *Norwich Coll.* of 1814. That edition contained 33 of Taylor's hymns. To the 2nd ed., 1826, he added 9 more. To R. Aspland's *Sel. of Ps. and Hys. for Unitarian Worship*, Hackney, 1810, he contributed 26 hymns, old and new, including:—

14. Like shadows gliding o'er the plain. *Time and Eternity*.
15. The Mighty God who rolls [rules] the spheres. *God the Preserver of Man*.

These 15 are the best known of Taylor's hymns, and are largely found in Unitarian collections. See especially Dr. Martineau's *Hymns, &c.*, of 1840, and of 1873. [V. U. D.]

Taylor, Rebekah Hope, nee Morley, eldest dau. of S. Morley, M.P., and wife of H. W. Taylor, a member of the Plymouth Brethren, is represented in the *Enlarged London H. Bk.*, 1873, by:—

1. Blessed Saviour, I would praise Thee. *Praise to Jesus*.
2. My Saviour, I would own Thee. *Steadfastness*.
3. One more boundary passed o'er. *New Year*.
4. Thou art the Way, O Lord. *The Way, Truth, and Life*.

Mrs. Taylor d. Nov. 8, 1877. Her *Letters* were pub. in 1878. [J. J.]

Taylor, Thomas Rawson, a. of the Rev. Thomas Taylor, some time Congregational Minister at Bradford, Yorkshire, was b. at Ossett, near Wakefield, May 9, 1807, and educated at the Free School, Bradford, and the Leaf Square Academy, Manchester. From the age of 15 to 18 he was engaged, first in a merchant's, and then in a printer's office. Influenced by strong religious desires, he entered the Airedale Independent College at 18, to prepare for the Congregational ministry. His first and only charge was Howard Street Chapel, Sheffield. This he retained about six months, entering upon the charge in July 1830, and leaving it in the January following. For a short time he acted as classical tutor at Airedale College, but the failure of health which compelled him to leave Sheffield also necessitated his resigning his tutorship. He d. March 7, 1835. A volume of his *Memoirs and Select Remains*, by W. S. Matthews, in which

were several poems and a few hymns, was pub. in 1836. His best known hymn is "I'm but a stranger here" (p. 582, li.). The rest in C. U. all from his *Memoirs*, 1836, are:—

1. Earth, with her ten thousand flowers. *The love of God*.
2. Saviour and Lord of all. *Hymn to the Saviour*. Altered as "Jesu, Immanuel" in the *Leeds H. Bk.*, 1853.
3. There was a time when children sang. *School Anniversary*.
4. Yes, it is good to worship Thee. *Divine Worship*. From this "Thy sweet, O God, to sing Thy praise," beginning with st. ii.
5. Yes, there are little ones in heaven. *Sunday S. Anniversary*. [J. J.]

Te deum laus = οὐλ πρῶται ἀλως. See pp. 1121, col. iii., 1125, 1127, etc.

Te Deum laudamus, the most famous non-biblical hymn of the Western Church, intended originally (as it appears) for daily use as a morning hymn. It is not now known to the Eastern Church in a Greek form, though the first ten verses exist in Greek. In the West it is known to have been in use from the beginning of the 6th cent. as a hymn for the Sunday service for mattins before the lesson from the Gospel.

The subject will be treated under the following heads: i. *Authorities*; ii. *Text*; iii. *Title*; iv. *Date and Authorship*; v. *Origin and Intention*; vi. *Versions*; vii. *Liturgical use*; viii. *Musical Settings*.

i. *Authorities*. Of the *Authorities* the most important are:—

1. For the earlier literature it is sufficient to refer to Bart. Gavantus's *Theaurus Sacrorum rituum* as edited by C. M. Merati in 2 vols. fol. Venice, 1744 (vol. 2, pp. 147-153), and to Cardinal J. M. Thoma-lus' *Opera*, ed. Vezzosi, Rome, 1747, vol. 2, p. 345 foll. and vol. 3, p. 614 foll. In the former the question of the *Ambrosio-Augustinian* authorship is carefully discussed by Merati; in the latter several MS. texts are given with various readings. The dissertation of W. E. Tenzel, *Exercitationes Sacrae*, Leipzig and Frankfurt, 1692, is also frequently referred to.

2. Till recently the best modern authority was Daniel's *Theaurus Hymnologicus*, vol. 2, Halle, 1843, pp. 276-299, but considerable advance has been made on this by Prebendary Edgar C. S. Gibson, of Wells, in his able and learned article on the *Te Deum* in the *Church Quarterly Review*, of April, 1884 (vol. 18, pp. 1-27); supplemented by one on the *Gloria in Ecclesiis*, *ibid.*, Oct., 1885 (vol. 21, pp. 19, 20), which have been of the greatest service to the writer of this article. Dr. Swainson's article in Cheetham's *Dict. of Christian Antiquities* (1880) is ill-arranged, but touches some points not noticed by the later writer.

3. A small volume by Ebenezer Thomson called *A Vindication of the Hymn Te Deum laudamus, &c.*, London, J. Russell Smith, 1858, contains a certain number of versions, not readily accessible elsewhere, and some notes which are occasionally valuable.

4. W. Palmer's *Origines Liturgicae* contains several acute remarks, i. p. 226 foll., Oct., 1832. W. Maskell's *Monumenta Ritualia*, vol. II., 1846, pp. 12-14; 229-232, has some early English versions.

5. Dom G. Morin in the *Maredsous Revue Benedictine*, April, 1890, discusses the authorship.

6. Thanks are also due to the Librarians of the Pusey House (Messrs. Gore and Brightman), to Mr. Gibson and to Canon T. L. Kingsbury for important private letters; and to M. Léopold Delisle and Prof. S. Berger of Paris, Dr. Ceriani of Milan, Dr. Idenson of St. Gall, Dr. Leitschuh of Bamberg, and Rev. H. J. White for copies and collations of M.S.; to Mr. W. J. Birkbeck, of Magdalen College, Oxford, for valuable hints, and especially for the sections on the Russian version, and on the musical settings (see below, vi. 6, and viii.).

ii. *The Text*. As it is impossible to discuss the *Date and Authorship and Origin and Intention* of the hymn without a minute analysis of its *text*, we here present, in parallel columns, four of the most ancient forms which we possess.

<p>Found in the Quadruple Psalter emanating from S. Gall, viz.: Cod. Bamberg. A. 1. 14 (B); S. Gall. 17, sec. ix. x. (G); also Cologne Cathedral 8; and in the Journal Psalter A.D. 1105 (T) Paris. lat. Nouvelles Acquisitions, 2196.</p>	<p><i>Ymnus matutinalis.</i></p> <p>1. Se theon enumen se kyrion exomologumen</p> <p>2. Se conion patra para Igi</p> <p>3. Si pantea aggeli et urani ce pase exuise potestates</p> <p>4. Si cherubim et seraphim actapensuo foni sacrasudu.</p> <p>5. Agios Agios Agios kyrrios o theos sabaoth</p> <p>6. Pilla urani ce Igi tis megaloinis tis doxis au</p> <p>7. Se deloxa-menos ep-stolon choros</p> <p>8. Se prophedon enetos arthinos</p> <p>9. Se martyron eciampros eni strata</p> <p>10. Se cata pasan tin icumenin Iagis exomologi eclesia</p> <p>11. Pater emenso megaloinis</p> <p>12. [non alii elikon monogoi - yb.]</p> <p style="text-align: right;"><i>The rest of the column is vacant.</i></p>	<p><i>Ymnus matutinalis.</i></p> <p>1. Te deum laudamus te dominum confitemur</p> <p>2. Te aeternum patrem omnis terra ueneratur</p> <p>3. Tibi omnes angeli tibi celli et uniuersae potestates</p> <p>4. Tibi cherubim et seraphim incessabili uoce proclamant</p> <p>5. Sanctus sanctus sanctus dominus deus sabaoth</p> <p>6. Pleni sunt caeli et terra maiestatis gloriae tuae</p> <p>7. Te gloriose apostolorum chorus</p> <p>8. Te prophetarum laudabilis numerus</p> <p>9. Te martyrum candidatus laudat exercitus</p> <p>10. Te per orbem terrarum sancta confitetur ecclesia</p> <p>11. Pater immense maiestatis</p> <p>12. Uenerandum tuum uerum unicum filium</p> <p>13. Sanctum quoque paraclytum spiritum</p> <p>14. Tu rex gloriae christe</p> <p>15. Tu patris sempiternus es filius</p> <p>16. Tu ad liberandum hominem non horruisti uirginis uterum</p> <p>17. Tu deuotio mortis sculco aperuisti credentibus regna caelorum</p> <p>18. Tu ad dexteram dei sedes in gloria patris</p> <p>19. Iudex crederis esse uenturus</p> <p>20. Te ergo quosumus tuis famulis subueni quos pretioso sanguine redemisti</p> <p>21. Aeterna fac cum sanctis tuis gloria munerari</p> <p>22. Saluum fac populum tuum dominus et benedic hereditati tuae. (Ps. xxviii. 9 / heb.)</p> <p>23. E. reges saec et extolle illos usque in aeternum (ibid.)</p>	<p><i>Ymnus in die dominica.</i></p> <p>1. Laudate pueri dominum laudate nomen domini. te deum laudamus te dominum confitemur :</p> <p>2, 3. Te aeternum patrem omnis terra ueneratur tibi omnes angeli tibi caeli et uniuersae potestates ..</p> <p>4, 5. Tibi hirubin et syra:bin incessabili uoce proclamant : sanctus sanctus sanctus dominus deus sabaoth ..</p> <p>6. Pleni sunt caeli et uniuersa terra honore gloriae tuae :</p> <p>7, 8. Te gloriose apostolorum chorus te prophetarum laudabilis numerus :</p> <p>9, 10. Te martyrum candidatus laudat exercitus . te per orbem terrarum sancta confitetur ecclesia :</p> <p>11, 12. Pater immense maiestatis . uenerandum tuum uerum unigenitum filium ..</p> <p>13, 14. Sanctum quoque paraclytum spiritum . tu rex gloriae christe ..</p> <p>14, 16c. Tu patris sempiternus es filius . tu ad liberandum mundum suscepisti hominum :</p> <p>16d, 17. Non horruisti uirginis uterum . tu deuotio mortis sculco aperuisti credentibus regna caelorum</p> <p>18, 19. Tu ad dexteram dei sedens in gloria patris . iudex crederis esse uenturus ..</p> <p>20. Te ergo quosumus nobile tuis famulis subueni quos pretioso sanguine redemisti ..</p> <p>21. Aeternam fac cum sanctis gloriam munerari</p> <p>22, 23. Saluum fac populum tuum dominus : et benedic hereditati tuae . et reges saec et extolle illos usque in saeculum :</p>
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24, 25. Per singulos dies benedicimus te et laudamus nomen tuum in aeternum et in saeculum saeculi amen.

[26.] Saluum fac populum tuum domine et benedic heredi aeno tuam
[27.] Ex rego illos et extolle e a u-que in caelum.

[28.] Benedictus es domine deus patrum nostrorum et laudabilis et gloriosus in saecula saeculorum (Cf. *Ps.* lli. 28. LXX. and *Ps.* lvi. 1. and note on col. lli. 23.)

Sequitur PS IPSI DAVID I.

[30.] Fiat misericordia tua super nos quemadmodum sperauimus in te.

Sequitur in A: VNUM QUANDO COMMOHIO- BERT SACERDOTES, etc. (See p. 968, i.)

Sequitur in D: Te patrem adoramus eternum: te sempiternum filium invocamus: teque spiritum s rectum in una diuinitate subsistentia manentem confitemur. Tibi uni deo in trinitate debitas laudes et fratras referemus ut te innoxialibll voce laudare mereamur per eterna saecula.

24. Per singulos dies benedicimus te (*Ps.* cxlv. 2)
25. Et laudamus nomen tuum in saeculum et in saeculum saeculi (*ibid.*)
26. Dignare domine die isto, aino peccato nos custodire (*Ysaies adf. 46*)
27. Misereve nostri domine misereve nostri (*Ps.* cxliii. 3)
28. Fiat misericordia tua domine super nos quemadmodum sperauimus in te (*Ps.* xxxiii. 24)
29. In te domine sperant non confundar in aeternum (*Ps.* xxxi. 1 and lxxi. 1)
LAUS F(ORT) LECT(CONFR) SUI EUANGELII.
Te decet laus te decet hymnus tibi gloria deo patri et filio cum sancto spiritu in saecula saeculorum Amen. (*Ysaies adf. 46*)

12. uerum + et a good many MSS. but not the best.
16. suscepimus most old MSS.: suscepimus Vienna 1891 and Lambeth 427. Eusebius and Abbo of Fleury, and many later MSS. exp. + sancte. See note on col. II. tuis familia > famulis this later text; see also col. I.
21. gloria numerari most old MSS.; a few have in gloria numerari: in gloria numerari does not appear to be found in any MSS. but is in many (not all) printed editions of the previous form about 1810 onwards. Cf. *Gibson's suggestion* (p. 18) that it is not so much due to the altered confessional letter as to the well-known words added by Gregory the Great to the verses of the Mass; in lectorem tuorum tubas gratie numerari.
23. After this verse *Amen. si. adda.* Benedictus is domine deus patrum nostrorum et laudabilis et gloriosus nomen tuum in saecula saeculorum (*Ps.* lli. 28 and 26. *Op.* II. [26] and the Greek morning *Agnus* quoted above.

This version agrees most with that of Vat. 82 (V.), as given by Thomassin from an early Psalter, possibly Old Latin.

11. Patre: patrem V.
12. uerum unigenitum V.
16. Note the omission of unaccepted, which is also omitted in *Arabic's MS.*, *Anglican Primer*: see below, p. 1128, li.
20. om. sancte; it is found however in other MSS. in the order te ergo sancte quesumus. *Fr. Gibson derives this gloss from the last stanza of the morning Agnus Rex eterne domine rerum creator omnium.* (See p. 967, li.)
23. laudabo: laudamus V.
26. + at end Amen V.

74. Haec est laus sanctae trinitatis quam angustinus sanctus et ambrosius composuit D.
4. hirubin et zaraphin D proclamaunt + dicentes *DI.* & so *AV.*
11. unigenitum *ADIV.*
12. ad liberandum mundum *ADI.*
18. sedens A: sedes *DI.*
20. quesimus D. nobis tuis famulis *AD.* *Cetera:* om. nobis I.
21. sanctis + tuis *DI.* gloriam *DI:* gloriae A.
25. amen A: om. *DI.*

74. Hymnus eorund doctoru ambrosii et angustini episcoporum T.
1. them *GT:* them B. alnumen G, kon T, exomologum B.
3. Sy pantes aggeloi sy uranoi ke passi esu-aid G.
4. Sy karoubelm k'al G. anarasan T.
5. Agyos agyos agyos kos o thos T.
6. uranoi ke G, negaloesini G.
7. choros B.
8. almetos G.
9. aklamyros ainel G.
10. kata G, olkumenin G, l'gy's T, ekklesia G.
11. enousso T. Tais seems a barbaric translation of the Latin Inimense.
12. So in G: om. *BT.*

iii. *Title* (v.p. esp. *Thomasius*, l. c. 3, p. 614 foll. note, *C. Q. R.* pp. 5-7, 11). The hymn is found in many MSS. without any title and so in some printed books. In earlier literature it is generally cited by its first three words. Later it is simply, as with ourselves, the *Te Deum*, and sometimes, though less commonly, the *Hymnus Ambrosianus*. The titles found in Psalters and early printed books may be divided into three classes: (1) those which define or describe its *ritual use*; (2) those which refer to its *character or contents*; (3) those which assign it to a particular *author or authors*. Sometimes 2 and 3 may be combined. The first class appears to be the earliest, which would harmonize with the early method of citation and with the uncertainty as to its authorship.

1. *Titles denoting its ritual use* are, *Ymnus matutinalis* (Bamberg Quadruple Psalter, copied from one dated A.D. 909, A. 1, 14), *Hymnus ad matutina dicendus die dominico* (Queen Christina's Psalter in the Vatican, ascribed to the 7th cent., Cod. Vat. Alex. xi., cf. *Thomas*, 2, p. 345, and 3, p. 614 n.) and many similar titles, e.g. Lambeth 427; *Hymnum dominicale* (Alcuin, *officia pro feriis*, tom. 2, p. 116 = Migne's *PP. Lat.* 101, p. 597), *Ymnus in die dominica* (Bangor Antiphony, late 7th cent., now at Milan, Bib. Ambros. C. 5 infra, rather incorrectly printed in *P. P. Lat.* 72, p. 587), *Hymnus dominicalis pro nocturnis hoc est ante lectionem evangelii* (S. Gall. 20, 9th cent.), *Hymnus domini*(s) *nocturna laude canendus* (B. M. Arundel 155, 11th cent.).

2. *Titles descriptive of contents* are, *Laudatio dei* (Book of Cerne, 8th or 9th cent., Camb. Univ. Ll. 1, 10), *Hymnus et oratio in laude domini* (Corbie Psalter, 11th cent., Paris Bib. Nat. Lat. 11550), *Hymnus SS. Patrum in honorem sanctae Trinitatis* and *Hymnus in honorem sanctae Trinitatis* (*Thomas*, 2, p. 345, and 3, p. 614). More colourless titles are, *Hymnus optimus* (Bacon's Psalter, Camb. Univ., quoted by Swainson, l. c.): *Oratio pura cum laudatione* (B. M. Reg. 2 B. v.); *Laus angelica* (Camb. S. John's, C. 15), and simply *Ymnus* (Bodl. Douce 127, prob. 11th cent., a Lombard Psalter).

3. *Titles indicating authorship* are numerous but inconsistent. Indeed they may not all have been intended at first positively to assert the authorship of the person named, but perhaps to ascribe the introduction of the hymn to him, or possibly its musical setting, or it may be even to refer to his frequent use of it as a favourite hymn. Some however distinctly assert composition.

(a) The oldest of these titles as far as MSS. are concerned, would appear to be *Hymnus quem S. Hilarius primus composuit* (Cod. S. Emmerami, 8th or 9th cent., C. lxviii, now at Munich, Daniel's M. 1.). Cp. the *Quaestiones Grammaticae* of Abbo Floriacensis (A. D. 895), *P. P. Lat.* 139, p. 532 § 18, "in Dei palatinio quam composuit Hilarius Pictaviensis episcopus non iuxta quorundam imperitorum errorem suscepisti, sed potius suscepturus legendum est."

(b) Next would seem to be those which incorporate the tradition with regard to S. Ambrose and S. Augustine, *Hymnus quem S. Ambrosius et S. Augustinus in vicinis considerunt* (S. Gall. 23 and 27, 9th cent.; *Vienne Psalter*, No. 1861, said to have been sent by Charles the Great to Pope Hadrian, but perhaps in this part in a later hand; B. M. Cotton Vitellius, E. xviii.; B. dl. Laud. 98, 11th cent., preceded by the older title, *Laudes post nocturn.*; 1. once 296, circa A. D. 1050), *Hymnus*

(an)(toru(m) doctoru(m) Ambrosii & Augustini Episcoporum (Journal Psalter, Paris, Lat. nouvelles acquisitions 2195, with Greek version of verses 1-11): *Haec est laus sanctae trinitatis quam Augustinus sanctus et Ambrosius composuit* (Irish Book of Hymns, 10th cent., Tr. Coll. Dublin, E. 4, 2): *Hymnus Augustini* (Saltzberg Psalter, A. V. 31, quoted by Swainson).

(y) Several MSS. refer to S. Nicetus or Nicetius, but whether the Bp. of Vienne or Treves or some other is meant is not clear. Such are the Florence Laurentian Plut. XVII. iii. and viii. of 11th cent., Brit. Mus., Harl. 863, 10th or 11th, and a Cotton MS. cited by Alp. Usher, but not now identified. In the 11th century, Arundel M.S., No. 60 of the same library, with a Sax. gloss, is the title (fol. 127) *Ymnus sancti Viceti epsi opibus dominicis ad matutinis*, which is probably meant for the same person. In the very scarce *Psalterium Davidicum ad usum ecclesie Sarisburiensis*, printed by Kyngston and Sutton, Lond. 1555, is the rubric "Canticum beati Niceti," and a note stating that the traditional account respecting S. Augustine's baptism is untrue: "Quod non est verum sed decantaverunt usum prius compositum pro beato Nicetio episcopo Vienneensem quod inquit cassiodorus de institutione sanctorum scripturarum," on which see below.

(8) The titles *Hymnus S. Abundii* (*Breviarium Monasticum*, Vat. 4928, circa 1166; cf. Merati in *Govantas*, p. 152, No. iii. and *Thomasius*, 3, p. 615 n.), and *Hymnus S. Sisebuti* or *Sisebuti monachi*, &c. (*Breviary of Monte Cassino*, circa A. D. 1086, ap. Merati, l. c., c. d. Basilicae Vatic. No. xl. ap. *Thomas*, l. c.) are puzzling. Abundius, Bp. of Como, who d. in 469 A. D., is probably the one meant. Dom G. Morin connects this name with that of his contemporary Nicetas of Aquileia (whom he identifies with the Nicetus of the MSS.), and thinks that they together introduced the hymn into Northern Italy. "Sisebutus monachus" was naturally so called to distinguish him from the well-known Spanish king, the contemporary of Isidore in the 7th cent. The monk may have belonged to Monte Cassino, or have been the Benedictine Abbot of Cardenas, who d. in 1082.

In the printed Breviaries the reference to S. Ambrose and S. Augustine is general in some form or other, though the hymn sometimes has no title.

iv. *Date and authorship*. The consideration of these titles naturally leads us to the question of authorship. The traditional attribution to S. Ambrose and S. Augustine has been traced up as far as the year 859, when Hincmar of Rheims published his second dissertation *On Predestination*, in which he refers to it (c. 29 = *PP. Lat.* 125, p. 290):

"Et quomodo intelligi debeat quod sanctus dixit Ambrosius, Tu ad liberandum suscepturus hominem (qua ut a maioribus nostris audivimus tempore baptismatis sancti Augustini hunc hymnum beatus Ambrosius fecit et idem Augustinus cum eo confecti) in capite libri (e bono contigit) exponit de eis," etc.

The tradition however took fuller shape in a Milanese chronicle, now ascribed to Landulf senior, who wrote in the 11th cent. (*Hist. Mediolanensis*, i. 9 = *PP. Lat.* 147, p. 833). After mentioning the place of Augustine's baptism, the Church of S. John (now destroyed), he goes on:

"In quibus fontibus prout Spiritus sanctus dabat eloqui eis *Te deum laudamus* d-cantantes, cunctis qui aderant audientibus et videntibus simulque mirantibus, in posteris ediderunt quod ab universa ecclesia Catholica usque hodie tenetur et religiose decantatur."

The attribution of this part of the chronicle to Datus, Bp. of Milan (who d. A. D. 552 or 553), by a large number of writers, apparently copying from one another, naturally gave great credit to this tradition; but it is now destitute of any other authority than that which may be given it by the reference of Hincmar above quoted.

2. The absolute disproof of such a tradition

is not easy nor perhaps possible, especially as internal evidence tends to fix the composition to a period very near the time suggested. But the comparative lateness of its appearance, the variety of other claims to authorship at about the same date, and the apparent use of S. Jerome's revision of the *Psalter* in the last 8 verses, pointed out by Mr. Gibson (p. 22 foll.) combine to deprive this tradition of any real probability. The coincidences are rather with S. Jerome's second revision, the so-called *Gallican Psalter*, dated 388 A.D., than with the *Roman Psalter*, his first revision of 382. As S. Augustine was baptized in 385 the conclusion is fairly strong as regards the hymn in its present form, although it is just possible that these sentences from the *Psalter* might have been modified afterwards to agreement with the current use; and the verses in question, as we shall see presently, do not belong to the body of the hymn. The disproof of the claims of S. Ambrose will carry with it those of S. Hilary of Poitiers (d. A.D. 368), and probably also of Nicetius of Vienne (circa A.D. 379). Cassiodorus praises highly a book *de fide* on the doctrine of the Trinity by a certain Nicetus or Nicetius, mentioning it in connection with another book by S. Ambrose (*de inst. div. lit.* 16). It is probable that the Nicetius meant is the contemporary at Vienne of the great Bishop of Milan, but there is no hint in this passage that he was a hymn-writer. Another Nicetius, Abp. of Treves, circa A.D. 527-566, has left two treatises or sermons, *De vigiliis servorum dei* and *De Psalmodiis bono*, but they do not touch our subject: and the *Te deum* is clearly older than his time. Under these circumstances Dom G. Morin's conjecture (above, iii. 3) that Nicetas of Aquileia is meant, and that he and Abundius introduced the hymn into Northern Italy, is very plausible. Sisabutus may have done something for the musical setting.

3. If therefore we take the date of the *Gallican Psalter* as a probable terminus a quo for the origin of the hymn in its present form, we have next to ask what is the superior limit of date which can be fixed for it? The first actual reference to the hymn is in the rule of S. Caesarius of Arles, drawn up, it is said, before his elevation to the episcopate in 502 A.D. It is here ordered as part of the Sunday morning service (*Regula ad Monachos*, xxi. = *PP. Lat.* 67, p. 1102). It is ordered also by S. Aurelian of Arles to be said "omni Sabbato ad matutinos" (*PP. Lat.* 68, p. 396), and by S. Benedict to be said on Sunday "and vigiliae," when it is to precede the Gospel which is to be followed by the little hymn *Te decet laus* (*Regula*, cap. xi. = *PP. Lat.* 66, p. 436). All these cite the hymn simply by its first three words.

4. These indications point to the 5th century as the date of the hymn, and to its first rather than to its second half, since by the end of the century it had gained a recognized position almost equal to that of the ancient Psalms. Fifty years is not too long to allow for the growth of this popular acceptance, and allowing some time for the popular acceptance of S. Jerome's *Gallican Psalter* at the beginning of the period, we may date the

Te deum as it now appears in our prayer-books about 400-450 A.D.

5. An attempt has been made to define the date more precisely by an ingenious comment on the 16th verse. Dr. Swanson wrote (*Dict. Chr. Ant.* II. p. 1950 B.), "The phrase *suscepit hominem* was current in the time of S. Augustine, but went out of favour after the Nestorian controversy; it gave place to the phrase *adsumpsit humanitatem* or *humanam naturam*." Mr. Gibson accepts this dictum (*C. Q. R.* 18, p. 10) as a second proof of the date already suggested, and possibly as throwing the date further back in the 5th century.

It is certainly *a priori* not unnatural to suppose that *hominem suscipere* would be a phrase viewed with suspicion, since the Council of Ephesus in 431 condemned a creed, attributed by the presbyter Charisius to Theodorus of Mopsuestia, in which the crucial phrase descriptive of the Incarnation is δ $\delta\epsilon\sigma\pi\acute{o}\tau\eta\varsigma$ $\theta\epsilon\acute{o}\varsigma$ $\lambda\acute{o}\gamma\omicron\varsigma$ $\alpha\acute{\nu}\theta\rho\omega\pi\omicron\nu$ $\epsilon\iota\lambda\eta\phi\epsilon$ $\tau\acute{\epsilon}\lambda\epsilon\iota\omicron\nu$, $\acute{\epsilon}\kappa$ $\sigma\acute{\pi}\epsilon\rho\mu\alpha\tau\omicron\varsigma$ $\delta\upsilon\tau\alpha$ $\text{'A}\beta\rho\alpha\acute{\mu}$ $\kappa\alpha\iota$ $\Delta\alpha\upsilon\acute{\iota}\delta$, $\kappa\tau.\lambda.$ (ap. Labbe, *Concil.* iii. pp. 677 and 689). The words $\alpha\acute{\nu}\theta\rho\omega\pi\omicron\nu$ $\epsilon\iota\lambda\eta\phi\epsilon$ could only be rendered *hominem suscepit* or *adsumpsit*. The text also of the different forms of the *Te Deum* shows more variation in this 16th verse than in any other, and that of a kind which suggests that a difficulty was felt as to the propriety of the language. The original reading appears to have been that preserved in the Irish text (as Bp. Lightfoot is said to have been the first to suggest, *C. Q. R.*, vol. 18, p. 10, note 2) which runs as follows: "Tu ad liberandum mundum suscepisti hominem." There is a Johannine and Pauline fullness about this (reminding us of John iii. 16, 17, iv. 42; 1 John iv. 14; Rom. viii. 21; Eph. i. 10, &c.), and it is also so clearly intelligible, that it is difficult not to believe it the true reading. The other readings are easily explicable as derived from it, possibly through the loss of "mundum" on account of similarity of ending with "liberandum," possibly from a wish not to lay so much stress on the phrase "suscepit hominem," which might be misinterpreted in a Nestorian sense. In the Milan text and in one of the early English versions the verb "suscepisti" is omitted altogether, and the two parallel clauses are united into one sentence, "Tu ad liberandum hominem non horruisti virginis uterum." In the common text of the old MSS. the parallelism is preserved, "Tu ad liberandum suscepisti hominem: Non horruisti virginis uterum," but the ambiguity is introduced as to whether "suscepisti" is to be rendered "thou tookest man upon thee to deliver (him)," which is a harsh ellipse; or "thou tookest upon thee to deliver man"—as we render it (since the last Primer of Hen. viii., 1546)—which is scarcely good Latin. The modern printed text again, which was used by Hinemar in the 9th, and insisted upon by Abbo of Fleury in the 10th century, reads in one sentence, to avoid the anacoluthon, "Tu ad liberandum suscepturus hominem non horruisti virginis uterum"—but this is of inferior authority, and appears to be a mere correction for the sake of supposed elegance, such as is often made nowadays by editors of hymns.

6. What then are the facts as to the use of the phrases "suscepit" or "assumere hominem" by the Fathers? This question has been discussed by Gerhard, *Locci theologici IV.*, vi. § 96, in opposition to Bellarmine who accused Brentius of Nestorianism for having said, "Filius dei assumpsit filium hominis." Though it is not easy to verify Gerhard's quotations, it is possible to add many to them.

8. Cyprian does not seem to use either phrase exactly; though he twice employs the idiom "hominem induit"; (*quod idola dei non sunt*, 11 and 14). Others however do not shrink from it, having on their side Biblical authority in two striking phrases: (1) the old version of Hebrews ii. 16 (Sabatier), "nec enim statim angelus adsumpsit sed semen Abraham suscepit" (ἐπιλαμβάνεται); and (2) the frequent use in the Psalter of "susceptor meus" = ἀντιληπτῶν μου, answering to various Hebrew words, which was sometimes taken literally as "he who takes me up" or "upon himself." Much stress cannot be laid upon the use of the Latin version of S. Irenaeus, though it was probably made early and widely read. Here we find "facere ut et Deus assumeret hominem," &c. = καὶ θεὸς μὴ παραστήσει τὸν ἄνθρωπον, κ. τ. λ. iii. 18, 7). S. Hilary of Poitiers comes very near the usage of the *Te Deum* in his note on "susceptor meus," Ps. lxi. (Heb. lxi.) § 2, 3, and he actually uses "assumere" (though not "suscepere") "hominem," *de Trin.* lix. 38. Ambrose too goes closely up to it, but scarcely touches it, so far as has been as yet observed. In *de Fide*, vi. § 69, he has the remarkable phrase "quamvis ex personae hominis incarnationis susceptione loqueretur" (or, as variously read, *ex persona hominis in carnis susceptione*); but in his treatise of *Incarnatione*, while he constantly uses the verb "suscepere" and less frequently "assumere," it is always apparently with "carnem," "corpus," "animum," "sensum," "nostram naturam," "naturam humanam," &c., and never with the concrete "hominem." Indeed the guarded language of this treatise would seem by itself to make it highly improbable that he could have been the author of the *Te Deum*.

On the other hand, the phrase appears to be widely used by S. Augustine and with great boldness, repeatedly for instance in his *Prædestinatione Sanctorum*, where he does not shrink from asking the question, "Ille homo, ut a verbo Patri coæterni, in unitatem personae assumptus, Filius dei unigenitus esset, unde hoc meruit?" (see cap. xv. § 30, 31). Taken alone, it is obvious how open such a speculation is to a Nestorian misconception. Other instances are *Sermo ad Catech.* 8, *de Fide et Symbolo* 8 ("ut totum hominem suscipere dignaretur in utero virginis") and 18, *Enchiridion* 36, cp. *de Trin.* i. vii. 14, "propter acceptum hominem," and *de Civitate Dei* xi. 2, "assumpto homine." Probably S. Augustine's use is the strongest instance, but we also find the phrase used by writers in the midst of the Nestorian controversy and later. Such are Leporius, in his recantation made about A.D. 420, quoted by John Cassian, and Cassian himself (*de Inc. contra Nestorium*, i. 5 and ii. 3, where he also uses the phrase "homo unicus Deo") and S. Leo, *Serm.* 28, 6 and 12, 6 (cp. Dr. W. Bright, *Sermons of S. Leo*, p. 165, ed. 2). It may be that, as Mr. Gibson suggests, both Cassian and Leo are more cautious in their later books, but they are not the latest writers who use the phrase. Vigilii Tapsensis (*circa* A.D. 494) writes: "Ingressus est virginis uterum dei filius, . . . et susceptum totum hominem qui iam habebat a patre plenissimam deitatem" (*de Unitate Trinitatis* xiv. = *PP. Lat.* 62, p. 343). Another sufferer from Vandal persecution in Africa, Fulgentius of Ruspe, uses the phrase frequently, both with "hominem" alone and qualified by an epithet, in his books *ad Trasimandum regem*, written about A.D. 620 (e.g. iii. 12, 13, 16, and with a qualification sb. 7, 8, 27, parallel naturally with a similar use of "humanitas" and "caro"). Florus Lugdunensis (*de Expositione Missæ* in the 9th cent. § 5 (*PP. Lat.*, 119, p. 21 c)) is the last author that need be quoted for "suscepere" with "totum hominem" and "mortalem." The use of "assumere hominem" by Boethius, *de Persona et duabus Naturis*, cap. 7, and by Rutramnus, *de Corpore et Sanguine Domini* 28, is of course closely parallel. Thomas Aquinas in the *Summa*, pars iii. qu. 4. art. 3, says, "non possumus dicere quod homo sit assumptus," though he is obliged to admit that many fathers used the phrase without offence. Cp. Billuart, *Tract. de Inc.* dissert. iv. art. 1.

It seems, then, that Dr. Swainson's assertion is much too sweeping, and that though some authors may have grown shy of the phrase "suscepere hominem," during or soon after

the Nestorian controversy, others did not feel scrupulous about it. The names of Augustine, Leporius (and with him Cassian), Vigilii, and Fulgentius suggest that the African school especially accepted the phrase as a convenient and telling one and without any fear of being misunderstood. The use of the double phrase "totum hominem suscipere in utero virginis" by S. Augustine, and of "ingr. sus est virginis uterum . . . et suscept," by Vigilii, is also a point of contact with the hymn. How far does this fall in with other probable evidence?

7. Merati long ago suggested that the *Te Deum* originated in Southern Gaul and particularly in the school of Lerins, though his further conjecture that S. Hilary of Arles was the author does not seem a happy one. This suggestion is adopted by Daniel in general terms (p. 288) and is also considered probable by Mr. Gibson, as far as Gaul and Lerins are concerned. The evidence in favour of Gaul drawn by the last writer from the *Contestations* or prefaces of the Gallican Sacramentaries is certainly very striking, and is one of the most important of his contributions to the history of the hymn. Such are particularly: "Dignum et iustum est . . . ut in dominum ac deum totis visceribus humana conditio veneretur" (*Missale Gothicum*, p. 604, and *Gallicanum*, p. 753); "Omnes terra adorat te et confitetur tibi; sed et omni cælorum et angelicæ potestates non cessant laudare, dicentes Sanctus," &c. (*Miss. Goth.*, p. 518); "Quem angeli et archangeli quem throni et dominationes quem Cherubin et Seraphin inaccessibili voce proclamant, dicentes Sanctus," &c. (*Mene's Missa*, ii.); and others in the later verses which deserve to be read, though none of them touch verse 16. The early adoption of S. Jerome's revision of the Psalter by Gallican writers points also in the same direction; and the fact that Cassarius of Arles, who was a disciple of the famous school of Lerins (in the little island of St. Honoratus between Antibes and Fréjus), is the first person known to have used the hymn, gives a certain plausibility to the conjecture of Merati with regard to the specific locality of its origin. But verse 16 is a difficulty, since the phrase "suscepere hominem" appears to be African rather than Gallican. It is natural then to think of Cassian, whose monastery at Marseilles was probably the model for that of Lerins, and whose intercourse with S. Honoratus is well known, as the intermediary link in this as he was in some other greater matters. It is not suggested that Cassian himself was the author or compiler, but some one under his influence. Perhaps it is impossible to go any nearer than this, at any rate with our present imperfect analysis of the writings of the Latin fathers.

v. *Origin and Intention*.—If therefore it is impossible to fix the authorship of the *Te Deum*, can we go any further in the enquiry as to its origin?

1. A careful comparison of the four parallel columns given under the head of *Text* (§ ii.) will suggest at any rate some interesting conclusions. In the first column we have placed the Irish text, mainly from the *Bangor Antiphonary*, which is by internal evidence dated between A.D. 680–691 (Warren's *Liturgy and*

Ritual of the Celtic Church, p. xiii.). This text appears to be the most primitive. In the second we have a version which is that of a *Breviary* of Milan Cathedral (kindly collated for this article by Dr. Ceriani) and of an early *Psalter* in the Vatican library described by *Thomasius*. In the third is the ordinary version found in mss.; and in the fourth a Greek version extending to the first eleven or twelve verses found in four or five mss., three from the school of S. Gall (at S. Gall, Bamberg and Cologne) and one from Tournai (at Paris). The version of the *Mozarabic Breviary* is interesting, but seems to require more careful editing.

2. The hymn in its current form consists of 29 verses. The other forms have only 26 each. The three forms agree very closely for the first 21 verses, with some interesting variations of reading, especially, as we have seen, in verse 16. But they differ considerably, particularly as to the order and arrangement of the concluding portions, which nevertheless are all of the same antiphonal character. The last verses in all three forms are sentences mainly from Holy Scripture, seven from the *Psalter*,* and one from *Daniel*. Only one ("Vouchsafe, O Lord, to keep us this day without sin") is non-biblical, and that is taken, together with a number of the sentences from the *Psalter*, from the very similar antiphonal sentences at the close of the Greek morning hymn generally called the *Gloria in excelsis*. These facts were first fully brought out by Mr. Gibson, who has shown the similarity of the conclusions of the two hymns both of which he has carefully analysed in the two articles above named. The conclusion to the *Gloria in excelsis* exists in at least five different forms in Greek (the earliest being in the famous Alexandrine Bible), one of which is here given from a 17th cent. ms., in the British Museum (*Harl.* 5541) as printed by Mr. Gibson, to which we have prefixed *verse numerals and subjoined references to the Te Deum* parallels for the purpose of comparison. A list of other ms. forms will be found in the *C. Q. R.*, xxi. p. 20—

1. Καθ' ἑκάστην ἡμέραν εὐλογήσω σε
2. καὶ αἰνέσω τὸ ὄνομα σου εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος (1, 2 = *Te Deum* II. [22, 23], I. & III. 24, 25).
3. καταβίωσον κύριε ἐν τῇ ἡμέρᾳ ταύτῃ ἀναμαρτήτους φυλαχθῆναι ἡμᾶς (= III. 26).
4. εὐλογῆτος εἰ κύριε ὁ θεὸς τῶν πατέρων ἡμῶν. καὶ αἰνεῖται καὶ δοξάζεται τὸ ὄνομά σου εἰς τοὺς αἰῶνας ἄμην. (cf. II. [26] and esp. Vat. Alex. xi. on III. 21.)
5. γένοιτο κύριε τὸ ἔλεός σου ἐφ' ἡμᾶς καθάπερ ἠλπίσαμεν ἐπὶ σε (I. [26] and III. 28).
6. εὐλογῆτος εἰ κύριε διδάξον με τὰ δικαιοσύνά σου.
7. εὐλογῆτος εἰ δόξα σου συντίθει μὲ τὰ δικαιώματά σου.
8. εὐλογῆτος εἰ ἅγια φώτισόν με τοὺς δικαιώμασί σου.
9. κύριε τὸ ἔλεός σου εἰς τὸν αἰῶνα, κύριε τὰ ἔργα σου μὴ παροῖσθαι.
10. σοὶ πρέπει αἰὸς σοὶ πρέπει ὕμνος σοὶ δόξα πρέπει τοῦ πατρὸς καὶ τοῦ υἱοῦ καὶ τοῦ ἁγίου πνεύματος εἰς τοὺς αἰῶνας ἄμην (III. ad finem).

Thus all of these additions have parallels in one or other form of the *Te Deum* and its appendage *Te decet laus*, with the exception of 6-9, εὐλογῆτος εἰ—μὴ παροῖσθαι.

* The references are to the numeration of the Hebrew *Psalter* familiar to us in our own Prayer-books. The LXX. and Vulgate are generally one number shorter, e.g. Ps 61. LXX. and Vg. = Ps. 11 Heb. and Eng.

3. Mr. Gibson's suggestion that these antiphons were transferred from the Greek morning hymn *Gloria in excelsis* to the Latin morning hymn, when it took its place in the daily service, is very plausible (*C. Q. R.* 21, p. 20). This accounts for the variety of the three endings, since these antiphons did not belong to the original hymn and were felt to be public property to be used as liturgists thought most fitting. It is also noticeable that a similar antiphon, "Laudate pueri dominum: laudate nomen domini," precedes the hymn in the Irish version in the *Bangor Antiphonary* and in the Dublin *Book of Hymns*, being the antiphon to the short Greek evening hymn at the end of the 11th book of the *Apostolic Constitutions*, which hymn closes with the σοὶ πρέπει αἰὸς, &c. Hence we conclude that the *Te Deum* as first used as a whole in the Latin Church consisted of verses 1-21, ending with the words "aeterna fac cum sanctis [+ tuis:] gloria numerari" = "make them to be gifted in company with the saints with eternal glory." The musical evidence given below strongly confirms this.

4. Can we analyse any further? Not with any certainty; but the Greek version of the first part, existing in four mss., suggests *prima facte* that verses 1-10 down to "sancta confitetur ecclesia" were originally a separate Greek hymn and were an address to Christ as God; that the Trinitarian passage (11-13) is an insertion, a sort of doxology added at the end like that in the *Te decet laus*; and that 14-21 is an exclusively Latin composition ("Tu rex gloriae Christe . . . gloria numerari").

5. That hymns were addressed to Christ as God as early as the 1st and 2nd centuries is not only suggested by the well-known passage of Pliny's letter to Trajan (x. 96), but asserted apparently by S. Hippolytus (ap. Euseb. *Hist. Eccl.* v. 28) who speaks of Psalms and Odes of the brethren "written by faithful men from the beginning, which hymn Christ the Word of God calling him God" (τὸν λόγον τοῦ θεοῦ τὸν Χριστὸν ὀνομαῖσι θεολογοῦντες). There would be nothing historically improbable in the supposition that verses 1-10 were a Greek hymn dating back to the 2nd cent. and known in a Latin form to S. Cyprian in the 3rd cent. The passage of his *de Mortalitate* (ch. 26, written circa A.D. 252) seems, as Abp. Benson remarks, something more than a coincidence. He is speaking of course of the joys of heaven:

"Illic apostolorum gloriosus chorus, illic prophetarum exultantium numerus, illic martyrum innumera bilis populus ob certaminis et passionis gloriam et victoriam coronatus, triumphantes virgines . . . remunerati miscrtores," &c.

It is not however close enough to suggest that the first part of the hymn, as we have it, was known to him by frequent usage, else we should expect some other epithet than "exultantium," and some reference to the white robes of the martyrs. On the whole it seems safest to conclude that verses 7-9 are a reminiscence of S. Cyprian, not *vice versa*; and that the Greek form of verses 1-10 is a translation from the Latin, not an original composition. Yet this is to be observed (1) that the *Te decet laus* and the *Gloria in excelsis* are both from a Greek original; (2) that the other

canticles in the Quadruple Psalters have their Greek originals, in parallel columns, in just the same writing and style as the *Te Deum*; and (3) that there is nothing in verses 1-10 which reads like a translation except the form of the *Tersanctus* and a phrase which we shall discuss below, verse 8. It is only necessary to read them in a form which is more easy for ourselves than the Latin characters into which the Greek of the Psalter is (as usual) transliterated, to be convinced of their genuine ring of strength and simplicity.*

1. *Σὲ θεὸν (θεὸς B.) αἰνούμεν · σὲ κύριον ἔξομολογούμεν ·*
2. *Σὲ αἰώνιον πατέρα πᾶσα ἡ γῆ [σέβεται].*
3. *Σοὶ πάντες ἄγγελοι, σοὶ οὐρανοὶ καὶ πᾶσαι ἔξουσίαι,*
4. *Σοὶ χερουβὶμ καὶ σεραφὶμ ἀκαταπύστου φωνῆ ἀνακράουσιν ·*
5. *Ἅγιος ἅγιος ἅγιος κύριος ὁ θεὸς σαβαώθ ·*
6. *Πλήρεις οὐρανοὶ καὶ ἡ γῆ τῆς μεγαλωσύνης τῆς δόξης σου.*
7. *Σὲ δεδοσμένους ἀποστόλων χορδὸν ·*
8. *Σὲ προφητῶν αἰνετὸς ἀριθμὸς ·*
9. *Σὲ μαρτύρων ἐκλαμπρὸν αἰεὶ στρατὸς ·*
10. *Σὲ κατὰ πᾶσαν τὴν οἰκουμένην ἡ ὄγλια ἔξομολογεῖ ἐκκλησία.*

In verse 2 we notice the absence of a verb after γῆ, such as *σέβεται*. This is an argument, it may be, for the mutilation of the Greek copy from which the scribe wrote, but does not suggest (as verses 11 and 12 do) an attempt at translation by an ignorant person. For any one who could (*ex hypothesi*) translate so freely, using for instance the compound words which this writer does, would have been able to find an equivalent for "veneratur." Its absence might indeed be explained as an omission from carelessness on the part of a scribe who was making an interlinear gloss, such as seems occasionally to be met with in the versions about to be examined. But such omissions of words may equally be set down to carelessness of transcription, e.g. the Murbach O.G. ms. omits to gloss "redemisti" in verse 20; which is probably merely an accident in copying. The only other verse which calls for remark in point of style is the 8th, where the use of *ἀριθμὸς* is rather peculiar. The verses after the *Trisagion* rise to a gradual climax in point of extent. First comes the smallest and well-defined band of Apostles (op. χορδὸν προφητῶν, 1 Sam. x. 5, 10, and χορδὸν εἰρήνης at the close of the hymn of Clement of

Alexandria), then the well-disciplined and therefore praiseworthy regiment (*numerus*) of prophets, then the bright-clad army of martyrs, then the universal Church. Now there is no doubt that "numerus" constantly means a regiment, from the time of Tacitus onwards, but this use of *ἀριθμὸς* is not so common. It is found indeed in the LXX in Isa. xxxix. 24=tsaba, in 1 Macc. ix. 65, and in later writers as noticed by Sophocles, *Lexicon*, s. v., and it may be remarked that *δεδοσμένους* and *αἰνετὸς* occur together in the Greek Song of the Three Children and in the Antiphona to the *Gloria in excelsis*. We are however bound to notice that the *Tersanctus* follows the wording of the Latin Mass (*God of hosts and heavens* instead of *heaven*), and not that of the Greek Liturgia. This is an almost conclusive argument against the originality of the Greek poem, at any rate as it has come down to us.

6. But this version, if not original, is the work of one to whom Greek was thoroughly familiar, and implies that verses 1-10 are a separate hymn. For the peculiar form of verse 11 in all three mss., and of verse 12 in the S. Gall. ms., and the absence of verse 13 (see *Text*, § ii. p. 1120) betray an incompetent and bungling hand attempting to translate at a later date and dropping the attempt. The barbarous word "enmeso" or "emmeso" can scarcely be anything else than a puerile transliteration or vague representation of "inmensae," remembering the length of *e* in Latin before *ns* and the forms *Κόστας*, *Κρήσκης*, &c., for "Constans," "Creascens," which show how easily the *n* was dropped in such a position. No true Greek word can be thought of (such as *ἀμέτρον*) of which "enmeso" could be a corruption.

The next verse in the S. Gall. ms., on the other hand, might be a bad copy of a correct but mutilated or blotted line, but on the whole it is most probable that the "ali th eikon" represents a barbarous *ἀληθινός*, not a blurred *ἀληθινός*, formed on the analogy of such words as *ἀσθενικός*, *εὐθικός*, &c. The absence of the last line would then be due to the interpreter's consciousness of failure, or at any rate to his self-distrust, unless the theory of an incomplete doxology be resorted to, as in the grace after meat at the close of the Apostolic Constitutions.

7. The arguments in favour of the theory that this early part of the hymn is in *intention* an address to Christ are chiefly based on the first verse and on the use of the accusative case in it. "We praise thee who art God; we acknowledge thee who art the Lord." The parallel of the Gallican *Contestatio* quoted above, which is addressed distinctly to our Lord, is very striking, and we are also necessarily reminded of the confession of S. Thomas, "My Lord and my God." The application of the *Trisagion* to the second person of the Trinity is also justified by the quotation from Isaiah, chap. vi. 10, made by S. John, and by his description of the scene from which it is taken, "These things said Esaias when he saw his glory and spake of him" (John xii. 41). The only real difficulty is in the *αἰώνιον πατέρα* or "aeternum patrem," which we should expect to find as an equivalent to *abi-ad* in the versions of Isaiah ix. 6, but do

* They differ very much from the Greek translation in the Ambrosian MS. of the 15th cent. (C. 13. inf.) which Mr. Gibson has kindly transcribed for this article, which appears to be simply a very rough and unscholarly attempt at rendering into Greek from the Latin, and which is only a fragment. It runs as follows *litteratim* :—

Σὲ θεὸν αἰνούμεν σε κύριον ὀμολογούμεν.
Σὲ τοῦ αἰῶνος πατέρα πᾶσα ἡ γῆ σέβεται.
Σοὶ πάντες ἄγγελοι σοὶ οὐρανοὶ καὶ πᾶσαι ἔξουσίαι.
Σοὶ τα χερουβὶμ καὶ τα σεραφὶμ ἀκαταπύστου φωνῆ βύουσι ἅγιος ἅγιος ἅγιος κύριος ὁ θεὸς σαβαώθ
Πλήρεις εἰσὶν οἱ οὐρανοὶ τῆς μεγαλοπρεπῆς τῆς δόξης σου Σὲ ὁ ἔνδοξος τῶν ἀποστόλων χορδὸν
Σὲ προφητῶν ὁ κίνετος ἀριθμὸς. Σὲ τοῦ μαρτύρων ἡ ἐκλαμπρὸς ἐκνὴ στρατία.

The rendering of the Greek Prayer-book printed by Field, Cambridge, 1655, is naturally better than this Milan text, but is not so good as that of our four MSS. The article is less exactly used. In verse 4 *ἐκκλησία* is not so good as *ἀνακράουσιν*, and in verse 6 *μεγαλειότης* is not so natural as *μεγαλωσύνη*.

not exactly find, the nearest being Symmachus's *καθη αἰῶνος*.

8. As to the doxology, the Milan version of verse 11, "*Pater immensæ maiestatis*," is very remarkable. It may possibly be rendered "O Father of an infinite majesty, (we praise) thy Son," &c.; summing up the praises of the previous verses, and offering them as it were to the Father, as a gift made to Him through the Son.

vi. *Versions.* 1. *Old German.* The old-German version is possibly the earliest that has come down to us, unless the Anglo-Saxon may be considered earlier. It is contained in a MS. assigned to the earlier part of the 9th century, where it formed the last of a series of twenty-seven hymns. The first twenty-five are metrical Latin hymns (all in *Daniel*), with an interlinear old German or Theotisc gloss. No. 26 is the "*Te decet laus*" to which reference has been frequently made in this article, which was wrongly attached by Grimm, following Junius and Price, to No. 25. No. 27 (Grimm, 26) is the *Te Deum* which, like all the rest, is in the form of an interlinear gloss.

The volume in which this important collection is bound up is No. 25 in the library of F. Junius, since A. D. 1678 in the Bodleian library. From a note on fol. 103 B. (p. 33 of the Glossary) it is known to have belonged to the Abbey of Murbach (M. Morbacense, Munsterthal), in southern Alsace, in the middle of the 16th century (A. D. 1461). Whether it was written there or at the mother house of Reichenau (M. Augiense) is, of course, matter of conjecture; but there are reasons for inclining to the latter opinion. Through the temporary disappearance of this volume, or through the carelessness with which its contents were investigated—for hymns 22-27, in a different but hardly later hand, have long been bound before hymns 1-21—this collection has been chiefly known from a transcript made by Junius (No. 74). Another transcript (No. 110) is said to have been stolen when Dr. Owen was librarian (A. D. 1747-1768). Four of the hymns, including the *Te Deum*, were printed by Dr. Geo. Hickes in his *Grammatica Franco-theotica*, Oxf. 1703; the *Te Deum* was printed alone by J. G. Ecard at Helmstädt in 1713, and the others in his *Francia Orientalis* at Wirsburg in 1729. The first complete edition of the 26 (27) hymns was published by Jakob Grimm at Göttingen in 1830, but based, as he tells us in his preface, upon a copy made for him by Dr. Price, Bodley's librarian, who died in 1813. This copy was unfortunately not from the Murbach MS., but from Junius's transcript, No. 74. From this edition of Grimm's others have reprinted, such as K. E. P. Wackernagel (*Das deutsche Kirchenlied von Martin Luther bis auf Nicolaus Herman*, &c., No. 70, p. 40, Stuttgart, 1841), who is followed by *Daniel* II. 277; and lastly Thomson. Wackernagel has a few useful notes, 1841, pp. 864. He did not reprint these old German hymns in his great collection *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des zwit. Jahrhunderts*, vols. I.-v., Leipzig, 1864-1877.

In 1874, however, Prof. Ed. Sievers edited the whole from the original MS. (*Die Murbacher Hymnen nach der Handschrift herausgegeben* at Halle), printing, like Grimm, the Latin and German in parallel columns, with a useful introduction and glossary. He, like others, assigns the MS. to the early part of the 9th century, but the interlinear gloss is very probably older, inasmuch as over some words there are two glosses standing side by side, showing that the MS. was based upon a double tradition of the German version. It is also remarkable that in many cases only the termination is written, while the stem of the word is left to be supplied by the reader—which implies a rather unusual condition of knowledge of languages. These stems are supplied by the editors in square brackets; the contractions are indicated by *italics*. The following are the double glosses in the *Te Deum*. Verse 2 *ueneratur*=*uiridit* eret; verse 17 *deuicito*=*keriteno*, but *ubarunnonno* is also written in the margin; verse 22 *populium*=*folh* lilt.

The following are the most important verses:—

- 1 thih cot [fobo]mea.
thih [truh]man gehemes;

- 2 thih euigan fater eoknuellh erda uiridit eret:
11 fater ungluzenera megluchrefst,
12 erhaftan thinan uuarun einagu[n] sun;
13 uilhan auh trost atun;
16 thu za arlosanne anfangi mannan.
ni liltlichetos thera magdi ref
21 euigero tua mit uilhes thines turida lonot (*lat.*
munerare).

In verse 9 the word "*kasconnot*" for "*candidatus*" appears to mean "*adorned*" or "*splendid*." The same word is found as a translation of "*ornavit*" in st. lll. in No. xi. in this MS.

Thomson prints a High German *Te Deum* from a Psalter printed at Basel (1502) beginning: 1 "Wir loben dich Got: wir bekennen dich Her. 2 "Alle erd eret dich ewigen Vater." Verse 16 runs "Du zu erlöschung den leib der junkfrawen, and 21 "Haisz sy bezaget werden, mit den hailigen, mit der ewigen ere." Other notices of German versions may be found in *Daniel* (II. pp. 292, 3). Luther loved the hymn and strongly recommended its use; and his translation (made in 1529): "Herr Gott dich loben wir" (p. 1134, l.) is still in use. Another version by H. von Meyer, beginning like Luther's, is much praised by *Daniel* and printed by him at il. pp. 278-9. The following lines show its character: "Uns zu erlösen hast | Du dich in's Fleisch geseant, | Uns durch dein Todespein | Himmlische Freud geschenkt," and "La-ss sie nach dieser Noth | Haben in Friede Theil | Mit deinen Heiligen all'n | Dort an dem ewgen Hell."

2. *Old-French.* Three versions are printed by Thomson, pp. 45-52, one from *MS. Harl.* 1770 and two from *Harl.* 273, in verse and prose. Both mss. appear to be of the 14th century, and the latter to come from Ludlow. Prof. Samuel Berger, of the Protestant Theological Faculty at Paris, has kindly supplied other copies; (1) from the Psalter of Eadwin (Tr. Coll. Camb. R. 17.1, copied at Canterbury circa A. D. 1120); (2) from the so-called "Psalter of Corbie" (Paris B. Nat. Lat. 768); (3) from the Anglo-Norman Bible copied for John de Welles, d. 1361 (Paris B. Nat. Franç. 1, cp. Berger, *La Bible Française au Moyen Age*, p. 324, 1884). He has also made notes on a number of others, from which it is clear that there was a very large variety of French versions of this hymn current in England and France in the middle ages. We give select verses from those not readily accessible.

(1) *Eadwin.* 1. "Sire tel Deu loüms, tel seigneur regehisums;" 2. "Tel parmenable Perre henoured tute terre . . ." 16. "Tu recues homme a delivrer le, ne turnas a hisdour le ventre de la Virgine . . ." 21. "Fal les eltre gueredunex de parmenable gloire od tes sainz." (2) "*Corbie*" Psalter. 1. "Tel deus loüms; tel seigneur regehisums;" 2. "Tel parmanable perre; tote terre honore . . ." 16. "Tu a delivrer a soeuvre le home; ne enherdis de la urigene le ventre . . ." 21. "Pardurable (=aeternam?) fai et tes sainz reguerredonee la glorie." (3) *Anglo-Norman Bible.* 1. "Nous toy looms dieu nous toy regoroms seignor;" 2. "Tote la terre toy honore pere pardurable . . ." 16. "Tu a prendre a delivrer hom ne doubtas point le ventre de ta uirgine . . ." 21. "Fal tes serfs estre rewarder en glorie tui dis durant." Mr. Berger remarks on the whole question, "Cette multiplicité des traductions du *Te deum*, contraire à ce que nous observons pour le Psautier, me paraît assez facile à expliquer. D'abord c'était un texte liturgique que chacun avait en mémoire et d'après lequel le copiste retouchait et rajournissait presque instinctivement son texte; en outre, tous les Psautiers ne contenaient pas cet appendice, en sorte que le copiste ne trouvait peut-être pas la traduction française du *Te deum* dans son original et il y suppléait comme il pouvait."

In the French Protestant churches there are in use two versions, one in prose and the other in verse. The prose version is the older being found in the *Liturgie de Montbéliard*, Strasbourg, 1844. It is reprinted in the *Liturgie dans l'Église de la Confession d'Augsbourg*, Nancy, 1887, p. 20 Its first words are

"Nous célébrons tes louanges, ô Dieu, et nous reconnaissons que tu es le Seigneur." It is not very exact (e.g. "La glorieuse assemblée des apôtres, des prophètes et des martyrs célèbre tes louanges") or spirited, and it is, says M. Berger, rarely used. On the other hand the hymn in verse "Grand Dieu nous te bénissons, Nous célébrons tes louanges," which is by the famous Genevan pietist, H. L. Empeytaz (d. 1853), is sung at all national festivals and thanksgiving services in all the churches in which the French language is used. It may be found in *Récueil de Cantiques à l'usage des églises évangéliques de France*, Paris, Rue Chauchat, 1876, &c. It is not however so much a translation as a partial adaptation. It is curious that it wholly omits the central doxology (verses 11-13) and therefore, perhaps by accident, reproduces what we have supposed to be the original intention of the hymn. Verse 16 is also wholly omitted. The last three stanzas, 8-10, have a very faint resemblance to the original. The last is a doxology often used at the end of the ordinary service:—

"Gloire soit au Saint-Esprit !
Gloire soit à Dieu le Père !
Gloire soit à Jésus-Christ
Notre époux et notre frère !
Son immense charité
Dure à perpétuité."

Another metrical rendering is given, together with that of Empeytaz, but anonymously, in *Récueil de Psalms et Cantiques à l'usage des Églises Réformées*, Paris and Strasbourg, 1859, in 14 sts., beginning:—

"Grand Dieu, nous te coupons, nous t'adorons, Seigneur,
Et nous voulons chanter un hymne en ton honneur."

3. *Anglo-Saxon and English*. (1.) *Thomson* prints two Anglo-Saxon versions, one from B. M. ms. *Arundel*, No. 60, of the 11th century, the other from the *Brit. Mus.* ms. *Vesp. A*. 1, ascribed in the catalogue to the 8th century. There is also a tenth century MS. *Psalter* (Lambeth, No. 427), which contains it. They vary considerably from one another, but in such a way as to suggest a common origin.

The version of the Lambeth ms., Fol. 195, is here given as it appears never to have been printed. Some words are un glossed, and the gloss is supplied from the context or the margin or from the *Arundel* ms. [in square brackets].

Hymnum ad matutinis dieb: dominicis.

1. | e god we heriað. [þe drihten] we andettaþ
2. þe ecne fæder eall eorðe arwyrðað
3. þe ealle englas þe heofonas e alle mægena
4. þe [cherubin & seraphim] mid unablinnendre stemne clypað (*mg. also hleoðriað*).
5. halg [halg halg] [drihten] god weoroda. oppþe simehtig.
6. fulle synt heofonas & eorðe mægenðrymnesse wuldres þines.
7. þe þ(æt) wulderfule þara apostola werod
8. þe witegana þ(æt) heriendlice getel
9. þe martira se aciennda [heraþ *mg.*] here
10. þe gynd ymbhwyrft eorðan sehalige andett gelaþung
11. fæder ormettre mægenþrymnysee
12. þone arwyrðan þinne soðan & anlican sunu [Fol. 195 a]
13. haligne eacswylice froder gast.
14. [þu eart *mg.*] cingc wuldres crist
15. þu þæs fæder ece eart sunu

16. þu to alysanne to underfonne (susceptorum) mannan ne on preceodest mædenes innoþ
17. þu ofswyðdum deaðe sticele geþriðdest gelyfendum ricu heofona
18. þu to swyðran godes stist on wuldre þæs fæder
19. dema þu eart gelyfd weosan to weard
20. þu eornostlice we biddað þinum þeowum gehelp þa þe mid þinum deorwyrðlicostan blode þu alysed
21. mid eceum do mid halgum þinum wuldre beon gelacod
22. gehel [do] folc þin [drihten] & gebieta erfwyrdnyse þinne
23. & gewissa hig & upahe hig oð [on ecnesse]
24. gynd anþlice dagas we bietaþ þe
25. & we heriað naman þinne on weorlde [et in seculum sequi]
26. gemedema [drihten] dege on þyssum butan synne us gehealdan 27. gemaltæa usa [drihten] [gemaltæa usa]
28. beo mildheortnys þin ofer us swaswa we hopenad on þe 29. [on þe drihten] ic hopade þæt ic ne beo gesceod
Hymnum trium puerorum, etc.

(2.) The latter part of the 14th and the beginning of the 15th century saw a considerable spread of English prayers and devotions, as well as of versions of the Scripture. Mr. Maskell has printed three of these in his *Monumenta Ritualia Eccl. Anglic.* 1846, viz. in vol. ii. pp. 12-14, from a ms. of about 1410 in his own possession, *ib.* pp. 229, 230, from the *Bodleian Douce MS.* 275, and pp. 231, 232, from the *Douce MS.* 246, both probably a few years later than 1410. The British Museum also contains two in *Add. MSS.* 10046 and 31044, and others are mentioned by Maskell in his preface, pp. xxxiii. xxxiv. The relation of these versions to the Wycliffite movement is too difficult a question to be discussed here, as it belongs to the general history of the *Primer in English*. A few readings from these three mss. however will be of interest.

MS. 1 reads in verse 1, 2. "We herien thee God, we knowlechn yn thee lord. Thee, everlastyng fadir: al the erthe worchþif." 16. "Thou wert not skoyms of the maidens wombe to deluyver mankynde" [= the Milan version om. susceptor]. 21. "Make hem to be rewarded with thi seyntes: in blisse with everlastyng glorie" [perhaps a conflation of two versions].

Other remarkable phrases in it are: 5. "Lord god of vertues"; 13. "Oure counfortour" [and so MS. 2, MS. 3]; 14. "Thou, crist, kyng of glorie" [similarly MS. 2 and MS. 3]; 17. "For thou overcamest the sharpnesse of death"; 18. "On goddis rist syde" [so MS. 2 and MS. 3]; 19. "Thou art bileued to be juge to come"; 29. "be I not schent withouten ende" [similarly MS. 2, MS. 3].

MS. 2 and MS. 3 agree much together and with the British Museum MSS. MS. 2 begins. "Thee, God, we preisen: thee, Lord, we knowlechn" [similar MS. 3]. Verse 16. "Thou wert not skoyms to take the maidens wombe: to deluere mankynde" [nearly = MS. 3 and B. M. MSS.]; 21. "Make hem to be rewarded with the seyntes in endeles blisse" [so MS. 3 and B. M. MSS.]; 25. "And we preisen thi name into the world: and into the world of world" [so MS. 3. The B. M. MSS. read, "And we preisen thi name into the world of world."]

The two Brit. Mus. *Add. MSS.* 10046 and 31044 agree closely with one another as well as with MS. 2 and MS. 3. The most remarkable phrases in those not already noticed are; verse 2, "every erthe worchþif:" 13, "and the holy goost counfortour:" 14, "Thou art kyng of glorie" [om "Christ," but 31044 reads "Thou Christ kyng of glorie," om "art"].

(3.) Another interesting text is that of *The Myzoure of oure Ladye*, a devotional treatise in English written for the use of the nuns of Sion (a house founded in the reign of Henry v.). It is in the form of a commentary

on the services to be said by the nuns, and is apparently quite independent of the preceding versions. The modern editor, Rev. J. H. Blunt (*Early English Text Society*, extra series, No. xix., 1878, p. ix.) inclines to the belief that the author was Dr. Thos. Gascoign, Warden of Merton, &c., in the middle of the 15th century. There is a certain beauty and freedom about the version of the *Te Deum*, e.g. "We praise thee, God, we knowed the Lord. And all the earth worshippeth thee: endless Father. All angels sing to thee: heavens and all powers sing to thee. Cherubim and Seraphim sing to thee with one voice that never ceaseth." . . . 9. "The fair host of Martyrs that are washed white and fair in their own blood praise thee." . . . 16. "When thou shouldest take upon thee mankind for the deliverance of man, thou horydest not the Virgin's womb." . . . 21. "Make thy servants to be rewarded in endless bliss with thy saints" . . . 23, 24. "Govern them here by grace and enhance them into bliss without end. And we praise thy Name from time to time, unto the end of the world, and after without end."

(4.) The next text that has come to our notice is from the *Prymer in Englyshe and in Latin sette out alonge; after the use of Sarum*, Robert Valentin, 1504, where it is headed "The Songe of Austyn and Ambrose." This curious version is the first to read "We prayse the (oh God)," &c., as well as "Sabaothe" in v. 5, and "O Lord in the have I trusted." But its chief characteristic is paraphrase, e.g. verses 10, 11 run, "The holy congregacyon of faythfull throughe all the world magnifye the. They knowedghe the to be the father an infinite maiestyre. They knowedghe thy honorable and very onely sonne. And the Holye Ghoeste also to be a comfortor." Verse 16, "Thou (when thou shouldest take upon the our nature to delveryr man) dydest nat abhorre a virgynes wombe." Verse 21 has the modern mistake, for the first time, "Make them to be numbered with thy saints in joy everlasting." Then follows the *Prymer of 1638 (Three Primers of Henry VIII.*, Oxford, 1834, p. 82) which agrees generally with the preceding, but has some curious peculiarities of its own; e.g. verses 5, 6, "Holy art thou. Holy art thou. Holy art thou. Thou art the Lord God of hostes. Heaven and earth are fulfill ed with the glory of thy majesty;" v. 9, "The fair fellowship of martyrs praise thee." In v. 16 it agrees generally with the preceding, but reads "the virgin's," and proceeds, "Thou hast opened the kingdom of heaven to the believers, death's dart overcome . . . Thou art believed to come our judge." This version is probably presupposed in the two other Primers (of 1539 and 1545), printed by Dr. Burton in the same volume, pp. 337 and 465, where the first words only are given—in the first case with the title, *The Song of Augustin and Ambrose. Te Deum laudamus*—in the second, *Te Deum laudamus. The praise of God, the Father the Son and the Holy Ghost*.

(5.) The version of the last Primer of Henry VIII. 1546 reprinted in facsimile at the end of the 17th or beginning of the 18th century), and of the first *Prayer Book of Edward VI.* (1549) is practically the same as that in our Prayer-books. We have seen that the later versions gradually approach to the present, which is not a new one but merely a revision, based apparently upon a collation or reminiscence of several existing forms, which may plausibly be ascribed to Cranmer. It cannot be said to be successful in point of accuracy, though it is beautiful in its smoothness and rhythm. It appears to be the first to introduce the inaccurate renderings "when thou tookest upon thee to deliver man" and "thou didst open the kingdom of heaven to all believers," the last evidently merely for the sake of euphony; and it stereotypes the misrenderings "We praise thee, O God," and "make them to be numbered with thy saints in glory everlasting," the later, however, being

a misreading, as we have seen, of somewhat earlier date. (See Notes on the Metrical Versions at the close of this article.)

5. Thomson prints a modern Swedish version beginning "O Gud! wi lofwe dig: O Herre! wi tacke dig." Verse 16 runs "Till människones forlosning togst du i Jungfru lifwe mandom" and v. 21 "Och gifwer dem dem ewiga hälligheten med din Helgom." Quotations from the Icelandic version are given below.

6. *Russian*. The *Te Deum*, though unknown in the Greek-speaking churches (which use the "Great Doxology," or *Gloria in Excelsis* in some form or other) is very popular in Russia. It is not sung at Mattins, but at what are called "molebni," which are short thanksgiving services connected with anniversaries, birthdays, &c. The "Great Doxology" is in these cases allowed as an alternative. It is always called the "Song of St. Ambrose," and appears to be translated almost word for word from the Latin, very much in the manner of an interlinear gloss. As the mss. in which it occurs (according to the testimony of Prof. Pokroffski, of the Academy of S. Alexander Nevski at St. Petersburg) appear not to be older than the 17th century, it is not unlikely that it is of comparatively modern introduction. Mr. W. J. Birkbeck, to whom this information is due, suggests that it was introduced by Peter Mugila, who was at first a uniat, and was educated at Rome and Paris, and who, as Metropolitan of Kieff (*circa* 1630) introduced many useful reforms and practices from the West, while he guarded against certain Roman errors in doctrine. The *Te Deum* may be found on p. 220 of the *Molitostoff*, or popular book of prayer for the City of St. Petersburg, Press of the holy Synod, 1886, and is headed, "A song of praise of St. Ambrose, Bishop of Milan." In verse 1 the accusative *Bôga* ("God") answers to *Deum*. In the *Ternactus* the fuller Latin form is used instead of that of the Liturgies and the copula (sutj) = *sunt* would have been omitted in Slavonic except in a liturgical. In verse 16 the words mean "Thou for deliverance about to take upon Thee man didst not, &c." In verse 21 the words seem to represent "Dignare (eos) cum sanctis tuis in æterna gloria tua regnare," which is the only serious departure from the original. The last verse runs "O Lord in thee have we trusted let us never be ashamed (postydina a)."

vii. *Liturgical Use*. 1. The ancient Liturgical use has been touched upon in passing in noticing the earliest references to the hymn, in the monastic rules of Cæsarius, Aurelian and Benedict. Palmer remarks that the usage prescribed by the first and second, who both appoint the hymn to be sung in the morning, is a kind of argument for their better acquaintance with the author's design than the rule of Benedict who ordered it to be sung at the nocturnal office on Sundays, i.e. on Saturday night (*Orig. Lit.* p. 228). From Sundays its use seems gradually to have extended to Saints' Days, and from the regular to the secular clergy.

Daniel, ii. p. 291, quotes Amalarus to shew that in Rome, in 831, it was not yet sung even on Sundays, "In interrogatib canerent per Dominicas noctes *Te Deum* : ite-

spansom est: Tantum in Nataliis pontificum *Te Deum* canimus." On the other hand, the old Benedictine use made no exception to the singing of the hymn on all festivals throughout the year. Benedictines were accused in the 13th century of reciting the hymn even in Advent or Lent, when the rest of the Church usually dropped it (*Daniel*, p. 291). Technically speaking, its ordinary use is as a responsory to the ninth (or third) lesson at the end of Matins and just before Lauds, but in the Benedictine use the responsory is said as well. "In the ancient English offices," says Palmer (*Or. Lit.* p. 31), "the matins (nocturns) terminated with the *Te Deum*, and were immediately followed by lauds (ancient matins)." As a general rule, it was said on all Sundays and Festivals; but in the *Sarum Breviary* it is noted that it is not to be said in Advent or Lent (from Septuagesima to Easter), or on vigils, or generally in the Ember seasons. The Advent rubric is as follows: "Non dicatur *Te Deum* per totum Adventum, de quocumque fit servitium; sed nonum Responsorium reinquitur; et hoc fiat in Dominicis et in festis ix. lectionum tantum. Non dicatur etiam per totum annum *Te Deum laudamus* in vigiliis, nec in Quatuor temporibus nisi in Vigilia Epiphaniæ quando in Dominica contigerit et præterquam in quatuor temporibus ebdomadæ Penthecostes" (Procter and Wordsworth's *Sarum*, fasc. I., p. 30). The Septuagesima rubric runs, "Ab hac die usque ad Pascha non dicatur *Te Deum*, sive de Temporalibus, sive de Festis Sanctorum fit servitium: sed semper nonum Responsorium reinquitur: et hoc in Festis ix. Lectionum tantum. Non enim repetatur Responsorium in Commemoratione Beate Mariæ, nec de Festo loci." In agreement with this, there are special notes for S. Andrew's Day (Nov. 30), and the Conception of B. V. M. (Dec. 8) that it is not to be said. For the Purification (Feb. 2), the note is "Si Dominica Septuagesima hac die contigerit, totum servitium fiat de Festo; sed sine *Alleluia* et *Te Deum*."

The order as to saying the *Te Deum* in the *Roman Breviary* (*Rubricæ generales*, xxxi.) is very similar to the *Sarum* order:—

Hymnus, *Te Deum*, dicitur in omnibus festis per annum, tam trium quam novem Lectionum, & per eorum Octavas, excepto festo sanctorum Innocentium, nisi venerit in Dominica; dicitur tamen in eius die Octava. Dicitur etiam in omnibus Dominicis, a Pascha Resurrectionis inclusive, usque ad Adventum inclusive, et a Nativitate Domini inclusive, usque ad Septuagesimam inclusive: in omnibus feris temporibus Paschalis, scilicet a Dominica in Albis usque ad Ascensionem, excepta feria II. Rogationum, in qua non dicitur.

2. Non dicitur autem in Dominicis Adventus, & a Septuagesima usque ad Dominicam Palmatum inclusive, neque in feris extra tempus Paschale.

3. Cum dicitur, omittitur semper nonum, vel tertium Responsorium; & statim dicitur post ultimam Lectionem.

4. Cum non dicitur, eius loco ponitur nonum vel tertium Responsorium quo dicto statim inchoantur Laudes. Similiter quando dicitur *Te Deum*, eo Hymno dicto statim inchoantur Laudes, præterquam in nocte Nativitatis Domini: quia tunc dicitur Oratio, in nocte celebratur Missa, ut suo loco notatur.

As a general rule we may say *Te Deum* is sung at Matins only whenever the *Gloria in excelsis* is sung at Mass.

2. As to the method of recitation we have the following statements and directions:—

(1) *Daniel* says (p. 294, 5) "Si recitatur officium divinum in choro inchoatur canticum a Celebrante vel a præside chori: prosequuntur reliqui stando in plurimis ecclesiis alternatim canentes. Ad primum versiculum denudantur capita, ad verba *Sanctus* etc. et: *Non horruisti virginis uterum* profunde inclinatur. Quum pervenit ad ultimam cantici partem: *Te ergo quesumus* etc. genuflectunt omnes usque ad finem."

(2) The rubric of the first *Prayer-book* of Edward VI. (1549) is as follows, at morning prayer: "After the first Lesson shall follow *Te Deum laudamus*, in English, daily throughout the year, except in Lent, all the while time, in the place of *Te Deum* shall be used *Benedicite omnia Opera Domini Domino* in English as followeth." Later prayer-books order the *Te Deum* daily, but permit the *Benedicite* as an alternative.

(3) The following is from *Wetzer and Welte* s. v.: "The *Te Deum* is sung exceptionally to thank God for any great blessing. In such a case the *Te Deum* constitutes by itself a religious solemnity, or it is attached to a solemn celebration of the mass, and is sung at the end of the office. The *Roman Pontifical* enumerates several occasions on which the *Te Deum* ought to be sung, for example at the consecration of a bishop, the coronation of a king, the consecration of a virgin. The

Roman Cerimoniale adds the election of a Pope, the canonization of a saint, the publication of a treaty of peace, the conclusion of a treaty of alliance in favour of the Church. In Bavaria it is sung on the festival of the king and of the queen. In France it is used also on the festival of a sovereign, after confirmation, first Communion," &c. "The officiant vested in a cope and wearing a stole stands before the altar on which not less than four wax lights burn, surrounded by his assistants. When they sing the verse *Te ergo quesumus* all kneel, except when the holy sacrament is exposed. The colour is usually white, except when it follows a mass, when it is that of the day."

(4) "After the conclusion of an alliance in favour of the Church the *Roman Cerimoniale* gives the following: "a Pater Noster then *V. Salvo fac servos tuos domine* & *Deus meus sperantes in te* *V. Dissipa gentes que bel' a volunt.* & *U'berentur dilecti tui et confiteantur nomini tuo.* *V. Concede domine populo tuo ut ait cor unum et anima una.* & *In observantia mandatorum tuorum.* *V. Mitte nobis domine auxilium de Sancto.* & *Ei de Sion tuere nos.* The office ends with the prayers *Ecclesie tue* (oratio contra persecutores Ecclesie) and the post-communion *Deus auctor pacis* of the votive mass pro pace."

(5) In the old English services the *Te Deum* was similarly used. It is a well-known feature in the Coronation Service of our kings and queens, though it does not appear in the oldest forms that have come down to us, the *Missæ pro regibus* in the *Pontifical* of Abo. Egbert (8th cent.) and the similar form in the *Loofric Missal* (*Maskell* iii. pp. 74-81, Warren *Loofric Missal*, 230-232). In the service for the consecration of King Ethelred A.D. 978 (B. M. Cotton MS. *Claud. A.* iii.), it forms the first act after the procession enters the Church "Perveniens rex ad ecclesiam prosternat se coram altare et hymnizetur. *Te Deum laudamus: te dominum confitemur.*" Then follows the triple oath to keep the Church in peace; to suppress robbery and iniquity; to command equity and mercy in all judgments. Some time or other after the Norman Conquest the place of the *Te Deum* was changed from the beginning to the latter part of the service. It is mentioned in this place in the account of the coronation of King Richard II. 22 Jan. 1377, i.e. after the coronation itself, followed by the investiture with globe and sceptre, the benediction and the kiss, and before the mass (*Maskell*, iii. p. xxxiii.). This is practically where it is found at present, though the arrangement of the parts has been somewhat altered (cf. T. Silver, *The Coronation Service*, &c. Oxford, 1831, p. 74; J. F. Russell, *The Coronation Service*, &c. pp. 19, 20). It is referred to by Shakespeare at the coronation of Anne Boleyn (Hen. VIII. act iv. sc. 1). It is possible that the use at the coronation of Ethelred may have been in imitation of a continental custom, since the *Te Deum* is said to have been sung at the coronation of Louis I. (the Pious) by Pope Stephen IV. in 816 at Rheims, on his entry into the Church, and again at that of Charles the Bald in 869 at Metz. Louis also concluded the assembly of bishops at Tribur in 822 with a *Te Deum*. It is noticeable that Amalarius, who is quoted above, was sent by the same Emperor on a mission to Rome in 831.

In England it was regularly sung immediately after the election of a bishop. In the office for the embazonization of a bishop it accompanies the central act (*Maskell*, iii. p. 288). It is also appointed at the reception of an archbishop's pall (*ib.* p. 294) and before he is actually vested in it (*ib.* p. 299).

(6) Other early instances of such occasional use are the translation of S. Germanus (740), the restoration of Pope Leo III. to his See by Charles the Great, and the restoration of Ebo, Abp. of Rheims (*Daniel*, p. 291).

(7) The use of the hymn as a song of victory is referred to by Shakespeare, Hen. v. act iv. sc. 3 (taken from Holsbush):—

"Do we all holy rites; Let there be sung

Non nobis, and Te Deum."

Handel's *Dettingen Te Deum* will also occur to every one.

Lastly the more than hazardous act of S. Bonaventura in travestying the *Te Deum* into a *canticum Marianum* may just be mentioned ("Te matrem Dei laudamus, te omnis terra veneratur, æterni patris sponsam"). It is, however, satisfactory to be informed that this had never been admitted into any public devotion, to the beat of *Daniel's* knowledge (p. 293). [JOHN SARUM]

viii. *Musical Settings*.—One musical setting only of the *Te Deum* is to be found in

the choro-liturgical books of the Western Church. Although slight differences appear in various dioceses, these are never more than mere local embellishments or variations, such as are constantly to be met with in local versions of the melody of the Preface, *Pater Noster*, and other invariable portions of the Latin services. Indeed, as Dom Pothier has pointed out in his *Melodies Grégoriennes* (p. 238), there is a close connection between these melodies and that of the *Te Deum*, as may be seen by comparing

Per om-ni-a sæ-cu-la sæ-cu-lo-rum

and with the open-

Sar-sum cor-da

ing phrase, :

Te De-um lau-da-mus :

or, to ;

te Do-mi-num con-n-te-mur ;

take a portion of another melody belonging to the same class :

Ex-ûl-tet jam an-gé-li-ca tur-ba cœ-lô-rum

with the first half of the verse,

Te æ-tér-num Pa-trem :

 This last

om-nis ter-ra ve-ne-rá-tur

quotation from *Te Deum* has been purposely taken from another version of the melody to show the nature of the variations between different dioceses. The former is undoubtedly the older of the two, but the latter (*Sarum*) is a natural development of the original melody, with the addition of an intonation after the pause in the middle of the verse, analogous to that which appears above on the words *Per omnia* or *Te Deum*. This melody is used, with only such variations as the changes in the number of syllables or in the position of the accents necessitate, till the end of the 13th verse; and its obvious connection with the Preface music would seem to indicate its very early appearance in the Western offices: for apart from the early date which the absence of a fixed dominant suggests, the melody appears in portions of the *Ambrosian* and *Mozarabic* uses, and is therefore clearly Pre-Gregorian. At verse 14 *Tu rex gloriæ, Christe* a fresh melody is introduced, which closely resembles the ordinary Psalm tone of the fourth Gregorian mode in a somewhat ornate form, of which the following verse containing a full complement of syllables is a specimen :

Tu ad li-ber-an-dum suscep-tu-rus ho-mi-nem :

non hor-ru-is-ti-vir-gi-nis u-te-rum.

This melody, with its clearly defined domi-

nant, is certainly Gregorian rather than Ambrosian in character, and would seem to belong to a distinctly later period than the first. It is continued down to the end of verse 20; but for verse 21 we have the following setting :

Æ-ter-na fac . . . cum sanc-tis tu-is in glo-ri-a nu-me-ra-ri.

the music of which is in the form of an antiphon of the fourth mode, and stands in the same relation to the previous seven verses as an ordinary antiphon might to its Psalm, bringing it to a complete close with a regular cadence ending upon the final of the mode. After this, although no fresh melody is introduced, the music fully bears out the conclusion to which a comparison of the various texts leads. First come two verses (22 and 23) set to the antiphon melody, and then five verses (24-28) to the Psalm tone, when the whole is brought to a fit close once more by the antiphon form :

In te do-mi-ne spe-ra-

non con-fun-dar in æ-ter-num.

The placing together of the three antiphon forms (verses 21-23) is musically as well as liturgically extremely unnatural, and points to some different earlier arrangement in which these verses were either used separately, or else divided by some verses of the Psalm melody, as indeed No. 2 of the Latin versions suggests, where verses 24 and 25 come between 21 and 22. At the end of the last verse there appears in almost all copies, both ancient and modern, a long string of notes to be sung upon the last syllable, known as the *pneuma* :

num.

This is not part of the original melody, but is one of a set of eight similar passages composed by Guido of Arezzo, one for each mode, and which were much used during the middle ages at the end of the principal antiphons, in order to give greater dignity to the services on festivals, much in the same way as a short voluntary is sometimes played at the present day on the organ between (e.g.) the *Te Deum* and the second Lesson. Their use has now almost entirely ceased, except in the case of the *Te Deum*, which being used on Festivals alone, and therefore always with the *pneuma*, was never written without it, and so has retained it in nearly every diocese of the Roman Church.

The above examples have been taken (with one exception) from the *Sarum* version, not only because it represents an extremely pure form of the melody, but also for the sake of comparing it with its adaptation by Merbecke to the English text. Merbecke's setting of

the First English Prayer Book was drawn up under the direction of Cranmer, and published in 1550. In it the Archbishop's aim (as stated in his well-known letter to Henry VIII. quoted by *Strype*), to avoid the use of more than one note to each syllable in the adaptation of the ancient melodies to English words, is fully carried out; and in some instances it will be seen from the following examples, that he was thus unconsciously going back to earlier forms. The following passages give Merbecke's version of the verses already quoted:

We praise the o lorde, we knowlege the to
 be the lorde. All the earth doth wor-
 - shipp the, the fa- ther e- ner- last- ing.
 When thou tokest up- on the to de- li- uer man,
 thou diddest not ab- horre the ulr- gin's wombe.
 Make them to be nom- bred wyto thy
 saints, in glo- rye e- uer- last- ing.
 O lord in the have I trust- ed,
 lett me ne- uer be con- found- ed.

It seems that the ancient melody was known to the musicians of some of the Lutheran Churches down to at least the middle of the 18th century. We come across fragments of it amongst Buxtehude's *Vorspiele*, and also in those of Bach. In Iceland a remarkable metrical version was retained down to the beginning of this century; it disappeared when (A.D. 1801) the independent Icelandic service books were modified in order to assimilate them to the more modern Danish forms. The following extracts from the 19th edition of the Icelandic *Graduale*, printed at Holar in A.D. 1779, will show how the ancient melody was still made use of:

FYRSTE KOOR.
 Her- ra Gud pig heidr- um vier,
 ANNAR KOOR.
 Her- ra Gud vier þöck- um pier.
 Þig Fad- er Ei- lif- e Veg sa- mar

allt Jærd- rijk - e Jom- fruar Lijf
 hef- ur þu et for- smæd, So Mann- kyn
 ley- - ster med þiu- ne Naad.
 A þig Drottinn er þill- - vor- - Voo,
 Alldr- et laast þu oss verd- a ad- - Smaan.
 Baader Korar til samans.
 A - - - - - men

This version was sung by the sides of the choir alternately, each side taking half a verse. In the *pneuma*, here set to the word *Anæ*, both choirs united. [W. J. B.]

The metrical *tr.* of the *Te Deum* into English are in almost every instance the prose *tr.* in the *Book of Common Prayer* turned into metre. That *tr.* beginning "We praise Thee, O God" was given in the *Book of Common Prayer* in 1549. (See § vi. 3. (4)). The translator is unknown. The metrical renderings therefrom in English include:—

1. O God, we praise Thee, and we own. *Bp. J. Patrick*. This was given in his *Ps. of David in Metre*, &c. 1679, in 12 st. of 4 l. and began:—
 "O God, we praise Thee, and we own,
 Thee to be Lord and King alone."

This version of the *Te Deum* has had a somewhat strange and eventful history, as the following facts will show:—

(1) In Tate & Brady's *Supplement to the New Version*, circa 1700 (2nd ed. 1702), it was given in a rewritten form as:—
 "O God, we praise Thee, and confess
 That Thou the only Lord,"

and this remained in C. U. in the Church of England until the *New Version* was superseded by the modern hymn books. In an abbreviated form it is still in use amongst Nonconformists in G. Britain and America, as in the *New C. M.* 1859, the *Hys. & Songs of Praise*, N. Y., 1874, and others.

(2) In the English *Moravian H. Bk.* pub. in London in 1754, No. 209, *Bp. Patrick's tr.* was given in an expanded form, the additions being *tr.* of portions of Luther's German rendering "Herr Gott, dich loben wir!" as below. It begins:—

"O God, we praise Thee, and we own
 Thee, the Almighty Lord alone."

This was in 5 st. of 12 l. and chorus of 4 l. In the 1789 and later eds. (1849, No. 663) it begins "Lord God, Thy praise we sing, To Thee." From this the following hymns have been manipulated:—

(a) In the American Reformed Dutch Church *H. Bk.* 1789, is a hymn beginning:—
 "O Christ, Thou glorious King! we own
 Thee to be God's eternal Son,"

which is taken from the *Moravian H. Bk.* 1754, with several lines rewritten. This is No. 193 in the American Reformed Dutch *Hys. of the Church*, N. Y. 1869.

(b.) In the American Ref. Dutch *Ch. H. Bk.* of 1792, there is another hymn from the same source which begins:—

"Almighty God, we praise and own
Thee our Creator King alone."

Several of the lines are altered, the whole being from the first part of the *Te Deum*. This is No. 47 of the American Ref. Dutch *Hys. of the Church*, N. Y. 1869.

(c.) In the 1815 *Appendix* to T. Cotterill's *Sel. of Ps. & Hys.* pub. in Staffordshire, No. 214 begins:—

"Thee we adore, eternal Lord!
We praise Thy name with one accord."

This has no connection with the version in the *Moravian H. Bk.* of 1754. It embraces st. i.-ix. of the *Prayer Book* version of the *Te Deum*, and was probably by Cotterill. When Cotterill issued the 8th ed. of his *Sel.* in 1819 he was Incumbent of St. Paul's, Sheffield. In the preparation of this edition he was assisted by the Moravian poet, James Montgomery, at whose press it was printed. In this edition "Thee we adore, eternal Lord" is given as No. 25. This was followed by two hymns based on the remaining stanzas of the *Te Deum* as follows:—

No. 26. "Thee, King of glory, Christ we own
The Father's everlasting Son."

No. 27. "The Church on earth confesseth Thee,
The Father, throned in majesty."

These two hymns are adapted from the *tr.* in the *Moravian H. Bk.* 1754, and were probably moulded into their present form by Montgomery.

(d.) In the American *Hys. & Songs of Praise*, N. Y. 1874, No. 5, beginning "Thee we adore, eternal Lord," is a cento from the above three hymns in Cotterill's *Sel.* st. i.-iii. being from No. 25; st. iv. from No. 26; and st. v. from No. 27.

(e.) In the *Leeds H. Bk.* 1853, No. 207, and some other collections, a cento in 5 st. of 4 l. is taken direct from the *Moravian H. Bk.* 1754, and, with slight alterations, is given as:—"Both heaven and earth do worship Thee." It forms a most successful hymn.

(f.) In James Montgomery's *Original Hys.* 1853, No. 13, there is a rendering of the *Te Deum* in 50 lines. Of these 11 are word for word from the *Moravian H. Bk.* 1754; 9 are partly therefrom; and the rest are only the Moravian *tr.* rewritten. From this *Moravian-Montgomery* text (which begins as in the *Moravian H. Bk.*) the cento in C. U. in America:—"Hail King of Glory! Christ the Lord," is taken.

3. We sing to Thee, Thou Son of God. *J. Cennick*. Pub. in his *Sacred Hys. for the Use of Religious Societies, &c.* Pt. i. 1743, No. 2. This has been abbreviated and altered by various hands, beginning with Whitefield's *Coll.* 1753; then Toplady, in his *Ps. & Hys.* 1776; J. Conder, in the *Congregational H. Bk.* 1836; and others. The text now commonly in use is that of the *Cong. H. Bk.* 1836. It is in the *Leeds H. Bk.* 1853, &c.

3. Infinite God, to Thee we raise. *C. Wesley*. Appeared in *Hys. for those that seek and those that have Redemption*, 1747, No. xiii. in 14 st. of

6 l. In the 1830 *Supplement* to the *Wes. H. Bk.* it was broken up into three hymns, and given as Nos. 564-5-6, as follows:—1. "Infinite God, to Thee we raise" (sts. i.-v.). 2. "Messiah, joy of every heart" (sts. vi.-xi.). 3. "Saviour, we now rejoice in hope" (sts. xii.-xiv.). The first line of No. 3 is altered from the original to adapt it as the opening of a separate hymn. There are also other alterations in this and No. 2 as above. (Orig. text in *P. Works*, 1869-72, vol. iv. pp. 224-27.) The hymn in some American collections "To Thee to laud in songs of praise," is a cento from this version of the *Te Deum*.

4. How can we adore, Or worthily praise! *W. Hammond*. Pub. in his *Ps. & Hys. &c.* 1745, p. 193, in 17 st. of 8 l. An abbreviated form of this rendering of the *Te Deum* is in *Hatfield's Church H. Bk.* N. Y. 1872.

5. We praise, we worship Thee, O God. This anonymous version of the first part of the *Te Deum* is traced to P. Gell's *Ps. & Hys.* 1815. It is also in *W. Urwick's Coll. of Hymns*, Dublin, 1829; the *Leeds H. Bk.* 1853, the *New Cong.* 1859, the *Prim. Meth. Hymnal*, 1887, and others. In some books it is given in 5 sts. and in others in 6 sts. The doxology is later than Gell's *Coll.*

6. God eternal, Lord of all. *J. E. Millard*. Written for and first pub. in the *Rev. T. F. Smith's Devout Chorister*, 1848, p. 106, in 8 st. of 4 l. and entitled "Hymn for Choristers." It was subsequently republished in *Hys. and Intros.*, Lond. Masters, 1852; *Lord Selborne's Bk. of Praise* (original text), 1862, and others. An abbreviated and altered form of the text was given in *H. A. & M.* 1861, as:—"God eternal, Mighty King," and this has been repeated in several collections in G. Britain and America.

7. Holy God, we praise Thy Name, Lord of all, &c. *C. A. Walworth*. This is dated 1853 in the *American Evangelical Hymnal* (Hall and Lasar), Barnes & Co., N. Y. 1880.

8. Thou art the everlasting Son. This anonymous rendering of the latter part of the *Te Deum* appeared in the *American Sabbath H. Bk.* 1858, No. 335, in 3 st. of 6 l. and has been repeated in a few American collections.

9. Thee God we praise, Thee Lord confess. *W. Robertson*. This rendering of the first part of the *Te Deum* was given in the *Hys. for Public Worship*, 1861, and the *Scottish Hymnal*, 1870.

10. Thee, Thee, we praise, O God, and own. *E. F. Hatfield*. Written in 1871 for, and pub. in 1872 in his *Church H. Bk.* in 6 st. of 4 l.

Other translations are:—

1. We praise thee God, we knowledge thee. *Old Version.* 1560.

2. We praise thee, O God, with one accord. *W. Barton.* 1639.

3. O God, we praise Thy Holy Name. *W. Barton.* 1639.

4. We praise thee, God, we acknowledge thee. *W. Barton.* 1639.

5. We give thee praise, O God, with one accord. *W. Barton.* 1639.

6. Great God, we praise thee, thee our Lord. *Miles Smyth.* 1688.

7. Thee Sovereign God! our grateful accents praise. *J. Dryden.* 1761. Repeated in *The Christian's Mag.* 1760.

8. Thee Sov'reign God! our anthems praise. *B. Woodd.* Circa 1800.

9. We praise Thee God, before Thee fall. By "M. A. C." in *Almond's Hys. for Occasional Use in the Parish Church of St. Peter in Nottingham.* 1819.

10. Before Thee, Lord of all, we bow. *W. W. Hull.* 1852.
 11. Thee God! we praise, and Thee our Lord confess. *D. French.* 1839.
 12. We praise Thee as our God. *W. W. Hull.* 1852.

The above four renderings of the *Te Deum* by W. Barton were written at the request of Richard Baxter (see p. 116, ii.). J. R. Beste has a kind of blank verse rendering in his *Church Hys.* 1849, as:—"Thee we praise, O God: we own Thee our Lord Almighty." W. H. Jewitt (p. 608, ii.) pub. in 1874, twenty-three hymns on the various clauses of the *Te Deum* of which four have come into C. U. [J. J.]

Many German versions of the *Te Deum* have been made at various periods. Of these one is noted on p. 515, i., "Herr grosser Gott." Another is:—

Herr Gott, dich loben wir! Herr Gott, wir danken dir. This is a free version, by Martin Luther, in 52 lines arranged for antiphonal singing. It apparently was first pub. in Klug's *G. B. Wittenberg*, 1529, and from this passed into the *Rostock G. B.* (Low German) of 1531. *Wackernagel*, iii. p. 19, prints it from the *Geistliche Lieder*, Wittenberg, 1531. It is also in Schiroks's ed. of Luther's *Geistliche Lieder*, 1854, p. 1, and in the *Unv. L. S.* 1851, No. 189. The tr. in C. U. is:—

Thee Lord, our God, we praise. This is No. 356 in the *Ohio Luth. Hyl.* 1880, marked as a cento.

Other trs. are:—

- (1) "Oh, Lord our God! Thy name we praise." By *Miss Fry*, 1845, p. 83. (2) "Lord God, to Thee we raise." By *J. Anderson*, 1846, p. 83. In his ed. 1847, p. 94, altered to "Lord God of hosts, to Thee we raise." (3) "We praise Thee, God—Thy name we praise." By *Dr. J. Hunt*, 1853, p. 166. (4) "Lord God, Thy praise we sing, Lord God." By *R. Massie*, 1854, p. 86, repeated by *Dr. Bacon*, 1884, p. 55. (5) "Lord God, Thee praise do we." By *Dr. G. Macdonald* in the *Sunday Magazine*, 1867, p. 841, repeated, altered, in his *Exotics*, 1876, p. 112. [J. M.]

Te Deum Patrem colimus. [*Grace after Meat.*] The earliest text known is in a folio volume of 17th cent. ms. music in the Library of Christ Church, Oxford (H. i. 21). It is given there with the following note (kindly communicated by the Rev. T. Vere Bayne, the librarian):—

"This hymn is sung every day, in Magdalen College Hall, Oxon, Dinner and Supper; through the year for the after Grace, by the Chaplains, Clerks, and Choristers there. Composed by Benjamin Rogers, Doctor of Musique of the University of Oxon, 1685."

The ms. is in the autograph of Dr. Rogers, but whether he was the author of words as well as music does not clearly appear. The hymn is still sung every year on the first of May by the choristers from the top of Magdalen College Tower, and is annually sung as the after grace in Magdalen College Hall on Gaudy Day, viz. St. Mary Magdalen's Day. The text is:—

- "Te Deum Patrem colimus,
 Te laudibus prosequimur:
 Qui corpus cibo reficis,
 Coelesti mentem gratias.
 "Te adoramus, o Jesu,
 Te flli unigenite,
 Te qui non indignatus es
 Subire claustra virginis.
 "Actus in crucem, factus es
 Irate Deo Victima:
 Per te, Salvator unice,
 Vitae spes nobis redit.

"Tibi, Eterne Spiritus,
 Cujus affatu peperit
 Infantem Ieum Maria,
 Aeternum benedicimus.
 "Triuno Deus hominum
 Salutis auctor optime,
 Immensum hoc mysterium
 Orante linquā cantimus."

Dr. Rogers's music is given in the *Sarum Hymnal*, 1868, No. 181 (a tr. of the Latin as above), and is dated in the Index, 1660. Tr as:—

1. **Father of all! To Thee we raise.** By W. Palmer, in his *Short Poems & Hys.*, the latter mostly *Translations*, 1845, p. 21, and headed "Hymn of Thanksgiving after Dinner. Sung in Latin in the Refectory of St. Mary Magdalene College, in the University of Oxford." In 1850 it was included in *Dr. Oldknow's Hys. for the Service of the Church*, and later in several other collections, as the *Sarum* (where it is attributed to J. Chandler in error), and others. In the *Hymnary*, 1872, it is altered to "To Thee, O Father, here we raise."

Other trs. are:—

1. Thee, mighty Father, we adore. *Bp. G. Horne*, in his *Memoirs*, by *William Jones*, 1795, p. 233.
 2. Almighty Father, just and good. *J. Chandler*, 1837 and 1841. [J. M.]

Te laeta mundi Conditor. *C. Coffin*. [*Septuagesima.*] Appeared in the *Paris Brer.* 1786, and in *Coffin's Hymni Sacri*, p. 44, the same year. It is also in later French Brers. It is the hymn at Vespers on the Saturdays before Septuagesima, Sexagesima, and Quadragesima. The text is in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 56; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865; and *L. C. Biggs's* annotated ed. of *H. A. & M.*, 1867. Tr. as:—

1. **Thou great Creator, art possessed.** By *J. Chandler*, in his *Hys. of the Prim. Church*, 1837, p. 62, and again in his *Hys. of the Church*, 1841, No. 33. Repeated without the doxology in the *Sarum Hymnal*, 1868, &c.
 2. **Thou, Creator, art possessed.** By *R. Campbell*, in his *St. Andrews Hys. and Anthems*, 1850, p. 60, and the *Hymnal for St. John the Evangelist*, *Aberdeen*, 1870.
 3. **Thee, Maker of the world, doth rest.** By *W. J. Blew*, in his *Church Hy. and Tune Bk.*, 1852-1855, Septuages. 9, and *Rice's Sel.* from the same, 1870, No. 32.
 4. **Maker of earth, to Thee alone.** By *J. M. Neale*, in an article in the *Christian Remembrancer*. It was repeated in *Murray's Hymnal*, 1852, the *People's H.*, 1867, and other collections.

5. **Creator of the world, to Thee.** This tr. was given in *H. A. & M.*, 1861, and repeated in 1875. In the Index to the latter ed. it is stated to be by the "Compilers: based upon older translation from Latin." These "older translations" were specially the two by *Chandler* and *Neale* noted above. This text was repeated in *Pott's Hymns*, &c., 1861, the *S. P. C. K. Church Hymns*, 1871, &c., sometimes with, and at other times without the doxology. In the *Hymnary*, 1872, the text, slightly changed, begins, "Creator of the earth to Thee."

Other trs. are:—

1. Thou, Lord, in endless rest. *I. Williams*, 1839.
 2. Creator, Majesty divine. *J. D. Chambers*, 1857.

[J. J.]

Te lucis ante terminum. [Evening.] This has sometimes been ascribed to St. Ambrose; but it is not assigned to him by the Benedictine editors, by *Biraghi*, or even by *Thomasius*. *Muse*, i. p. 372, cites it as in a ms. of the 8th cent. at Darmstadt. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (Vesp. D. xii. f. 10 b; Jul. A. vi. f. 23; Harl. 2961 f. 220 b); in an 11th cent. *Mozarabic Breviary* (Add. 30848 f. 66 b), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 231); in a ms. of the 11th cent. at St. Gall, No. 387; and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 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, with slight differences in the text, in the revision of 1632), *Surum*, York, Aberdeen, Paris of 1643, and other *Breviaries*, generally as a hymn at Compline. The text is also in *Daniel* i. No. 43 (the older, and the *Rom. Brev. texts*), *Wackernagel*, i. No. 9, the *Hymnarium Sarieb.*, 1851, p. 3; Card. Newnan's *Hymni Ecclesiae*, 1838 and 1865, and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867 (*Rom. Brev.*). [J. M.]

Translations in C. U. :—

1. **Now that the daylight dies away, By all Thy grace and love.** By Card. Newman, from the *Rom. Brev.*, in the *Tracts for the Times*, 1836, No. 75, p. 84, his *Verses on Religious Subjects*, 1853, p. 105, and his *Verses on Various Occasions*, 1868, p. 252. In O. Shipley's *Annus Sanctus*, 1884, and others.

2. **Ere the waning light decay.** By Bp. R. Mant, from the *Rom. Brev.*, in his *Ancient Hymns*, &c., 1837, p. 28; ed. 1871, p. 53. This *tr.* is in a large number of hymn-books, including the *Parish H. Bk.*, 1863-1875; *Thring's Coll.*, 1882; and others.

3. **Thee before the close of day.** By W. J. Copeland, in his *Hys. for the Week*, 1848, p. 18, and the *Hyl. for the Use of St. John the Evangelist*, Aberdeen, 1870.

4. **Now with the fast departing light.** By E. Caswall, from the *Rom. Brev.*, in his *Lyra Catholica*, 1849, p. 37, and his *Hys. & Poems*, 1873, p. 22. This *tr.* is in several Roman Catholic collections for Missions and Schools.

5. **Before the ending of the day.** By R. Campbell, from the *Rom. Brev.*, in his *St. Andrews Hys. and Anthems*, 1850, p. 27.

6. **Before the ending of the day.** By J. M. Neale, in the *H. Noted*, 1852, No. 9. In this *tr.* Dr. Neale took the opening lines from R. Campbell, as above, as the first stanza from each will show :—

Campbell, 1850. "Before the ending of the day
Creator of the world, we pray,
Beneath Thy kind protection take
And shield us for Thy mercy's sake."

Neale, 1852. "Before the ending of the day
Creator of the world, we pray
That with Thy wondrous favour, Thou
Wouldst be our Guard and Keeper now."

The popular form of the hymn under these opening lines is that in *H. A. & M.*, 1861 and 1875, st. i. of which reads :—

Compilers "Before the ending of the day,
H. A. & M. Creator of the world, we pray
1861. That Thou with wondrous love wouldst keep
Thy watch around us while we sleep."

This *tr.* which is by the Compilers of *H. A.*

& M., based upon *Neale*, has passed into several collections, but usually with slight alterations, as Pott's *Hymns*, &c., 1861; the *Surum Hyl.*, 1868; the S. P. C. K. *Church Hymns*, 1871; the *Hymnary*, 1872, and others.

7. **Father, at the close of day.** By G. Rorison, from the *Rom. Brev.*, in his *Hys. and Anthems*, 1851, No. 6.

8. **Now that the daylight dies away.** By W. J. Blew, from the *Surum Brev.*, in his *Church Hys. & Tune Bk.*, 1852-55, and Rice's *Set*, from the same, 1870, No. 100.

9. **To Thee before the close of day, Creator of the world, &c.** By J. D. Chambers, in his *Psalter*, &c., 1852, p. 356, and his *Lauda Syon*, 1857, and the *People's H.*, 1867.

10. **Ere dawning wanes the day.** By Archbishop Benson, from the *Rom. Brev.* Written for and first pub. in the *Willington College H. Bk.*, 1860, and appointed for Tuesday evening in Summer.

11. **Before the waning light decay.** This cento was given in *Kennedy*, 1863, No. 1451, and is thus composed :—st. i., ii., Bp. Mant's *tr.* as above altered; st. iii., from C. Wesley's "Forth in Thy name, O Lord, I go," st. v. (p. 383, ii.); st. iv. probably by Dr. Kennedy; st. v., doxology.

12. **As now departs the light of day.** This is No. 15 in T. Darling's *Hys. for the Ch. of England*, 1887. In the index it is said to be by "J. Mason Neale." It is really the *H. A. & M.* version from Campbell and Neale as above, with alterations by Mr. Darling.

Translations not in C. U. :—

1. Before the lightsome day expyre. *Primer*. 1599.
2. Maker of all, we Thee intreat. *Primer*. 1606.
3. Before the closing of the day, Creator, Thee, &c. *Primer*. 1685.

4. O God, before the close of day. *Primer*. 1706.
5. To Thee, before the close of day, Creator of all things. *Evening Office*. 1748.
6. Ere yet the shades o'erwhelm the light. *D. French*. 1839.

7. The evening pales; the dying day grows wan. T. Doubleday's *Hymnarium Anglicanum*. 1844.
8. Thee, before the daylight dies. *Ep. J. Williams*. 1848.

9. Before the closing of the day. *H. N. Ozzenham*. 1854.
10. Ere now the daylight fades away. *J. W. Hewett*. 1859.

11. Creator, ere the fall of day. *F. Trappes*. 1865.
12. Creator of the earth and sea. G. Moultrie, in his *Hys. & Lyrics*. 1867.

13. Before the waning of the light. *J. Wallace*. 1874.

[J. J.]

Te matrem Dei laudamus, te omnis terra veneratur. *St. Bonaventura* (?). [B. V. M.] This travesty of the "Te Deum laudamus," referred to in the previous article thereon as the production of St. Bonaventura (which is open to question), is known to us in two forms. The first form is in *Daniel*, ii. p. 293; and the second in *Mone*, ii. p. 229, where it is given from two mss. of the 14th century, and begins, "Te matrem laudamus, te virginem confitemur." *Mone's* text is *tr.* by Mrs. Charles in her *Voice of Christian Life in Song*, &c., 1858, p. 210, as, "We praise thee, O Mother, we acknowledge thee to be the Virgin." [J. J.]

Te Redemptoris Dominique nostri. [B. V. M.] This is the hymn at Lauds on the festival of the B. V. M. under the title of "Help of Christians." This office has been

added to the *Roman Breviary* since 1740, and is now said as a Greater Double on May 24. The hymn is in the *Roman Breviary*, Bologna, 1827, Pars Verna Supplement, p. 339, in 7 st., and is repeated in later eds. of the *Breviary* and in *Daniel* iv. p. 303. Tr. as:—

Mother of our Lord and Saviour. By E. Caswall, in his *Lyra Catholica*, 1849, p. 152, and his *Hymns and Poems*, 1873, p. 83. Repeated in a few Roman Catholic hymn-books for Missions and Schools.

Another tr. is:—

Mother of our Redeemer and our Lord. J. Wallace. 1874. [J. M.]

Teach me, my God and King. G. Herbert. [*Duty*.] This hymn is found in modern hymn-books in two forms, the first as written by Herbert, and the second as altered by J. Wesley. Herbert's text was printed in his *Temple*, 1633, p. 178, under the title "The Elixir"; and J. Wesley's in his *Coll. of Psalms & Hymns*, 1738. The two texts are:—

By G. Herbert, 1633.

By J. Wesley, 1738.

"Teach me, my God and King,

"Teach me, my God and King,

In all things Thee to see;

In all things Thee to see;

And what I do in anything,

And what I do in anything

To do it as for Thee.

To do it as for Thee.

"Not rudely as a beast,
To run into an action;
But still to make Thee prepossent
And give it his perfection.

"To scorn the sense's sway,
While still to Thee I tend;
In all I do be Thou the Way;
In all be Thou the End.

"A man that looks on glass,
Or it may stay his eye,
Or, if he pleaseth, through it pass,
And then the heav'n espy.

"A man that looks on glass,
On that may stay his eye;
Or unopposed may through it pass
And heaven behind descry.

"All may of Thee partake;
Nothing can be so mean

"All may of Thee partake;
Nothing so mean can be,

Which with his tincture
(for Thy sake), (a)
Will not grow bright and clean.

But draws, when acted
for Thy sake,
Greatness and worth from Thee.

"A servant with this cleanse
Makes drudgery divine;
Who sweeps a room as for Thy laws
Makes that and th' action fine.

"If done to obey Thy laws,
Even servile labour shines;
Hallow'd all toil, if this the cause (c)
The meanest work divine.

"This is the famous stone
That turneth all to gold;
For that which God doth touch and own
Cannot for less be told."

"This is the long-sought stone (d)
That all converts to gold;
For that which God for His doth own
Cannot for less be told."

In modern hymn-books, as in Mercer and others, J. Wesley's text, with the omission of the last stanza, is usually followed. We must note that in Herbert's text the line (a) reads in the 7th ed. "Which with this tincture for Thy sake," and that in later editions of J. Wesley's *Coll. of Ps. & Hymns* the following changes are also made:—

(b) "Nothing so small can be."

(c) "Hallow'd is toil, if this the cause."

(d) "The elixir this the stone."

This rugged, but beautiful hymn is well adapted in its original form for private use.

[J. J.]

Teacher of hearts, 'tis Thine alone.

C. Wesley. [*Ordination*.] Printed from the *Wesley MSS.* in the *P. Works*, 1868-72, vol. xii. p. 140, in 2 st. of 8 l. The opening stanza reads:—

"Teacher of hearts, 'tis Thine alone
Thine officers to ordain,
Point out Thy instruments, unknown
To undiscerning men;
Our apostolic guides apprise
Of Thine unseem decree,
And stir them up to recognize
The men design'd by Thee."

In the 1875 ed. of the *Wes. H. Bk.*, No. 871, ll. 5, 6, read:—

"The pastors of Thy Church apprise
Of Thine unseem decree."

and this reading was repeated in the Primitive Methodist *Hymnal*, 1887. By this change Charles Wesley's well-known convictions respecting Holy Orders are completely suppressed.

[J. J.]

Tell it out among the heathen that the Lord is King. *Frances R. Havergal* [*Missions*.] Written at Winterdyne, April 19, 1872, and first pub. in *Evening Hours*, 1872, and subsequently in her *Under the Surface*, 1874, *Life Mosaic*, 1879, &c. The HAV. MSS. tell us that it

was written at Winterdyne, when unable to go to church one snowy morning. She asked for her Prayer-Book (in bed), always liking to follow the services of the day. On Mr. Shaw's return from church, he heard her touch on the piano. 'Why, Frances, I thought you were upstairs?' 'Yes; but I had my Prayer-Book, and in the Psalms for to-day I read, 'Tell it out among the heathen that the Lord is King.' I thought, 'What a splendid first line!' and then words and music came rushing in to me. There it's all written out. With copperplate neatness she had rapidly written out the words, music and harmonies complete."

The words and music are issued by Parlane of Paisley as a leaflet. Both are also in the musical ed. of Snepp's *Songs of G. & G.*, 1890. The hymn is also repeated in other collections.

[J. J.]

Telluris Ingens Conditor. *St. Gregory the Great?* [*Tuesday. Evening*.] *Mose*, No. 274 and i. p. 372, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and cites it as in a ms. of the 8th cent. at Trier, one of the 9th cent. also at Trier, &c. *Daniel*, i. No. 51, gives it as a hymn On the Work of the Third Day [of the Creation]; and at iv. p. 50, 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. 16 b; Jul. A. vi. f. 26; Harl. 2961 f. 222 b), in an 11th cent. *Mossabic Breviary* (Add. 30848 f. 73), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 234); in a ms. of the 9th cent. (No. 20), and three mss. of the 11th cent. (Nos. 387, 413, 414), at St. Gall; and in the *Latin Hymns of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from an 11th cent. ms. at Durham. B. iii. 32 f. 6 b). In the revised *Roman Brev.* 1632 it begins "Telluris almo Conditor." The original form is included in the older *Roman* (Venice, 1478), *Sarum*, *York*, *Aberdeen* and other *Breviaries*, as a hymn at Vespers on Tuesday. Also in *Wackernagel*, i. No. 91, the *Hymnarius Sarisb.*, 1851, and G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms. The

Roman Breviary text is in recent eds. of that *Breviary*, in *Daniel* i. No. 51, and Card. Newman's *Hymni Eccles.*, 1838 and 1865. [J. M.]

Both forms of this hymn have been tr. into English and are in C. U. The variations in the Latin text are very slight, and are:—

- St. i. ll. "Telluris ingens conditor,
1, 2. Mundt solum qui eruens."
St. iv. l. 4. "Et mortis actum nesciat."
Roman "Telluris alme conditor,
Brev. Mundt solum qui separans."
St. iv. l. 4. "Et mortis ictum nesciat."

Translations in C. U. :—

1. **All-bountiful Creator, Who.** By Card. Newman, from the *Rom. Brev.*, in his *Verses on Religious Subjects*, 1853, p. 96, and again in his *Verses on Various Occasions*, 1868, p. 243. It is repeated in the Marquess of Bute's *Roman Breviary into English*, 1879. It was partly rewritten by W. J. Blew, and given in his *Church Hy. & Tune Bk.*, 1852-55, as "Almighty Builder of the earth." This form of the text is in *Rice's Sel.* from *Blew*, 1870, No. 26.

2. **O bounteous Framers of the globe.** E. Caswall, from the *Rom. Brev.*, in his *Lyra Catholica*, 1849, p. 21, and again in his *Hys. & Poems*, 1873, p. 13. It is in several collections, including the *Hymnary*, 1872, and others.

3. **Creator, great and good.** By W. J. Copeland, from the *Rom. Brev.*, in his *Hys. for the Week*, 1848, p. 28, the *Hyl. for the Use of St. John the Evangelist*, Aberdeen, 1870, and others.

4. **Thou Framers of this earthly sphere.** By J. D. Chambers, in his *Lauds Syon*, 1857, the *People's H.*, 1867, &c.

5. **Earth's mighty Maker, Whose command.** Contributed to the enlarged ed. of the *H. Noted*, 1854, by "a friend" of Dr. Neale's. It is in the *Hymner*, 1882.

Translations not in C. U. :—

- O mightie Maker of the Land. *Primer*. 1699.
- Great Maker of man's earthlie Realme. *Primer*. 1615.
- Most bright Creator of the Land. *Primer*. 1685.
- O God, Who when at nature's birth. *Primer*. 1706 and 1782. In O. Shipley's *Annus Sanctus*, 1884.
- All bounteous Framers of the earth. *Bp. R. Mant*. 1837.
- Eternal Architect sublime. T. Doubleday's *Hymnarium Anglicanum*. 1844.
- Creator of the Universe. A. J. B. Hope. 1844.
- Creator eternal, Who fram'd the earth. *Bp. J. Williams*. 1845.
- Great Creator, wise and good. R. Campbell. 1850.
- Almighty Founder of the Worlds. J. D. Chambers, in his *Psalter*, 1852, p. 301.
- O Bless Creator of the earth. J. Wallace. 1874.
- Thou mighty Maker of earth's frame. S. W. Duffield, in his *Latin Hy. Writers*, &c. 1889. [J. J.]

Tellus ac aethra jubilant. *Flavius*. [*Passiontide*.] A hymn for Maundy Thursday, on the Last Supper and the washing of the disciples' feet. It is found in two mss. of the 11th cent. in the British Museum (Add. 19768 f. 37 b; Vesp. D. xii. f. 67); and in the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 236). The printed text is also in *Daniel* i. No. 208, with notes at ii. p. 883, iii. p. 286, iv. p. 70. (*Daniel* quotes two mss. as of the 10th cent. but does not seem to have seen either); *Mone*, No. 79, and *Bäcker*, No. 93. Tr. by J. D. Chambers in his *Psalter*, &c., 1852, p. 212, and his *Lauds Syon*, 1857, p. 152, and repeated in Skinner's *Daily Ser-*

vice Hyl., 1864, as "Let earth and skies rejoicing sing." [J. M.]

Tellus tot annos quid tegis. *Jean Baptiste de Santeuil*. [*Invention of Holy Cross*.] Pub. in his *Hymni Sacri et Novi*, 1689, p. 25 (ed. 1698, p. 90), and again in the *Paris Brev.*, 1736, and later *French Brevs.*, as the hymn for first Vespers at the Feast of the Holy Cross. Hymn No. 249 in the *People's H.*, 1867: "Wherefore, O earth, while years flow by," is a tr. by "S. M." [J. J.]

Temperance Hymnody. The Temperance movement has produced abundant stores of verse, consisting of hymns, odes, ballads, and compositions descriptive, imaginative, humorous, pathetic, satirical, and elegiac. America has furnished much of this material, but its principal sources have been Scotch and English. The department here treated, Hymnody, may be considered as to its rise and progress, with brief notices of some of its chief contributions and contributors. The Temperance Reform, which began in America early in 1826, took root in Ireland and Scotland in the autumn of 1829, and in England early in 1830. The first societies, founded on the basis of abstinence from distilled spirits only, do not appear to have made use of any special hymns bearing upon the Temperance question. In a few years they took the position of abstinence from all intoxicating liquors; and in 1836 a collection of *Temperance Hymns and Songs* was issued from the office of the *Temperance Advocate* at Preston, a town which had been for some years the chief centre of total abstinence propaganda. Before the middle of 1837, the Rev. F. Beardall, of Manchester, brought out the first general *Temperance Hymn Book*, containing nearly 200 hymns, which the editor had culled from temperance periodicals, American and British. In a second edition the number of hymns was increased to 226, and afterwards to 255. Subsequently appeared the *Hymn Book of the New British and Foreign Temperance Society*, N. D.; *Temperance Hymns and Songs*, edited by J. W. Green, N. D. (enlarged in 1853); and the *Scottish Temperance League Hymn Book*, N. D. (edited by the Rev. F. C. Wilson). Collections were also issued by Rev. R. G. Mason, and by others under the names of Gwyther Kendal, Nottingham, Leicester, and Bristol. The demands of the Juvenile Temperance movement, especially in the Band of Hope form, stimulated the publication of poetical pieces with music attached; but hymns, strictly so called, did not multiply in the same proportion. Among works, largely but not exclusively used in meetings of young persons, may be named, *The Crystal Fount*, N. D.; *The Crystal Spring*, N. D.; *The British Band of Hope Melodist*, N. D.; *The National Temperance Hymn Book*, N. D., compiled by the Rev. H. A. Hammond; *Hymns and Melodies of the Band of Hope*, N. D.; *The New Penny Temperance Hymn Book*, N. D., by J. W. Kirton; *The Book of Song of Bands of Hope*, N. D.; and *Odes for Good Templars*, N. D.; and W. Hoyle's *Hymns and Songs*, N. D. The Committee of the United Kingdom Band of Hope Union have published a handsome volume of 176 *Hymns and Songs for Bands of*

Hope, N. D. In connection with the Church of England Temperance Society a book of 254 *Hymns and Songs* has been published, but only a small number are on temperance topics. In 1864, Mr. G. H. Graham, of Maidstone, published the *National Band of Hope and Temperance Melodist*, comprising 250 pieces, the production of above 70 writers. In success on to this, and as the result of much labour, Rev. John Compston edited for Mr. Graham the *National Temperance Harmonist*, 1870, containing 550 hymns and songs. The musical edition contained 341 tunes. In 1878 this work was re-issued in an improved form, under the name of the *National Temperance Hymnal*, the editor as before being the Rev. John Compston. The hymns in this collection are 490. In 1878 also appeared the *Standard Book of Song for Temperance Meetings and Home Use*, edited by Mr. T. Bowick; followed in 1881 by an elegant volume containing these hymns with music, by Mr. A. J. Burch. All the more recent works can be obtained from the National Temperance Publication Depot, 83, Paternoster Row. It may be observed that all these collections abound in songs as well as hymns, and it is difficult to judge of the numerical proportion they bear to each other in the whole body of metrical compositions. Perhaps it will be an approach to accuracy to estimate the number of distinct hymns at about 300, and of hymn-writers at from 60 to 70. In the earliest collection is many hymns by the same writer are printed; but in the later compilations no writer, with rare exceptions, is represented by more than a few specimens of his poetic powers.

ii. Amongst the most popular and widely used of Temperance hymns are the following:—

1. A glorious light has burst around us. *Walker.*
2. Abstainers, wake, there is work to be done. *J. Anderson.*
3. All gracious Lord, we look to Thee. *W. J. Harvey.*
4. Almighty Father, while we own, Thy saving power, &c. *Vernon.*
5. Am I my brother's keeper? Yes. *American.*
6. Christian, awake, for still the foe. *H. Anderton.*
7. Come all dear children, sing a song. *J. Tunnickliff.*
8. Come, gentle daughters of our land. *Clara L. Balfour.*
9. Come, lovers of mankind. *Vernon.*
10. Come, ye men of rank and station. *Vernon.*
11. Father of the human race. *R. G. Mason.*
12. Friends of Temperance, onward go. *J. B.*
13. Give me a draught from the crystal spring. *T. Hastings.*
14. Great God, Thy presence we implore. *Jabes Burns.*
15. Hall, Temperance, bright celestial ray. *J. W. Green.*
16. Lo Zion droops; in vain, in vain. *H. Anderton.*
17. Lord of heaven and earth, defend us. *Anon.*
18. O Thou from Whom all gifts proceed. *Vernon.*
19. Onwards the animating sound. *American.*
20. Parent, who with speechless feeling. *Sigourney.*
21. Pledged in a noble cause. *H. P.*
22. Rise, and shine through every nation. *T. J.*
23. Round the Temperance standard rally. *Jabes Burns.*
24. Wake, for the time of slumber. *Dawson Burns.*
25. We praise Thee, if one rescued soul. *Sigourney.*
26. Who hath sorrow? who hath woe? *American.*
27. Who the sacred page pursuing. *Vernon.*
28. Who will tell of strength and freedom? *Eliza Cook.*
29. Wine is a mocker; it beguiles. *J. B.*

iii. In furnishing a few biographical details of Temperance hymn-writers we confine ourselves to the following, who have all passed away:—

1. *Anderton, Henry*, was b. at Walton-le-Dale, near Preston, Lancashire, Dec. 3, 1808, and was one of the early Preston abstainers. He was a popular speaker, and his poems were widely recited and sung. A complete edition of his *Poems*, with a *Memoir* by E. Grubb, has been published.

2. *Balfour, Clara Liddell, née Lucas*, was b. Dec. 21, 1809. She edited several Temperance Journals, and published the *Garland of Water Flowers*, and many other Temperance works. On Literary as well as on Temperance subjects she was an elegant writer and charming speaker. She d. July 3, 1878.

3. *Boardsall, Francis*, a Minister of the Baptist denomination, was b. at Sheffield, Sept. 6, 1799, and entering the Ministry he became an active friend of the Temperance cause in Manchester, and edited the *Temperance Star* for some time. In 1837 he published the first general *Temperance Hymn Book*, which passed through several editions. He d. June 23, 1842, while on a voyage to America.

4. *Burns, Jabes*, D.D., the well known Baptist Minister, was b. at Oldham, Lancashire, Dec. 18, 1805, and was one of the first Ministers of Religion in London who vigorously advocated Total Abstinence. He edited several Temperance publications, and employed a virile and forcible pen in the cause of Temperance, both in prose and verse. He d. Jan. 31, 1876.

5. *Green, John William*, was b. in 1733, and rendered marked service to the Temperance cause as editor, writer, and speaker. His collection of *Temperance Hymns and Songs*, had a large sale in London and the neighbourhood. He d. Feb. 1, 1867.

6. *Mason, Robert Grey*, was b. Nov. 18, 1792. He was engaged for many years in the promotion of the Temperance cause both in the pulpit and on the platform. He edited the *Temperance Hymn Book*, N. D. He d. Aug. 31, 1867.

7. *Tunnickliff, Jabes*, a Minister of the Baptist denomination, was b. Feb. 7, 1809, and was the pastor of a Baptist congregation in Leeds, where he founded the first Band of Hope, in 1847, the outcome of a visit to Leeds of Mrs. Carline of Dublin. He wrote many songs and hymns for children. He d. June 18, 1868.

iv. When it is remembered that Temperance hymns have been necessarily restricted to one topic, the variety of expression found therein may be justly regarded as being somewhat remarkable. And although not one hymn can be named which ranks with the highest productions of sacred song, yet the literary and devotional merits of not a few are conspicuous. Several of those named above would make no unworthy addition to modern hymn-books designed for special use in divine worship. They might be embodied in a separated section on *Temperance*. [D. B.]

Templi sacratas pande, Sion, forea.
Jean Baptiste de Santeuil. [Purification of B. V. M.] Appeared in the *Paris Brev.*, 1680, the *Chronic Brev.*, 1686, p. 924, and the author's *Hymni Sacri et Novi*, 1689, p. 6 (ed. 1698, p. 65). It is also in the *Paris Brev.*, 1736, and later French *Brevs.*, as the hymn at last Vespers of the Feast of the Purification. Text in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, and L. C. Biggs's annotated *H. A. & M.*, 1867. Tr. as:—

1. Sion, open thy hallowed dome. Appeared in I. Williams's *Hys. tr. from the Parisian Brer.*, 1839, p. 182, as having been contributed thereto by "a friend," who is usually understood to have been J. Chandler, although it did not appear in Chandler's *Hys. of the Church*, 1841. In addition to being in C. U. in its original form, it is also found as:—

(1) O Sion, open thy hallowed dome, in the *English Hyl.*, 1852 and 1861.

(2) O Zion, open wide thy gates, The Lord before, &c., in *Pott's Hymns*, &c., 1861.

(3) Zion, open thine hallowed dome, in *Kennedy*, 1863.

2. O Sion! open wide thy gates; Let figures disappear. By E. Caswall, in his *Lyra Catholica*, 1849, p. 271, and his *Hys. and Poems*, 1873, p. 172. Repeated in *H. A. & M.*, 1861; the *Sarum Hyl.*, 1868; the *Hymnary*, 1872, and others, sometimes with, and at other times without, a doxology.

3. The forty days are past. By Jane E. Leeson, in the Irvingite *Hys. for the Use of the Churches*, 1864 and 1871, with the signature "J. E. L."

4. Sion, open wide thy gates, Christ before His temple waits. An anonymous *tr.* in the *Parish H. Bk.*, 1863-75.

5. O Sion, open thy temple gates; The victim-priest, &c. By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

Other *trs.* are:—

1. Now, Sion, to the approaching King. *W. Palmer*. 1845.

2. Sion, thine hallowed gates unfold. *W. J. Blew*. 1852-55.

3. Sion, open fling Thy sacred temple gates. *J. D. Chambers*. 1866.

4. Set wide the temple gate. *D. T. Morgan*. 1890.

[J. J.]

Tempora florigero rutilant distincta sereno. *V. H. C. Fortunatus*. [*Easter*.]

This is No. 9 in Bk. iii. of his *Poems*. It is a poem on the Resurrection, addressed "ad Felicem Episcopum" [Felix, Bp. of Nantes, d. 582], and is in 110 lines. The full text is in F. Leo's ed. of *Fortunatus's Opera poetica*, Berlin, 1881, p. 59; from a St. Petersburg ms. of the 8th or 9th cent., a Paris ms. of the 9th cent. (Lat. 9347), &c. Also in a ms. of the 9th cent. in the Brit. Mus. (Add. 24193, f. 35. "In this sweet poem," says Dr. Schaff [*Christ in Song*, ed. 1870, p. 185], "the whole Nature, born anew in the Spring, and arrayed in the bridal garment of hope and promise, welcomes the risen Saviour, the Prince of spiritual and eternal life." In the Middle Ages varying centos beginning with ll. 39, 40: *Salve festa dies toto venerabilis aevo, Quis Deus infernum vicit et astra tenet* came into extensive use as Processionals from Easter to the Ascension. Thus the form given by *Daniel*, i. No. 143, in 14 couplets, is found in an Echternach Gradual of the end of the 10th or beginning of the 11th cent. now in the Bibl. Nat., Paris (Lat. 10510; printed by A. Reiners in his *Tropen-Prosen- und Präfatations-Gesänge*, Luxemburg, 1884, p. 73) and *Daniel*, at ii. p. 382, cites it as in a Munich ms. of the 11th cent. Other early forms, beginning with l. 39, are in a ms. circa 1200, in the Bodleian (*Laud Misc.* 4, f. 140), in a ms. of the 11th cent. at St. Gall, No. 381, &c. In the *Sarum* and *York Processionals* it appears in various forms, and several hymns in imitation are also included in them, all beginning "Salve festa dies." (See *Sequences*, pt. ii.) Other centos from Fortunatus are in *Wackernagel*, i. No. 83; *Trench*, ed. 1864, p. 152 (10 lines); *Büssler*, No. 57 (10 lines), and others. It would appear that Cramer had made an English *tr.* in 1544 (see p. 244, i.). There are versions from the "Salve festa dies" in German as early as the 14th cent., one of which has passed into English as follows:—

Also heilig ist der Tag. *Wackernagel*, in his *D. Kirchenlied*, ii. p. 742, gives three, really four, forms of this, i. in 1 st. of 8 l.; iv. in 3 st. of 6 l. The *trs.* follow the text given by *Wackernagel* in 8 lines from the *Psaltes Ecclesiasticus*, Mainz, 1560, where it is

entitled *Gemeinen Mans Prozessgesang*. It seems to have been used in Pre-Reformation times at processions and pilgrimages. The text in the *Univ. L. S.*, 1851, No. 123, is nearly that of 1550 (see also *Mützell*, No. 534, and *Hoffmann*, Nos. 114, 115). It is *tr.* as (1) "Hallow we with praise the day." A *tree tr.* by A. T. Russell, as No. 106 in his *Ps. & Hymns*, 1861; and as (2) "So holy is this day of days," by *Miss Winkworth*, 1869, p. 88. [J. M.]

The renderings into English from this poem have been confined to the extract given in *Daniel*, i. No. 143, or to selected portions of the same as follows:—

Salve, festa dies, toto venerabilis aevo.

1. *Hail, festal day, for evermore adored.* By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854. It is a *tr.* of a selection from *Daniel*. Its use is limited.

2. *Hail, festal day, ever exalted high.* By Elizabeth Charles, in her *Voice of Christian Life in Song*, &c., 1858, p. 135. This is a literal *tr.* of the text, as in *Daniel*.

3. *Hail, Day of days, in praise of praise.* By W. J. Copeland, in *Lyra Messianica*, 1864, p. 287; the *People's H.*, 1867, and Schaff's *Christ in Song*, 1870.

4. *Welcome, happy morning, age to age shall say.* By J. Ellerton, contributed to R. Brown-Borthwick's *Suppl. Hy. and Tune Bk.*, 1868. It was republished in the S. P. C. K. *Church Hys.*, 1871; the *Hymnary*, 1872; *Thring's Coll.*, 1882, and several other hymn-books in G. Britain and America, sometimes in an abbreviated form. It is a vigorous and popular paraphrase rather than a direct translation. Full text in Mr. Ellerton's *Hymns*, &c., 1888.

5. *Hail! festal day, to endless ages known.* By T. A. Lacey. In the *Altar Hymnal*, 1884, there are two paraphrases by this translator, one for Easter day and one for the Ascension, and both beginning with the same first line. [J. J.]

Tempted oft to go astray. *J. S. B. Monsell*. [*SS. Philip and James*.] The first stanza of this hymn was given in the 1st ed. of his *Parish Musings*, 1850. In his *Spiritual Songs*, 1857, three st. were added, thus forming a hymn of 4 st. of 8 l. In the revised and enlarged ed. of the *Hy. Comp.*, 1876, st. i., ii. and iv. were given as No. 355. [J. J.]

Τὴν ἡμέραν διελθῶν. [*Evening*.]

The usually accepted history of this hymn is that given by Dr. Neale in his *Hymns of the Eastern Church*, 1862, as follows:—

"This little hymn, which, I believe, is not used in the public service of the Church, is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of our present author (St. Anatolius). It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's Evening Hymn is to the villages of our own land; and its melody is singularly plaintive and soothing."

In 1874, under date of May 1st (18th), The Very Rev. S. G. Hatherly, then Priest of the Greek Church, Wolverhampton, and subsequently of that at Bristol, pub. Dr. Neale's *tr.* "The day is past and over," with slight alterations; a *tr.*, by a friend, of the original *Theotokion*, in the same metre; an original tune by himself, and a note in which he pointed out that the hymn was taken from the *Great After-Supper service* (in Slavonic "Great After-Vespers"), and was a cento from two parts of that service. Dr. Neale took his cento from *Daniel* iii. p. 127, where it is given

not in the original rhythmical prose but in a metrical form; and in his original *tr.* of 1853, as given below, he closely followed that form. The original Greek is in the *Horologion* (*ὄρολόγιον τὸ μέγα*, Venice ed. 1851, pp. 136, 137; ed. 1870, pp. 157, 159). The Greek text occurs in the *Great After-Supper* service as follows:—

It is introduced by the *Stichoi*, "Ὅτι μεθ' ἡμῶν ὁ θεός" ("For God is with us"), and then proceeds:—

"Τὴν ἡμέραν διελθὼν Εὐχαριστῶ σου, κύριε· Τὴν ἑσπέραν αἰτοῦμαι Σὺν τῇ νυκτὶ ἀναμάρτητον, Παράσχου μοι, σωτῆρ, καὶ σώσον με.

"Δόξα.

"Τὴν ἡμέραν παρελθὼν Δοξολογῶ σε, δέσποτα· Τὴν ἑσπέραν αἰτοῦμαι Σὺν τῇ νυκτὶ ἀσκανδάλιστον, Παράσχου μοι, σωτῆρ, καὶ σώσον με.

"Καὶ νῦν.

"Τὴν ἡμέραν διαβάς, Ὑμολογῶ σε, ἄγιε· Τὴν ἑσπέραν αἰτοῦμαι Σὺν τῇ νυκτὶ ἀνεπιβουλον, Παράσχου μοι, σωτῆρ, καὶ σώσον με.

"Φώτισον τοὺς ὀφθαλμούς μου Χριστὶ ὁ θεός, μήποτε ὑπνώσω εἰς θάνατον, μήποτε εἴρη ὁ εχθρός μου· Ἰσχυσα πρὸς αὐτόν.

"Δόξα.

"Ἀντιλήπτωρ τῆς ψυχῆς μου Γένου ὁ θεός, ὅτι μέσον Διαβαίων παγίων πολλῶν· Ῥύσαι με ἐξ αὐτῶν κακισῶσόν με Ἄγαθῆ, ὡς φιλόânθρωπος.

"Καὶ νῦν.

"Ὅτι οὐκ ἔχομεν παρῆρσιαν διὰ τὰ πολλὰ ἡμῶν ἀμαρτήματα, σὺ τὸν, ἐκ σου γεννηθέντα δυσώπιστον Θεότοκε Παρθένε· πολλὰ γὰρ ἰσχυροὶ δέησις Μητρὸς πρὸς εὐμενέαν Δεσπότην. Μὴ παρήξῃς ἀμαρτωλῶν ἰκεσίαις ἢ πάσσομος· ὅτι ἐλεημῶν ἔστι καὶ ὡς ἐν δυνάμεος, ὁ καὶ παιδίον ὑπὲρ ἡμῶν καταβέβηκός."

It must be noted that these stanzas are not signed. (See below concerning authorship.) It will possibly be of interest to the English reader to have a literal translation of these stanzas together with the *Theotokion* omitted by Daniel and the translators who have followed his text. It is as follows, with the portions known as the hymn "The day is past and over," in *italics*:—

"God is with us, let the nations know and be discomfited: for God is with us.

"The day is passing on, I thank Thee, O Lord: that the evening with the night may be sinless, I beseech,—Grant to me, Saviour, and save me.

"Glory to the Father, and to the Son, and to the Holy Ghost.

"The day is passing away, I glorify Thee, O Master: that the evening with the night may be offenceless, I beseech,—Grant to me, Saviour, and save me.

"Both now, and ever, and to ages of ages. Amene.
"The day has passed away, I hymn Thee, O Holy: that the evening with the night may be plotless, I beseech,—Grant to me, Saviour, and save me.

"¶ Then the two choirs sing together:—

"The Cherubim, of nature bodiless, with loud hymns glorify Thee.

"The Seraphim, the six winged living ones, with ceaseless voices exalt Thee.

"And all the Angelic host, with thrice-holy songs praise Thee.

"For before all things Thou art the Father, I Am, and hast Thy co-unoriginate Son.

"And dost bear the equal-honoured Spirit of life, and manifestest the undivided Trinity.

"All holy Virgin. Mother of God; ye eyewitnesses and ministers of the Word.

"All ye choirs of Prophets and Martyrs, having life as immortal:

"Intercede earnestly for all, that we may be supported in all dangers.

"That being delivered from the wandering of evil, we may cry aloud the Angelic ode:

"Holy, Holy, Holy, Thrice Holy Lord, have mercy and save us. Amene.

"¶ And straightway in a low voice:—

"I believe in One God, the Father, Almighty, &c.

"¶ Then the following *Stichoi*, the first of which is said thrice, and the rest twice, excepting the last, which is said once only. The second choir begins [so that in the second and subsequent *Stichoi* the first choir may take its place as leader.]

"All-Holy Mistress Theotokos, intercede for us sinners.

"O all ye heavenly Powers of holy Angels and Arch-angels, intercede for us sinners.

"O holy John, Prophet and Forerunner, and Baptist of our Lord Jesus Christ, intercede for us sinners.

"O holy glorious Apostles, Prophets, and Martyrs, and all ye Saluts, intercede for us sinners.

"O devoted and God-bearing Fathers, our Pastors and Ecumenical teachers, intercede for us sinners.

"Let not the unconquered, and indissoluble, and divine power of the honourable and lifemaking Cross, be ever wanting to us sinners.

"O God, be gracious to us sinners.

"And have mercy upon us.

"¶ Then—Holy God: three times. Glory. Both now. All-Holy Trinity. Lord, have mercy: three times. Glory. Both now. Our Father. For Thine is the kingdom. And these Troparia:—

"Lighten mine eyes, O Christ the God, lest I sleep in death: lest mine enemy say, I have prevailed against him.

"Glory to the Father, and to the Son, and to the Holy Ghost."

"Be the Defender of my soul, O God, for I pass through the midst of snares: deliver me from them, and save me, O Good, as Lover of men.

"Both now, and ever, and to ages of ages. Amene.

THEOTOKION.

"As we have not boldness through our many sins, do thou, O Virgin Theotokos, supplicate Him who is born from thee, for the prayer of the Mother availeth much to procure the clemency of the Master. Disregard not, O all-pure, the supplications of sinners, for He Who vouchsafed to suffer for us is merciful, and powerful to save."

On turning to the hymn as known to the English reader through Dr. Neale's *tr.*, and comparing it with the above, it is clear that it is not a complete hymn in itself, but a cento composed of three stanzas from one part of the Greek *Great After-Supper* service, and two stanzas from another part of the same service with the omission of the *Theotokion*. (This cento form of the text is taken from O. Pelargus's *Enchiridion*, Frankfurt, 1594.) Another point which is equally clear is that the whole of the stanzas are anonymous in the Greek service-book. Dr. Neale attributes them to St. Anatolius, who died in 458. The Anatolius, however, of the Greek service-books, has his name appended to hymns in commemoration of martyrs of the latter part of the sixth and the early part of the seventh centuries. (See Anatolius, p. 63, l.) There must have been therefore two hymn-writers of the same name (*Anatolius*), one as stated by Dr. Neale, and another, who wrote in the 7th cent. In the Greek service-books the subject matter or nature of a hymn is often indicated by a kind of heading or preface to the hymn, as for instance *Στιχηρὰ ἀνατολικὰ*; *Στιχηρὰ ἀναστροφίμα*; and so on. In the case of the first three stanzas of this cento there is no such heading, nor is there any author's name given in any Greek service-book with which we are acquainted. In fact, no heading including the words *Στιχηρὰ ἀνατολικὰ* (the natural title of a *Morning* hymn) could have been attached to an *Evening* hymn. Whilst therefore we cannot determine the authorship of these *Stichera*, we regard them as very ancient, and possibly of the sixth or seventh centuries.

2. The first *tr.* of this hymn into English was by Dr. Neale, and was evidently taken from the text as given in *Daniel*. This *tr.* was

first pub. in *The Ecclesiastic and Theologian*, 1833, p. 161. As both in this instance and in the 1st ed. of his *Hys. of the Eastern Church*, 1862, the *tr.* is more faithful to the original than his revised *tr.* in the 2nd ed. of that work in the same year, we subjoin the text as given in *The Ecclesiastic* :—

- "The day is past and over !
All thanks, O Lord, to Thee !
I pray Thee now that sinless
The eve and night may be :
Grant that I crave, O God, and save !
- "The day hath parted from us !
All glory, Lord, to Thee !
I pray Thee that offenseless
The eve and night may be :
Grant that I crave, O God, and save !
- "The toils of day are over,
I raise the hymn to Thee ;
And pray that eve and night-time
Without attack may be ;
Grant that I crave, O God, and save !
- "Lighten mine eyes, O Saviour !
Or sleep in death shall I ;
And he, mine adversary,
Triumphantly shall cry
I have assailed and have prevailed.
- "Be Thou my soul's preserver !
O God ! for Thou dost know,
The snares and sins are many
Through which I have to go :
Lover of men, oh hear my call,
And guard and save me from them all !"

When this *tr.* is compared with the revised text by Dr. Neale in his 2nd ed. of the *Hys. of the E. Church*, 1862, and which is followed in the hymn-books, it will be seen that the latter is much more smooth, and musical, than the former (although less literal), and on that account is better suited for public worship. Amongst the earliest hymnals in which it found a place was T. Darling's *Hys. for the Church of England*, 1862 ; the *Parish H. Bk.*, 1863, and others, in some cases st. iv. being omitted. At the present time it is found in almost every hymnal of note in all English-speaking countries.

In addition, Mrs. Charles has a *tr.* (from *Daniel*) in her *Voice of Christian Life in Song*, 1858, p. 25, the first of which reads :—

- "The day is passing on,
I thank Thee, O Lord,
I beseech Thee this evening and this night
Keep me without sin,
Saviour, and save me !"

Dr. H. Bonar has also rendered it into English (from *Daniel*), and included it in his *Hymns of Faith and Hope*, 2nd series, 1864. The opening stanza is :—

- "The day is done !
I thank Thee, Lord, alone.
This evening, and I cry,
O Saviour, be Thou nigh,
This night from sin me keep,
Preserve me while I sleep."

3. Some twenty-five years ago Mr. Hatherly wrote a tune in double counterpoint which was published in *Our Own Fireside* in Nov. 1865, to a "Fountainside Hymn," but was incorporated with the 6th ed. of the Rev. W. H. Havergal's *Old Church Psalmody* in 1867, in alliance with Dr. Neale's *tr.* of the present hymn. It subsequently became popular in the Levant. To adapt the original Greek to the tune it has been rewritten in the following form by an unknown hand, and is one of the very few current instances of a rendering

back into the original tongue of what had previously been translated from it.

- " Ἀποδεικνον.
" Πέρανος τὴν ἡμέραν
Σὲ Κύριε' εὐλογοῦ
" Ὁ δὸς καὶ τὴν ἑσπέραν
Νὰ Σὲ δοξολογῶ.
" Ῥῆσαι μ' ἐξ ἔργων σκοτεινῶν,
Καὶ σωσον με τὸν ταπεινόν.
" Πληρώσαι τὴν ἡμέραν
Σὲ Ἁγί' εὐλογοῦ
" Ὁ δὸς καὶ τὴν ἑσπέραν
Νὰ Σὲ δοξολογῶ.
Νύκτε' ἀσκανδαλιστὸν μοι δὸς,
Καὶ σκέπε σωτηριαδῶς.
" Ἀμείψαις τὴν ἡμέραν
Σὲ Σῶτερ εὐλογοῦ
" Ὁ δὸς καὶ τὴν ἑσπέραν
Νὰ Σὲ δοξολογῶ.
" Ἐπίκειμαι με στυπαθῶς,
Καὶ σωσον με ὡς ἀγαθός."

For many and important details in this article we are indebted to the Very Rev. S. G. Hatherly, Mus. Bac., editor of the 4th ed. of Dr. Neale's *Hys. of the Eastern Church*, 1882. [J. J.]

Τὴν ἡμέραν τὴν φρικτὴν. *St. Theodore of the Studium.* [*Sexagesima.*] This is the opening line of Ode i. of the *Canon for Apocreois*. The *Apocreois* answers to the *Sexagesima* of the Anglican Church, and on that day the Greek Church commemorates "The Second and impartial Coming of Our Lord Jesus Christ."

"This commemoration the most Divine Fathers set after the two parables" [i.e. the Gospels of the two preceding Sundays, The Pharisee and Publican, and the Prodigal Son], "lest any one, learning from them the mercy of God, should live carelessly, and say, 'God is merciful, and whenever I wish to relinquish sin, it will be in my power to accomplish my purpose.' They therefore here commemorated that fearful day, that, by the consideration of death, and the expectation of the dreadful things that shall hereafter be, they might terrify men of negligent life, and bring them back again to virtue, and might teach them not simply to put confidence in God's mercy, considered by itself, but to remember also that the Judge is just, and will render to every man according to his works." Dr. Neale adds to the above *tr.* :—"As the Eastern Church has no such season as Advent, this commemoration becomes more peculiarly appropriate." *Hymns of the E. C.*, 2nd ed. 1862, pp. 101, 102.

This Canon is found in the *Triodion*, and dates from the beginning of the ninth century. As a Judgment hymn, for majesty and power, it has been regarded by Dr. Neale and other competent judges as second only to the *Dies Irae*, which it anticipates some four hundred years. Four Odes only have been *tr.* into English. These are by Dr. Neale, and were pub. with notes (from which we have quoted) in his *Hys. of the Eastern Church*, 1862. The variation of metre in the *tr.* follows that of the original ; but Dr. Neale omits the *θεοτόκιον* (address to the B. V. M.) which closes each Ode. The contrast in Ode iv. with human courts of justice, is much more vivid in the original. [*Orator persuasion* = *κλεπτουσα πιθανότης*]. In the first three eds., Ode ix., st. 3. l. 1, Dr. Neale has the curious misprint of "*David*" for "*Daniel*." This has been corrected in the 4th ed. He also omits st. v. of that Ode. The untranslated Odes repeat the same ideas as those translated, which are as follows :—

Ode i. Τὴν ἡμέραν τὴν φρικτὴν.
That fearful day, that day of speechless dread. This was repeated in *Lyra Messianica*, 1864 ; the *Hymnary*, altered 1871-2 ; and later collections.

Ode iii. Ὁ κύριος ἐπέχει.
God comes, and who shall stand before His fear. Repeated in Schaff's *Christ in Song*, 1870.

Ode iv. Ἐπίστυξεν ἡ ψίφα.
The day is near, the Judgment is at hand. Repeated in Schaff's *Christ in Song*, 1870.

Ode ix. Ὁ κύριος ἐπέχει.
The Lord draws nigh, the righteous throne's Assessor.— Also in *Lyra Messianica*, 1864. [J. J.]

Ten thousand times ten thousand.
H. Alford. [*Processional for Saints' Days.*] Appeared 1st in his *Year of Praise*, 1867, No. 229, in 3 st. of 8 l. In 1870 it formed part of the poetical setting of F. R. Pickersgill's illustration of the Lord's Prayer, which was pub. as *The Lord's Prayer Illustrated by F. R. Pickersgill, R.A., and Henry Alford, D.D.*, p. 16. On Jan. 17, 1871, it was sung at the author's funeral, with the additional stanza, "Bring near Thy great Salvation." In this full form it was printed in the author's *Life*, &c., 1872, p. 483; in *H. A. & M.*, 1875, and again in other collections. [J. J.]

Ter sancte, ter potens Deus. *Claud de Santeuil.* [*Holy Trinity.*] Appeared in the *Chronic Brev.*, 1686, p. 517. In the *Paris Brev.*, 1680, and later *French Brevs.* it is the hymn for the 1st and 2nd Vespers on Trinity Sunday. The Paris text is in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 82; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. **Thrice holy, thrice Almighty Thrice.** By I. Williams, in the *British Magazine*, Sep., 1837 (vol. xii., p. 267), and again in his *Hys. tr. from the Parisian Brev.*, 1839, p. 160.

2. **Thrice holy God, of wondrous might.** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 92, and again in his *Hys. of the Church, &c.*, 1841, No. 53. It is in several collections. The form in the S. P. C. K. *Church Hys.*, 1871, and Thring's *Coll.*, 1882, is a cento in which st. i., ii., and ll. 1, 2 of st. iii. are by J. Chandler, slightly altered, and the rest of the hymn is by J. Ellerton.

3. **Lord, thrice holy, and supreme.** By E. Caswall, in his *Masque of Mary, &c.*, 1858, p. 279, and altered in his *Hys. & Poems*, 1873, p. 130, to "Lord, thrice holy! Lord of might!" Given, with slight alterations, in the *Hymnary*, 1872, as "Lord, thrice holy, God of might."

4. **Thrice holy and thrice potent God.** By W. L. Alexander, in his *Augustine H. Bk.*, 1849, No. 198 (ed. 1865, No. 205).

5. **God thrice holy, God of might.** By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55; *Trinity*, 7; and Rice's *Sel.* from the same, 1870, No. 89.

6. **Thrice holy God, of sovereign might.** By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

Other trs. are:—

1. O threefold holiness and might. *W. Palmer.* 1848.

2. Thrice blest, thrice mighty Deity. *J. D. Chambers.* 1857.

[J. J.]

Tersteegen, Gerhard, s. of Heinrich Tersteegen (otherwise *ter Stegen* or *zur Stiege*), merchant at Mörs (Meurs), in Rhenish Prussia, was b. at Mörs, Nov. 25, 1697. His parents intended that he should become a minister of the Reformed Church in Germany. His father however d. in 1703, and his mother found that after giving him a thorough classical training in the Latin school at Mörs she was unable to afford the cost of his University course. He

was accordingly apprenticed, in 1713, to his brother-in-law, a merchant at Mühlheim on the Ruhr, and in 1717 started in business on his own account, at Mühlheim. As he found his time much broken up, and his opportunities of meditation few, he gave up his business in 1719; and, after a short trial of linen weaving, took up the easier and much more lucrative occupation of weaving silk ribbons. During the years 1719-24 he passed through a period of spiritual depression, at the end of which his faith in the reconciling grace of Christ became assured (see No. xxxiv. below), and on Maundy Thursday, 1724, he wrote out a solemn covenant with God which he signed with his own blood. Previous to this, even before 1719, he had ceased to attend the ordinary services of the Reformed Church; and also absented himself from Holy Communion on the ground that he could not in conscience communicate along with open sinners. About the beginning of 1725 he began to speak at the prayer meetings (styled "Uebungen") which had been held at Mühlheim, since 1710, by Wilhelm Hoffmann, who was a candidate of theology (licensed preacher) of the Reformed Church. Tersteegen soon became known as a religious teacher among the "Stillen im Lande," as the attenders on these meetings were called, and in 1728 gave up his handicraft in order to devote himself entirely to the tr. of works by mediæval and recent Mystics and Quietists, including Madame Guyon and others, and the composition of devotional books, to correspondence on religious subjects, and to the work of a spiritual director of the "awakened souls." From this date to his death he was supported by a small regular income which was subscribed by his admirers and friends. About 1727 a house at Otterbeck, between Mühlheim and Elberfeld, was set apart as a "Pilgerhütte," where the "awakened souls" could go into a spiritual retreat, under the direction of Tersteegen. This house, with accommodation for eight persons, was retained until about 1800. Tersteegen, however, did not confine himself to Mühlheim, but travelled over the district, addressing gatherings of like-minded Christians, giving special attention to Elberfeld, Barmen, Solingen, and Crefeld. From 1732 to 1755 he also went regularly every year to Holland, to visit his spiritual kinsfolk at Amsterdam and elsewhere. From 1730 to 1750 a law against conventicles was strictly enforced, and Tersteegen could not hold meetings except on his visits to Holland. During this period he removed to a house which had been Wilhelm Hoffmann's, where he preached, and provided food and simple medicines for the poor. After 1750 he resumed his public speaking until 1756, when he overstrained himself, and had to confine himself to the smallest gatherings absolutely. In 1769, dropsy set in, and after patient endurance for a season he d. on April 3, 1769, at Mühlheim (*Koch*, vi. 46; *Herzog's Real-Encyclopædie*. xv. 334; *Max Goebel's Gesch. des christl. Lebens in der Rheinisch-Westphälischen Evang. Kirche*, vol. iii., 1860, p. 289, &c.).

Up to the end of his life Tersteegen remained outside the Reformed Church, but never set up a sect of his own. After his death his followers as a rule reunited them-

selves with it, especially when a less formal type of religion began to prevail therein.

Of Tersteegen's public addresses given between 1753 and 1756, reports were taken of the more important, and in 1769-73, thirty-three of these were pub. as *Geistliche Broamen von des Herrn Tisch gefallen*, &c. Seven of them have been tr. by S. Jackson as *Spiritual Crumbs from the Master's Table*, 1837. In addition he pub. in 1750 a collection of tracts as *Weg der Wahrheit*. A large number of his German letters were pub. in 1773-5, at Solingen; and of his Dutch letters, at Hoorn, in 1772.

Tersteegen's most important hymnological work was his *Geistliches Blumen-Gärtlein*, of which many editions were published, details of the more important of which we subjoin.

The 1st ed. was pub. in 1729; 2nd, 1735; 3rd, 1738; 4th, 1745; 5th, 1751; 6th, 1757; 7th, 1768; and the 8th in 1778. [Eds. 1-4, 6, pub. by Böttiger, at Frankfurt and Leipzig; 5, 7, 8, by Schmitz, at Solingen.] Of these eds. the Royal Library at Berlin has the 2nd and 4th, and the Wernigerode Library has the 1st and 3rd. The 5th is in the Library of the Prediger-Seminar at Hannover. The 6th is in the possession of Professor Dr. Kleinert, in Berlin. No copy of the 7th ed. has been accessible to the present writer, but he possesses a copy of the 8th ed., 1778, which professes to be a reprint of the 7th ed. So far as the hymns proper are concerned the dates at which they appeared in the successive editions (the numbers in each case being as in Bk. iii. of the ed. of 1768), are as follows: The 1729 has Nos. 1-28, 107-111; the 1735, 1-58, 107-111; the 1738, 1-65, 107-111; the 1745, 1-84, 106-111; the 1751, 1-91, 106-111; the 1757, 1-93, 106-111; the 1768, 1-111. In Dr. Kleinert's copy of the 1757 ed. the additional hymns of the 1768 ed. are appended in the shape of several separately printed supplements, but none of these seem earlier than 1760. So far as the shorter pieces of the *Blumen-Gärtlein* are concerned, the 1729 has 220 pieces in Bk. i., 220 in Bk. ii., and 60 in Bk. iii., and the hymns proper in Bk. iv. In the later eds. Bks. i., ii., are unaltered and enlarged; and so e.g. the 1738 ed. has 513 in Bk. i., and 120 in Bk. ii., while the 1768 ed. has 584 in Bk. i., and 120 in an Appx. of 16 in Bk. ii. The 1729 ed. does not contain the *Frommen Lotterte*. This was 1st pub. separately at Elberfeld, in 1732, with 235 "Lots," and added to the later eds. of the *Blumen-Gärtlein*, the 1738 ed., e.g. containing 284 aphorisms or "Lots," and the 1768 ed. containing 381. In the most accessible recent ed. of the *Blumen-Gärtlein*, viz., the stereotype ed. pub. by J. F. Steinkopf, of Stuttgart (6th ed., 1879), neither Nos. 585-606 in Bk. i., the *Erbauliche Verse der Madame Guion*, appended to Bk. ii. [1st pub. separately in 1749], Nos. 113-122 in Bk. iii., nor Nos. 392-412 in the *Frommen Lotterte*, are in any of the first eight editions; and some of these pieces are certainly neither originals nor trs. by Tersteegen.

The hymn-book used at the meetings of Hoffmann and Tersteegen has often been regarded as Tersteegen's. The 1st ed. appeared at Elberfeld, in 1721, as *Joachimi Neandri vermehrte Glaubens- und Liebes-Übung . . . nebst einem Anhang*, &c., and was ed. by Adolph Weber of Haan, near Elberfeld. The 2nd (Duisburg, 1736), 3rd (Duisburg, 1747), 4th (Solingen, 1760), and 5th (Solingen, 1768) eds. were edited by Tersteegen, the title being enlarged in 1760 as *Gott-geheiltes Harfen-Spiel der Kinder Zion*, &c. These later eds. contain many hymns by Tersteegen but none of the hymns of the *Blumen-Gärtlein* seem to have been first pub. therein.

Tersteegen ranks as one of the three most important hymnwriters associated with the Reformed Church in Germany, the other two being F. A. Lampe (p. 636, ii.) and Joachim Neander (p. 790, i.).

He is however more closely allied, both as a Mystic and as a Poet, with Johann Scheffer (p. 1004, ii.), than with either of his co-religionists. He almost equals Scheffer in power of expression and beauty of form, and if Scheffer has more pictorial grace, and a more vivid imagination, Tersteegen has more definiteness of teaching, a firmer grasp of the Christian verities, and a greater clearness in exposition. Inner union of the soul with God and Christ, the childlike simplicity and trust which this brings, renunciation of the world and of self, and daily endeavour to live as in the presence of God and in

preparation for the vision of God, are the keynotes of his hymns. To his intense power of realising the unseen, his clear and simple diction, and the evident sincerity with which he sets forth his own Christian experience, his hymns owe much of their attractiveness and influence. During his lifetime they did not come much into use except through the *Harfenspiel*, as above, and they did not meet the taste of compilers during the Rationalistic period. But since Busen in his *Versuch*, 1833, and Knapp in his *Ev. L. S.*, 1837, brought his hymns once more into notice they have been received in greater or less measure into almost all the German hymn-books, among the Lutherans as well as among the Reformed, the most popular of all being his "Gott ist gegenwärtig" (p. 443, ii.).

A number of Tersteegen's hymns are noted under their own first lines (see Index of Authors and Translators). They appeared, almost all for the first time, in the successive editions of his *Geistliches Blumen-Gärtlein*, viz., in the 1st ed., 1729; 2nd ed., 1735; 3rd ed., 1738; 4th ed., 1745; 5th ed., 1751; 6th ed., 1757; 7th ed., 1768; and in each case (after 1729). Those which have passed into English and are not noted elsewhere, are as follows:—

i. *Freue dich, du Kinder-Orden. Christmas*. In the 5th ed., 1751, as above, Bk. iii., No. 87, in 6 st. of 6 l., entitled "Christmas Day's awaking for the Children." Repeated in Busen's *Ally. G. B.*, 1846, No. 47, omitting st. ii. Tr. as:—
Little children, God above. This is a free tr., omitting st. vi., by Mrs. Bevan, in her *Songs of Eternal Life*, 1858, p. 78. Her trs. of st. i., ii., v. are in Dr. Pagenstecher's *Coll.*, 1864.

Another tr. is: "Children rejoice, for God is come to earth." By Miss Dunn, 1857, p. 30.

ii. *Jede Herz will etwas lieben. Love to Christ*. In the 4th ed., 1745, as above, Bk. iii., No. 70, in 8 st. of 4 l., entitled "The Soul wishes to take Jesus as her best Beloved." Repeated in the *Harfen-Spiel*, 1747, as above (ed. 1768, No. 544). Tr. as:—

1. *The heart of man must something love*. This is a good and full tr. by S. Jackson, in his *Life of Tersteegen*, 1832 (1837, p. 426). Repeated in full in Leifchild's *Orig. Hys.*, 1842. A cento beginning with st. ii. "Though all the world my choice deride," is in Spurgeon's *O. O. H. Bk.*, 1866, and also in the *Plymouth Coll.*, 1855, and other American hymnals.

2. *Something every heart is loving*. A full and good tr. by Mrs. Bevan, in her *Songs of Eternal Life*, 1858, p. 58. Repeated, abridged, in the *Eng. Presb. Ps. & Hys.*, 1867; Hatfield's *Church H. Bk.*, N. Y., 1872; *Hys. & Songs of Praise*, N. Y., 1874, &c.

iii. *Jesus, der du bist alleine. Communion of Saints*. In the 2nd ed., 1735, as above, Bk. iii., No. 43, in 11 st. of 6 l., entitled "Prayer on behalf of the brethren." Previously in the Hesse-Homburg *G. B.*, 1734, No. 1461, and evidently as early as 1731, for in that year Tersteegen quotes part of it in one of his letters (see *Goebel*, as above, iii. p. 347). Repeated in the *Unv. L. S.*, 1851, No. 318. Tr. as:—

Jesus, whom Thy Church doth own. By Miss Winkworth, omitting st. iii., in her *Lyrus Ger.*, 2nd Scr., 1858, p. 99; repeated, omitting the trs. of st. v., vii., in her *C. B. for England*, 1863, No. 108. The trs. of st. i., ii., iv. are included in the *Ohio Luth. Hyl.*, 1880.

iv. *Jesus, mein Erbarmet! höre. Lent or Penitence*. In the 2nd ed., 1735, as above, Bk. iii., No. 41, in 12 st. of 6 l., entitled "In outward and inward sufferings and Temptations." Pre-

vously in the Hesse-Homburg *G. B.*, 1734, No. 1664. *Koch*, vi. 50, speaks of it as written before 1724. In the *Elberfeld G. B.*, 1857. *Tr.* as:—

Jesus, pitying Saviour, hear me. In full, by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 133, repeated, omitting st. ii.-iv., ix., in her *C. B. for England*, 1863, No. 109. In her *Christian Singers*, 1869, p. 298, she gave st. ii., v., vi., beginning "Lost in darkness, girl with dangers."

v. Nun so will ich denn mein Leben. *Self-Surrender.* In the 2nd ed., 1735, as above, Bk. iii., No. 37, in 10 st. of 6 l. entitled "Thorough resolution to give oneself wholly to God." Previously in the Hesse-Homburg *G. B.*, 1734, No. 960, in 10 st. Also in the *Unc. L. S.*, 1851, No. 718. According to *Koch*, vi. 68, it was originally in 9 st., and st. 10 was added at the suggestion of his friend Wilhelm Hoffmann (see above). *Tr.* (omitting st. ii., iii., vi., x.) as:—

1. Lo! my choice is now decided. By Miss Cox, in her *Sacred Hys. from the German*, 1841, p. 125 (*Hys. from the Ger.*, 1864, p. 215, altered), Her *trs.* of st. viii., ix., vii., altered and beginning, "One thing first and only knowing," are repeated in Hedge & Huntington's *Hys. for the Church of Christ*, Boston, U.S., 1853.

2. Now at last I end the strife. By Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 165, repeated (omitting the *tr.* of st. viii.), as No. 131, in her *C. B. for England*, 1863.

vi. O liebe Seele! könntst du werden. *The Childlike Spirit.* In the 1st ed., 1729, as above, Bk. iv., No. 7, in 18 st. of 4 l., entitled "Picture of Christian childhood." Repeated, abridged, in Bunsen's *Versuch*, 1833, No. 824. It is a beautiful description of ideal childhood. *Tr.* as:—

Soul! couldst thou, while on earth remaining. By Miss Cox, omitting st. ii.-iv., ix., xi., xv., in her *Sacred Hys. from the German*, 1841, p. 113. Her *trs.* of st. i., xvii., xviii., were repeated, altered, in Hedge & Huntington's *Hys. for the Church of Christ*, Boston, U.S., 1853. In Miss Cox's *Hys. from German*, 1864, p. 197, it begins "Soul, while on earth thou still remainest."

Other trs. are: (1) "Wouldst thou, my soul, the secret find." By *Lady E. Fortescue*, 1843, p. 47. (2) "Dear soul, couldst thou become a child." By *Miss Winkworth*, 1855, p. 22.

vii. Siegesfürste, Ehrenkönig. *Ascension.* In the 2nd ed., 1735, as above, Bk. iii., No. 54, in 7 st. of 8 l., entitled "Prayer to Jesus on His Ascension." Repeated in the *Berlin G. L. S.*, ed. 1863, No. 1031. *Tr.* as:—

Conquering Prince and Lord of Glory. By Miss Winkworth, omitting st. ii., in her *Lyra Ger.*, 2nd Ser., 1858, p. 48. In her *C. B. for England*, 1863, No. 63, considerably altered; a *tr.* of st. ii. being added, and the *trs.* of st. iii., iv., omitted. This form is repeated in the Pennsylvania Luth. *Church Bk.*, 1868.

viii. Wie gut ist, wenn man abgesehen. *Lent or Self-Renunciation.* In the 1st ed., 1729, as above, Bk. iv., No. 21, in 9 st. of 6 l., entitled "Of the sweetness of the hidden life of Christians." *Tr.* as:—

How sweet it is, when, wean'd from all. This is a good and full *tr.* by S. Jackson, in his *Life of Tersteegen*, 1832 (1837, p. 417). His *trs.* of st. i., iii., v., ix. are repeated in the *Christian Hyl.*, 3rd ed., Adelaide, 1872, No. 225.

Other hymns by Tersteegen which have been rendered into English are:—

ix. Ach Gott, so tangt doch draussen nicht. *On the Vanity of Earthly Things.* In the 7th ed., 1768, as above, Bk. iii., No. 102, in 4 st. of 4 l. Previously in the supplemental Hymns appended to some copies of the 6th ed. (see above). *Tr.* as, "Ah God! the world has nought to please." By *Miss Winkworth*, 1869, p. 364.

x. Ach, könnt ich stille sein. *Peace in God.* In the 2nd ed., 1735, as above, Bk. iii., No. 53, in 6 st. of 6 l. *Tr.* as (1) "Oh! could I but be still." By *Mrs. Bewan*, 1859, p. 134. (2) "Ah, could I but be still." By *Lady Durand*, 1873, p. 77.

xi. Allgenugam Wesen. *God's All-sufficiency.* In the 1st ed., 1729, as above, Bk. iv., No. 14, in 8 st. of 9 l. *The trs.* are (1) "Thou All-sufficient One! Who art." By *Miss Warner*, 1858, p. 601, repeated in *Hys. of the Ages*, Boston, U.S., 1865, p. 163. (2) "Thou, whose love unshaken." In the *Christian Treasury*, 1858, p. 463, signed "B." i.e. J. D. Burns. (3) "All-sufficient Being." By *Ir. J. F. Hurst*, in his *tr.* of K. R. Hagenbach's *Hist. of the Church*, 18th and 19th centuries. N. Y., 1869, vol. 1, p. 142.

xii. Bald endet sich mein Pilgerweg. *Eternal Life.* In the 7th ed., 1768, as above, Bk. iii., No. 105, in 11 st. of 8 l. Previously in the supplemental hymns appended to some copies of the 6th ed. *Tr.* as "Weary heart, be not desponding." By *Lady Durand*, 1873, p. 84.

xiii. Beruhne Seelen! schlafet nicht. *Lent.* In the 4th ed., 1745, as above, Bk. iii., No. 83, in 6 st. of 5 l. *The trs.* are (1) "Ye sleeping souls, awake From dreams of carnal ease." By S. Jackson, in his *Life of Tersteegen*, 1832 (1837, p. 413). (2) "Sleep not, O Soul by God awakened." By *Lady Durand*, 1873, p. 98.

xiv. Das innere Sonnenlicht ist da. *Morning.* In the 1st ed., 1729, as above, Bk. iv., No. 24, in 8 st. of 4 l. *Tr.* as (1) "The World's bright Sun is risen on high." By *H. J. Buckoll*, 1842, p. 51. (2) "The outer sunlight now is there." By *Lady Durand*, 1873, p. 75.

xv. Das Kreuz ist dennoch gut. *Cross and Consolation.* In the 2nd ed., 1735, as above, Bk. iii., No. 40, in 10 st. of 6 l. *Tr.* as "The Cross is ever good." By *Mrs. Findlater in H. L. L.*, 1862, p. 72 (1864, p. 234), repeated in *Lyra Messianica*, 1864.

xvi. Die Blümlein klein und gross in meines Herren Garten. *On the Graces of the New Testament.* In the 7th ed., 1768, as above, Bk. iii., No. 95, in 12 st. of 4 l. It is one of the supplemental hymns appended to some copies of the 6th ed. *The trs.* are (1) "Flowers that in Jesu's garden have a place." By *Miss Dunn* in her *tr.* of *Tholuck's Stunden*, 1853, p. 114. (2) "Full many flowers, in my Lord's garden blooming." By *Dr. R. Menzies* in his *tr.* of *Tholuck's Stunden*, 1876, p. 182.

xvii. Die Liebe will was gnasse haben. *Entire Consecration.* In the 3rd ed., 1738, as above, Bk. iii., No. 64, in 9 st. of 5 l. *Tr.* as "Love doth the whole—not part—desire." By *Miss Warner*, 1869, p. 12.

xviii. Für dich sei ganz mein Herz und Leben. *Consecration to Christ.* In the 6th ed., 1767, as above, Bk. iii., No. 93, in 8 st. of 6 l. The form *tr.* into English is that in *Gosser's Sammlung*, 1825, No. 577, in the *Berlin G. L. S.*, ed. 1863, No. 1894, and others, and consists of st. i., ii., iii., vi., vii., viii., beginning "Ich bete an die Macht der Liebe." *The trs.* are (1) "Constrain'd by love so warm and tender." By *R. Massie* in the *British Herald*, April, 1868, p. 55, repeated in *Reid's Praise Bk.*, 1872, No. 436. (2) "My soul adores the might of loving." By *Mrs. Edmund Ashley* in the *British Herald*, Sept., 1867, p. 136, repeated in *Reid's Praise Bk.*, 1872, No. 582.

xix. Grosser Gott, in dem ich schwebte. *God's Presence.* In the 4th ed., 1748, as above, Bk. iii., No. 80, in 16 st. of 4 l. *Tr.* as "God, in Whom I have my being." By *Lady Durand*, 1873, p. 81.

xx. Jauchet ihr Himmel! frolocket ihr engelische Chören. *Christmas.* In the 2nd ed., 1735, as above, Bk. iii., No. 29, in 8 st. of 6 l. In the *Berlin G. L. S.*, ed. 1863, No. 165. *Tr.* as "Triumph, ye heavens! rejoice ye with high adoration." In the *British Herald*, Sept., 1866, p. 329, and in *Reid's Praise Bk.*, 1872, No. 414.

xxi. Jesu, den ich meine. *Life in Christ.* In the 1st ed., 1729, as above, Bk. iii., No. 15, in 11 st. of 8 l. *Tr.* as "Jesus, whom I long for." By *Lady Durand*, 1873, p. 92.

xxii. Jesus-Nam, du höchster Name. *The Name of Jesus.* In the 2nd ed., 1735, as above, Bk. iii., No. 30, in 8 st. of 8 l. Previously in the Hesse-Homburg *G. B.*, 1734, No. 351. *Tr.* as "Jesus's name, thou highest name." By S. Jackson in his *Life of Tersteegen*, 1832 (1837, p. 415).

xxiii. Lieberwerther, süsser Gottes-Wille. *Resignation to the Will of God.* In the 1st ed., 1729, as above, Bk. iii., No. 19, in 10 st. of 4 l. *The trs.* are (1) "Thou sweet beloved Will of God." By *Mrs. Bewan*, 1859, p. 14. Of this st. i., ii. were adopted as st. i., ii. of No.

257 in J. Mountain's *Hys. of Consecration and Faith*, (2) "O Will of God, all sweet and perfect." By *Lady Durand*, 1873, p. 95.

xxiv. *Mein ganzer Sinn. Lent. Turning to God.* In the 1st ed., 1729, as above, Bk. iv., No. 25, in 6 st. of 6 l. Tr. as "My whole desire Deth de ply turu away." By *Miss Warner*, 1869, p. 30.

xxv. *Mein Gott, mein Gott, mein wahres Leben. Self-Dedication.* In the 5th ed., 1751, as above, Bk. iii., No. 85, in 3 st. of 8 l. Tr. as "My God, my God, my life divine!" By S. Jackson in his *Life of Tersteegen*, 1832 (1837, p. 414).

xxvi. *Mein Herz, ein Eisen grob und alt. Cross and Consolation.* In the 6th ed., 1751, as above, Bk. iii., No. 92, in 8 st. of 6 l. Tr. as "A rough and shapeless block of iron is my heart." By *Lady Durand*, 1873, p. 79.

xxvii. *Mein'n ersten Augenblick. Morning.* In the 1st ed., 1729, as above, p. 231, in 2 st. of 6 l. Tr. as "Each moment I turn me." This is No. 692 in pt. i. of the *Moravian H. Bk.*, 1754 (marked as from "Ein'n j den Augenblick").

xxviii. *Nun lobet alle Gottes Sohn. Praise to Christ.* In the 4th ed., 1745, as above, Bk. iii., No. 84, in 8 st. of 6 l. Tr. as "Give glory to the Sou of God." By *Mrs. Bevan*, 1856, p. 75.

xxix. *O Jesus, König, hoch zu ehren. Self-surrender.* In the 2nd ed., 1735, as above, Bk. iii., No. 33, in 12 st. of 4 l. Previously in the *Hesse-Homburg G. B.*, 1734, No. 962. Tr. as "O Jesus, Lord of majesty." By *Miss Winkworth*, 1858, p. 136.

xxx. *So gehts von Schritt zu Schritt. For the Dying.* In the 4th ed., 1745, as above, Bk. iii., No. 73, in 11 st. of 4 l. Tr. as "Thus, step by step, my journey to the Infinite." By *Lady Durand*, 1873, p. 105.

xxxi. *So ist denn doch nun abermal ein Jahr. New Year.* In the 7th ed., 1768, as above, Bk. iii., No. 97, in 7 st. of 4 l., entitled *Sincere disposition on New Year's Day or on one's Birthday*, and with the note: "This I wrote for my birthday, when I was 63 years old, and then the first line began, 'So ist daun auch mein grosses Stufenjahr.'" It is one of the supplemental hymns appended to some copies of the 6th ed., 1757. Tr. as "Thus, then another year of pilgrim-life." By *Lady Durand*, 1873, p. 73.

xxxii. *Sollt ich nicht gelassen sein. Cross and Consolation.* In the 1st ed., 1729, as above, Bk. iv., No. 17, in 8 st. of 4 l. Tr. as "Should I not be meek and still." By *Mrs. Bevan*, 1856, p. 45.

xxxiii. *Von allen Dingen ab. Turning to God.* In the 5th ed., 1751, as above, Bk. iii., No. 86, in 9 st. of 6 l. Tr. as "From all created things." By *Lady Durand*, 1873, p. 100.

xxxiv. *Wie bist du mir so innig gut. The Grace of Christ.* In the 2nd ed., 1736, as above, Bk. iii., No. 39, in 14 st. of 4 l. Previously in the *Hesse-Homburg G. B.*, 1734, No. 1120. In *Bunsen's Versuch*, 1833, No. 757, and *Knapp's Ep. L. S.*, 1837 and 1865. Written in 1724 at the close of his time of spiritual despondency. "This state of spiritual darkness continued five years; until at length whilst on a journey to a neighbouring town, the day-spring from on high again visited him; and the atoning mercy of Jesus Christ was made so deeply and convincingly apparent to him, that his heart was set entirely at rest. On this occasion he composed that beautiful hymn, &c." (see S. Jackson's *Life of Tersteegen*, ed. 1837, p. 7). Tr. as "How gracious, kind, and good, My great High Priest art Thou" (st. i.-v.), No. 74 in *Dr. Leifchild's Original Hym.*, 1842.

xxxv. *Wiederum ein Augenblick. The Flight of Time.* In the 1st ed., 1729, as above, p. 232, in 6 l. In the 7th ed., 1768, Bk. iii., No. 109, in 2 st. of 6 l. Tr. as (1) "Of my Time one Minute more." As No. 601, in pt. i. of the *Moravian H. Bk.*, 1754. (2) "One more flying moment." By *Lady Durand*, 1873, p. 26.

xxxvi. *Willkomm'n, verkürter Gottes Sohn. Easter.* In the 1st ed., 1729, as above, Bk. iv., No. 22, in 10 st. of 6 l. The form tr. into English is that in *Bunsen's Versuch*, 1833, No. 727, which is st. vii.-x., beginning "Verkürtes Haupt, nun lebest du." This is tr. as "O Glorious Head, Thou livest now." By *Miss Winkworth*, 1855, p. 89. Repeated in *Schaff's Christ in Song*, 18:0.

The first Book of the *Blumen-Gärtlein* contains short poems, more of the nature of aphorisms than of hymns. In the ed. of 1768 there are in all 568 pieces in Bk. i., and of these *Miss Winkworth* has tr. Nos. 429, 474, 565, 573, 575, 577 in her *Christian Singers*, 1869. Others are tr. by *Lady Durand*, in her *Imitations from the German of Spitta and*

Tersteegen, 1873, as above, and by S. Jackson, in his *Life of Tersteegen*, 1832.

To the 2nd and later eds. of the *Blumen-Gärtlein* a coll. of aphorisms, entitled *Der Frommen Lotterie*, was appended. This was enlarged in the successive eds. till the ed. of 1768 contained 381 in all. Of these 200 were selected and tr. by *Lady E. A. Durand*, and pub. in 1874, as *The Spiritual Lottery. A selection translated from Gerhard Tersteegen's Frommen Lotterie.* [J. M.]

Thank and praise Jehovah's Name. J. Montgomery. [*Ps. cvii.*] This version of *Ps. 107* was given in his *Songs of Zion*, 1822, in five numbers as follows:—

1. Thank and praise Jehovah's name.
2. They that mourn in dungeon-gloom.
3. Fools, for their transgression, see.
4. They that toll upon the deep.
5. Let the elders praise the Lord.

In his *Original Hym.*, 1858, numbers 1-4 were given as one hymn in four parts, with No. 3 altered to "Sinners, for transgression, see;" and making 24 st. of 4 l. in all. The most widely used part is No. 1. It is sometimes altered to "Magnify Jehovah's Name," as in the *American Baptist Praise Bk.*, 1871, and other collections. [J. J.]

Θαύματος ὑπερφουῶς. [*Χριστὸς γεννᾶται.*]

That holy rite, that solemn vow. *E. Osler.* [*Holy Baptism.*] 1st pub. in *Hall's Mitre H. Bk.*, 1836, No. 107, in 2 st. of 6 l., and again in *Osler's Church and King*, March, 1837, as the conclusion of an article on "Easter Even." In 1858 it was adopted by the *Bap. Ps. & Hymns*, No. 711, but the stanzas were transposed, st. ii. being placed first, and thus opening, "Baptized into the Saviour's death." In this form it is found in a few collections. [J. J.]

That we might walk with God. *B. Beddome.* [*Leadings of the Holy Spirit.*] This is No. 138 of *Beddome's* posthumous *Hymns Adapted to Public Worship, &c.*, 1817, in 4 st. of 4 lines, and headed "Leadings of the Spirit." In its original form it is not in C. U.; but it has supplied the following to a large number of American hymn-books:—

1. *Heirs of unending life.* This appeared in the *American Prayer Bk. Coll.*, 1826, No. 210, in 3 st. of 4 l. Of these st. iii. is from *Beddome* (st. iv.); st. ii. *Beddome* (st. ii.) altered; and st. i. new. American authorities say that this cento was arranged by Bp. Onderdonk, who also wrote st. i. It is in several collections.
2. *'Tis God the Spirit leads.* This is composed of st. ii.-iv. from *Beddome*, with the alteration of the first line only. It appeared in this form, anonymously, in *Bickersteth's Christian Psalmody*, 1833, and is in extensive use in America.

Sometimes *Beddome's* hymn is dated 1795, the year of his death. [J. J.]

The angel comes: he comes to reap. *H. H. Milman.* [*Second Advent.*] 1st pub. in *Bp. Heber's* posthumous *Hymns, &c.*, 1827, p. 40, in 4 st. of 4 l., and again in *Dean Milman's Sel. of Ps. & Hym.*, 1837. It is given in several modern hymn-books, including *Dale's English H. Bk.*, 1874, and others. [J. J.]

The apostle slept, a light shone in the prison. [*Burial of the Dead.*] *J. D. Burns.* Appeared in his *Vision of Prophecy*,

&c., 1858, as a paraphrase of the account contained in Acts xiii. of the deliverance of St. Peter from prison. It was repeated in his *Poems*, 1865, p. 248, in 9 st. of 4 l., and entitled "The death of a Believer." As a whole this hymn is not in C. U., but the cento for the Burial of the Dead, "A voice is heard on earth of kinsfolk weeping," in the *Hy. Comp.*, 1876, is composed of st. vii.-ix. [J. J.]

The ark of God in safety rode. *Bp. C. Wordsworth of Lincoln.* [For use at Sea.] Appeared in *The Holy Year*, 1862, p. 216, in 20 st. of 4 l., and entitled, "Prayers at Sea—The Sailors' Hymn." In later editions it is divided into four parts thus:—

- Pt. i. "The ark of God in safety rode."
Pt. ii. "O Thou Whose way is on the waves."
Pt. iii. "Our bodies are with earthly food."
Pt. iv. "The stars will fall, the sun be dark."

These parts are in the 1869 *Appendix* to the S. P. C. K. *Ps. & Hys.*, st. vi. of the original being omitted. This revision was made by the author. In the S. P. C. K. *Church Hys.*, 1871, is a cento composed of st. i., ii., v., xi., xv.-xx. [J. J.]

The billows swell, the winds are high. *W. Couper.* [Temptation.] Appeared in the *Olney Hymns*, 1779, Bk. iii., No. 18, in 5 st. of 4 l., and entitled "Temptation." It was extensively adopted by the older collection, but is somewhat restricted in its modern use. [J. J.]

The bird that soars on highest wing. *J. Montgomery.* [Humility.] This poem appeared in his *Poet's Portfolio*, 1835, p. 179, in 3 st. of 6 l., and headed "Humility." It is given as a hymn in several collections, including Martineau's *Hymns*, &c., 1840; the *Prim. Meth. S. School Union H. Bk.*, 1879, and others in G. Britain and America. [J. J.]

The chariot! the chariot! its wheels roll on fire. *H. H. Milman.* [Advent.] 1st pub. in *Bp. Heber's* posthumous *Hymns*, &c., 1827, p. 7, in 5 st. of 4 l., but not included by the author in his *Sel. of Ps. & Hys.*, 1837. It is in several modern hymn-books, including *Kennedy*, 1863; *Snepp's Songs of G. & G.*, 1872, &c. [J. J.]

The Church has waited long. *H. Bonar.* [Advent.] Pub. in the *Bible H. Bk.*, 1845, No. 299, in 5 st. of 8 l., with the refrain "Come thou, Lord Jesus, come." It was repeated in the 3rd ed. of the author's *Songs for the Wilderness*, Kelso, 1850, p. 39, and again in his *Hys. of Faith and Hope*, 1857, p. 31. It is in extensive use in G. Britain and America, sometimes without the refrain. [J. J.]

The Church of God lifts up her voice. *W. C. Dix.* [Easter.] This hymn is based upon a *tr.* in blank verse by Dr. Littledale of a short hymn near the end of his *tr.* of the office of the Greek Church for Easter Sunday, as pub. in his *Offices from the Service Books of the Holy Eastern Church*, &c., 1863, p. 222, and begins in the original Πάρα τὸ ἑσπέρνιον. Mr. Dix's rendering was made in 1864, and pub. in 6 st. of 5 l., in the St. Raphael (Bristol) *Hys. for Public Worship*, No. 203, as one of six additional hymns given at the end of the collections, and headed, "Founded on translation from the Greek. Written by W.

C. D. for St. Raphaela. Easter, 1864." It must be observed that by an error of the printer this note reads as though it referred to No. 202 (another hymn by Mr. Dix), instead of to No. 203, the present hymn. [J. J.]

The Church's one Foundation. *S. J. Stone.* [Processional for Festivals.] The impression made upon the author's mind by Bishop Gray's (Capetown) noble defence of the Catholic Faith against the teachings of Bishop Colenso, was in chief the origin of this magnificent hymn. It has thus associations of historical value, to which special reference is made in the stanza:—

"Though with a scornful wonder
Men see her sore oppress,
By schisms rent asunder,
By heresies distress;
Yet saints their watch are keeping
Their cry goes up, 'How long?'
And soon the night of weeping
Shall be the morn of song."

The hymn was written in 1866, and is based on the ninth article of the Apostles' Creed. It is known in three forms, (1) the original, which was pub. in the author's *Lyra Fidelium*, 1866, in 7 st. of 8 l., and headed "The Holy Catholic Church: The Communion of Saints. 'He is the Head of the Body, the Church'"; (2) the revised form in 5 st. of 8 l., made in 1868 for, and pub. in the *Appendix to H. A. & M.* No. 320 (the form in universal use); and (3) the expanded text in 10 st. of 8 l., made in 1885 for Processional use in Salisbury Cathedral. We give here the full form of 1885, with notes in the margin which explain the position of each stanza in 1866 and 1868:—

- St. i. in 1866, and 1868. 1. "The Church's one Foundation
Is Jesus Christ her Lord:
She is His new creation
By water and the word:
From heaven He came and sought her
To be His Holy Bride
With His own blood He bought her
And for her life He died.
- St. ii. in 1866, and 1868. 2. "Elect from every nation,
Yet one o'er all the earth,
Her charter of salvation,
One Lord, one Faith, one Birth;
One Holy Name she blesses,
Partakes one holy Food,
And to one hope she presses
With every grace endued.
- St. iii. in 1866; omitted in 1868. 3. "The Church shall never perish!
Her dear Lord, to defend,
To guide, sustain, and cherish,
Is with her to the end;
Though there be those that hate her,
And false sons in her pale,
Against a foe or traitor
She ever shall prevail.
- St. iv. in 1866; and st. iii. in 1868. 4. "Though with a scornful wonder
Men see her sore oppress,
By schisms rent asunder,
By heresies distress;
Yet saints their watch are keeping,
Their cry goes up, 'How long?'
And soon the night of weeping
Shall be the morn of song.
- St. v. in 1866, and st. iv. in 1868. 5. "Mid toil and tribulation,
And tumult of her war,
She waits the consummation
Of peace for evermore:
Till with the vision glorious
Her longing eyes are blest,
And the great Church victorious
Shall be the Church at rest.
- New in 1885. 6. "So, Lord, she stands before Thee,
For evermore thine own;
No merit is her glory,
Her boasting this alone:

That she who did not choose Thee
Came, chosen, at Thy call,
Never to leave or lose Thee
Or from Thy favour fall.

New in
1885.

7. " For Thy true word remaineth;
No creature far or nigh,
No friend of ill who reigneth
In hell or haunted sky;
No doubting world's derision
That holds her in despite,
Shall hide her from Thy vision,
Shall lure her from Thy light.

New in
1885.

8. " Thine, Thine! in bliss or sorrow,
As well in shade as shine:
Of old, to-day, to-morrow,
To all the ages, Thine!
Thine in her great commission,
Baptized into Thy Name,
And in her last fruition
Of all her hope and aim.

St. vi. in
1866; st.
v., ll. 1-4,
in 1868;
ll. 5-8
omitted
in 1868.

9. " As she on earth hath union
With God, the Three in One,
So hath she sweet communion
With those whose rest is won;
With all her sons and daughters,
Who by the Master's hand
Led through the deathly waters,
Repose in Eden-land.

St. vii.
in 1866;
ll. 1-4
in 1868.

10. " O happy ones and holy!
Lord, give us grace that we
Like thee, the meek and lowly,
On high may dwell with Thee;
There past the border mountains,
Where, in sweet vales, the Bride
With Thee, by living fountains,
For ever shall abide. Amen."

A collation of the above text of 1885, with those of 1866 and 1868, gives the following results:—

St. i. The same in all.

St. ii. In 1866, line 1 reads "She is from every," &c.

St. iii. The same in 1866 and 1885.

St. iv., v. The same in all.

St. vi., vii., viii. New in 1885.

St. ix. In 1866 and 1868, ll. 1-4 read:—

" Yet she on earth hath union
With God the Three in One,
And mystic sweet communion
With those whose rest is won."

St. ix., ll. 5-8, same in 1866, not in 1868.

St. x., ll. 1-4, same in all; ll. 5-8, same in 1866 and 1885, not in 1868.

This collation and further reference to the full text shew that the 1868 version of the hymn is the finest of the three, and that which will live in the hymn-books of the future. The use of this form of the text is most extensive in all English-speaking countries. It has also been translated into several European and other languages. The versions in Latin include "Nobis unum est fundamen," by the Rev. E. Marshall, 1882 (and circulated as a card); and "Qui Ecclesiam instauravit," by the late T. G. Godfrey-Faussett, in *Memorials*, 1878.

In reference to the fact that this hymn was chosen as the Processional at each of the three great services at Canterbury Cathedral, at Westminster Abbey, and St. Paul's Cathedral, when all the Bishops of the Lambeth Conference of 1888 assembled, the following lines were written by Bishop Nelson, of New Zealand. They appeared in *Church Bells* of Nov. 30, 1888.

" Bard of the Church, in these divided days
For words of harmony to thee be praise:
Of love and oneness thou didst strike the chords,
And set our thoughts and prayers to tuneful words.
The Church's one Foundation thou didst sing,
Beauty and Bands to Her thy numbers bring.
Through church and chancel, aisle, and transept deep,
In fullest melody thy watch-notes sweep;
Now in the desert, now upon the main,
In mine and forest, and on citted plain:
From Lambeth towers to far New Zealand's coast,
Bard of the Church, thy blast inspires the host." [J. J.]

The city paved with Gold. *Bp. W. W. How.* [*The New Jerusalem.*] "Written for *Church Hymns*, 1871. Designed specially as a counteractive to the merely materialist and futurist tone of many of the ordinary 'Jerusalem' hymns" (*Notes on Ch. Hymns*, p. lxxxiii.). This is attempted to be accomplished by giving a spiritual meaning to the "gold" and "gates of pearl," &c., of the New Jerusalem, as for instance:—

"The gates of pearl are there
In penitential tears,
Bright as a jewel rare
Each saintly grace appears:
We track the path saints trod of old,
And lo! the pavement is of gold!"

is said of the "true kingdom" within the man. Although well conceived, and executed in good style, it has failed to gain attention, and is very limited in its use. [J. J.]

The day is past and gone, Great God, we bow to Thee. *W. J. Blew and J. Ellerton.* [*Evening.*] This is a cento from Mr. Blew's *tr.* of "Grates, peracto jam die" (p. 451, l.), with original additions by Mr. Ellerton. Mr. Blew's *tr.* appeared in his *Church Hymns and Tune Bk.*, 1852-55, in 6 st. of 4 l. In 1868 Mr. Ellerton compiled the cento for the Nantwich Festival of Choirs. It was composed of 4 st. from Mr. Blew's *tr.*, 3 original st. by Mr. Ellerton, and a doxology, thus:—

i. The day is past and gone. *Blew.*
ii. O when shall that day come. *Blew.*
iii. Where all things shall be peace. *Blew.*
iv. Faint are our voices here. *Ellerton.*
v. Yet, Lord, to Thy dear will. *Ellerton.*
vi. This Thine each soul to calm. *Ellerton.*
vii. Until at rest beneath. *Blew.*
viii. One God, the Father, Son. *Doxology.*

In 1869 this cento was rewritten in 6 st. as "The day of praise is done," and pub. in the Rev. R. Brown-Borthwick's *Supplemental Hymns and Tune Bk.*, and again in his *Select Hymns*, 1871. This text was revised by Mr. Ellerton for the S. P. C. K. *Church Hymns*, where it was given in 1871 as "Our day of praise is done." In this form it has nothing of Blew's hymn except that the line of thought is the same. It is a hymn of great merit, and in popularity and extensiveness of use it is unequalled by any of Mr. Ellerton's original hymns except his "Saviour, again to Thy dear name we raise," which was also written for a Nantwich Choral Festival. [J. J.]

The day, O Lord, is spent. *J. M. Neale.* [*Evening.*] 1st pub. in his *Hymns for Children*, 1st series, 1842, No. xviii., in 4 st. of 4 l., and given as a daily hymn for use at 6 P.M. It is in a large number of hymn-books, and usually unaltered, as in Thring's *Coll.*, 1882. In the Cooke and Denton *Hymnal*, 1853, No. 199, in 4 st. of 4 l., beginning, "Saviour, abide with us," is a cento, of which st. i. and iv. are by Canon W. Cooke, and st. ii. and iii., the corresponding stanzas of this hymn, by Dr. Neale. This cento is repeated in the S. P. C. K. *Church Hymns*, 1871, with the omission of the doxology. [J. J.]

The days of old were days of might. *Jane E. Leeson.* [*The Days of Old.*] Pub. in her *Songs of Christian Chivalry*, 1848, No. 21, in 4 st. of 6 l., and entitled, "The Days of Old." In *Kennedy*, 1863, No. 1396, it is

altered to "The ancient days were days of might." It is a plaintive poem mourning departed greatness. It is answered by No. 22, "Yea, watch and wait a little while," which is entitled "Rejoinder," and is a poem of faith in and hope for the future. [J. J.]

The deluge, at the Almighty's call. *P. Doddridge.* [*Safety in Christ.*] Pub. in Job Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 336, in 7 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 362, and in each case with the heading, "Noah preserved in the Ark, and the Believer in Christ." In H. W. Beecher's *Plymouth Coll.*, 1855, st. ii., iii. are omitted, whilst in the Presby. *Ps. & Hys. for the Worship of God*, 1867, st. vi., vii. are given as "Enter the ark, while patience waits." [J. J.]

The eternal gates lift up their heads. *Cecil F. Alexander, née Humphreys.* [*Ascension.*] Contributed to the *S. P. C. K. Hymns*, 1852, No. 62, in 5 st. of 4 l. In 1858 it was published in a revised form in Mrs. Alexander's *Hys. Descriptive and Devotional*, No. 14, as "The Golden gates are lifted up." It is in C. U. in both forms: but the earlier is the more widely used of the two. In addition st. iii., iv. are given in the American Unitarian *Hys. of the Spirit*, Boston, 1864, as "O, ever on our earthly path." [J. J.]

The fabric of nature is fair. *S. Pearce.* [*During Sickness.*] This poem, for it cannot be called a hymn, unless taken as such for private devotion, appeared in A. Fuller's *Memoir of Samuel Pearce*, 1800, and again in the 2nd ed., 1801, at the end of the *Memoir*. It is in 15 st. of 4 l., and entitled "On being prevented by sickness from attending on Public Worship." It was added to Rippon's *Sel.* in 1800, No. 540, Pt. ii., through which it passed into other collections. [J. J.]

The faithful men of every land. *Cecil F. Alexander, née Humphreys.* [*Holy Catholic Church.*] 1st pub. in her *Hys. for Little Children*, 1848, No. 16, in 8 st. of 4 l., and headed with the words from the Apostles' Creed, "The Holy Catholic Church." In many instances where the hymn is in C. U. the following stanzas are omitted (iv., v.):—

"All members of one body vast
With Jesus for their Head,
And Sacraments whereby their souls
Are born again and fed;

"And Bishops good to order them,
And Priests to train and teach,—
This is the Holy Church, wherein
We have our places each."

The hymn in full or in part is in several collections. [J. J.]

The festal morn, my [O] God is come. *J. Merrick.* [*Ps. cxxii. Sunday Morning.*] Pub. in his *Poems*, 1763; and again in his *Psalms Translated or Paraphrased in English Verse*, 1765, p. 327, in 7 st. of 6 l. It was given in several of the older, and is still retained in a few modern collections, but usually in an abbreviated and slightly altered form, as in Hatfield's *Church H. Bk.*, N. Y., 1872; E. Prout's *Psalmist*, 1878, and others. In the American *Prayer Bk. Coll.*, 1826, st. i.-v. were given as "With joy shall I behold the day." This form is re-

peated in several American collections, including *The Church Hymnal*, Philadelphia, 1869; and in 4 st. in the Protestant Episco. *Church Hymnal*, 1871. [J. J.]

The first sad hours of shame. *H. Alford.* [*Annunciation of B. V. M.*] 1st pub. in his *Ps. & Hys.*, 1844, No. 82, in 5 st. of 4 l., and again in his *Year of Praise*, 1867, No. 253. Its use is limited. [J. J.]

The foe behind, the deep before. *J. M. Neale.* [*Easter Carol.*] This carol for Easter was pub. in his *Carols for Easter-tide*, 1854, p. 55, in 12 st. It is found in several modern hymn-books, but usually in an abbreviated form. It reads like an Ode from a Greek Canon, and is sometimes taken for one. As Dr. Neale tr. the Canon for Easter by St. John of Damascus, "Tis the day of resurrection" in 1853, and this Carol for Easter was pub. in 1854, it is not improbable that the direct source of inspiration was the Greek of St. John, although many of Neale's carols for Easter-tide are "free imitations" of Latin Sequences (see Preface). [J. J.]

The gathering clouds with aspect dark. *J. Newton.* [*In Time of War.*] In the Rev. Josiah Bull's *John Newton of Olney and St. Mary Woolnoth*, 1868, p. 210, there is the following entry from Newton's *Diary*:—

"31st [May 31st, 1775.] The paper this evening brought an account of the commencement of hostilities in New England, and many killed on both sides. These, I fear, are the beginning of sorrows. O that I could be suitably affected with what I see and hear."

Mr. Bull adds to this extract:—

"A few days afterwards Mr. Newton says that 'having proposed an extraordinary meeting for prayer weekly on account of the times, we began this morning; and, though we met at five o'clock, more people were present than we usually have in the evening.'"

Following this is a further extract from Newton's *Diary*:—

"Sunday, June 11th [1775]. In the evening I gave a brief sketch of the past and present state of the nation, with a view to engage the people to attendance on our Tuesday morning meetings by apprising them of the importance of the present crisis. Hymn 207 was composed for this service."

The hymn thus referred to was that now under notice. In the July number of the *Gospel Magazine* it was given in 9 st. of 4 l., headed "On the Times," and signed "Vigil." It appeared in the *Olney Hymns*, 1779, as No. 64 of Bk. ii., and with the heading, "On the Commencement of Hostilities in America." Beyond these historical and biographical associations the hymn has little value, and could not be used except under very exceptional circumstances. [J. J.]

The glorious myriads round the throne. *A. Ruthersford.* [*Saints in Glory; or All Saints Day.*] This hymn is found in the 5th ed. of the Glassite or Sandemanian *Christian Songs, &c.*, Dundee, L. Chambers, &c., 1775, No. 69 [see *Scottish Hymnody*, § 18]; and again in later editions of the same. In its rewritten form as, "The countless multitude on high," it is found in the 1830 *Appendix to the Scottish Bapt. Ps., Hys. & Spiritual Songs*, No. 448. It has passed into several modern hymn-books, including Flett's *Coll.*, Paisley, 1871; Snapp's *Songs of G. & G.*, 1872, and others. The original is sometimes attributed to Robert Sandeman but in error. [J. M.]

The glorious universe around. *J. Montgomery.* [*Communion of Saints.*] This hymn appeared in the *Leeds Sel. of Hys., Compiled and Original, &c.,* by E. Parsons and others, 1822, No 829, in 5 st. of 4 l. In Montgomery's *Christian Psalmist*, 1825, No. 476, it was given with a slight revision and the addition of the stanza "The earth, the ocean, and the sky" as st. ii. in its revised form of 6 st. The same text was repeated in his *Original Hys.*, 1853. In Spurgeon's *O. O. H. Bk.*, 1866, st. iv. vi. of the 1825 text are given as "In one fraternal bond of love." [J. J.]

The glory of the Spring, how sweet. *T. H. Gill.* [*Spring.*] "Composed at Whitesuntide, 1867, and 1st printed in the *Golden Chain, &c.,* 1869," No. 112, in 9 st. of 4 l., and entitled "The Divine Renewer. 'Thou renewest the face of the earth.' 'Be renewed in the spirit of your mind.'" It is an exquisite lyric, and has been somewhat widely used, but usually with the omission of one or more stanzas. In G. Britain it is in Dale's *English H. Bk.*, 1874, No. 1143; the *Bapt. Hymnal*, 1879, No. 816; *Holder's Cong. Hymns*, 1884, No. 622, and others, and in America in the *Songs of the Spirit*, N. Y., 1871, &c. [J. J.]

The God of Abraham praise. *T. Olivers.* [*Praise to and Trust in the God of Abraham.*] Concerning the origin and first publication of this hymn somewhat conflicting accounts are in circulation. The most circumstantial is that quoted by Miller from an unauthenticated source. (*Singers & Songs*, 1869, p. 245):—

The son of a Wesleyan Minister said a few years ago, "I remember my father telling me that he was once standing in the aisle of City Road Chapel, during a conference in Wesley's time. Thomas Olivers, one of the preachers, came down to him and said, 'Look at this; I have rendered it from the Hebrew, giving it, as far as I

could, a Christian character, and I have called on Leoni, the Jew, who has given me a synagogue melody to suit it; here is the tune, and it is to be called *Leoni*."

On communicating with the late Rev. Dr. Adler, the Chief Rabbi of the British Empire, we find that this account of the origin of this hymn is as near the actual facts as possible. The hymn is a free rendering, with, as Olivers puts it, as decided "a Christian character" as he could give to it, of the Hebrew *Yigdal* or Doxology, which rehearses in metrical form the thirteen articles of the Hebrew Creed. The *Yigdal* is supposed to have been composed by *Daniel ben Julah*, a Mediæval writer, the date of whose birth and death is unknown. The thirteen articles were drawn up by Moses Maimonides (1130–1205), the first who formulated the Dogmas of Judaism. [See article on the Dogmas of Judaism in the *Jewish Quarterly Review*, October, 1888.] The *Yigdal* is contained in the Hebrew daily Prayer Books, and is sung at the conclusion of divine service on the eve of Sabbaths and Festivals. Leoni, or rather Meyer Lyon, was chorister at the Great Synagogue, Duke's Place, Aldgate, London, at the end of the last century. Leoni sang the Hebrew *Yigdal* to the melody now known as *Leoni*. It is still chanted on Friday evening in every Synagogue of the British Empire, and at the family worship in Jewish homes (*Dr. Adler's MS.*)

As this hymn, both in its Hebrew form, and as a paraphrase by Olivers, is of world-wide interest, we append (1) *The Hebrew Text*, as used in the Jewish Synagogues, supplied by Dr. Adler, (2) *A literal translation*, as appended to the Hebrew text in the printed form as used in some of the Synagogues, supplied by Dr. Adler, (3) *the Paraphrase by Olivers*, and (4) *The Melody*, as sung in the Jewish Synagogues.

i. *The Hebrew Text.*

:	נִבְרָא וְאִין עַתְּ אֵל מְצִיאֹתוֹ	:	נִבְרָא וְאִין עַתְּ אֵל מְצִיאֹתוֹ
:	נְעֻלָּם וְגַם אִין סוּף לְאַחֲדוּתוֹ	:	אֶחָד וְאִין יְחִיד בְּיְהוָה
:	לֹא נַעֲרֹף אֵלָיו קִשְׁתּוֹ	:	אִין לֹא דְמוּת הַנּוֹף וְאִינוּ נּוֹף
:	רֵאשׁוֹן וְאִין רֵאשִׁית לְרֵאשִׁיתוֹ	:	קִדְמוֹן לְכָל־דָּבָר אֲשֶׁר נִבְרָא
:	יֹרֵה גְדֻלְתּוֹ וּמְלֻכּוּתוֹ	:	הֵנוּ אֲדוֹן עוֹלָם לְכָל־נְיוֹצָר
:	אֲנָשִׁי סְגֻלָּתוֹ וְתַפְאֲרוֹתוֹ	:	שִׁפְעַת נְבוֹאָתוֹ נִתְּנוּ אֵל-
:	נִבְיָא וּמַבִּיט אֶת־תְּמוּנָתוֹ	:	לֹא קָם בְּיִשְׂרָאֵל כְּמֹשֶׁה עוֹד
:	עֲלִיד נִבְיָאוֹ נֶאֱמַן בֵּיתוֹ	:	תּוֹרַת אֱמֻת נְתוּן לְעַמּוֹ אֵל
:	לְעוֹלָמִים לְוַלְגָּתוֹ	:	לֹא יַחֲלִיף הָאֵל וְלֹא יִמִּיר דָּתוֹ
:	מַבִּיט לְסוּף דָּבָר בְּקִדְמָתוֹ	:	צוּפָה וְיֹדַע סִתְרֵינוּ
:	נוֹחַן לְרִשְׁעָ רַע בְּרִשְׁעָתוֹ	:	גּוֹמֵל לְאִישׁ חֶסֶד כְּמִסְעָלוֹ
:	לְפָדוֹת מַחְבֵּי קֶץ יִשְׁעָתוֹ	:	יִשְׁלַח לְמָן יָמִין מְשִׁיחָנוּ
:	בְּרוּךְ עַד־עַד שֵׁם תְּהִלָּתוֹ	:	מִתִּים יְהִיָּה אֵל בְּרַב חֶסֶדוֹ

ii. *A literal Translation of the same.*

Extolled and praised be the living God, who exists unbounded by time.
 He is one of unparalleled unity, invisible and eternal.
 Without form or figure,—incorporeal,—holy beyond conception.
 Prior to all created things,—the first, without date or beginning.
 Lo! He is Lord of the world and all creation, which evince His greatness and dominion.

The flow of His prophetic spirit has He imparted to men selected for His glory. No one has appeared in Israel like unto Moses; a prophet, beholding His glorious semblance. God has given the true law to His people, by the hands of his trusty prophet.

This law, God will never alter nor change for any other.

He perceives and is acquainted with our secrets,—sees the end of all things at their very beginning. He rewards man with kindness according to his work; dispenses punishment to the wicked, according to his misdeeds.

At the end of days by Him appointed, will He send our Messiah, to red-~~em~~ those who hope for final salvation. God, in His great mercy, will recall the dead to life. Praised be His glorious name for evermore.

iii. *The Paraphrase by T. Olivers.*

"PART THE FIRST.

I.

"The God of Abrah'm praise,
Who reigns enthroned above;
Antient of everlasting days,
And God of Love:
JEROVAH GREAT I AM!
By earth and heav'n confest;
I bow and bless the sacred Name,
For ever bless'd.

II.

"The God of Abrah'm praise,
At whose supreme command,
From earth I rise—and seek the joys
At his right hand;
I all on earth forsake,
Its wisdom, fame, and power;
And him my only Portion make,
My Shield and Tower.

III.

"The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days,
In all my ways:
He calls a worm his friend!
He calls himself my God!
And he shall save me to the end
Thro' Jesu's blood.

IV.

"He by Himself hath sworn,
I on his oath depend,
I shall, on eagle's wings up-borne,
To heaven ascend;
I shall behold his face,
I shall his power adore,
And sing the wonders of his grace
For evermore.

"PART THE SECOND.

V.

"Tho' nature's strength decay,
And earth and hell withstand,
To Canaan's bounds I urge my way,
At his command.
The wat'ry deep I pass,
With Jesus in my view;
And thro' the howling wilderness
My way pursue.

VI.

"The goodly land I see,
With peace and plenty bless'd;
A land of sacred liberty,
And endless rest
There milk and honey flow;
And oil and wine abound,
And trees of life for ever grow,
With Mercy crown'd.

VII.

"There dwells the Lord our King,
THE LORD OUR RIGHTeousNESS
(Triumphant o'er the world and sin),
The Prince of Peace;
On Zion's sacred height,
His Kingdom still maintains;
And glorious with his saints in light,
For ever reigns.

VIII.

"He keeps his own secure.
He guards them by his side,
Arrays in garments, white and pure,
His spotless bride:
With streams of sacred bliss,
With groves of living joys—
With all the fruits of Paradise
He still supplies.

"PART THE THIRD.

IX.

"Before the great THREE-ONE
They all exulting stand;
And tell the wonders he hath done
Thro' all their land:

The list'ning spheres attend,
And swell the growing fame;
And sing the songs which never end,
The wond'rous NAME.

X.

"The God who reigns on high,
The great archangels sing,
And 'Holy, holy, holy,' cry,
'ALMIGHTY KING!
'Who Was, and is, the same;
'And evermore shall be;
'JEROVAH FATHER—GREAT I AM!
'We worship Thee.'

XI.

"Before the SAVIOUR'S face
The ransom'd nations bow;
O'erwhelm'd at his Almighty grace,
For ever new:
He shows his prints of Love—
They kindle—to a flame!
And sound thro' all the worlds above,
The slaughter'd LAMB.

XII.

"The whole triumphant host,
Give thanks to God on high;
'Hail, FATHER, SON, and HOLY-GHOST,'
They ever cry:
Hail, Abrah'm's God—and mine!
(I join the heav'nly lays,
All Might and Majesty are Thine
And endless Praise."

The title of the tract, from which this text is reprinted, is:—

A Hymn to the God of Abraham. In Three Parts. Adapted To a celebrated Air, sung by the Priest, Signior Leoni, &c., at the Jews' Synagogue, in London. By Thomas Olivers. [Quotations of H. Scripture.] Nottingham, Printed by S. Cressell, Bookseller, &c.

Tradition says that Olivers wrote the hymn at the house of John Bakewell (p. 108, l.), at Westminster, in 1770. The copy from which we print is undated; the 4th ed. is 1772; 5th, 1772; 6th (London and Philadelphia) and 7th, 1773; 8th, Pine, Bristol, 1773. In addition to its use in an abbreviated form in varying lengths, all beginning with the first stanza, there are also the following centos:—

1. *By faith we, day to day.* This, in T. Darling's *Hys. for the Church of England*, 1837, is a cento in 3 st. from T. Olivers and T. Darling.

2. *The God who reigns on high.* This is the most popular cento of any, and is in numerous hymnals in G. Britain and America. It begins with st. x.

3. *The goodly land I see.* This, opening with st. vi., is in several collections in G. Britain and America.

4. *Though mortal strength be weak.* This cento, is the *People's H.*, 1837, in 9 st. of 4 l. is in a. u., and is a portion of Olivers' hymn, beginning with st. v., rewritten by Dr. Littledale.

5. *Though nature's strength decay.* This cento, beginning with st. v., is in a few collections only, including *Kennedy*, 1833.

6. *Where dwells the glorious King!* This, in Darling's *Hys. for the Church of England*, 1839, is based on this hymn.

Christophers in his *Epworth Singers*, Stevenson in his *Methodist H. Bk Notes*, 1833, and Duffield in his *English Hymn*, 1836, enter largely upon the spiritual use of striking portions of this hymn to many individuals. Stevenson's account is specially worthy of attention. Under date of July 29, 1805, Henry Martyn, then on the eve of his voyage to India, wrote:—

"I was much engaged at intervals in learning the hymn, 'The God of Abraham praise'; as often as I

could use the language of it with any truth, my heart was a little at ease. There was something peculiarly solemn and affecting to me in this hymn, and particularly at this time. The truth of the sentiments I knew well enough. But, alas! I felt that the state of mind expressed in it was above mine at the time, and I felt loath to forsake all on earth."

The opinion of James Montgomery as expressed in the "Introductory Essay" to his *Christian Psalmist*, 1825, is just and discriminating. Had he known, however, that this "noble ode" by "an unlettered man" had its inspiration in, and was built up from, the metrical form of the Hebrew creed, his

astonishment at the result would have been somewhat modified. His note is:—

"That noble ode, page 365, 'The God of Abraham praise,' &c., though the essay of an unlettered man, claims especial honour. There is not in our language a lyric of more majestic style, more elevated thought, or more glorious imagery. Its structure, indeed, is unattractive; and, on account of the short lines, occasionally uncouth; but, like a stately pile of architecture, severe and simple in design, it strikes less on the first view than after deliberate examination, when its proportions become more graceful, its dimensions expand, and the mind itself grows greater in contemplating it." *Preface*, p. xxviii.

iv. *The Melody*.

The following melody has been supplied by the Rev. Francis L. Cohen, Minister of the Borough New Synagogue, London:—

YIGDAL "LEONI."

PRECENTOR. *Andantino*.

CONGREGATION.

Mr. Cohen accompanies the melody with the following note:—

"In Leoni's time it is most unlikely that its [The Melody's] Synagogue version was written in score at all, for our knowledge of the condition of Synagogue music in those days leads us to believe it was then sung in unison, with no doubt an *improvised* accompaniment by the 'bass,' and 'singer' (i.e. soprano), who as 'meshorrim' (i.e. accompanying singers) sustained the *Hazan*, (precentor). I give you, however, the most correct form of the melody at present in use."

In connection with this hymn and the above Melody, it may be of interest to note a few facts concerning Leoni himself. Leoni is sometimes said to have been the uncle of the celebrated Braham, but for this statement there is no evidence. Both were choristers at the same time in the Great Synagogue, Duke's Place, London. Braham left the synagogue for the stage. Leoni was also a public singer either at Drury Lane, or Covent Garden. It is said that his voice surpassed that of Braham in sweetness and melody. In every other respect he was unsuited for the stage, and his appearance was a failure. Subsequently he became the first qualified *chazan* of the English and German Synagogue in Jamaica. Leoni died in Jamaica. (See *Jewish Chronicle*, Dec. 26, 1873.) [J. J.]

The God of glory walks His round. *Ep. R. Heber*. [Septuagesima.] Pub. in his posthumous *Hymns. &c.*, 1827, p. 44, in 6 st. of 4 l., and is based on the Parable of the Labourers in the Vineyard. It is in C. U. in its original form; as "The God of mercy warns us all," in *Kennedy*, 1863; and as "The God of Glory looks around" in others. [J. J.]

The God of harvest praise. *J. Montgomery*. [Harvest.] The original ms. of this hymn is dated 1840. From Holland's *Memoirs* of Montgomery we find that in August,

1840, the poet visited the widow of R. C. Brackenbury (p. 168, l.), of Raithby Hall, Spilsby, Lincolnshire, and that on his return journey he wrote this hymn. On reaching Sheffield he gave the stanzas to Holland, saying, "You may do what you like with them." Holland adds, "The hint was well understood, and the author's townsmen had the pleasure of reading his beautiful harvest hymn the next day in the *Sheffield Mercury*" (*Memoirs*, vol. v. p. 407). It was also printed in the *Evangelical Magazine* of Nov. 1840, as "A Harvest Hymn for 1840," and dated "The Mount, Sheffield, Sept. 1840." Montgomery included it in his *Original Hys.*, 1853, No. 279, in 7 st. of 7 l. It is a spirited hymn, and in an abbreviated form would be of some value. [J. J.]

The God of love my Shepherd is. [Ps. cxiii.] Various versions of Ps. 23, each beginning with the same first line are in C. U. These are:—

1. *George Herbert's* version, pub. posthumously in his *Temple*, 1633, in 6 st. of 4 l., and repeated in all subsequent editions of the same. The first stanza is:—

"The God of love my Shepherd is,
And He that doth me feed:
While He is mine and I am His,
What can I want or need?"

2. *George Rawson's* rendering in the *Leeds H. Bk.*, 1853, No. 26, is based upon the above by Herbert, and the first stanza is:—

"The God of love my Shepherd is,
To watch me and to feed:
Since He is mine and I am His,
What can I ever need?"

This text was slightly altered by Mr. Raw-

son for the *Bap. Ps. & Hys.*, 1858, and again for his *Hymns, Verses and Chants*, 1876.

3. G. Rawson has a second version of Ps. 23 in his *Hymns, &c.*, 1876, the opening stanza of which is:—

“ My Shepherd is the Living Lord,
So I can never need;
In pastures green
Still streams between
I lay me down to feed.”

4. G. Rawson's third version in his *Hymns, &c.*, 1876, in 6 st. of 4 l., begins:—

“ The God of love my Shepherd is,
My gracious constant Guide;
I shall not want, for I am His:
In all supplied.”

This was given in Thring's *Coll.*, 1882, with a new verse by Prebendary Thring in the place of Mr. Rawson's st. v. The latter reads:—

“ Thy grace astounds my demon foes;
True oil of joy is mine;
My cup of mercy overflows
With care divine.”

Prebendary Thring's substitute is:—

“ Thou spread'st my table 'mid my foes,
The oil of grace is mine,
My cup with mercy overflows
And love divine.”

5. Mr. Rawson, not content with his original version, supplied us with the following in *MS.*:—

“ God is my host, His welcome glows;
The festal oil is mine;
My board is spread, my cup o'erflows,
By care divine.”

To our mind Prebendary Thring's version is the most acceptable of the three renderings of the fifth stanza. [J. J.]

The God of nature and of grace.

J. Montgomery. [*Glory of God in Creation.*] Pub. in his *Greenland and other Poems*, 1819, p. 174, in 10 st. of 4 l., and headed, “The Visible Creation.” It was repeated the same year in Cottle's *Sel.*, No. 331, in 8 st. of 4 l.; again in Montgomery's *Christian Psalmist*, 1825, No. 520, also in 8 st. of 4 l. (slightly altered): and again, in the same form, in his *Original Hymns*, 1853. In *Kennedy*, 1863, No. 338, st. i., and st. ii. ll. 1-4, are from this hymn—the rest of the cento being by Dr. Kennedy. The cento begins with the same first line as above. In addition there are in C. U. two centos from the original: (1) “Behold this fair and fertile globe” (st. ii.), and (2) “How excellent, O Lord, Thy Name.” [J. J.]

The golden gates are lifted up.

Cecil F. Alexander, née Humphreys. [*Ascension.*] Pub. in her *Hymns Descriptive and Devotional, &c.*, 1838, No. 14, in 5 st. of 4 l., and repeated in later editions. It is in C. U. in its full form, and also as “Thou art gone up before us, Lord,” beginning with st. ii. [J. J.]

The great Apostle called by grace.

H. Alford. [*Conversion of St. Paul.*] 1st pub. in his *Ps. & Hys., &c.*, 1844, No. 79, in 4 st. of 4 l., and again in his *Year of Praise*, 1867, No. 250. It is given in several hymnals in G. Britain and America. [J. J.]

The ground on which this day we stand. *J. Montgomery.* [*Laying the Foundation Stone of a Church.*] Written for the laying of the foundation stone of Holy Trinity Church, The Wicker, Sheffield, erected by the Misses Harrison (compilers of the *Weston H.*

Bk.), which took place on June 30th, 1847. It was written at the earnest request of the Incumbent, though much against Montgomery's own wish, as he judged that on that subject he had written enough, and had “nothing more to say” (*Memoirs*, vol. vii. p. 78). The hymn was included in Montgomery's *Original Hymns*, 1853, No. 294, in 6 st. of 4 l. [J. J.]

The head that once was crowned with thorns. *T. Kelly.* [*Christ Perfect through Sufferings.*] This hymn is sometimes given as from the 1804 ed. of his *Hymns, &c.* This is not so. It appeared in the ed. of 1820, in 6 st. of 4 l., and is No. 53 in the edition of 1853. It is based on Heb. ii. 10. “For it became Him, for Whom are all things, and by Whom are all things, in bringing many sons unto glory, to make the Captain of their salvation perfect through sufferings.” It has passed into numerous collections in G. Britain and America, and has been tr. into Latin by H. M. Macgill, in his *Songs of the Christian Creed and Life*, 1876, as, “Spinis caput coronatum.” [J. J.]

The heart of childhood is all mirth. *J. Keble.* [*2nd Sun. after Epiphany.*] 1st pub. in his *Christian Year*, 1827, in 17 st. of 4 l., and based upon “The Marriage in Cana of Galilee, the Gospel of the Day.” Two centos therefrom have come into C. U. (1) “The silent joy, that sinks so deep,” and (2) “Fathers may hate us or forsake.” Beyond these no other use has been made of the poem for congregational purposes. [J. J.]

The heathen perish: day by day. *J. Montgomery.* [*Missions.*] 1st printed in the *Sheffield Iris* newspaper, of which Montgomery was the proprietor and editor, on the 20th April, 1824, in 3 st. of 4 l. It was repeated in Montgomery's *Christian Psalmist*, 1825, No. 551, and again in his *Original Hymns*, 1853, No. 256. It is given in comparatively few modern hymn-books. [J. J.]

The highest and the holiest place. *H. Alford.* [*St. Matthias.*] 1st pub. in his *Ps. & Hys., &c.*, 1844, No. 81, in 5 st. of 4 l., and again in his *Year of Praise*, 1867, No. 252. It is also in *Kennedy*, 1863, and other collections. [J. J.]

The hour of my departure's come.

J. Logan. [*Death anticipated.*] This is hymn No. 5, in 6 st. of 4 l., of the “Hymns” appended to the *Scottish Translations and Paraphrases*, 1781. We have most reluctantly assigned this sweetly plaintive hymn to J. Logan rather than to M. Bruce, for reasons which are given on p. 188, ii. of this Dictionary. The hymn is in several modern hymn-books in G. Britain and America. [J. J.]

The hours of [day] school are over.

J. Ellerton. [*Evening.*] Written in 1858 as a companion hymn to “Day by day we magnify Thee” (p. 322, i.), and pub. in the author's *Hys. for Schools and Bible Classes* (Brighton), 1858. In the S. P. C. K. *Church Hys.*, 1871. Mr. Ellerton changes the opening line to “The hours of day are over.” It is in C. U. both in this form and in the original [J. J.]

The King of love my Shepherd is. *Sir H. W. Baker.* [*Ps. xxiii.*] 1st pub. in

the 1868 *App. to H. A. & M.*, in 6 st. of 4 l., and from thence has passed into numerous collections, and usually in an unaltered form. Mr. Ellerton, in his annotation thereon in Notes to the S. P. C. K. *Church Hymns*, says truly and sympathetically, "It may interest many to know that the third verse [Perverse and foolish oft I strayed] of this lovely hymn, perhaps the most beautiful of all the countless versions of Psalm xxiii., was the last audible sentence upon the dying lips of the lamented author. February 12, 1877" (p. 107, ii.). A tr. of this paraphrase into Latin, by J. P. M., appeared in *Blackwood's Magazine*, Feb., 1887, as "Rex, Rex amoris, ut Pastoris." [J. J.]

The last and greatest herald of heaven's King. *W. Drummond.* [*St. John the Baptist.*] This in 14 lines is No. 9 of his *Flowers of Zion; or, Spiritual Poems*, 1623. Also in *The Works of William Drummond of Hawthornden, &c.*, Edinburgh, James Watson, 1711. It was repeated in Bp. Heber's posthumous *Hymns, &c.*, 1827, p. 131, in 2 st. of 6 l., and again in later collections. [J. J.]

The Lord ascendeth up on high. *A. T. Russell.* [*Ascension.*] Pub. in the *Hys. for Pub. Worship and Private Devotion*, pub. for the benefit of the London German Hospital, Dalston, 1848, in 4 st. of 6 l. In 1854 st. i., ii., and a third stanza by Bp. How, were given in Morrell and How's *Ps. & Hys.*, No. 51, each stanza being in 7 l. This text was repeated in the S. P. C. K. *Church Hys.*, 1871. See folio ed. of the same, 1881, for note thereon, and for the original text. [J. J.]

The Lord forgets His wanted grace. *Anne Steele.* [*Divine Compassion.*] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 80, in 7 st. of 4 l., and again in D. Sedgwick's reprint of her *Hymns*, 1863. In some American hymn-books a part of this hymn beginning with st. iv. is given as "A mother may forgetful be," and again in others, "Forgetful, can a mother be?" [J. J.]

The Lord is King; He wrought His will. *J. Keble.* [*Christ the King.*] "Composed on the occasion of the Visit of the British Association for the Promotion of Science, to be sung in the Parish Church of St. Nicholas, Newcastle-upon-Tyne, 1863," and pub. in the author's posthumous *Miscellaneous Poems*, 1869, in 6 st. of 4 l. In *Thring's Coll.*, 1882, and others. [J. J.]

The Lord is King! lift up thy [your] voice. *J. Conder.* [*Christ the King.*] Pub. in his *Star in the East, &c.*, 1824, p. 50, in 8 st. of 4 l., and based upon the words "Alleluia! for the Lord God Omnipotent reigneth." It was repeated in the *Cong. H. Bk.*, 1836, No. 461; in Conder's posthumous *Hys. of Praise, Prayer, &c.*, 1856, p. 196. It is sometimes given as "The Lord is King! lift up your voice." In addition there are also centos in C. U. beginning (1) "The Lord is King! Child of the dust" (st. iii.), and "He reigns! ye saints, exalt your strains." Through these various forms this hymn is in extensive use. [J. J.]

The Lord is my Shepherd, He makes me repose. *W. Knox.* [*Ps. xxiii.*] Appeared in his *Songs of Israel, &c.*, 1824, and

again in his posthumous *Poems*, 1847, p. 107, in 4 st. of 4 l. It is in a few modern hymn-books only, including the *Songs for the Sanctuary*, N. Y., 1865. [J. J.]

The Lord is risen indeed. *T. Kelly.* [*Easter.*] 1st pub. in his *Coll. of Ps. & Hys.*, &c., Dublin, 1802, No. 263, in 7 st. of 4 l., and then in his *Hymns, &c.*, 1804, and later eds. In the latest eds. it was expanded to 8 st. as in that of 1853, the addition there being st. vi. It is found in full or in an abridged form in a large number of hymn-books. [J. J.]

The Lord Jehovah calls. *P. Doddridge.* [*Warning to Sinners.*] This hymn is No. 64, in the D. MSS. It is in 4 st. of 4 l., and headed, "(On hearing God's Voice immediately; from Heb. iii. 13.)" It has no date; but being found between one hymn dated "April 10, 1735," and another "Jan. 1, 1737," we may date it circa 1736 with tolerable certainty. In Job Orton's posthumous edition of Doddridge's *Hymns, &c.*, 1755, it was given in a slightly different form as No. 309, and with the heading changed to "An immediate Attention to God's Voice required," Heb. iii. 15. The same text and heading were repeated in J. D. Humphreys's edition of Doddridge's *Hymns, &c.*, 1839, No. 335. [J. J.]

The Lord Jehovah reigns, His throne is built on high. *I. Watts.* [*Ps. cxlviii.*] Although given in his *Hys. and S. Songs*, 1709, Bk. ii., No. 169, as a version of Ps. 148, in 4 st. of 8 l., it did not appear in his *Psalms of David*, 1719, nor in any subsequent edition of the same. It is in somewhat extensive use. [J. J.]

The Lord, my Saviour, is my Light. *Anne Steele.* [*Ps. xxvii.*] Appeared in her *Poems on Subjects Chiefly Devotional*, 1760, vol. ii. p. 150, in 15 st. of 4 l., and again in D. Sedgwick's reprint of her *Hymns*, 1863. In Cotterill's *Sel.*, 1810, Ps. 27, st. i., iv., v., xi., xv. were given in an altered form as "Thou Lord, our Guide, our Light, our Way." This was repeated in the 1819 ed. of the same, p. 16. In *Kennedy*, 1863, No. 260, Cotterill's form of the text is altered to "O Lord, our Guide, our Light, our Way." [J. J.]

The Lord of might from Sinai's brow. *Bp. R. Heber.* [*Passiontide.*] Pub. in his posthumous *Hymns, &c.*, 1827, p. 60, in 6 st. of 7 l. as the second hymn for the 6th Sunday in Lent. It has passed into numerous collections in G. Britain and America. [J. J.]

The Lord of Sabbath let us praise. *S. Wesley, junr.* [*Sunday.*] Appeared in his *Poems on Several Occasions*, 1736, in 4 st. of 4 l.; again in *J. Wesley's Coll. of Ps. & Hys.*, 1741; and again in Nicholl's reprint of the *Poems, &c.*, 1862, p. 364. It was included in the Church of England collections at an early date; and is found in its original form in several modern collections, including the 1875 ed. of the *Wes. H. Bk.*, No. 950. In some hymn-books, as *Mercer* and others, it is given as "Lord of the Sabbath, Thee we praise." The well-known couplet:—

"'Twas great to speak a world from nought;
'Twas greater to redeem."

concludes this hymn.

[J. J.]

The Lord shall come! the earth shall quake. *Bp. R. Heber.* [*Second Advent.*] Of this hymn there are three forms in C. U. as follows:—

1. **The Lord shall come! the earth shall quake.** This, the original form of the hymn, was given in 5 st. of 4 l. in the Oct. number of the *Christian Observer*, 1811, as a hymn for the 4th S. in Advent. In its original form it is not in C. U. In the 1815 *Appendix to Cotterill's Sel.*, st. i.-iii. and v. were given in an altered form as No. 240. In the 8th ed. of his *Sel.*, 1819, No. 196, Cotterill restored st. iv. in an altered form. This form of the text was repeated in J. Montgomery's *Christian Psalmist*, 1825, No. 310, and is given in several modern hymnals including the *Leeds H. Bk.* 1853; the *Bapt. Ps. & Hys.*, 1853; the *People's H.*, 1867, and others.

2. **The Lord will come, the earth shall quake.** This revised form of the hymn appeared in Bp. Heber's posthumous *Hymns, &c.*, 1827, p. 5. It is in extensive use in most English-speaking countries, and is by far the most popular form of the hymn. Usually the text is unaltered as in the *Hy. Comp.*, 1876.

3. **The Lord will come; the earth shall quake.** In Murray's *Hymnal*, 1852, the 1827 text was given with slight alterations, and the addition of a doxology. In Chope's *Hymnal*, 1857 and 1864, st. i.-iii. of Bp. Heber's 1827 text, slightly altered, were given with a new stanza beginning, "O King of Mercy, grant us power," and the doxology as in Murray's *Hymnal*, 1852. This arrangement of the text, with slight variations, is No. 111 in Thring's *Coll.*, 1882.

In other hymn-books there are variations from the above forms of this hymn. These variations can be tested by the works already named. Of Bp. Heber's 1827 text a rendering into Latin is given in R. Bingham's *Hymno. Christ. Latina*, 1871, as "Adveniet Dominus! Tellus tremefacta labascet;" and another of the same text in H. M. Macgill's *Songs of the Christian Creed & Life*, 1876: as "Deus veniet; tremementa." [J. J.]

The Lord will happiness divine. *W. Cowper.* [*Lent.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 64, in 6 st. of 4 l., and entitled "The contrite heart." It is in a large number of hymnals in G. Britain and America, and is specially suited for private use. [J. J.]

The Lord's my Shepherd, I'll not want. *Scottish Psalter*, 1650. [*Ps. xxiii.*] We have selected this for treatment as a specimen of the so-called *Scotch Version*, seeing that it is the most familiar of all in Scotland; and is also included in many English and American hymnals of the present day. It is founded on the version by *Francis Rous*. His 1st ed. of 1641 has not been accessible, but the text of his 1643 ed. is here quoted from Dr. Laing's *Letters and Journals of Robert Baillie*, vol. iii., 1812.

"My Shepheard is the living Lord,
and he that doth me feed;
How can I then lack anything
whereof I stand in need.

"In pastures green and flourishing
he makes me down to lye;
And after drives me to the streames
which run most pleasantly.

"And when I feele my selfe neere lost,
then home he me doth take;
Conducting me in his right paths,
even for his owne Names sake.

"And though I were even at death's doore,
yet would I feare none ill;
Thy rod, thy staff do comfort me,
and thou art with me still.

"Thou hast my table richly stor'd
in presence of my foe;
My head with oyle thou dost anoint,
my cup doth overflow.

"Thy grace and mercy all my daies
shall surely follow me;
And ever in the house of God,
my dwelling place shall be."

In great measure this text is taken from *Whittingham's* "The Lord is on ly my support," 1st pub. in the *One and Fiftie Psalmes of David*, Geneva, 1556. After being revised by the Divines of the Westminster Assembly, it appeared in 1646 as:—

"The Lord my shepheard is, I shall
not want; he makes me ly
In pastures green, he leads by streames
that do run quietly.

"My s-oule he doth restore again,
and me to walk doth make
On in the paths of righteousness,
ev'n for his owne names sake.

"Yea tho' I walk in death's dark vale
I'll feare no evill thing,
Thou art with me, thy rod, thy staffe,
to me do comfort bring.

"Before me thou a table fit
in presence of my foe;
My head thou dost with oyle anoint,
my cup it overflowes.

"Goodnesse and mercy all my life
shall surely follow me;
And in God's house for evermore
my dwelling place shall be."

The version pub. in 1650 is a revised form of this, the variations being in st. i., st. iii. ll. 2-4, and st. iv. ll. 1, 4.

On analysing it we thus find: Of *Whittingham's* original version only two lines survive (ll. i. 4, iii. l. 3); of *Rous*, 1643, only seven lines (l. i. 2, ii. l. 4, iii. l. 2, iv. ll. 2, 3, and v. ll. 2, 4); and of the 1646 st. ii. l. 1, 2, 4; iii. l. 1; iv. ll. 2, 3; and st. v. exactly, and st. ii. l. 3, and iv. l. 4 nearly. *Zachary Boyd's* various editions only furnish one line (st. i. l. 1 from his 3rd ed. 1646). The version by Sir *William Mure*, 1639 (in the *Historie and Descent of the House of Boscawen*, Glasgow, 1825, p. 185) affords the following:—

iii. 3. "For thou art with me, Lord, thy rode
and staffe me comfort still."

iv. 1. "For me a table thou dost spread,
in presence of my foe;
With oyle thou dost anoint mine head
by thee my cup overflowes."

Thus the only lines of the 1650 not given exactly, or nearly, in any of the above are:—

l. 3. "He leadeth me
The quiet waters by."

iv. 1. "My table thou hast furnished."

The first religious verse learnt at a mother's knee, and often the last repeated before entering "the valley of the shadow of death," its place in the *Psalter* makes it needless to include it in Scottish hymnals. Among collections of the present time it is found in England in the *Leeds H. Bk.*, 1853; Spurgeon's *O. O. H. Bk.*, 1866; Barry's *Hymnal*, 1867; the *Canterbury Hymnal*; and in America in the *Andover Sabbath H. Bk.*, 1858; Robinson's *Songs for the Sanctuary*, 1865; *Dutch Reformed H. Bk.*, 1869. It is also in full, and unaltered from the 1650 *Psalter* in the *Wes. H. Bk.*, 1875. [J. M.]

The morning dawns upon the place. *J. Montgomery.* [*Passiontide.*] Pub. in his *Greenland and Other Poems*, 1819, p. 181, in 4 st. of 8 l. and headed "Christ's Passion." In Cotterill's *Sel.*, 1819, No. 223, it is headed "For Good Friday." In his *Christian Psalmist*, 1825, No. 492, Montgomery gave it in a revised form in 7 st. of 4 l., the omitted lines being st. iv. ll. 1-4.

"He dies:—the veil is rent in twain:
Darkness o'er all the land is spread:
High without tempest rolls the main:
Earth quakes: the graves give up their dead."

The 1825 text was repeated with slight variations in Montgomery's *Original Hymns*, 1853, No. 61, and is that usually given in the hymn-books both in G. Britain and America. Sometimes the text is abbreviated. [J. J.]

The morning flowers display their sweets. *S. Wesley, jun. [Death.]* Appeared in David Lewis's collection of *Miscellaneous Poems*, 1726; in Wesley's *Poems on Several Occasions*, 1736; and in the 1862 reprint of the same, 1862, p. 81, in 6 st. of 4 l. In the Poems it is headed "Verses on Isaiah xl. 6, 8. Occasioned by the death of a Young Lady." It was also given in the *Wesley Hys. and Sac. Poems*, 1743, and in the *Wes. H. Bk.*, 1780, No. 44 (ed. 1875, No. 46). It is in extensive use in G. Britain and America. [J. J.]

The morning stars in concert sang. *J. Montgomery. [Praise.]* Written for the Sheffield Sunday School Union Whit Monday gathering of 1849, and printed on a broad sheet for use on that occasion. In Montgomery's *Original Hymns*, 1853, in 6 st. of 4 l. it is given "For the Opening of an Organ," for which it is well adapted. [J. J.]

The night is come; like to the day. *Sir T. Browne. [Evening.]* 1st pub. in the 1642 ed. of his *Religio Medici*, Pt. ii., § 12, and is thus introduced in speaking of sleep:—

"It [sleep] is that death which we may be literally said to die daily; a death which Adam died before his mortality; a death whereby we live a middle and moderating point between life and death. In fine so like death I dare not trust it without my prayers and a half adieu unto the world, and take my farewell in a colloquy with God:—

"The night is come; like to the day," &c. extending to 30 lines]. "This is the dormitive I take to bedward; I need no other laudanum than this to make me sleep; after which I close mine eyes in security, content to take my leave of the sun, and sleep unto the resurrection."

From the above-named 30 lines, the cento in common use has been compiled. It is also sometimes given in an altered form as "The sun is gone: like to the day," as in *Bap. Ps. & Hys.*, 1858. Original text in *The Camelot Classics*, Lond., W. Scott, 1886. [J. J.]

The night is wearing fast away. [*Second Advent.*] This appeared anonymously in the Plymouth Brethren's *Hys. for the Poor of the Flock*, 1838, No. 86, in 5 st. of 4 l., and again in several later collections. In *The Christian Hyl.* (N. D.) it is attributed to Sir E. Denny, but it is not in his *Hys. and Poems*, 1848 or 1870. In J. Denham Smith's *New Times of Refreshing*, 1888, the author's name is given as "Hoare." [J. J.]

The poorest of the poor are we. *J. Montgomery. [Ragged Schools.]* Under the date of 1849, Holland says in his *Memoirs of Montgomery*, vol. vii. p. 216:—

"We [Mr. J. Everett and himself] found that our entrance had arrested his pen in the midst of transcribing a hymn which he had been requested to compose for the use of Ragged Schools. On being requested to favour us with a hearing of the verses, he read what he had written, but with such an involuntary accompaniment of deep feeling that we felt more pain than pleasure in the affecting incident."

This hymn is in 9 st. of 4 l. in Montgomery's *Original Hymns*, 1853. In its full form it is not in C. U., but st. ix. vi.-viii. are given in

Martineau's *Hymns, &c.*, 1873, No. 373, as "O God, most merciful and just." [J. J.]

The race that long in darkness pined. *J. Morison. [Epiphany.]* This fine hymn appeared as No. 19 in the *Draft Scottish Translations and Paraphrases*, 1781, as a version of Isaiah ix. 2-8 thus:—

I.
"The race that long in darkness pined
have seen a glorious light;
The people dwell in day who dwelt
in Death's surrounding night."

II.
"To hail thy rise, thou better Sun!
the gathering nations come,
Joyous, as when the reapers bear
the harvest-treasures home."

III.
"For thou our burden hast remov'd,
and quell'd th' oppressor's sway;
Quick as the slaughter'd squadrons fell
in Midian's evil day."

IV.
"Through shrieks of woe, and scenes of blood,
the warrior urges on;
The light'ning's speed, great Saviour! marks
the conquest thou hast won."

V.
"To us a Child of hope is born;
to us a Son is giv'n;
Him shall the tribes of earth obey,
him, all the hosts of heav'n."

VI.
"His name shall be The Prince of Peace;
the Wise, the Mighty One;
With justice shall he rule the earth
from his eternal throne."

In the public worship ed. issued in that year by the Ch. of Scotland, and still in use st. iv. was omitted and st. vi. rewritten thus:—

V.
"His name shall be the Prince of Peace,
for evermore ador'd,
The Wonderful, the Counsellor,
the great and mighty Lord."

VI.
"His pow'r increasing still shall spread;
his reign no end shall know;
Justice shall guard his throne above,
and peace abound below."

In the markings by the eldest daughter of W. Cameron [p. 200, it.], ascribed to Morison. The revised text of 1781 is included in full and unaltered as No. 35 in Lord Selborne's *Bk. of Praise Hymnal*, 1868, and slightly altered as No. 47 in the American Episcopal *Coll.*, 1826, and as No. 80 in the *Anglican H. Bk.*, 1871. Omitting st. iii. it has been included in the American Baptist *Psalmist*, 1848, *Kennedy*, 1863, the *Baptist Hymnal*, 1879, and other collections. It is also found in the following forms:—

1. The race which long in darkness pined. Pratt's *Coll.*, 1829; Liverpool *Coll.*, 1841.

2. The race that long in darkness lay. Urwick's *Coll.*, 1829.

3. The race that long in darkness walk'd. S. P. C. K. *Hymns*, 1852; *Common Praise*, 1879, &c.

4. The people that in darkness sat. A greatly altered version by the compilers of *H. A. & M.*, 1861, (No. 61, with an added doxology.) This has been included in *Barry's Hymnal*, 1867, and in the *Hymnary*, 1872. The version in the Irish *Chaurd Hymnal* ed., 1869, No. 52, is st. i., ii., iv., v. of *H. A. & M.*, and vi. of the 1781—the 1873 ed. (No. 102) giving st. v. nearly as in the 1781. In America it has appeared in the *Evang. Hymnal*, New York, 1880.

5. The race that long in darkness sat. Thring's *Coll.*, 1882, No. 146, the revised text of 1781 slightly altered and a doxology by Mr. Thring added; with st. ii. l. 3, st. iii., and st. iv. l. 1 as in *H. A. & M.*

6. To hail thy rising, Sun of life. American Brot. *Epis. Hymnal*, 1871, No. 27, beginning with st. ii. altered.

7. To us a Child of hope is born. St. iv.-vi. Included in England in Curwen's and various other children's hymn-books, and in America in the *Andover Sabbath H. Bk.*, 1858; Robinson's *Songs for the Sanctuary*, 1865; *Dutch Reformed H. Bk.*, 1869; Baptist *Praise Bk.* 1871, and various others.

8. Lo! unto us a child is born. St. iv., v. altered in Mercer's *C. P. & H. Bk.*, Ox. ed., 1864, No. 417.

The text should also be compared with Watts's *Hymns*, 1709, Bk. i., No. 13, "The lands that long in darkness lay;" and "The people that in darkness walk'd," in Miss Leeson's *Paraphrases & Hymns for Congregational Singing*, 1853, No. 45. [J. M.]

The radiant morn hath passed away. *G. Thring*. [Afternoon.] Written in 1864, and 1st pub. in his *Hys. Congregational and Others*, 1866, p. 66; and again in his *Hys. & Lyrics*, 1874, p. 137, in 5 st. of 4 l. It was adopted as the opening hymn of the 1868 *Appendix to H. A. & M.*, and has since then been included in numerous collections in G. Britain and America. In *H. A. & M.* it is set to special music by Sir F. A. G. Ouseley, Bart. This tune is known as "St. Gabriel." [J. J.]

The roseate hues of early dawn. *Cecil F. Alexander, née Humphreys*. [Evening.] Mrs. Alexander has published this hymn in two forms as follows:—

1. The first form appeared in the *S. P. C. K. Hymns*, 1852, No. 155, as:—

"The roseate hues of early dawn,
The brightness of the day,
The crimson of the sunset sky,
How fast they fade away!
Oh! for the pearly gates of heaven,
Oh! for the golden floor,
Oh! for the Sun of Righteousness,
That setteth nevermore!

"The highest hopes we cherish here,
How fast they tire and faint!
How many a spot defiles the robe
That wraps an earthly saint!
Oh! for a heart that never sins,
Oh! for a soul washed white,
Oh! for a voice to praise our King,
Nor weary day or night.

"Here faith is ours, and heavenly hope,
And grace to lead us higher;
But there are perfectness and peace,
Beyond our best desire.
Oh! by thy love, and anguish, Lord!
Oh! by thy life laid down!
Oh! that we fall not from thy grace,
Nor cast away our crown."

This text was repeated in Mrs. Alexander's *Legend of the Golden Prayers, &c.*, 1859, p. 139; and is also found in a large number of hymn-books in G. Britain and America, including *H. A. & M.*, the *S. P. C. K. Church Hys.*, *Thring's Coll.*, the *Hy. Comp.*, and others. Sometimes st. ii., l. 8, reads "Nor weary day nor night," as in *H. A. & M.* In some collections the hymn opens with st. i. l. 5, "O! for the pearly gates of heaven," and in others with st. ii., "The highest hopes we cherish here." In Biggs's annotated ed. of *H. A. & M.*, 1867, the full text is rendered into Latin by Lord Lyttelton (1866), as, "Auroræ roseus primigenæ color."

2. Mrs. Alexander's recast of this hymn appeared in her *Hys. Descriptive and Devotional. For the Use of Schools*, 1858, No. iv., as:—

"The crimson of the sunset sky,
The last gold lines of day
Along the mountain's rosy verge
How fast they fade away!

THE SAVIOUR, WHAT

O for the pearly gates of Heaven,
O for the golden floor;
O for the Sun of Righteousness
That setteth nevermore.

"The lark that soar'd so high at dawn
On weary wing lies low,
The flowers so fragrant all day long
Are dead or folded now.

O for the songs that never cease
Where saints to angels call,
O for the tree of life that stands
By the pure river's fall.

"O'er the dull ocean broods the night
And all th' strand is dark,
Save where a line of broken foam
Lies at low water mark.

O for the land that needs no light,
Where never night shall be;
O for the quiet home in Heaven,
Where there is no more sea.

"The highest hopes we cherish here,
How fast they tire and faint,
How many a spot defiles the robe
That wraps an earthly saint!
O for a heart that never sins,
O for a soul wash'd white;
O for a voice to praise our King,
Nor weary day or night."

In this recast it will be noticed that the portions in italics are from the original text. Taken as a whole the recast is more poetical but less adapted for public worship than the original. Its use is limited. [J. J.]

The Sabbath day has reached its close. *Charlotte Elliott*. [Sunday Evening.] 1st pub. in Elliott's *Ps. and Hymns*, 1835, in 5 st. of 3 l., with the refrain, "Smile on my evening hour." In 1839 it was enlarged to 7 st., the 3rd and 4th sts., as in modern collections, being added, and republished in her *Hymns for a Week*. This latter text is found in Snapp's *Songs of G. & G.*, 1872, with the refrain lengthened to form a l. m. hymn, "Oh, smile upon my evening hour." It is given in a large number of modern hymn-books. [J. J.]

The Saviour stood on Olivet. [Ascension.] This hymn appeared in the *British Magazine* for July, 1832, p. 460, in 6 st. of 4 l., and signed "B. J. W." It was reprinted in the *Salisbury H. Bk.*, 1857, No. 110, with the addition of a doxology; and again in *Kennedy*, 1863, in 3 st. of 8 l. We have failed to ascertain the author's name. [J. J.]

The Saviour, what a noble flame. *W. Cowper*. [Passiontide.] Pub. in the *Olney Hymns*, 1779, Bk. ii., No. 55, in 5 st. of 4 l., and headed "Jesus hasting to suffer." In its original form it is seldom used. In *Cotterill's Sel.*, 1810, hymn No. 4, begins, "See! what unbounded zeal and love." This is composed as follows:—

St. i. "See what unbounded zeal," &c. *Cotterill*.
St. ii. "Good-will to man, and zeal," &c. *Cowper*.
St. iii. "With all His sufferings," &c. *Cowper*.
St. iv. "By His obedience," &c. *Cotterill*.
St. v. "Lord, fill our hearts," &c. *Cowper*.
St. vi. "With love like Thine," &c. *Cotterill*.

On the withdrawal of the 8th ed. of *Cotterill's Sel.*, 1819 [see *Cotterill, J.*, p. 263, ii.] st. v. and vi. were rewritten, and the cento in this revised form was given in the 9th ed., 1820, and is that which is in C. U. (as in Snapp's *Songs of G. & G.*, 1872) at the present time. It is sometimes given as "How wondrous was the burning zeal." Another cento in C. U. is "With all His sufferings full

in view." This begins with st. iii. of the original. [J. J.]

The scene around me disappears. *J. Montgomery.* [Christmas.] Pub. in his *Christian Psalmist*, 1825, No. 488, in 4 st. of 7 l., and headed, "A visit to Bethlehem in Spirit"; and repeated, without alteration, in his *Original Hymns*, 1853, No. 52. In *Holy Song for All Seasons* (Bell & Daldy), 1869, it begins "Fair Bethlehem's star again appears." It is limited in use. [J. J.]

The secret of the Lord, From sinners, &c. [Covenant of Free Grace.] This hymn appeared in the *Gospel Mag.* for March, 1778, p. 151, in 7 st. of 4 l., headed "Psalm xxv. 14," and signed "Ingenuus." In Snapp's *Songs of G. & G.*, 1872, st. v.-vii. are given as "The covenant of free grace." We have not found this extract elsewhere. [J. J.]

The shadow of th' Almighty's cloud. *J. Keble.* [Confirmation.] Written on Feb. 21, 1827, and 1st pub. in his *Christian Year*, 1827, in 10 st. of 4 l. The cento, "Spirit of might and sweetness too," in *Kennedy*, 1863, begins with st. vi. of this poem, the doxology being an addition by Dr. Kennedy. In most other collections, as the *Wellington College Chapel Hymns*, 1860 and 1880, the doxology is omitted. [J. J.]

The sick man in his chamber. *Cecil F. Alexander, née Humphreys.* [During Sickness.] This poem in 14 st. of 4 l., was contributed to Rutherford's *Lays of the Sanctuary and other Poems*, 1859, p. 89, under the title "The Sun of Righteousness." It appeared also in the same year in Mrs. Alexander's *Legend of the Golden Prayers*, 1858, p. 151. From it the cento "The sick man lieth weary," in *Kennedy*, 1863, No. 15, is taken. It is composed of st. vii., viii., xi.-xiv. [J. J.]

The Son of David bowed to die. *J. Anstice.* [Easter.] Appeared in his posthumous *Hymns*, pub. by his widow in 1836, No. 15, in 4 st. of 6 l. It is sometimes given in its full form, and at others abbreviated to 3 st. as in *Thring's Coll.*, 1882. It is a spirited hymn and worthy of more attention than it has received. [J. J.]

The Son of God goes forth to war. *Bp. R. Heber.* [St. Stephen.] Pub. in his posthumous *Hymns, &c.*, 1827, p. 17, in 8 st. of 4 l. It is usually given in an unaltered form as in the *S. P. C. K. Church Hymns* 1871, and is often accompanied by a fine musical setting as in the same hymnal. [J. J.]

The Son of God in mighty love. *H. Bonar.* [Christmas.] This hymn is given on p. 161, ii., as first appearing in Bonar's *Hys. of Faith and Hope*, 1857, in error. It was pub. in his *Songs for the Wilderness*, 1st ed., 1843, in 8 st. of 4 l., with the heading "The Word made Flesh." It was repeated in his *Hys. of Faith and Hope*, 1857, in the same form. In addition to being in C. U. in its original form, it is abbreviated as "In love, the Father's sin-less Child" (st. ii.); and "Jesus, Whom angel-hosts adore." [J. J.]

The Spirit breathes upon the word. *W. Cowper.* [Holy Scripture.] Included in the *Olney Hymns*, 1779, Bk. ii., No. 62, in 5 st.

of 4 l., and entitled "The Light and Glory of the Word." It is in use in its original form, and also as "A glory gilds the sacred page" (st. ii.). In the latter form it is found in a large number of hymn-books, especially in America. It is also often found as "What glory gilds the sacred page!" [J. J.]

The starry firmament on high. *Sir R. Grant.* [Ps. zix.] This was given in Lord Glenelg's posthumous edition of Grant's *Sacred Poems*, 1839, p. 28, in 4 st. of 8 l., and headed with the following words:—

"This is intended as a sequel or counterpart to Addison's hymn, 'The spacious firmament.' It corresponds to the latter portion of the 19th Psalm, as Addison's does to the former."

The use of this paraphrase in its full form is confined to a few American collections. The last stanza, "Almighty Lord, the sun shall fail," is given in *Laudes Domini*, N. Y., 1884, as No. 233. [J. J.]

The sun is set, the twilight's o'er. *Bp. E. H. Bickersteth.* [Holy Communion.] Written in 1869 for the author's *Hy. Companion*, in which it was pub. in 1870 in 5 st. of 4 l. It was also included in his *Two Brothers and Other Poems*, 1871. Outside of the *Hy. Comp.* its use is limited. [J. J.]

The Sun of Righteousness appears. *S. Wesley, jun.* [Easter Day.] 1st pub. in his *Poems on Several Occasions*, 1736, in 4 st. of 4 l., and again in Nicholl's reprint of the same, 1862. At an early date it appeared in the *Ps. & Hys.* of J. & C. Wesley, and other collections. It has passed into a limited number of modern hymn-books. The fourth stanza is noteworthy as being that upon which C. Wesley based his st. iii. in "Christ the Lord is risen to-day." The two stanzas are as follows:—

S. Wesley, jun. "In vain the stone, the watch, the seal
Forbid an early rise
To Him Who breaks the gates of hell,
And opens paradise."

C. Wesley. "Vain the stone, the watch, the seal;
Christ has burst the gates of hell!
Death in vain forbids His rise:
Christ has open'd paradise."

S. Wesley's hymn was given in Bp. Heber's posthumous *Hymns, &c.*, 1827, p. 69, as *Anon.* In a few collections st. iii., iv. are given as "Alone the dreadful race He ran." [J. J.]

The thing my God doth hate. *C. Wesley.* [Holiness Desired.] This cento was given in the *Wes. H. Bk.*, 1780, No. 331, in 3 st. of 8 l., and is composed of No. 1240 as st. i., and 1232 as st. ii., iii. of his *Short Hymns on Sel. Passages of Holy Scripture*, 1762, vol. ii. (*P. Works*, 1868-72, vol. x., Nos. 1362, and 1354). Several times it has been pointed out that the line (st. iii., l. 5) "Soul of my soul, remain!" is evidently taken from Sir Richard Blackmore's "Ode to the Divine Being," where we have the same expression thus:—

"Blest object of my love intense,
I Thee my Joy, my Treasure call,
My Portion, my Reward immense,
Soul of my soul, my Life, my All."

One can hardly think that this is accidental. This hymn is in several collections in G. Britain and America. [J. J.]

The virtues of Thy saints, O Lord. *Bp. C. Wordsworth of Lincoln.* [St. Mark.]

1st pub. in his *Holy Year*, 1862, p. 168, in 14 st. of 4 l. In the 1863 ed. of the *Holy Year*, it was divided into two parts, pt. ii. beginning with st. ix., "Taught by St. Mark, the Morians land." To this line the following note is appended in both editions:—

"St. Mark was Bishop of Alexandria in Egypt, and died there as a martyr, and the celebrated Catechetical School which produced Clement, Origen, and other famous ancient Teachers of Christianity, bore his name."

In the *Hymnary*, 1872, No. 357 is composed of st. viii. of pt. i., and the whole of pt. ii. It begins "Jesu, we praise Thee for his work." The text is altered. [J. J.]

The voice of one that cries. *H. Alford.* [*Advent.*] 1st pub. in his *Ps. & Hys.*, 1844, No. 1, in 4 st. of 4 l., for the 1st Sunday in Advent; and again in his *Year of Praise*, 1867, for the same Sunday. As a s. m. hymn it is an acceptable change of metre in the Advent hymns. [J. J.]

The voice that breathed o'er Eden. *J. Keble.* [*Holy Matrimony.*] Written for and first pub. in the *Salisbury H. Bk.*, 1857, where it was given as No. 187, in 8 st. of 4 l. In the author's posthumous *Miscellaneous Poems*, 1869, it is headed "Holy Matrimony. To be sung at the Commencement of the Service," and is dated "July 12, 1857." In Biggs's annotated ed. of *H. A. & M.*, 1867, it is rendered into Latin by Lord Lyttelton (1866) as "Ille Edenacæ qui Patris Deus." The original is in extensive use, and is one of the most beautiful of modern hymns for Holy Matrimony. [J. J.]

The winds of God have changed their note. [*Easter.*] In a volume of verse consisting of English poems by H. Vaughan and some Latin verses by his brother Thomas, put forth by one "J. W." in 1678 as *Thalia Rediviva; the Pastimes and Diversions of a Country Muse*, a short poem in 14 l. was given under the motto, "The Revival." In Bell & Daldy's ed. of H. Vaughan's *Sacred Poems*, &c., 1858, it was repeated at p. 226. From it the following lines were taken by the Rev T. Darling, and, after being elaborated into the hymn, "The winds of God have changed their note," were given in the 1st ed. of his *Hys. for the Church of England*, 1855, and continued in later editions:—

"Hark! how the winds have changed their note,
And with warm whispers call thee out,
The frosts are past, the storms are gone,
And backward life at last comes on,
The lofty groves in express joyes
Reply unto the turtle's voice;
And here in dust and dirt, O here
The lilies of His love appear." [J. J.]

The winds [are] were howling o'er the deep. *Bp. R. Heber.* [*Epiphany*, 4 S.] This hymn in 10 st. of 4 l. was given in the 1828 ed. of Heber's posthumous *Hymns, &c.*, as the 5th hymn for the 4th Sunday after the Epiphany, and is based on the stilling of the tempest, the Gospel for that day (St. Matt. viii. 23). The cento "How long the time since Christ began," in the *Leeds H. Bk.* 1853, and several others in G. Britain and America is from this hymn. The original in an abbreviated form is in several American hymnals, including the *Plymouth Coll.*, 1855, and others. [W. T. B.]

The wise men to Thy cradle throne. *Cecil F. Alexander, née Humphreys.* [*Epiphany.*] Pub. in her *Hys. Descriptive and Devotional, &c.*, 1858, No. 8, in 5 st. of 4 l. Although seldom found in modern collections it is in Mrs. Alexander's best style. Possibly her interpretation of the gold, frankincense, and myrrh, as symbolizing love, prayer, and repentance, has made against the general adoption of the hymn. [J. J.]

The Word of God, Who hid in flesh. *Archbishop Benson.* [*Passiontide.*] This hymn for the Thursday before Easter, and dealing with the Institution of the Holy Communion, was contributed to the *Wellington College H. Bk.*, 1863, in 6 st. of 4 l., and appointed for the morning of that day. A slight alteration in ll. 3, 4 of st. i. would make it a most acceptable hymn for Holy Communion for use at any season. [J. J.]

The world can neither give nor take. [*The Love of God.*] This is a cento compiled from John Mason's *Songs of Praise*, pub. in 1683. It is thus composed:—

St. i., ll. From "Song of Praise," No. 23, for Peace of Conscience st. ll., lv.

St. iii. From "Song of praise," No. 28, st. lv.

St. iv., v., vi. From the same st. iv., v., and vi. altered.

In this form it is found in the Countess of Huntingdon's *Collection*, 1780, and later editions. Orig. text in D. Sedgwick's reprint of Mason's *Songs of Praise*, 1863. The 1780 text of the cento is in *Lyra Brit.*, p. 655, where its compilation and alterations are ascribed to Lady Huntingdon. This ascription, however, is open to doubt. The cento is still in C. U. [J. J.]

The world to-day divides its year. *J. S. B. Moncell.* [*Annunciation B. V. M.*] This poem of 14 st. of 6 l. appeared in his *Spiritual Songs*, 1857, with the heading "Lady Day. The Incarnation of Christ, Commonly called The Annunciation of the Blessed Virgin Mary." In his *Hys. of Love and Praise, &c.*, 1863, the hymn for "The Annunciation of the Blessed Virgin Mary" is "O Saviour! Thou this day didst make." This hymn begins with st. vii. of this poem; and of its 8 st. of 4 l. there are 18 lines from the latter part of the poem (some of them somewhat freely altered), and the rest are new. In the revised ed. of the *Hy. Comp.*, 1876, the cento "O Saviour, Who in love didst take," is from the original (st. vii.) poem with an alteration of the opening line. It makes a much better hymn than Dr. Moncell's arrangement in his *Hys. of Love and Praise* as above. [J. J.]

The year begins with Thee. *J. Keble.* [*Circumcision.*] Written June 20, 1824, and 1st pub. in his *Christian Year*, 1827, in 17 st. of 4 l., and headed with the text "In Whom also ye are circumcised with the circumcision made without hands." In its full form it is not in C. U. It has, however, supplied the following centos to modern hymn-books:—(1) "The year begins [began] with Thee." In several collections; (2) "Art Thou a child of tears?" and "Is there a mourner true?" In a few collections only. The poem as a whole is better adapted for private devotion than for public worship. [J. J.]

Thebesius, Adam, s. of Peter Thebes or Thebesius, pastor at Seiffersdorf near Liegnitz in Silesia, was b. at Seiffersdorf, Dec. 6, 1596. After studying at the University of Wittenberg (M.A. 1617) he was instituted, on Nov. 24, 1619, as pastor at Mondschtitz, near Wohlau, and in 1627 became pastor at Wohlau. Finally, in 1639, he was appointed pastor of SS. Peter and Paul, the principal church in Liegnitz, and in 1642 he also became assessor of the consistory. He d. at Liegnitz suddenly, after a double stroke of paralysis, on the evening of Dec. 12, 1652. (*Koch*, iii. 64; S. J. Ehrhardt's *Presbyterologie Schlesiens*, 1780-89, vol. iv. p. 265, &c.)

Thebesius was a diligent, faithful and popular preacher. He was much tried by family afflictions (his wife and four children predeceased him), and by the misfortunes of these times of war and pestilence. He was crowned as a poet in 1638. *Mützell*, 1868, prints two pieces as his. One of these, which, according to *Koch*, outweighs all his other poetical productions, is—

Du grosser Schmerzensmann. Passiontide. This appears in Martin Janus's *Passionale melicium*, Görlitz, 1663 (Wernigerode Library), No. 239, in 7 st. of 8 l., marked as by "M. Adam Thebesius." Included in *Mützell*, 1858, No. 318, and in the Berlin *G. L. S.*, ed. 1863, No. 224. Tr. as "Thou Man of Sorrows, hail!" This is a good tr. of st. i. iv., vii., by A. T. Russell, as No. 89 in his *Ps. & Hym.*, 1851. [J. M.]

Thee in the loving bloom of morn. *H. Bonar.* [*God in all, and all in God.*] Pub. in his *Hys. of Faith and Hope*, 3rd Series, 1867, in 12 st. of 4 l. Repeated in full in the *Westminster Abbey H. Bk.*, 1883. [J. J.]

These we adore, eternal Name. *I. Watta.* [*Life frail, Eternity unending, or New Year.*] 1st pub. in his *Hys. and Spiritual Songs*, 1707 (2nd ed. 1709, Bk. ii., No. 55), in 7 st. of 4 l. It is found in a large number of hymn-books in all English-speaking countries. The form of the text which is in the most extensive use is that given in the *Ps. & Hymns* of J. and C. Wesley in 1738, and continued in the revised ed. of the *Wes. H. Bk.*, 1875, in which there are four slight changes from the original. The original came into use in the Church of England through M. Madan's *Ps. & Hym.*, 1760. In Dale's *English H. Bk.*, 1874, it begins with st. ii., "Our wasting lives grow shorter still." [J. J.]

Their hearts shall not be moved. *Jane E. Leeson.* [*Ps. cxv.*] Pub. in her *Hys. and Scenes of Childhood*, 1842, No. 57, in 6 st. of 6 l. In the *Leeds H. Bk.*, 1853, No. 174, st. i.-iii. are given in an altered form, and opening with the same first line. These alterations were made by G. Rawson. This text was repeated in the *Bap. Ps. & Hym.*, 1858, and other collections in G. Britain and America, and is that in C. U. [J. J.]

Theoctistus of the Studium. A monk of the great monastery of the Studium at Constantinople, circa A.D. 890. Neale calls him a friend of St. Joseph. [See *Greek Hymnody*, § xvii. 1.] His only work known to the Church is his "Suppliant Canon to Jesus," which is found at the end of the *Paracletice* or *Great Octoechus*, a volume in eight parts, containing the Ferial Office for eight weeks. From that canon Dr. Neale compiled a cento beginning, Ἰησοῦ γλυκύτερα, and pub. its translation, "Jesu, Name all names above," in his *Hys. of the Eastern Church*, 1862, in 6 st.

of 8 l. In 1867 it was included in an unaltered form in the *People's H.*, and subsequently repeated in the *Hymnary*, the *Parish H. Bk.*, and other collections. In the 1889 *Suppl. Hys. to H. A. & M.* there is another tr., "Sweet Saviour, in Thy pitying grace" (*Lent*). This was contributed thereto by the Rev. R. M. Moorsom. [J. J.]

Theodore, St., of the Studium. One of the Greek hymn-writers. He was b. at Constantinople, circa 759, and educated by his uncle, St. Plato. He was banished by Constantine, for his resolute refusal to acknowledge the Emperor's illicit marriage with Theodora, in 797. On the accession of Irene (798), he was recalled, and enjoyed the favour of the Empress. In 809 he was again banished, for the old cause, refusal to acknowledge the legitimacy of Constantine's marriage. Recalled once more in 811, he was imprisoned and again banished for his defence of the *Icons*, under Leo the Armenian. He was recalled a third time at the death of Leo, and d. Nov. 11, 826 (Dr. Neale adds, "in banishment"). He succeeded his uncle, St. Plato, as Hegumen of the Monastery of the Studium. See further *Greek Hymnody*, § xviii. 1, and Ceillier's *Auteurs sacrés*. [H. L. B.]

Theodosia, the *nom de plume* of Anne Steele.

Theophanes, St. The third in rank among the Greek ecclesiastical poets called *Melodists*, circa 800-850. He was a son of pious parents, and a native of Jerusalem. He may have been educated, as his elder brother Theodore was, in the Laura of St. Sabas, and thence have imbibed his taste for the composition of hymns. He was sent, with his brother, by the Patriarch of Jerusalem, to Constantinople, to remonstrate with the Emperor Leo the Armenian (reg. 813-820), against iconoclasm. They were scourged and banished from Constantinople. After the murder of Leo they were allowed to return, but were again banished. In the reign of Theophilus (reg. 829-842) they were again at Constantinople, and were then branded on their faces with some opprobrious iambic verses (from which they were afterwards known as "Grapti"), and a third time banished. After 842 Theophanes was recalled, on the triumph of the defenders of the *Icons* at the accession of Theodora, and was made Archbishop of Mida, where he died. The brothers are commemorated in the Greek calendar on Dec. 27. The sketch here given will be found quite different from that prefixed to the translations from Theophanes in Neale's *Hymns of the Eastern Church*. Dr. Neale mistook the poet for an earlier saint, Theophanes of Syngriana, who continued the Chronicon of George Syncellus. The identification of the poet with Theophanes Graptus is however universally attested by the Greek writers, and the Canon of Theophanes of Syngriana is written by Theophanes Graptus on the acrostical, Θεοφάνης μέλει τε τὸν Θεοφάνη. (See *Dict. Greek and Roman Biography*; Ceillier's *Auteurs sacrés*; and *Greek Hymnody*, § xviii. 2. [H. L. B.]

Θεὸς ὦν εἰρήνης. [Χριστὸς γεννᾶται.]

Θεοτόκιον. [Greek Hymnody, § xvii. 2.]

There came a little Child to earth. *Emily E. S. Elliott.* [*Christmas.*] 1st pub. in 1856 in *Matty's Missionary Box* (Lond.: T. Nelson & Son), and since included in Miss Elliott's *Chimes for Daily Service*, 1880, p. 97, in 4 st. of 8 lines. It has appeared in the *Church S. S. H. Bk.*, 1868, *Scottish Presbyterian Hymnal*, 1876; *Allon's Children's Worship*, 1878, &c.; and is included in full and unaltered (save st. ii. l. 8) as No. 373 in the *Scottish Free Church H. Bk.*, 1882. Its use is extensive. [J. M.]

There is a blessed home. *Sir H. W. Baker, Bart.* [*Heaven anticipated.*] Written in 1861, and pub. in *H. A. & M.* the same year as No. 182, in 4 st. of 8 l. It has passed into several collections, and is a beautiful and touching hymn. It was sung over the author's grave. In Biggs's Annotated ed. of *H. A. & M.*, 1867, there is a rendering in Latin by Lord Lyttelton (1866) beginning "Est beatorum Domus incolarum." [J. J.]

There is a book, who runs may read. *J. Keble.* [*Septuagesima.*] Written in 1819, and pub. in his *Christian Year*, 1827, as the poem for Septuagesima Sunday, in 12 st. of 4 l. It is in several collections in G. Britain and America, but usually in an abbreviated form. In a few collections it begins with st. ix., "One Name above all glorious names." The original, which is very beautiful, is based upon the words, "The invisible things of Him from the creation of the world are clearly seen, being understood by the things that are made:" Rom. i. 20, with a distinct reference to Gen. i., which is the first Lesson for Septuagesima Sunday Morning. In R. Bingham's *Hymno. Christ. Latina*, 1871, st. i.-v., xii., as in *H. A. & M.*, are rendered into Latin as "Est liber, atque illum qui currit perlegat, omnem." [J. J.]

There is a calm for those who weep. *J. Montgomery.* [*Death and Burial.*] This is the opening of Montgomery's poem "The Grave," which first appeared in his *Sheffield Newspaper*, the *Iris*, June 20, 1805, in 30 st. of 4 l., and signed "Alexus:" again in his *Wanderer of Switzerland and Other Poems*, 1806; and again in various editions of his *Poetical Works*. In the 1854 ed. of his *P. Works* Montgomery has dated it 1804. Various centos from this poem are in C. U. as hymns, and all but one begin with st. i. In Martineau's *Hymns*, &c., 1840, No. 365 is composed of st. i., ii., xvi., xix., xxv., xxvii. slightly altered; and No. 366 of st. xxviii.-xxx. It must be noted that st. xxviii. is a repetition of st. i. with the third line rewritten. The centos in American hymn-books differ from these, and from each other. [J. J.]

There is a Fountain filled with blood. *W. Cowper.* [*Passiontide.*] This hymn was probably written in 1771, as it is in Conyers's *Coll. of Ps. and Hys.*, 1772, in 7 st. of 4 l. It was republished in the *Olney Hymns*, 1779, Bk. i., No. 79, with the heading "Praise for the Fountain opened." It is based on Zech. xiii. 1, "In that day there shall be a Fountain opened to the house of David and to the inhabitants of Jerusalem

for sin and for uncleanness." This hymn in full or abbreviated is in extensive use in all English-speaking countries.

A well known form of this hymn is "From Calvary's Cross a Fountain flows." This appeared in Cotterill's *Sel.* 8th ed., 1819, No. 43, in 5 st. of 4 l., and consists of st. i.-v. very much altered. In Bickersteth's *Christian Psalmody*, 1833, No. 49, the same opening stanza is given, with a return, in most of the remaining six stanzas, to the original text. The question as to by whom these alterations were made, first in Cotterill's *Sel.*, 1819, and then in Bickersteth's *Christian Psalmody*, 1833, is answered by R. W. Dibdin, in the *Christian Annotator*, vol. iii., No. 76, for July 5, 1856, p. 278, where he writes concerning this hymn:—

"About 18 years ago, I was regretting to the late James Montgomery, the poet, of Sheffield, that hymns were so frequently printed differently from the originals as written by their authors. I pointed out the very hymn mentioned by Q. Q. Q. (i. e. 'There is a Fountain,' &c.) in the Rev. Edward Bickersteth's Coll. as an example. He smiled, and said, 'I altered it as you see it there; Bickersteth asked me to alter it.'"

We know from Montgomery's *Memoirs* that he altered hymns for Cotterill's 1819 ed. of his *Sel.* and here by his own confession we have one of those alterations. Previously to this, however, he had acknowledged having rewritten the 1819 text as in Cotterill's *Sel.* in these words:—

"I entirely rewrote the first verse of that favourite hymn, commencing 'There is a Fountain filled with blood.' The words are objectionable as representing a fountain being *filled*, instead of *springing up*; I think my version is unexceptional."

The two versions are:—

W. Cowper, 1771-2. "There is a Fountain filled with blood,
Drawn from Emmanuel's veins;
And sinners plung'd beneath that flood,
Lose all their guilty stains."

J. Montgomery, 1819. "From Calvary's cross, a Fountain flows
Of water and of blood.
More healing than Bethesda's pool,
Or famed Siloam's food."

It should be noted also that Montgomery's alteration of st. ii., ll. 3, 4, has changed the whole meaning and character of the hymn, so far as Cowper was concerned. Cowper's original stanza reads—

"The dying thief rejoic'd to see
That Fountain in his day;
And there have I, as vile as he,
Wash'd all my sins away."

In Cotterill's *Sel.*, 1819, Montgomery altered this to:—

"The dying thief rejoiced to see
That Fountain in his day;
And there may sinners, vile as he,
Wash all their guilt away."

In Bickersteth's *Christian Psalmody*, Montgomery rewrote it thus:—

"The dying thief rejoic'd to see
That Fountain in his day;
And there would I though vile as he,
Wash all my sins away."

In later collections ll. 3, 4 have again been altered to,
"And there may I, though vile as he,
Wash all my sins away."

In these alterations of the text the sustained confidence and rapture of Cowper are entirely lost. This may suit public taste, but it gives an entirely false view of the state of Cowper's

mind when he wrote this hymn. Our positive knowledge of the poet's frequent depression of spirits and despair is painful enough without this gratuitous and false addition thereto.

Five stanzas of this hymn, taken from the commonly received text, are rendered into Latin in R. Bingham's *Hymno. Christ. Latina*, 1871, as: "Fons est sanguine redondana." Dr. H. M. Macgill has however taken the original text for his rendering into Latin in his *Songs of the Christian Creed and Life*, 1876, where it reads:—"Sanguis en Emma-nuelia." In addition to Latin, various forms of the text have been translated into many other languages. [J. J.]

There is a God, all nature cries. *J. Montgomery.* [*Nature's witness to the Existence of God.*] The ms. of this hymn is dated "January 8, 1838." It was included in Montgomery's *Original Hymns*, 1838, No. 6, in 7 st. of 4 l., and headed "The Guilt and Folly of denying God." It must be distinguished from Miss Steele's "There is a God, all nature speaks," which is also in C. U. [J. J.]

There is a green hill far away. *Cecil F. Alexander, née Humphreys.* [*Good Friday.*] 1st published in her *Hys. for Little Children*, 1848, p. 31, in 5 st. of 4 l., and based upon the words "Suffered under Pontius Pilate, was Crucified, Dead, and Buried," of the Apostles' Creed. It is an exceedingly popular children's hymn, and is in extensive use. [J. J.]

There is a happy land. *A. Young.* [*Heaven.*] In 1838 Mr. Young was spending an evening in the house of Mrs. Marshall, the mother of some of his pupils. Among other pieces she played one air which caught his attention. On inquiry he found it was an Indian air called "Happy Land." With the air ringing in his ears he composed this hymn to it. It was sung in his classes at Niddry Street School, Edinburgh, and there heard by the Rev. James Gall, who included it in the first series of the *Sacred Song Book*, 1843 [see *Bateman*, C. H., p. 116, ii.], from whence it has passed into many hymn-books. It has been tr. into Chinese, many Indian and African dialects, &c., and in these and its original form is now to be heard in Sunday Schools all over the world. In 1876 Mr. Young included it in his *The Scottish Highlands and other Poems*, p. 117, in 3 st. of 8 lines. Originally st. iii. l. 8 began "We reign," but subsequently, and in his volume of 1876, Mr. Young altered it to "Reign, reign." The text of 1876 is included unaltered in the *Hy. Comp.*, 1876, the *Scottish Free Church H. Bk.*, 1882, and others. In the *Cottage Melodies*, N. Y., 1859, an imitation beginning "O send the word divine" as a hymn on Sending the Bible to the Heathen is included as No. 545. It may be noted that the Rev. John Inglis, D.D., Presbyterian missionary in the New Hebrides tr. it in 1854 (as his first attempt), into the Aneityumese language, beginning "Et eteuc incediaig." This version was a great success and continues to be a favourite. Dr. Geddie and Dr. Inglis, assisted to some extent by others, tr. 51 Psalms and Hymns (of which this is No. 23) into Aneityumese, included as part of the *Noh-rutitai Itap*, pub. by the Religious Tract

Society of London in 1880. [*Missions Foreign*, p. 741, ii., § ii., iii., 2.] [J. M.]

There is a holy sacrifice. *Charlotte Elliott.* [*The Contrite Heart.*] This hymn is usually attributed to J. Montgomery on the grounds that its first appearance as far as yet traced was in the 1819 ed. of Cotterill's *Sel.*, to which Montgomery largely contributed; and that in the 2nd series of W. Olyphant & Son's *Sacred Poetry*, N. D. [circa 1839], pp. 291-2, it is attributed to Montgomery. In 1836 Miss Elliott pub. her *Hours of Sorrow*, with an Introduction "To the Reader" which begins:—

"Not for the gay and thoughtless do I weave
These plaintive strains;"

These words to our mind clearly intimate to the Reader that the entire contents of the book were by Miss Elliott. At p. 10 this hymn is given in 5 st. of 3 l., with the refrain "The contrite heart!" as in Cotterill's *Sel.*, 1819, No. 341. Seeing that in 1819 Miss Elliott was 30 years of age, that it is in her *Hours of Sorrow* as above, and that in style and metre it is the same as a large number of her hymns, and that it is not in any known work by Montgomery, we have no hesitation in ascribing it to her. It is a sweet hymn for private use, and is found in several collections. [J. J.]

There is a land of pure delight. *J. Watts.* [*Heaven anticipated.*] 1st pub. in his *Hys. and S. Songs*, 1707, and again in the 2nd ed., 1709, Bk. ii., as No. 66, in 6 st. of 4 l., with the heading "A prospect of Heaven makes Death easy." In the older collections very many variations in the text were introduced, but most of these have gone out of use. Of those which remain the following appeared in Hall's *Mitre H. Bk.*, 1836, No. 182:—

- St. i. "Infinite day" to "Eternal day."
- St. ii. "Never with'ring" to "Never fading."
- St. iii. "This heavenly" to "That heavenly."
- St. v. "Could we make" to "could we all."
- St. vi. "We but climb" to "we but stand."

The last alteration was made by Bp. Blomfield, to whom the "proofs" of the *Mitre H. Bk.* were submitted. Other variations are found in the text in some hymn-books: but latterly a strong reaction has taken place in favour of the original as given in Lord Selborne's *Bk. of Praise*, 1862-7. The use of this hymn has extended to all English-speaking countries, and it has been translated into many languages. In his *Hymno. Christ. Latina*, 1871, R. Bingham has rendered four stanzas into Latin as, "Extat terra procul sanctis habitata beatis." This hymn is one of the earliest of Watts's compositions. A tradition exists in Southampton that it was suggested by the view of the Isle of Wight as seen from that town. [J. J.]

There is a path that leads to God. *Jane Taylor.* [*A Child Pilgrim.*] 1st pub. in the *Hymns for Infant Minds*, by A. and J. Taylor, 1810, in 7 st. of 4 l., and entitled "The Little Pilgrim." It is one of the best examples of the writer's clear, simple, nervous style, and exceeds in popular use all of her other compositions. It is found in numerous collections for children in Great Britain and America, but often in an abbreviated form. Orig. text in the *Hy. Comp.* [J. J.]

There is a safe and secret place. *H. F. Lyte.* [*Ps. xci.*] Appeared in his *Spirit of the Psalms*, 1834, as his G. M. version of Ps. 91, in 5 st. of 4 l. It is very simple and tender, and is in somewhat extensive use in G. Britain and America. In the enlarged ed. of the *Spirit of the Psalms*, 1836, st. ii. ll. 1, 2, are altered from:—

"The least, the feeblest there may *hide*
Uninjured and unawed;"

to

"The least, the feeblest there may *bide*
Uninjured and unawed."

The change of thought from *hiding* in terror, to *abiding* in calm repose is a decided poetic improvement; and is certainly more in accord with the Psalmist's declaration "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; nor for the pestilence that walketh in darkness, nor for the destruction that wasteth at noonday" (vera. 5, 6), than the original reading. [*Psaltern, English, § xvii.*]

There is an everlasting home. *M. Bridges.* [*Christ, the Rock of Ages.*] Pub. in his *Hys. of the Heart. For the use of Catholics*, 1848, in 6 st. of 4 l., and entitled "Latus Saluatoria." In its full or abbreviated form it is in several collections, including the *People's H.*, 1867, &c. The tune *Mitford*, by T. Woolsey White, was specially composed for this hymn. [*J. J.*]

There is no night in heaven. *F. M. Knollis.* [*Heaven.*] Contributed to the *Lays of the Sanctuary*, &c., 1859, in 10 st. of 4 l., and entitled "The One Family. Thoughts for the Feast of St. Michael and All Angels." In the edition of 1861 it is given in 5 st. of 8 l. In this form it was included in *Kennedy*, 1863, No. 1104. Its well-known and popular form appeared in the S. P. C. K. *Church Hymns*, 1871, where to sts. l, iii., vii., ix. of the original of 1859 are given with alterations, and an additional stanza was added by the Rev. J. Ellerton. In *Thring's Coll.* the orig. text of these stanzas is restored. [*J. J.*]

There is no sorrow, Lord, too light [*slight*]. *Jane Crevedson, née Fox.* [*Divine Sympathy.*] Given in her *A Little While and Other Poems*, Manchester, n.d. (circa 1860), p. 19. In *Kennedy*, 1863, it begins, "There is no grief, however light," and in one or two others the words "too light" are changed to "too slight," in the opening line. It is sometimes also given as "There's not a grief however light." [*J. J.*]

There were ninety and nine that safely lay. *Elizabeth C. Clephane.* [*The Lost Sheep.*] This beautiful poem was probably written in 1868 at Melrose, where the authoress then resided, and first pub. in 1868, in a small magazine for the young, entitled, *The Children's Hour*, pt. ii. p. 15, in 5 st. of 6 l. Subsequently it appeared as No. 8 of the series of her hymns entitled *Breathings on the Border*, in the *Family Treasury*, 1874, p. 595. Thence it was copied into the *Christian Age*, May 13, 1874, where it was seen by Mr. I. D. Sankey, who set it to music and sang it with great effect at his gospel meetings. He included it in 1875 in his *Sacred Songs and*

Solos. It has since appeared in England, in the *Hy. Comp.*, 1876; *Thring's Coll.*, 1882; *Bapt. Ps. & Hys. Supp.*, 1880, &c., and in America in the *Evang. Association H. Bk.* Cleveland, 1882, and other collections. It is rapidly attaining a foremost position among modern hymns. [*J. M.*]

There's a friend for little children. *A. Midlane.* [*Jesus, the Children's Friend.*] Written Feb. 27, 1859, and first pub. in *Good News for the Little Ones*, Dec., 1859. The stanzas, however, were not in the order in which they are usually found, but as follows:—
i. "There's a rest," &c.; ii. "There's a home," &c.; iii. "There's a friend," &c.; iv. "There's a crown," &c.; v. "There's a song," &c.; vi. "There's a robe," &c.

The rearrangement produces a better sequence in the order of the stanzas, and gives greater unity to the hymn. Soon after its appearance in 1859 it was adopted by various hymn-books, and at the present time it is in extensive use in G. Britain and America. It has been set to music several times, and is the most popular of Mr. Midlane's hymns. [*J. J.*]

There's not a bird with lonely nest. *W. B. Noel.* [*God the Divine Father of All.*] This hymn was given anonymously in common: with the rest of the hymns, in *W. B. Noel's Sel. of Ps. and Hys.*, 1832 (ed. 1853, No. 561), in 7 st. of 4 l. It is commonly attributed to W. B. Noel, and we see no reason to doubt the authorship. It is in several collections, but usually in an abbreviated form. In *Bickersteth's Christian Psalmody*, 1833, No. 37, it is given in its full form. In *R. Bingham's Hymno. Christi. Latina*, 1871, st. i., iii.-v., are rendered into Latin as, "Non avis est, nidum quae sola ponit cremo." [*J. J.*]

There's not a star whose twinkling light. *J. C. Wallace.* [*God seen in Nature.*] This hymn appeared in *A Supplement to the 4th ed. of Robert Aspland's Selection of Psalms and Hymns for Unitarian Worship*, London: Rowland Hunter, 1825, No. 48, in 5 st. of 4 l., and entitled "The Creator seen in his Works." As it has undergone rearrangement and enlargement, we give the opening line of each stanza:—

St. i. "There's not a star whose twinkling light."

St. ii. "There's not a cloud whose dew distill."

St. iii. "There's not a place in earth's vast round."

St. iv. "Around, beneath, below, above."

St. v. "Then rise, my soul! and sing His name."

In *J. R. Beard's Unitarian Collection of Hymns, &c.*, Lond.: J. Green, 1837, to which Mr. Wallace contributed more than sixty hymns, this hymn was given in 6 st., and is rearranged thus:—

i. "There's not a place." ii. "There's not of grass."

iii. "There's not a tempest." iv. "There's not a star."

v. "Around, beneath." vi. "Then rise, my soul."

In the new ed. of Mr. Beard's *Collection*, 1860, another arrangement with changes is introduced, which leaves the hymn thus:—

i. "There's not a tint that paints the rose." ii. "At early dawn." iii. "There's not of grass." iv. "There's not a tempest." v. "There's not a star." vi. "There's not a cloud." vii. "There's not a place." viii. "Around, beneath." ix. "Then rise, my soul."

From these outlines the construction of the hymns, "There's not a place," &c., and "There's not a tint," &c., as in *Curwen's Child's Own H. Bk.*, Major's *Book of Praise*.

the *Meth. S. S. H. Bk.*, and many others, including American collections, may easily be traced, and a reference to *Apland's* and *Beard's* works, as above, will correct the text. In Major's *Bk. of Praise for Home & School* the author is said to be John Aikman Wallace, and in the *Prim. Meth. S. School H. Bk.*, 1879, Heber, but both are in error. [J. J.]

These glorious minds, how bright they shine. *I. Watts.* [*Martyrs.*] 1st pub. in his *Hymns, &c.*, 1709, Bk. i., No. 41, in 6 st. of 4 l., and entitled "The Martyrs glorified. Rev. vii., 18, &c." In this form it is rarely used.

In the Draft of the Scottish *Translations and Paraphrases* of 1745, it is given as No. xliii. As from this recast the modern form of *Watts's* hymn has mainly come, we give it in full, indicating the alterations in italics:—

"These glorious Minds how bright they shine!
whence all their white Array?
How came they to the happy Seats
of everlasting Day.

"Lo! these are they, to endless Joy,
from *Suff'ring's* great, who came;
And wash'd their Raiment in the Blood
of *CRUOR*, the dying LAMB.

"Now they approach a *Aoly* God,
and bow before his Throne;
With *Hearts* enlarg'd to serve him still,
and make his *Glory* known.

"His Presence fills each Heart with Joy;
tunes ev'ry Mouth to sing;
By Day, by Night, the *best* Abodes
with glad *HOSANNAS* ring.

"Hunger and Thirst are felt no more,
nor Suns with scorching Ray:
God is their Sun, whose cheering Beams
diffuse eternal Day.

"The Lamb shall lead his heav'nly Flock
where living Fountains rise;
And Love divine shall wipe away
the Sorrows of their Eyes."

The author of this recast is unknown. This text was repeated, with slight changes, in the Draft of 1751, but in the authorized issue of the *Trans., &c.*, of 1781, it underwent considerable changes. It opens, as No. lxvi., as:—

"How bright these glorious spirits shine!"

and is derived thus:—

St. i. *Watts* altered in 1781 Draft; st. ii. from 1745 altered; st. iii. new in 1781; st. iv. from 1745, with *sacred courts*, for "best abodes"; st. v. from 1745 unaltered; st. vi. new in 1781, based on *Watts's* st. vi.; st. vii. new in 1781.

This text has been in authorized use in the Church of Scotland for more than 100 years. It is also in extensive use in all English-speaking countries, and sometimes with a doxology added thereto, as in *H. A. & M.* It has been tr. into several languages, e.g. into Latin, by H. M. Macgill, in his *Songs of the Christian Creed and Life*, 1876, as:—"Animæ clare lucentes." The 1781 version is claimed by the eldest daughter of W. Cameron (p. 200, ll.), as his. His indebtedness, however, to the recast of 1745 was very great. Its right designation is *I. Watts*, 1709; *Scottish Draft Trs. and Paraphs.*, 1745; and *W. Cameron*, 1781. From the 1781 text we also have:—

1. A numbered company behold. By Jane K. Leeson, in her *Paraphrases and Hys.*, 1853. This is a recast.

2. How bright these saints in glory shine. In T. Darling's *Hys. for the Church of England*. 1867-88.

3. How bright these saints in glory shine. In J. B. Whiting's *Hys. for the Church Catholic*. 1882.

These altered versions of the text are not in extensive use. [J. J.]

They are all gone into the world of light. *H. Vaughan.* [*Death and Burial.*] Pub. in his *Siles Scintillans*, 2nd ed. 1655; in H. F. Lyte's reprint of the same, 1858; and in Grosart's *Fuller Worthies*, 1868. In some collections, as in *Martineau's Hymns, &c.*, 1873, it begins as above; but in the American Unitarian *Hys. for the Church of Christ*, Boston, 1853, it opens, "Dear, beauteous Death! the jewel of the just." [J. J.]

They come, God's messengers of love. *R. Campbell.* [*St. Michael and All Angels.*] Written for, and 1st pub. in his *Hys. and Anthems*, 1850, p. 94, in 6 st. of 4 l. In 1852 it was republished, with alterations, in *Murray's Hymnal*, No. 79. This was repeated in several collections, including *H. A. & M.*, 1861, and has become the accepted form of the hymn. Sometimes it is abridged to four stanzas. It is the most widely adopted hymn for *St. Michael and All Angels* of any in the English language. [J. J.]

They whom the Father giveth. *J. Conder.* [*Perserverance.*] 1st pub. in his *Star in the East*, 1824, p. 54, in 8 st. of 6 l., and based upon John x. 27, 28, "My sheep hear My voice . . . and I give unto them eternal life, and they shall never perish." In 1856 it was repeated in his *Hys. of Praise, Prayer and Devout Meditation*, pp. 155-57. In its original form it is not in common use, but st. v., vi., vii. and viii., beginning, "Christ watches o'er the embers," were given in *Kennedy*, 1863. This arrangement is adapted to "Burial," or a service associated therewith. [J. J.]

They whose course on earth is o'er. *J. M. Neale.* [*Communion of Saints.*] 1st pub. in his *Hymns for the Young*, 1844, No. xv., in 9 st. of 4 l., and based on the article of the Creed "The Communion of Saints." In 1866, Dr. Neale revised the text on his death-bed, and made alterations in st. iv., v. and ix. This text was pub. in his posthumous *Original Sequences, Hymns, and other Ecclesiastical Verses*, 1866, p. 64, and given there for All Souls at Vespers. The same text was repeated in the *People's H.*, 1867; and, with the omission of st. ii., in the *S. P. C. K. Church Hymns*, 1871. [J. J.]

Thilo, Valentin, s. of Valentin Thiel or Thilo [b. Jan. 2. 1579, at Zinten, became diaconus of the Altstadt Church in 1603, and d. of the pestilence at Königsberg in 1620], diaconus of the Altstadt Church in Königsberg, was b. at Königsberg, April 19, 1607. He matriculated in 1624 at the University of Königsberg as a student of theology, but devoted himself more especially to the study of rhetoric. When the Professor of Rhetoric, Samuel Fuchs, retired in 1632, he recommended Thilo as his successor. The post was, at Thilo's desire, kept open for two years, during which he pursued his studies at the University of Leyden. On returning to Königsberg, he graduated M.A. there on April 20, 1634, and was thereafter installed as Professor of Rhetoric. During his 28 years' tenure of office he was five times elected as dean of the Philosophical Faculty, and twice as Rector of the University. He d. at Königsberg,

July 27, 1662. (*Koch*, iii. 202; *K. Goedeke's Grundriss*, vol. iii., 1887, p. 135, &c.)

Thilo was a great friend of Heinrich Albert (p. 35, i.) and of Simon Dach (p. 276, ii.), and was with them a member of the Königsberg Poetical Union. He was the author of two text books on Rhetoric, pub. in 1635 and 1647. Some of his separately printed occasional poems are noted by *Goedeke* as above. His hymns were almost all written for various Festivals of the Christian Year. They are as a rule short and vigorous, and are somewhat akin to those of Dach. They appeared principally in the *Preussische Fest-Lieder*, Elbing, 1642-44 [Berlin Library], and in the *New Preussisches vollständiges G. B.*, Königsberg, 1660 [Hamburg Library]. A list of their first lines is printed in the *Allpreussische Monatschrift*, Königsberg, 1899, p. 308, where evidence is given to show that they are by the younger Thilo, and not, as has sometimes been said, by the father.

The only hymn by Thilo *tr.* into English is:—

Mit Ernst, o Menschenkinder. Advent. This is a fine hymn founded on St. Luke iii. 4, 5, and was 1st pub. in pt. i., Elbing, 1642, of the *Preussische Fest-Lieder*, as No. 8, in 4 st. of 8 l., entitled "On the Fourth Sunday of Advent. Parate viam Domino," and marked as by "Valentinus Thilo." Thence in the Königsberg *G. B.*, 1650, as above, p. 27, also marked as by "Valentinus Thilo." In the Hannover *G. B.*, 1657, st. iv. was re-written, and this form, passing through Freylinghausen's *G. B.*, 1704, is found in most recent German hymn-books. In the *Unv. L. S.*, 1851, No. 15, both forms of st. iv. are given. Lauxmann, in *Koch*, viii. 8, considers st. iii. the finest, and thinks that it may have been suggested by the remembrance of his beloved sister (wife of Pastor Kuhn, of the Rossgart Church in Königsberg), who d. of the pestilence on Aug. 16, 1639, and as a picture of her character. *Tr.* as:—

1. **O sons of men, your spirits.** This is a good *tr.* of st. i.-iii., by A. T. Russell, as No. 35 in his *Ps. & Hys.*, 1851.

2. **Ye sons of men, in earnest.** This is a good *tr.* of the original form, by Miss Winkworth, as No. 84 in her *C. B. for England*, 1863. It is repeated, omitting st. iii., in the *Ohio Luth. Hyl.*, 1880, No. 121. [J. M.]

Thine for ever! thine for ever! C. Wordsworth, Bp. of Lincoln. [*Confirmation.*] Contributed to the 1869 *Appendix* to the S. P. C. K. *Ps. & Hymns*. It was originally in 4 st. of 8 l., but in later editions of the S. P. C. K. *Ps. & Hymns* it is given in 6 st. of 4 l. In 1871 it reappeared in the S. P. C. K. *Church Hymns*, in 8 st. of 4 l., this last being the authorized text. [J. J.]

Thine, Jesus, Thine. A. Midlane. [*Self Dedication to Jesus.*] A birthday hymn written on the author's 36th birthday, Jan. 23, 1861, and pub. in the *Things Old and New* magazine, in May the same year. It has passed into a large number of what are commonly known as "Gospel hymn-books," including *The Enlarged London H. Bk.*, 1873; *The Little Flock*, 1880, and others. [J. J.]

Thine, O Lord, our quiet trust. B. H. Kennedy. [*Ps. lxx. Harvest.*] This version of Ps. 65 appeared in Dr. Kennedy's *Psalter* in 1860, p. 95, in 10 st. of 4 l. From this Dr. Kennedy compiled the hymn, "Thou Who hearest human prayer," and included it in his *Hymno. Christ.* 1863, No. 1290. The same text was again altered for the *Wes. H. Bk.*, 1873, No. 579, where it is given as "O Thou

God, Who hearest prayer, All shall come to Thee, that live." This opening line is borrowed from J. Conder (p. 286, ii.). [J. J.]

Thine, Thine for ever, blessed bond. Bp. E. H. Bickersteth. [*Confirmation.*] Written in 1870 for the 1st ed. of the *Hymnal Companion*, and included therein in 1870. Also in his work *The Two Brothers*, 1871, p. 240, in 6 st. of 4 l. It is designed "To be sung after the benedictory prayer, 'Defend, O Lord, this Thy servant with Thy heavenly grace, that he may continue Thine for ever,' &c. It is a hymn of much beauty, and is very popular for Confirmations. [J. J.]

Think gently, and as gently speak. J. S. B. Monsell. [*Gentleness.*] Appeared in his *Spiritual Songs*, 1857 (ed. 1875, p. 31), in 10 st. of 4 l., and based on the Gospel for the 5th S. after Epiphany. In Dale's *English H. Bk.*, 1874, No. 760, st. i., ii., viii.-x. are re-written, and given as "Gently think, and gently speak." In this form it is a serviceable hymn for congregational use. [J. J.]

Think gently of the erring [one]. [*Gentleness.*] This hymn is given in the American Universalist's *Hys. for Christian Devotion*, by Adams and Chapin, Boston, 1846, No. 813, in 2 st. of 8 l., and headed "Compassion for the Sinning." It is there given as by "Miss Fletcher," a writer to us otherwise unknown. It is in the awkward metre of 7.6.8.6.8.6.8.6. As usually found in modern American hymn-books it is in c.m. as given in H. W. Beecher's *Plymouth Coll.*, 1855, No. 1062, in 4 st. of 4 l.; but sometimes with the omission of st. iii. [J. J.]

Think, O ye who fondly languish. W. B. Collyer. [*Death Anticipated.*] Given in his *Coll.*, 1812, No. 839, in 4 st. of 8 l., and entitled "Consolation." In modern hymnals st. i., iii. are usually given as in Hatfield's *Church H. Bk.*, N. Y., 1872. [J. J.]

Think on the mercy of our God. Emily Garnier. [*Christmas.*] This was given in *The Child's Christian Year*, 1841, in 3 st. of 6 l., and is found in several hymn-books. From the Sedgwick mss. we find that it was written in 1835 by *Emily Garnier*, daughter of the Dean of Winchester, who died at the age of 14, and that it was printed in *The Child's Christian Year* from ms. [J. J.]

This day and at this very hour. E. Caswall. [*Birthday.*] Pub. in his *Masque of Mary*, &c., 1858, p. 245, in 18 st. of 4 l., and headed "Prayer written on my Thirtieth Birthday" (i.e. July 15, 1844), and again, after revision, in his *Hys. & Poems*, 1873, p. 268. A cento compiled from this poem was given in the *Hymnary*, 1872, No. 227, "Thee, Jesu, suffering, crucified," as a hymn for Lent, for which it is specially suitable. [J. J.]

This day the Light of heavenly birth. Bp. W. W. How. [*Sunday.*] Contributed by Bp. How to the 1st ed. of Morell & How's *Ps. & Hys.*, 1854, in 4 st. of 4 l., and again in the enlarged ed., 1864, as "This day by Thy creating word." Of this hymn we have the following forms:—

1. The original as above.
2. The 1864 revised text as above.

3. No. 138 in *Chope's Hymnal*, 1864, with the 1st st. of the original, and the remaining stanzas with many alterations. This version is repeated in *Thring's Coll.* 1882, No. 69. It has not the author's authority.

4. "This day by Thy creative word." In addition to slight alterations this text has Bp. Ken's dox. added thereto. It was given in the *Hymnary*, 1878, No. 14.

5. "This day at Thy creating word." The *Church Hymns* text by Bp. How, 1871, No. 6, with the doxology from *H. A. & M.*, 1861, No. 3. This is the authorized text of the hymn.

When these various forms of the text are taken together, it is found that the hymn is in extensive use. [J. J.]

This is the day of Light. *J. Ellerton.* [Sunday.] Written in 1867, and 1st pub. in *Hymns for Special Services and Festivals* in Chester Cathedral, a collection of 100 hymns, compiled by Dean Howson, 1867 (Chester: Phillipson & Golder), No. 51, in 5 st. of 4 l. From thence it passed into the 1868 *Appendix to H. A. & M.*; the *S. P. C. K. Church Hymns*, 1871; *Thring's Coll.*, 1882, and several other hymnals both in G. Britain and America. It is a good hymn, and ranks in popularity with some of the best of Mr. Ellerton's compositions. [J. J.]

This is the day the Lord hath made, He calls the hours His Own. *I. Watts.* [Easter-day, or Sunday.] First pub. in his *Psalms of David*, 1719, p. 309, as a paraphrase of a portion of the 118th Psalm, in 5 st. of 4 l., and headed, "Hosanna; the Lord's Day; or, Christ's Resurrection, and our Salvation." It is in several collections and usually unaltered and unabbreviated. In the *Hymnary*, 1872, the cento "Behold the tomb its prey restores," is composed of st. i. new, ii.-iv. from this by Watts, slightly altered, and v. new. It is a successful hymn for Sunday. [J. J.]

This is the day the Lord hath made, Let young and old rejoice. *J. Montgomery.* [Sunday.] Written for the Sheffield Red Hill Sunday School Anniversaries, held on March 26, 1820, and printed on a fly sheet for that occasion. It was repeated in *Montgomery's Christian Psalmist*, 1825, No. 467; and again in his *Original Hys.*, 1853, No. 95, in 5 st. of 4 l. Its use is limited. [J. J.]

This is the feast of heavenly wine. *W. Cooper.* [Holy Communion.] 1st pub. in the *Olney Hymns*, 1779, Bk. ii., No. 53, in 5 st. of 4 l., and headed "Welcome to the Table." Sometimes it begins with st. ii., "O bless the Saviour, ye that eat." See also "Bless'd with the presence of their God." [J. J.]

This is the month, and this the happy morn. *J. Milton.* [Christmas.] This is the opening of Milton's great ode *On the Morning of Christ's Nativity*, written in his 21st year (1629), and found in all editions of his *Works*. It has an introduction of 4 st. of 7 l., and then follows the hymn proper in 27 st. of 8 l. beginning, "It was the winter wild." From this the following centos have come into C. U. :-

1. It was the winter wild (st. 1.). This is in a few collections.

2. No war or battle's sound (st. iv.). This is in *H. W. Beecher's Plymouth Coll.*, 1856, and other American hymn-books.

3. Ring out ye crystal spheres (st. xiii.) In *Hys.*

for the Use of the University of Oxford in *St. Mary's Church*, 1872, and others.

4. This is the month, and this the happy morn. From the Introduction to the hymn. [J. J.]

This livelong night we've toiled in vain. *J. Keble.* [Obedience.] This poem is dated 1821. It appeared in the *Christian Year*, 1827, for the 5th Sun. after Trinity, and based upon a portion of the Gospel of the day, *St. Luke v. 1, &c.* In its original form it is unknown to modern hymnals, but a cento compiled from its 15 st. is given in the *New Cong.*, 1859, beginning with st. i. [J. J.]

This night I lift my heart to Thee. *W. Bartholomew.* [Evening.] Written in 1854 for Costa's oratorio *Eli*, and 1st pub. therein, 1854, as one of the songs appropriated to the Prophet Samuel. It is in 3 st. of 4 l., and was repeated in the *New Cong. H. Bk.*, 1859, and subsequently in other collections. [J. J.]

This place is holy ground. *J. Montgomery.* [Death and Burial.] This is the opening line of *Verses to the Memory of the late Richard Reynolds, of Bristol.* London: Longmans, 1816. The *Verses* were given in three parts: i. "The death of the Righteous"; ii. "The Memory of the Just"; iii. "A Good Man's Monument." Mr. Reynolds was an eminent Quaker philanthropist; and the "Monument" referred to was the Society for the relief of persons in necessitous circumstances which was founded in Bristol in his memory. The *Verses* were repeated in all the complete editions of *Montgomery's Works*. The cento given in several American hymn-books, including *Hatfield's Church H. Bk.*, 1872, is composed of st. i., ii., vii.-ix. of pt. i. on "The death of the Righteous." The original is in 9 st. of 6 l. [J. J.]

This stone to Thee in faith we lay. *J. Montgomery.* [Laying Foundation-stone of a Church.] Written in 1822, for the laying of the Foundation-stone of Christ Church, Attercliffe, Sheffield, and sung at that ceremony on Oct. 30, 1822. It was printed in *Montgomery's newspaper*, the *Sheffield Iris*, Nov. 5, 1822, together with a full account of the whole ceremony. Subsequently it was pub. in *Montgomery's Christian Psalmist*, 1825, No. 474, his *Poetical Works* of various dates, and his *Original Hymns*, 1853, No. 300, in 6 st. of 4 l. It is in extensive use in its full or in an abbreviated form, and also as :-

1. Here, in Thy Name, eternal God. This form is given in *Hatfield's Church H. Bk.*, N. Y., 1872, and others.

2. When in these courts we seek Thy face. In the American *Sabbath H. Bk.*, Andover, 1858, it begins with an altered form of st. ii.

3. Within these walls let heavenly peace. In the American *Church Praise Bk.*, N. Y., 1882. Of this text in 3 st., st. i. is from *J. Newton's* "O Lord, our languid souls inspire," *Olney Hys.*, 1779, Bk. ii., No. 43, st. v., and st. ii. and iii. are from this hymn by *Montgomery*.

4. When here, O Lord, we seek Thy face. This form of the text, beginning with st. ii., is in the *Plymouth Coll.*, U.S.A., 1856. [J. J.]

Tholuck, Friedrich August Gottreu, D.D. was b. at Breslau, March 30, 1799. He studied at the Universities of Breslau and Berlin. He became a University lecturer (Privatdocent) at Berlin, in Dec. 1821, and extraordinary professor of Theology there in

Apr. 1, 1823 (D.D. from Berlin in 1826). In Nov., 1825, he was appointed ordinary professor of Theology at Halle, and entered on his duties at Easter, 1826. He was also appointed as University preacher, in 1839, and a member of the Magdeburg consistory in 1829. From Michaelmas, 1828, to Easter, 1829, he officiated as chaplain to the German Embassy at Rome, having gone there on sick leave. Otherwise, after 1826, his life was spent almost entirely at Halle. He d. at Halle, June 10, 1877 (*Koch*, vii. 26; *Herzog's Real-Encyclopädie*, xv., 560, &c.).

Tholuck was a celebrated preacher, and a great linguist. He is perhaps best known to English readers by his Commentaries, as e.g. on Romans, 1824 (5th ed., 1836; Eng. tr. 1833 and 1836); on St. John's Gospel, 1827 (7th ed., 1857; Eng. tr. 1859); on the Sermon on the Mount, 1833 (5th ed., 1872; Eng. tr. 1834 and 1837, improved in 1859); on Hebrews, 1836 (3rd ed., 1850; Eng. tr. 1842); on the Psalms, 1843 (2nd ed., 1873; Eng. tr. 1856), &c.; and by his *Die Lehre von der Sünde und dem Verhörer, oder die wahre Weihe des Zwoeiflers*, 1823 (enlarged ed., 1826; 9th ed., 1871), a sort of religious novel which has powerfully influenced many, e.g. C. J. P. Spitta (see p. 1075, ii.), and has been tr. into English (two versions as *Guido and Julius*, &c., by J. E. Ryland, 1836, and by J. Martin, 1856), French, Danish and Swedish. He was a many-sided man, who exercised a great and far-reaching influence over his contemporaries, and who, by the charm of his personal character as well as by his learning, drew crowds of students to Halle, not only from all parts of Germany, but also from Great Britain and America. His hymns appeared in his *Stunden christlicher Andacht*, Hamburg, 1839-40. This is a volume of Meditations which has passed through many eds. in German (8th ed., 1870), and of which at least two versions have appeared in English (as *Hours of Christian Devotion*), a partial one by the *Misses Ann and Catherine H. Dunn*, pub. at London in 1863; 2nd ed., 1857; and a nearly complete one by Dr. R. Menzies, pub. at Edinburgh in 1870 (partly pub. as *The Circle of Human Life*, Edinburgh, 1847; and completed by *The Circle of the Church's Life*, London, 1873). In the preface to the *Stunden*, Tholuck mentions that he had intended to introduce many quotations from German hymns and sacred poems, but could find few that suited his purpose. So he adds "I therefore myself spoke in the language of poetry; only a very few of the verses here interspersed are by other authors." He does not however indicate in any more definite way which are his own compositions. A few pieces from this work have passed into American-German hymn-books, and they have all been tr. by Dr. Menzies, as above. Two which have not been traced earlier, and are probably original, may be here noted, viz. :-

1. *Einat wird's geschahn, dass auf der Erde. Second Advent.* In his *Stunden*, 1840, p. 470, as the conclusion of Med. lxviii., in 2 st. of 8 l., and founded on Rom. viii. 21-23. Tr. as :-

A day will dawn when from on high. In full by Dr. R. Menzies, 1870, as above, p. 551. Included by H. L. Hastings in his *Songs of Pilgrimage*, Boston, U. S., 1880, No. 193.

ii. *O süsßer Hirte, unter deinem Stabe. The Good Shepherd.* In his *Stunden*, 1840, p. 151, in 7 st. of 4 l., as the conclusion of Med. xxvii., and founded on Ps. xxiii. The trs. are (1) "O gentle Shepherd, guided by Thy hand, My soul hath found her everlasting rest." By Miss Dunn, 1853, as above, p. 110. (2) "O gentle Shepherd by Thy staff directed." By Miss Burlingham in the *Bristol Herald*, Sept., 1865, p. 143, repeated in Reid's *Praise Bk.*, 1872. (3) "Beneath Thy gentle care, O Shepherd dear." By Dr. R. Menzies, 1870, as above, p. 178.

[J. M.]

Thomas, Joan, of Rhaiadar, was b. 1730, in the parish of Myddfai, Caermarthenshire. One of the first books he ever read was the *Welshman's Candle*. He published several books of hymns. The first appeared in 1771, *The Golden Treasury*, a translation of C. H. von Bogatzky, with some of Dr. Watts's hymns. In the same year appeared *Fleurychiadan Grás*, and in 1788, *Caniadan Ston*. His hymns in all number about 200. He was a minister

with the Independents in Radnorshire, but d. at Carmarthen in 1804.

[W. G. T.]

Thomas, Joan Elisabeth. [Ossler, Joan E.]

Thomas of Aquino, confessor and doctor, commonly called *The Angelical Doctor*, "on account of," says Dom Gueranger, "the extraordinary gift of understanding wherewith God had blessed him," was born of noble parents, his father being Landulph, Count of Aquino, and his mother a rich Neapolitan lady, named Theodora. The exact date of his birth is not known, but most trustworthy authorities give it as 1227. At the age of five he was sent to the Benedictine monastery at Monte Cassino to receive his first training, which in the hands of a large-hearted and God-fearing man, resulted in so filling his mind with knowledge and his soul with God, that it is said the monks themselves would often approach by stealth to hear the words of piety and wisdom that fell from the lips of the precocious child when conversing with his companions. After remaining at Monte Cassino for seven years, engaged in study, St. Thomas, "the most saintly of the learned, and the most learned of the saints," returned to his family, in consequence of the sack of the abbey by the Imperial soldiers. From thence he was sent by his parents to the University of Naples then at the height of its prosperity, where, becoming intimate with the Fathers of the Dominican Order, and being struck, probably, by the devotedness and ability of the Dominican Professors in the University, he was induced to petition for admission into that order, though he was at that time not more than seventeen years of age. This step gave such umbrage to his mother that she caused him to be waylaid on the road to Paris (whether he was being hurried to escape from her), and to be kept for more than two years in prison, during which time his brothers, prompted by their mother, used all means, even the most infamous, to seduce him from religion.

At last the Dominicans' influence with the Pope induced the latter to move the Emperor Frederick to order his release, when St. Thomas was at once hurried back to Naples by the delighted members of his order. He was afterwards sent to Rome, then to Paris, and thence to Cologne. At Cologne his studies were continued under the celebrated Albertus Magnus, with whom, in 1245, he was sent by the Dominican Chapter once more to Paris for study, under his direction, at the University. In 1248, when he had completed his three years' curriculum at Paris, St. Thomas was appointed, before he was twenty-three years of age, second professor and 'magister studentium,' under Albertus, as regent, at the new Dominican school (on the model of that at Paris), which was established by the Dominicans in that year at Cologne. There he achieved in the schools a great reputation as a teacher, though he by no means confined himself to such work. He preached and wrote; his writings, even at that early age, were remarkable productions and gave promise of the depth and ability which mark

his later productions. His sermons also at that time enabled him to attract large congregations into the Dominican church. In 1248 he was directed to take his degree at Paris; and though his modesty and dislike of honour and distinction made the proposal distasteful to him, he set out and begged his way thither; but it was not until October 23rd, 1257, that he took his degree. The interval was filled by such labours in writing, lecturing, and preaching, as to enable him by the time he became a doctor to exercise an influence over the men and ideas of his time which we at this time can scarcely realise. So much was this the case that Louis IX. insisted upon St. Thomas becoming a member of his Council of State, and referred every question that came up for deliberation to him the night before, that he might reflect on it in solitude. At this time he was only thirty-two years of age. In 1259 he was appointed, by the Dominican Chapter at Valenciennes, a member of a Commission, in company with Albertus Magnus and Pierre de Tarentaise, to establish order and uniformity in all schools of the Dominicans. In 1261 the Pope, Urban IV., immediately upon his election to the Pontifical throne, sent for St. Thomas to aid him in his project for uniting into one the Eastern and Western Churches. St. Thomas in that same year came to Rome, and was at once appointed by the General of his Order to a chair of theology in the Dominican College in that city, where he obtained a like reputation to that which he had secured already at Paris and Cologne. Pope Urban being anxious to reward his services offered him, first the Patriarchate of Jerusalem, and then a Cardinal's hat, but he refused both. After lecturing, at the request of the Pope, with great success at Viterbo, Orvieto, Perugia, and Fondi, he was sent, in 1263, as "Definitor," in the name of the Roman Province, to the Dominican Chapter held in London. Two years later Clement IV., who succeeded Urban as Pope, appointed him, by bull, to the archbishopric of Naples, conferring on him at the same time the revenues of the convent of St. Peter ad Aram. But this appointment he also declined. In 1269 he was summoned to Paris—his last visit—to act as "Definitor" of the Roman Province at the General Chapter of his Order, and he remained there until 1271, when his superiors recalled him to Bologna. In 1272, after visiting Rome on the way, he went to Naples to lecture at the University. His reception in that city was an ovation. All classes came out to welcome him, while the King, Charles I., as a mark of royal favour bestowed on him a pension. He remained at Naples until he was summoned, in 1274, by Pope Gregory X., by special bull, to attend the Second Council of Lyons, but whilst on the journey thither he was called to his rest. His death took place in the Benedictine Abbey of Fossa Nuova in the diocese of Terracina, on the 7th of March 1274, being barely forty-eight years of age.

St. Thomas was a most voluminous writer, his principal work being the celebrated *Summa Theologiae*, which, although never completed, was accepted as such an authority as to be placed on a table in the council-chamber at the Council of Trent alongside of the Holy

Scriptures and the Decrees of the Popes. But it is outside the province of this work to enlarge on his prose works. Though not a prolific writer of hymns, St. Thomas has contributed to the long list of Latin hymns some which have been in use in the services of the Church of Rome from his day to this. They are upon the subject of the Lord's Supper. The best known are:—

Pange lingua gloriosi Corporis Mysterium; Adoro te devote latens in Ectas; Sacris sollemnibus juncta sint gaudia; Lauda sion Salvatorem; and Verbum supernum prodiens. The 1st, 3rd, and 5th of these are found in the *Rom. Brev.*, the 2nd, 4th, and 5th in Newman's *Hymni Ecclesiae*; the 4th in the *Rom. Missal*; all of them appear in *Daniel*; the 2nd and 4th in *Mone*; and the 2nd, 4th, and 5th in *Königsfeld*. Various other hymns have been attributed to St. Thomas, but in error, as:—*O ceca victoriam*, (p. 638, l.); and the *Ut jucundas cervus undas* (q.v.). See also *Mone*, No. 199, and ll. p. 257.

Of these hymns numerous translations have been made from time to time, and amongst the translators are found Caswall, Neale, Woodford, Morgan, and others. Each of these hymns is annotated in this work under its original first line. [D. S. W.]

Thomas of Kempen, commonly known as Thomas à Kempis, was b. at Kempen, about fifteen miles north-west of Düsseldorf, in 1379 or 1380. His family name was Hammerken. His father was a peasant, whilst his mother kept a dame's school for the younger children of Kempen. When about twelve years old he became an inmate of the poor-scholars' house which was connected with a "Brother-House" of the Brethren of the Common Life at Deventer, where he was known as Thomas from Kempen, and hence his well-known name. There he remained for six years, and then, in 1398, he was received into the Brotherhood. A year later he entered the new religious house at Mount St. Agnes, near Zwolle. After due preparation he took the vows in 1407, was priested in 1413, became Subprior in 1425, and d. according to some authorities on July 26 and others on Aug. 8, 1471. Much of his time was occupied in copying *Missals*, *Breviaries*, and other devotional and religious works. His original writings included a chronicle of the monastery of St. Agnes, several biographies, tracts and hymns, and, but not without some doubt as to his authorship (for a résumé of the controversy see *Enc. Brit.*, 9th ed.) the immortal *Imitation of Christ*, which has been translated into more languages than any other book, the Bible alone excepted. His collected works have been repeatedly published, the best editions being Nürnberg, 1494, Antwerp in 1607 (*Thomas Malleoli à Kempis . . . Opera omnia*), and Paris in 1649. An exhaustive work on St. Thomas is *Thomas à Kempis and the Brothers of the Common Life*, by S. W. Kettlewell, in 2 vols., Lond., 1882. In this work the following of his hymns are tr. by the Rev. S. J. Stone:—

- i. From his *Vita Boni Monachi*, ii. :—
 1. Vitam Jesu Christi. *Imitation of Christ.* Be the life of Christ thy Saviour.
 2. Apprehende arma. *Christian Armour.* Take thy weapons, take thy shield.
 3. Sustine dolores. *Resignation.* Bear thy sorrows with Laurentius.
- ii. From his *Cantica Spiritualia*:—
 4. O dulcissime Jesu. *Jesus the most Dear.* O [Child] Christ Jesu, closest, dearest.

5. O Vera summa Trinitas. *Holy Trinity*. Most true, most High, O Trinity.

6. Adversa mundi tolera. *Resignation*. Bear the troubles of thy life (p. 23, i.).

7. O qualis quantaque laetitia (p. 845, ii.). *Eternal Life*. O joy the purest, noblest.

Of these *trs.* Mr. Stone has repeated Nos. 5, 6, and 7 in his *Hymns*, 1886, and No. 4 in a rewritten form as "Jesus, to my heart most precious," in the same. [See also *Index of Authors and Translators*.] Pastor O. A. Spitz-n has recently published from a ms. circa 1480, ten additional hymns by Thomas, in his "Nulezing op mijn Thomas à Kempis," Utrecht, 1881. Six of these had previously been printed anonymously by *Mone*. The best known are "Jerusalem gloriosi" (p. 679, ii.), and "Nec quisquam oculis vidit" (p. 793, i.). We may add that Thomas's hymn-writing is not regarded as being of the highest standard, and that the modern use of his hymns in any form is very limited. [J. J.]

Thompson, Alexander Ramsay, D.D., a minister of the American Reformed Dutch Church, was b. at New York, Oct. 22, 1812, and graduated at the New York University, 1842, and the Princeton Seminary, 1845. He was Reformed Dutch Pastor at various places, including East Brooklyn, St. Paul's (R. P. D.), New York City, North Reformed Church, Brooklyn (1874), and others. Dr. Thompson was joint editor of the Reformed Dutch *Hys. of the Church*, N. Y., 1869, and the *Hys. of Prayer and Praise*, 1871. He has contributed original hymns and *trs.* from the Latin to these collections, to Schaff's *Christ in Song*, 1869, and to the *Sunday School Times*, Philadelphia, 1883, &c. His *trs.* will be found in the *Index of Authors and Translators*. In addition two original hymns:—

1. O Thou Whose filmed and fading eye. *Good Friday*.

2. Wayfarers in the wilderness. *Life a Pilgrimage*. are in the *Hys. of the Church*, 1869, with the signature "A. R. T." [F. M. B.]

Thompson, Henry John, M.A., s. of John Northon Thompson, was b. at Kingsclere, Hants, 1830; was Tylney Exhibitioner Queen's College, Oxford, 1850; and graduated B.A. in 1853, M.A. in 1856. On taking Holy Orders, he became curate of St. Mary's, Warwick. In 1859 he was instituted to the vicarage of Dodford, near Weedon, Northants. In 1878 he became chaplain to the R.A. garrison at Weedon, and in 1879 was appointed rural dean of Weedon. Mr. Thompson has written, "Christ, we come before Thee" (*Holy Matrimony*), to be sung at the commencement of the office of Holy Matrimony. It was 1st printed, with music by the Rev. T. R. Matthews, by Novello & Co.; and again, together with the same music, in the S. P. C. K. *Church Hymns*, 1871, No. 238, in 4 double st. of 8 l. Mr. Thompson has also written a few hymns for "Harvest," "Confirmation," and other occasions, and some carols. These, with other poetical pieces, were pub. in his *Hymns and other Verses*, and form a pleasing volume. [J. J.]

Thompson, Jemima. [Luke, Jemima.]

Thou art coming, O my Saviour.
Frances R. Havergal. [Advent.] Written at

Winterdyne, Nov. 16, 1873. 1st printed in the *Rock* newspaper, 1873, and then as one of Parlane's leaflets, 1874; her *Under the Surface*, 1874; and *Life Mosaic*, 1879. It is one of the most popular of Miss Havergal's hymns. Sometimes it is divided, when Pt. ii. begins with "Thou art coming; at Thy Table." Miss Havergal's *tunç St. Paul* was written to this hymn; but she preferred to hear it sung to Dr. Monk's *tunç Advent*, as in *H. A. & M.* [HAV. MSS.] [J. J.]

Thou art gone to the grave! but we will not deplore thee. *Bp. R. Heber*. [Death and Burial.] Was written in December, 1818, on the death of his daughter, aged six months. (*Memoirs*, vol. i. p. 501.) So far as is at present known its earliest publication was in the Rev. Carus Wilson's *Friendly Visitor*, for August, 1824. It is also found, with variations, in st. iii. in a vol. of *Sacred Poetry*, Edin.: W. Oliphant, N.D. In 1827, the text, as in the *Friendly Visitor*, was included in Bp. Heber's posthumous *Hymns*, p. 150. It is rendered into Latin by R. Bingham in his *Hymn. Christ. Latina*, 1871, as "Mortuus inter resides, et absens." [J. J.]

Thou art [hast] gone up on high, To mansions, &c. *Emma Tuke, nee Leslie*. [Ascension.] Written in 1851, and contributed anonymously to the S. P. C. K. *Hymns for Public Worship*, 1852, No. 61, in 3 st. of 4 l.; and again in later editions of the same collection. Its use is very extensive in most English-speaking countries. The text is seldom altered, a marked instance to the contrary, however, being the *Hymnary*, 1872. In *H. A. & M.*, 1861, st. i., l. 2, reads "To realms"; but in the 1875 ed. the original reading "To mansions" is restored.

In 1871, Mrs. Tuke slightly altered the text for the Rev. R. Judd's S. S. *Liturgy & H. Bk.*, No. 62 (Halifax), and wrote at the same time the following additional verse, which is given in Judd's collection as the first:—

"Thou hast gone up on high!
Triumphant o'er the grave,
And captive led captivity,
Thy ransomed ones to save.
Thou hast gone up on high!
Oh! help us to ascend,
And there with Thee continually,
In heart and spirit blend."

This stanza is practically unknown to compilers, and is not in general use. [J. J.]

Thou biddest, Lord, Thy sons be bold. *T. H. Gill*. [*Liberty of the Children of God*.] The second hymn written by the author, composed in 1845, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1846, No. 115, in 9 st. of 4 l. In 1853 it was included in Hedge & Huntington's *Hys. for the Ch. of Christ*, Boston, U.S.A., No. 507, with the omission of st. ii., viii., and was thus introduced to the American collections. It was revised for the author's *Golden Chain*, &c., 1869, and included as No. 132 in 4 st. of 8 l., with the heading "The glorious Liberty of the Children of God." In Dale's *English H. Bk.*, 1874, No. 633, st. ii. of the 1869 text is omitted. The American *Hys. of the Spirit*, Boston, 1864, contains two centos from this hymn, (1) "We stand unto our God, how near!" and (2) "Thou biddest, Lord, Thy sons be bold." [J. J.]

Thou boundless Source of every good. [*Divine Guidance desired.*] This hymn is a cento, and as such it appeared in T. Cotterill's *Sel. of Ps. & Hys*, 1st ed. 1810, in 6 st. of 4 l., and headed "For the right improvement of the dispensations of Providence." It was repeated in Cotterill's *Sel.*, 1819 and 1820; Bickersteth's *Christian Psalmody*, 1833; and again in a great many modern hymn-books, including the S. P. C. K. *Ps. & Hys.* &c. It is sometimes abbreviated to 4 st. Of the original cento st. ii., iii., iv., vi. are from O. Heginbotham's (p. 506, 1) "Father of mercies, God of love," which was No. 9 of his *Hymns, &c.*, Sudbury, 1794, but in an altered form; and st. i. and v. are probably by T. Cotterill. [J. J.]

Thou child of man, fall down. *H. Alford.* [*Adult Baptism.*] 1st pub. in G. Stevenson de M. Rutherford's *Lays of the Sanctuary, and Other Poems*, 1859, p. 7, in 8 st. of 4 l., and headed "Lines for an Adult Baptism." In 1868 it was included by the author in the revised ed. of his *Poetical Works*, p. 256, with the simple heading "1846," the date of its composition, and probably of a special Baptism for which it seems to have been composed. In *Kennedy* 1863, No. 771, "Servant of God, go forth," is composed of st. iv.-viii. It is a hymn of some merit, and might be divided with ease into two parts; the first to be sung before, and the second after, the administration of the Holy Rite. [J. J.]

Thou dear [great] Redeemer, dying Lamb. *J. Cennick.* [*The Holy Name Jesus.*] Pub. in his *Sacred Hymns, &c.*, Pt. iii., 1743-44, p. 143. It was included in the 1875 ed. of the *Wes. H. Bk.* as "Thou great Redeemer, dying Lamb." In the English *Moravian H. Bk.*, 1886, it is given in 3 st., and begins with the original first line. [J. J.]

Thou didst leave Thy throne and Thy Kingly crown. *Emily E. S. Elliott.* [*Christmas.*] 1st privately printed, 1864, for the use of the choir and schools of St. Mark's Church, Brighton, and first pub. by the authoress in the *Church Missionary Juvenile Instructor*, 1870, p. 188; and again in her *Chimes for Daily Service*, 1880, p. 99, in 5 st. of 6 l. It was repeated in *Wilson's Service of Praise*, 1865; *Allon's Children's Worship*, 1878; *Mrs. Brock's Children's H. Bk.*, 1881; *Church Praise*, 1883, &c., and is given in full, and almost in the 1880 text as No. 374 in the *Scottish Free Church H. Bk.*, 1882. [J. M.]

Thou glorious Sun of Righteousness. *Charlotte Elliott.* [*Sunday Morning.*] This hymn is in C. U. in two forms, and both are by Miss Elliott. The first form is in 3 st. of 4 l., beginning as above, and appeared in the "Third Thousand" of H. V. Elliott's *Ps. & Hys.*, 1839, No. 291. This text is repeated in the *Leeds H. Bk.*, 1853, and others. The second form is that given in *Miss Elliott's Morning and Evening Hys. for a Week*, 1839, p. 3, in 11 st. of 4 l. Of this form of the text st. i., ii. and xi. are the preceding hymn, the remaining stanzas being new. This form is repeated, sometimes abbreviated, in *Brown-Borthwick's Select Hys., &c.*, 1871; the S. P. C. K. *Church Hys.*, 1871; *Snepp's Songs of*

Grace and Glory, 1872; *Thring's Coll.*, 1882, and others. [J. J.]

Thou God art a consuming fire. *J. Montgomery.* [*Prayer.*] Written in 1818, and first printed on a broadsheet with Montgomery's "Prayer is the soul's sincere desire," and "What shall we ask of God in prayer?" for use in the Nonconformist Sunday schools in Sheff.ld. It was included in Cotterill's *Sel.*, 1819, No. 279, in 4 st. of 8 l.; in Montgomery's *Christian Psalmist*, 1825, No. 481, with alterations, and in 8 st. of 4 l.; and again in his *Original Hymns*, 1853, No. 68, without further alteration. This last is the text usually given in the hymnals. [J. J.]

Thou God of glorious majesty. *C. Wesley.* [*Death and Judgment.*] 1st pub. in *Hymns and Sacred Poems*, 1749, vol. i., in 6 st. of 6 l., and entitled "An Hymn for Seriousness" (*P. Works*, 1868-72, vol. iv. p. 316). In 1780 it was included in the *Wes. H. Bk.*, as No. 58, and from thence has passed into many collections. The hymnals of the Church of England however received their text from M. Medan, who included the hymn in his *Ps. & Hymns*, 1760, and appended to the lines:—

"Give me to feel their solemn weight,
And tremble on the brink of fate
And wake to Righteousness,"

and a long note, thus introduced:—

"I am glad of an Opportunity to rescue this significant Word [Fate] out of the Hands of the Infidels, who use it together with Luck, Fortune, Chance, Destiny, to promote their favourite Scheme, of excluding the particular Providence of the Wise Disposer of all Events from the Government of the Affairs of Man."

He then proceeds to justify the use of the word by first giving its derivation from the Latin, *Fatum*, and then quoting classical authorities for its use in the same sense as that in which it is used by Wesley. *Fate* is that which God has spoken concerning man. In this verse of the hymn that word is, "Dust 'thou art and unto dust shalt thou return." Hence its truth.

Concerning the second stanza, "Lo! in a narrow neck of land," much controversy has arisen as to whether or not it was written "on a narrow neck of land" at the Land's End, Cornwall. Mr. T. Jackson, in his *Life of C. Wesley*, asserts that there is no proof of its having been written under these circumstances; and Dr. Osborn, the learned editor of the *Poetical Works of J. & C. Wesley*, is silent on the subject. Failing to find elsewhere any evidence of value in favour of the common belief, we must join the above authorities in pronouncing against it.

The literary merits of this hymn won the praise of Montgomery:—

"Thou God of glorious majesty! is a sublime contemplation in another vein; solemn, collected, unimpassioned thought, but thought occupied with that which is of everlasting import to a dying man, standing on the lape of a moment between 'two eternities.'" *Christian Psalmist*. Introductory Essay.

An abbreviated form of this hymn is found in a few collections including Major's *Book of Praise, &c.*, No. 65. It is composed of st. iii.-vi., beginning "O God, mine inmost soul convert." The same stanzas, considerably altered, are given as "O God, Thy saving grace impart," in *Kennedy*, 1863. [J. J.]

Thou knowest, Lord, that they. *J. Anstice.* [In *Temptation.*] First privately printed in *Hys.* by the Rev. Joseph Anstice, M.A., Lond.: 1836, and afterwards pub. in *The Child's Christian Year*, 1841, in 5 st. of 6 l., and appointed for the 19th S. after Trinity. In 1863 Dr. Kennedy gave in his *Hymno. Christ.*, an altered version, beginning "Help, Lord, Thou know'st that they," in 4 st., the fourth stanza being omitted. [J. J.]

Thou, Lord, delights Thy saints to own. *J. Allen.* [*Holy Baptism.*] This imperfect line is the opening of a hymn out of which a fairly good lyric has been made. The original, by J. Allen, appeared in *A Collection of Hymns for the use of those that seek, and those that have Redemption in the Blood of Christ.* Kendal: Printed by Thomas Ashburner, MDCCCLVII, No. 114, as follows:—

- “At Baptism.
- “1. Thou, Lord, delights Thy saints to own
In Thy appointed ways;
This ordinance with blessings crown,
And tokens of Thy grace.
 - “2. Jointly we raise our hearts to Thee,
Thy powerful Spirit breathe;
And let the little infant be
Baptiz'd into Thy death.
 - “3. O let Thy unction on him rest,
With grace his heart bedew;
And write within his tender breast
Thy name and nature too.
 - “4. If Thou shouldst quickly end his race
His place with Thee prepare;
Or if Thou lengthen out his days,
Continue still Thy care.
 - “5. Thy faithful soldier may he prove,
Begirt with truth divine;
A sharer of Thy dying love,
A follower of Thine.”

In 1782 Thomas Beck included it in an altered form in his *Hymns Calculated for the Purposes of Public, Social, and Private Worship*, &c., Rochester, 1782, as No. 105, thus:—

- “Dedicating the Child to God in Baptism.
- “1. Thou, Lord, art pleased Thy saints to own,
And wilt their children bless;
This ordinance now with mercy crown,
And tokens of Thy grace.
 - “2. Jesus, we raise our souls to Thee
[And, as in orig. above.]
 - “3. O let Thy unction on him rest,
Thy grace his soul bedew;
[And, as in orig. above.]
 - “4. [As above with l. 1. “race” to “days;” and
l. 3. “days” to “race.”]
 - “5. [As above with l. 2. “Begirt,” to “Girded;”
and l. 3. “sharer of” to “sharer in.”]
 - “6. A new stanza, being:—
“Plant us into His death,
That we His life may prove;
Partakers of His cross beneath,
And of His crown above.”

from *Hys. on The Lord's Supper*, by J. and C. Wesley, 1746, No. cxlviii. 4, rewritten in c.m. as:—

- “Lord, plant us all into Thy death,
That we Thy life may prove;
Partakers of Thy cross beneath,
And of Thy crown above.”

In 1833, this cento took the form in which it is known in modern hymn-books, appearing in Bickersteth's *Christian Psalmody*, No. 351, as “Jesus, we lift our souls to Thee,” in 5 st., beginning with the second stanza altered, by Allen, and concluding with the stanza, also altered as above, by Wesley. In the *Irish Church Hymnal*, st. 4, as in Bickersteth, is omitted. The cento should therefore be subscribed “*J. Allen, C. Wesley, T. Beck, and E. Bickersteth.*” [W. T. B.]

Thou, Lord, through every changing scene. *P. Doddridge.* [*God, the Dwelling-place of His People.*] This is No. 21 in the D. mss., in 6 st. of 4 l.: is headed “God the Dwelling-place of His people thro’ all generations,” from Ps. xc. 1, and dated May 30. 1736. It was given in J. Orton's posthumous ed. of *Doddridge's Hymns, &c.*, 1755, No. 51: and again with slight differences in J. D. Humphreys's ed. of the same, 1839. It has passed into several modern hymnals. [J. J.]

Thou that art the Father's Word. *H. Alford.* [*Christmas, or the Epiphany.*] This is No. 18 in *Dean Alford's Psalms and Hymns*, 1844; and No. 32 in his *Year of Praise*, 1867, in 4 st. of 6 l. and the refrain, “Hail, Lord Jesus.” In the *Irvingite Hys. for the use of the Churches*, 1864, No. 21, begins “Songs of glory fill the sky,” and is signed in the Index “J. E. L.” (i.e. Jane E. Leeson). In the 1871 ed. of that collection it is repeated as No. 121, and in the Index is set forth as by “Dean Alford (altered).” It is really a cento in 3 st. of 8 l. and a refrain, of which ll. 3 and 7 of st. i., the whole of st. ii. and the refrain, are from Dean Alford's hymn. [J. J.]

Thou thrice denied yet thrice beloved. *J. Kobla.* [*St. Peter.*] Written May 15, 1825, and 1st pub. in his *Christian Year*, 1827, in 18 st. of 4 l. A cento beginning with an alteration of st. i. to “Lord, thrice denied yet thrice beloved,” is sometimes found in modern hymn-books. [J. J.]

Thou Who art enthroned above. *G. Sandys* [Pa. xcii.] Pub. in his *Paraphrase upon the Psalmes of David*, 1636; again in his *Paraphrases upon the Divine Poems* (with which the *Psalmes* were incorporated), 1638: and again in later eds. of the same. It is in 46 lines. In Bickersteth's *Christian Psalmody*, 1833, 24 lines, beginning with the first, were given as No. 237. This cento was repeated in the *Leeds H. Bk.*, 1853; the *New Cong. H. Bk.*, 1859, and others. Another cento is in the revised ed. of the *Wes. H. Bk.*, 1875. It consists of 18 lines from the original paraphrase, and begins with the first line. [J. J.]

Thou Who didst for Peter's faith. *Ann Gilbert, née Taylor.* [*The Divine Guide.*] Pub. in *Collyer's Coll.*, 1812, Nos. 893 and 894, in two parts. Pt. i. in 8 st. of 6 l., entitled “Divine Guidance in the Changes of Life”; and Pt. ii., “When the vale of death appears,” in 4 st. of 6 l., entitled “Divine support in Death,” and each signed “A.” Both parts are in C.U. [J. J.]

Thou Who didst on Calvary bleed. *J. D. Burns.* [*Lent.*] Appeared in his work of hymns and prayers, *The Evening Hymn*, 1857, No. 16, in 6 st. of 5 l., and headed “Out of the depths.” Orig. text in *Hy. Comp.*, 1876, with “There deliverance,” &c., for “Their deliverance,” &c., in st. iv. l. 2. [J. J.]

Thou Who dost my life prolong. *J. Fawcett.* [*Morning.*] Pub. in his *Hymns, &c.*, 1782, No. 51, in 14 st. of 4 l., and headed, “A Morning Hymn.” In a few American hymn-books, including *Hatfield's Church H. Bk.*, 1872, it is abbreviated to 5 st. [J. J.]

Though all men's eloquence adorned.

T. Randall. [*Love.*] First appeared as No. 11 in the *Draft Scottish Translations and Paraphrases*, 1745, as a version of 1 Cor. xiii., in 14 st. of 4 lines. In the *Draft* of 1781, No. 49, slightly altered, and beginning "Though perfect eloquence adorn'd." Thence with st. iv. and st. iii. 1, 2, rewritten 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. 200, ii.), the original is ascribed to *T. Randall*, and the alterations in 1781 to *W. Cameron*. In the *Eng. Presb. Ps. & Hymns*, 1867, the text of 1781 was included as Nos. 281-283, No. 282 beginning "Love suffers long, love envies not" (st. v.), and No. 283 beginning with st. x., "Here all our gifts imperfect are." It is also found in the following forms:—

1. *Though every grace my speech adorn'd*, beginning with st. 1. altered in the *Springfield Coll.*, 1838, No. 247 (American).
2. *Love still shall hold an endless reign*, st. ix., x., xii.-xiv. in *Rorison's Hymns*, 1860, No. 161.
3. *This Love shall hold an endless reign*, st. ix., x., xiii., xiv. in *Twickenham Chapel Coll.*, 1846, p. 64.
4. *Faith, hope, and love, now dwell on earth*, st. xiii., xiv. in *Montgomery's Christian Psalmist*, 1828, No. 104, and in America in *Adams & Chapin's Coll.*, 1846, No. 387. (Compare *Watts's Hymns*, Bk. 1., Noe. 133, 134.) [J. M.]

Though holy, holy, holy, Lord. *J. Montgomery.* [*Holy Trinity.*] This appeared in *Bickersteth's Christian Psalmody*, 1838, No. 12, in 7 st. of 4 l., and based on Isaiah vi. 3. It is given in a few modern hymn-books in G. Britain and America, but is not found in *Montgomery's Original Hys.*, 1853. [J. J.]

Though troubles assail, And dangers affright. *J. Newton.* [*Security in God.*] Written in February, 1775, for the service at the Great House at Olney (*Bull's Life of Newton*, 1868, p. 208), and first pub. in the *Gospel Magazine*, Jan. 1777, p. 42, in 8 st. of 8 l., and headed "Jehovah-Jireh, i.e. The Lord will provide, Gen. xxii. 14." It was included in the *Olney Hymns*, 1779, Bk. i., No. 7, with the title "The Lord will provide." It is usually given in an abbreviated form. [J. J.]

Thought on thought in solemn train. *E. Caswall.* [*Man Perfect, Fallen, Redeemed.*] This poem of 222 lines appeared in his *Masque of Mary*, &c., 1858, p. 232, as "Musing in a solemn train," in 7 parts as follows:—i. Nature in Paradise; ii. Nature Fallen; iii. Nature Comforted; iv. Nature Redeemed; v. Nature Warned; vi. Nature Restored; vii. Nature Glorified. In his *Hys and Poems*, 1873, p. 259, it was repeated in full with the same divisions, and the general heading "Human Nature before and since the fall." In the *Hymnary*, 1872, two centos were given from it as (1) "Hail, O Thou of grace divine"; (2) "If thou wouldest life attain." The latter of these has been repeated elsewhere. [J. J.]

Thousands, O Lord of hosts, this day. *J. Montgomery.* [*During Sickness.*] Pub. in *Bickersteth's Christian Psalmody*, 1833, No. 183, in 8 st. of 4 l., and again in the *Weston H. Bk.*, compiled by the Misses *Harrison* of Sheffield, 1834, No. 198. It was republished in *Montgomery's Poet's Port-*

folio, 1835, p. 255, with the title "The Prisoner of the Lord." A Sabbath Hymn for a Sick Chamber;" and the addition of two stanzas ("I, of such fellowship bereft," and "O make Thy face on me to shine"). This text was repeated in his *Original Hymns*, 1853, No. 183. It is in C. U. in Great Britain and America usually in an abbreviated form; and also as follows:—

1. *Many, O Lord, my God, to-day*. In *T. Darling's Hys. for the Church of England*, 1874-87.
2. *Thousands, O Lord, of souls this day*. In the *American Unitarian Hys. of the Spirit*, Boston, 1864, in 3 st.
3. *The dew lies thick upon the ground*. In the *American Church Pastorals*, 1864, st. vi.-viii. [J. J.]

Three in One, and One in three. *G. Rorison.* [*Holy Trinity.*] The ms. of this hymn was sent in 1849, with seven others, to *B. Campbell* for insertion in his *St. Andrew's Hymnal*, but they were not included therein, although the mss. were retained and now form part of the c. mss. The heading of this special ms. is "Trinity Sunday, An imitation and combination from the *Roman Breviary* 'Tu Trinitatis Unitas,' and 'Jam sol recedit igneus.'" The hymn was first pub. in *Dr. Rorison's Hys. and Anthems*, 1851 (Preface dated "All Saints Day, 1850"), p. 97, as follows:—

- "Three in One and One in Three!
Ruler of the earth and sea!
Hear us while we lift to Thee
Holy chant and psalm.
- "Light of lights! with m-rning-shine
Lift us us Thy light divine;
And let charity benign
Breathe on us her balam.
- "Light of lights! when falls the even
Let it sink on sin forgiven;
Fold us in the peace of heaven;
Shed a vesper calm.
- "Three in One, and One in Three!
Darkling here we worship Thee:
With the Saints heretoe we
Hope to bear the palm."

In *Murray's Hymnal*, 1852, it was repeated with "Dimly here," &c., for "Darkling here," &c., in st. iv., 1, 2. This text was given in *H. A. & M.*, 1861, with the additional change of "Shed a vesper calm," "to shed a holy calm." Other, but slight, alterations have been introduced in modern hymn-books, including:—

1. *Ever blessed Trinity*. In the 1880 *Appendix* to the *Bap. Ps. & Hys.*
2. *Holy Godhead, One in Three*. In the *Roman Catholic Hys. for the Year* 1867.
3. *Lord of love! as deep and free*. In *J. Hunter's Hys. of Faith and Life*, Glasgow, 1889.

It must be noted that most editors of hymnals have misquoted st. ii. by printing the compound substantive "morning-shine" as two words, followed by a semicolon, an oversight which destroys the whole point and meaning of the stanza, and goes far towards spoiling the entire hymn. The text, usually as in *H. A. & M.*, is in extensive use in G. Britain and America. The *H. A. & M.* text is also *tr.* into Latin by *G. S. Hodges*, and is given in his *County Palatine*, 1876, as, "Una Trina Deitas." [J. J.]

Threlfall, Jeannette. This sweet singer of hymns and other sacred poems, was born in the town of Blackburn, Lancashire, on 24th March, 1821. She was the daughter of *Henry Threlfall*, wine merchant, and

Catherine Eccles, the latter a somewhat noticeable local family, who disapproved of the marriage. She was early left an orphan, and became the "beloved inmate" (as a memorial-card bears) of the households successively of her uncle and aunt Bannister and Mary Jane Eccles, at Park Place, Blackburn, and Golden Hill, Leyland; and later of their daughter, the late Sarah Alice Aston, and her husband, of Dean's Yard, Westminster. Latterly she met with a sad accident that lamed and mutilated her for life, and a second rendered her a helpless invalid. She bore her long slow sufferings brightly, and to the end retained a gentle, loving, sympathetic heart, and always a pleasant word and smile, forgetful of herself. Throughout she was a great reader, and at "idle moments" threw off with ease her sacred poems and hymns. These were sent anonymously to various periodicals. They were first collected and issued in a small volume, entitled *Woodsorrel; or, Leaves from a Retired Home*. By J. T., Lond.: J. Nisbet, 1856.* There are thirty-five poems in all. They do not appear to have won any notice except among friends. Years later she selected 15 pieces from *Woodsorrel* and added 55 others, and pub. them as *Sunshine and Shadow. Poems by Jeannette Threlfall. With Introduction by the Lord Bishop of Lincoln* [Wordsworth]. Lond.: (Hunt), 1873. A 3rd ed. (1880) is entitled *New Edition. With In Memoriam from the Sermons of the Dean of Westminster and Canon Farrar*. The two memorial tributes are very tender and sweet. A few words from each will be acceptable. Dean Stanley, amongst other things finely put, says:—

"If I may speak of one who has been taken from these precincts within the last week: when a life, bright and lovely in itself, is suddenly darkened by some terrible accident; when it has been changed from the enjoyment of everything to the enjoyment of nothing; when year by year, and week by week, the suffering, the weakness, has increased; and when yet, in spite of this, the patient sufferer has become the centre of the household, the adviser and counsellor of each; when there has been a constant stream of cheerfulness under the severest pain; when there has been a flow of gratitude for any act of kindness, however slight; when we recall the eager hope of such an one, that progress and improvement, not stagnation or repose, will be the destiny of the newly-awakened soul; then, when the end has come, we feel more than ever that the future is greater than the present."

So Canon Farrar:—

"A few days ago there passed away a resident of this parish, a member of this congregation, whose name many of the poor well know; who was their friend and their benefactor: who had the liberal hand and the large heart; who helped the charities of this parish with a spontaneous generosity which is extremely rare; whose purse was ever open, unasked, to every good work of which she heard; whose delicate mind was alive with Christian sympathy; who had pre-eminently

"The faith, through constant watching wise,
And the heart at leisure from itself,
To soothe and sympathise."

Bp. Wordsworth praises her poems, and observes:—

"It is an occasion for great thankfulness to be able to point to poems, such as many of those in the present volume, in which considerable mental powers and graces of composition are blended with pure religious feeling, and hallowed by sound doctrine and fervent devotion."

* The title *Woodsorrel* was chosen from its name in Italian "Allolua," and because Fra Angelico puts it, with daisies, at foot of the Cross in one of his most lovely paintings.

The sacred poems are not very well wrought, nor at all noticeable in thought or sentiment. But all through one feels that a sweet spirit utters itself. She d. on 30th November, 1880, and was interred at Highgate Cemetery, 4th Dec., 1880. [A. B. G.]

Of Miss Threlfall's hymns those in C. U. include:—

1. Hosanna: loud hosanna, The little children sang. *Palm Sunday.*
2. I think of Thee, O Saviour. *Good Friday.*
3. Lo, to us a child is born. *Christmas.*
4. Thou bidd'st us seek Thee early. *Early Piety.*
5. We praise Thee in the morning. *Morning.*
6. When from Egypt's house of bondage. *Children as Pilgrims.*

These hymns are all taken from Miss Threlfall's *Sunshine and Shadow*, 1873. No. 2 was written during a dangerous illness, at her dictation, by a friend. No. 1 is the most widely used of her compositions. [J. J.]

Thresher, Mrs. J. B., a *nom de plume* of Mrs. Van Alstyne, q. v.

Thrice happy souls who dwell above. *S. Browne*. [Sunday.] Appeared in his *Hymns and Spiritual Songs*, 1720, No. 122, in 10 st. of 4 l., and headed, "Lord's Day." In its full form it is not in C. U. In Bickersteth's *Christian Psalmody*, 1833, st. iv., v., vii., viii. were given as No. 283 as "Frequent the day of God returns." This cento has been repeated in a large number of hymnals in G. Britain and America. [J. J.]

Thrice happy souls, who born from heaven. *P. Doddridge*. [Walking with God.] This is No. 37 in the D. MSS. in 8 st. of 4 l., headed, "Of spending the day with God," from Prov. xxiii. 17, and dated "March 27, 1737." In J. Orton's posthumous ed. of Doddridge's *Hymns*, &c., 1755, No. 79, it was given with several changes in the text, and with the heading altered to "Walking with God; or, being in His fear all the day long." Proverbs xxiii. 17; and again in J. D. Humphreys's ed. of the same, 1839, No. 93. This text again differs from both the above. That however in C. U. is from Orton. In the *Bap. Ps. & Hymns*, 1858, No. 445, st. v., vi., iv. and iii., are given as, "Lord, we must labour, we must care." Both this and the text as in Orton are in several collections. [J. J.]

Thring, Edward, M.A., brother of Godfrey Thring, was b. at Alford, Somerset, on Nov. 29 1821, and educated at King's College, Cambridge; B.A. 1844. He won the Porson Prize in 1843, and was elected a Fellow of King's College in 1844. He became Head Master of Uppingham School in 1853, and retained the same to his death on October 22, 1887. He was the author of several important works for schools and colleges, of a volume of *Sermons* pub. in 1858, and two other vols. in 1886, and of *Borth Lyrics*, 1881. He was joint editor with Herr David of the *Hymn Book for the use of Uppingham and Sherborne Schools*, 1874, and to it he contributed some *trs.* from the German (see Index of Authors and Translators). Two of his original hymns are in Thring's Coll. (1) "A day of work is done" (*For the Sick*), and (2) "Death shuts the gates of Paradise" (*Death*). His great success as the Head Master of a Public School has become a matter of history. [J. J.]

Thring, Godfrey, B.A., s. of the Rev. J. G. D. Thring, of Alford, Somerset, and brother of the Rev. E. Thring (see above), was b. at Alford, March 25, 1823, and educated at Shrewsbury School, and at Balliol College, Oxford, B.A. in 1845. On taking Holy Orders he was curate of Stratfield-Turgis, 1846-50; of Strathfieldsaye, 1850-53; and of other parishes to 1858, when he became rector of Alford-with-Hornblotton, Somerset. R.D. 1867-76. In 1876 he was preferred as prebend of East Harptree in Wells cathedral. Prebendary Thring's poetical works are:—*Hymns Congregational and Others*, 1866; *Hymns and Verses*, 1866; and *Hymns and Sacred Lyrics*, 1874. In 1880 he pub. *A Church of England Hymn-book Adapted to the Daily Services of the Church throughout the Year*; and in 1882, a revised and much improved edition of the same as *The Church of England Hymn Book, &c.* (for details concerning which see *England, Hymnody, Church of*, p. 331, § vi.). A great many of Prebendary Thring's hymns are annotated under their respective first lines (see *Index of Authors and Translators*); the rest in C. U. include:—

1. *Beneath the Church's hallowed shade. Consecration of a Burial Ground.* Written in 1870. This is one of four hymns set to music by Dr. Dykes, and first pub. by Novello & Co., 1873. It was also included (but without music) in the author's *Hys. & Sacred Lyrics*, 1874, p. 170, and in his *Coll.*, 1882.
2. *Blessed Saviour, Thou hast taught us. Quinquagesima.* Written in 1866, and first pub. in the author's *Hys. Congregational and Others*, 1866. It was republished in his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882. It is based upon the Epistle for Quinquagesima.
3. *Blot out our sins of old. Lent.* Written in 1862, and first pub. in *Hys. Cong. and Others*, 1866; *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882. It is in several collections in G. Britain and America, and has been specially set to music by H. H. Pierson (Novello & Co.), and in other hymnals.
4. *Bowed down with sorrow, sin, and shame. Lent.* Written in 1880, and first pub. in his *Coll.*, 1882, as a Processional during Lent. It is of more than usual merit.
5. *Bulwark of a mighty nation. Church Conferences, &c.* Written in 1876, and first pub. with music by the Rev. S. M. Barkworth (Novello), 1877, and by many others. In the author's *Coll.*, 1882.
6. *Dead to life, yet loath to die. Invitation to the Holy.* Written in 1862, and first pub. in Morrell & How's *Ps. & Hys.*, 1864; and again in the author's *Hys. Cong. and Others*, 1866; and in his *Coll.*, 1882, and in other hymnals.
7. *For mercy, Lord, I cry. Lent.* Written in 1862, and first pub. in his *Hys. Cong. and Others*, 1866, and his *Hys. & Sac. Lyrics*, 1874.
8. *From the eastern mountains. Epiphany.* Written in 1873, and first pub. in his *Hys. & Sac. Lyrics*, 1874, and his *Coll.*, 1882. It is a Processional for Epiphany, and is found in several collections.
9. *Gird us, soldiers, for the battle. Purity.* Written for the White Cross Army, and pub. in the *Bath and Wells Diocesan Magazine*, July, 1884.
10. *God the Father, God the Son, Holy Spirit, Three in One. Litany for Close of Service.* Written in 1871, and first pub. in his *Hys. & Sac. Lyrics*, 1874; and in his *Coll.*, 1882, and in other hymnals.
11. *Grant us, O our heavenly Father. Growth in Grace desired.* Written in 1881, at the request of the Rev. W. Michell, Diocesan Inspector of Schools for Bath and Wells, to set forth the growth of religion through the ordinances of the Church, and first pub. in the author's *Coll.*, 1882.
12. *Great Architect of worlds unknown. Holy Trinity.* Written in 1872, and first pub. in his *Hys. & Sac. Lyrics*, 1874; and again in his *Coll.*, 1882.
13. *Hail, sacred day of earthly rest. Sunday.* Written in 1863, and first pub. in his *Hys. Cong. and Others*, 1866, in 13 st. of 4 l. Originally it was not intended for Public Worship; but from it st. i.-iii., vii., ix.-xi. and xiii. were adapted by the author and Bp. How for the S. P. C. K. *Church Hys.*, 1871, st. i., li. 3, 4, reading:

"Hail! day of light, that bringest light
And joy to me,"
for the original which read:—
"Hail! quiet spirit, bringing peace
And joy to me."

Although the altered form is in the author's *Coll.*, 1882, the original is his authorized text for the future.

14. *Hark! hear ye not the angel-song. Christmas Carol.* Written in 1868 at the request of the Rev. B. R. Chope, and pub. in the author's *Coll.*, 1882, in 2 st. of 8 l. Of this hymn, st. li. 1-4, are by George Wither.
15. *Hark! the vault of heaven is ringing. Ascension.* Written in 1873, and first pub. in his *Hys. & Sac. Lyrics*, 1874; again in his *Coll.*, 1882; and again in other hymnals.
16. *Hast thou sinned! sin no more. Lent.* Written in 1867, and first pub. in his *Hys. & Sac. Lyrics*, 1874. In C. U. in America.
17. *Have we no zeal for Him Who died! Conversion of St. Paul.* Written in 1876, and pub. in his *Coll.*, 1880, and again in 1882.
18. *Heal me, O my Saviour, heal. Lent.* Written in 1866, and first pub. in his *Hys. Cong. and Others*, 1866, in 5 st. of 4 l., and, enlarged to 8 st., in his *Hys. & Sac. Lyrics*, 1874, and his *Coll.*, 1882, also in other hymnals. It has been specially set to music by H. H. Pierson in his *Hymn Tunes*, 2nd series, 1872. Its use has extended to America.
19. *Hear us, Thou who broodedst. Processional for Whitsuntide.* Written in 1873, and first pub. in his *Hys. & Sac. Lyrics*, 1874; and in his *Coll.*, 1882, also in other hymnals. The latter is his authorized text.
20. *In the Name of God the Father. Holy Baptism.* Written in 1869, and first pub. in his *Hys. & Sac. Lyrics*, 1874, and again in his *Coll.*, 1882. The second stanza begins, "Washed beneath the mystic waters."
21. *Jesus, heavenly Shepherd. The Good Shepherd.* Written in 1872, and first pub. in his *Hys. & Sac. Lyrics*, 1874, and again in his *Coll.*, 1880; also in other hymnals, but omitted from the 1882 ed. of the same, although it is by no means an indifferent hymn.
22. *Lord God Almighty, Who hearest all, &c. God the Hearer of Prayer.* Written in 1875, and first pub. in his *Coll.*, 1880, and repeated in the ed. of 1882.
23. *Lord of Power, Lord of Might. Collect, 7th S. after Trinity.* Written in 1862, and first pub. in Chope's *Hymnal* the same year. It was repeated in Morrell & How's *Ps. & Hys.*, 1864; in the author's *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874, and his *Coll.*, 1882. It is also in a large number of collections, and ranks in popularity with most of the author's best hymns. It has been specially set to music by Dr. Monk, and by H. H. Pierson.
24. *Make me holy, O my Saviour. Holiness desired.* Written in 1867, and first pub. in his *Hys. & Sac. Lyrics*, 1874; and again in his *Coll.*, 1882 (Private Use).
25. *O death, thou art no more. Death anticipated with Joy.* Written in 1862, and pub. in Chope's *Hymnal* the same year. Also in the author's *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882. It has been specially set to music by H. H. Pierson and W. T. Best.
26. *O for the faith that knows no doubt. Unfailing Faith desired.* Written in 1864, and first pub. in his *Hys. and Verses*, 1866; his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1880; but omitted from the ed. of 1882.
27. *O God of mercy, God of might, in love and pity infinite. Offertory.* Written in 1877, and first pub. in his *Coll.*, 1880, and again in 1882. Specially set to music by H. S. Irons.
28. *O God, the King of glory, Who. Collect, S. after the Ascension.* Written in May, 1863, and pub. in his *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1880; but omitted from the ed. of 1882.
29. *O Mighty God, Creator, King. For those travelling by Land or by Sea.* Written in 1878 for his *Coll.*, and pub. therein, 1880, and 1882.
30. *O sing to the Lord with a psalm of thanksgiving. Church Conference.* Written in 1871, and pub. in *Four Hymns*, set to music by Dr. Dykes, 1873. In the author's *Hys. & Sac. Lyrics*, 1874, and his *Coll.*, 1882. A fine Processional hymn for Church gatherings of various kinds.
31. *O Thou Who dwellest in realms of light. Praise for Divine Mercies.* Written in 1862, and first pub. in his *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882. Specially set to music by H. H. Pierson in his *Hymn Tunes*, 2nd Series (Simpkin & Marshall), 1872.
32. *O Thou, Who every change of human life, St. Thomas.* Written in 1876, and first pub. in his *Coll.*, 1880, and also in the 1882 ed. of the same.
33. *O Thou, Who from one blood didst make. For*

Unity. First pub. in his *Coll.*, 1880; again in 1882, and in other hymnals.

34. O Thou Who madest land and sea. *For Orphans*. Written in 1881, and included in his *Coll.*, 1882.

35. O Thou, Who sitt'st enthroned above all worlds both great and small. *Consecration of a Church*. Written in 1867, and pub. with music by Dr. Dykes in *Four Hymns*, 1873, and used at the consecration of Hornblotton Church, Feb. 19, 1874. Also specially set to music by H. S. Irons (Novello), 1874. It was repeated in the author's *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882, also in other hymnals.

36. See the Sun high heaven ascending. *Mid-day*. Written in 1844, and first pub. in his *Hys. Cong. and Others*, 1866; in his *Hys. & Sac. Lyrics*, 1874; and in his *Coll.*, 1882.

37. The ocean hath no danger. *For Use at Sea*. Written in 1862, and first pub. in his *Hys. Cong. and Others*, 1866; his *Hys. & Sacred Lyrics*, 1874; and in his *Coll.*, 1882.

38. Thou that sendest sun and rain. *Times of Scarcity*. Written in 1862, and first pub. in his *Hys. Cong. and Others*, 1866, as a hymn for a "Bad Harvest." It was repeated in his *Hys. & Sac. Lyrics*, 1874; his *Coll.*, 1882, and in several hymnals.

39. Thou to Whom the sick and dying. *On behalf of Hospitals*. Written in 1870, at the request of Prob. Hutton of Lincoln, and first pub. in his *Supplement*, Lincoln, 1871; and again with music by H. H. Pierson in *Hymn Tunes* (Simpkin & Marshall), 1872. It is also in the author's *Hys. & Sac. Lyrics*, 1874; his *Coll.*, 1882, and several other hymn-books.

40. Thrice happy he whose tranquil mind. *Contentment*. Written in 1863, and first pub. in his *Hys. Cong. and Others*, 1866; and his *Hys. & Sac. Lyrics*, 1874. It is given in one or two American hymn-books.

41. Thy love for all Thy creatures. *Mid-day*. Written in 1864, and first pub. in his *Hys. Cong. and Others*, 1866; again in his *Hys. & Sac. Lyrics*, 1874; his *Coll.*, 1882, and several hymn-books.

42. To Thee, O God, we render thanks. *Holy Scripture*. Written in 1880, and pub. in his *Coll.*, 1882.

43. Watch now ye Christians, watch and pray. *Advent*. Written in 1861, and first pub. in *Chope's Hymnal*, 1862. Afterwards repeated in the author's *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874; and his *Coll.*, 1882, also in other hymnals.

44. We know not, O we know not, how far a prayer may go. *Prayer*. Written in 1866, and first pub. in his *Hys. & Sac. Lyrics*, 1874; and again, abbreviated, in his *Coll.*, 1882 (Private Use).

45. With tears and hearts bowed down with sorrow. *Death of a Child*. Written by request in 1881 for the funeral of a little boy, William Holmes Orr, son of the Rev. W. H. Orr, Rector of West Lydford, Somerset, who was killed by the fall of a shed, under which he with five other boys had taken refuge during the great storm on Oct. 14, 1881. It was included in the author's *Coll.*, 1882. The special metre was adopted that the hymn might be sung to Neumark's Choral, "Wer nur den lieben Gott läßt walten." (See 796, ii.).

46. Work is sweet for God has blest. *Work*. Written in 1863, and first pub. in his *Hys. Cong. and Others*, 1866; his *Hys. & Sac. Lyrics*, 1874; his *Coll.*, 1882, and other hymn-books.

In addition to the above, and those annotated under their respective first lines, Prebendary Thring wrote in 1868 a series of "Hymns on the Creation," as set forth in the first chapter of *Genesis*, and pub. the same in his *Hys. & Sac. Lyrics*, 1874, and in his *Coll.*, 1880 and 1882. These hymns have also passed into other collections. They are all in the same metre (8.8.8.8.8.6), and are certainly very fine. The first lines are:—

47. When o'er the water's misty deep. *Sunday*.

48. The earth in robes of light arrayed. *Monday*.

49. With azure circle circled round. *Tuesday*.

50. So grass, and herb, and fruitful tree. *Wednesday*.

51. Four days had come and gone to rest. *Thursday*.

52. The last great day of work had come. *Friday*.

53. And now, 'mid myriad worlds enthroned. *Saturday*.

Although, as is natural, Prebendary Thring's hymns are more fully represented in his own *Coll.* than elsewhere, yet a fair proportion are found in a large number of hymn-books in Great Britain and America. His hymns are mainly objective, and are all of them of a strong and decided character. The poetical,

as distinct from the sermonizing style of hymn-writing on the one hand, and the grand use of Holy Scripture (as by Bishop C. Wordsworth) on the other, is very prominent, with a tendency to diffuseness and over-elaboration. His descriptive and narrative hymns are very few, and Passiontide and the two Sacraments of the Church are almost untouched. In some of his finer hymns his tone is high and his structure massive, in several others his plaintiveness is very tender, whilst very varied, and his rhythm is almost always perfect. The prominent features throughout are a clear vision, a firm faith, a positive reality, and an exulting hopefulness. His hymn-book possesses the same features of strength, beauty, and excellence. [J. J.]

Through all the changing scenes of life. *Tate & Brady*. [*Ps. xxxiv.*] 1st appeared in the *New Version*, 1896, in list of 4 l., divided into two parts. As a c.m. rendering it is regarded as one of the most successful in the *New Version*, and has been a perfect mine of wealth for cento makers. Its use as a whole in modern hymn-books is unknown, but centos of varying length and arrangements are in most extensive use. Of these the following are the most popular:—

i. St. i., ii., iii., vii., viii. This was given with slight alterations in Cotterill's *Set.*, 1810; and repeated with further alterations in 1819. From Cotterill, 1819, it passed into Stowell's *coll.*, 1831; Bickersteth's *Christian Psalms*, 1833; Stowell's *Ps. & Hys.*, 1875, and others in the Ch. of England. The *Cong. H. Bk.*, 1836; Leeds *H. Bk.*, 1863; *New Cong.*, &c., 1869; the *Bap. Ps. & Hys.*, 1868; Sprague's *O. O. H. Bk.*, 1868, &c., and numerous collections of various denominations both in Great Britain and America. In some instances Cotterill's alteration of st. i. l. 4, "And charm their griefs," to "And soothe their griefs," is reproduced; but in most cases the original text is retained. This is the most popular extract form of the hymn.

ii. St. i., vi., vii., viii. *Mitre Hymnal*, 1836; *Morrell & How*, 1854.

iii. St. i., ii., iii., vi. S. P. C. K. *Ps. & Hys.*, 1855.

iv. St. i., ii., vii., viii. Elliott's *Ps. & Hys.*, 1835; Mercer, &c.

v. St. i., iii., vi., vii., viii. Alford's *Ps. & Hys.*, 1844; Alford's *Year of praise*, 1867; *Hy. Comp.*, 1870; Stevenson's *Hys. for Ch. & Home*, 1873, and others.

vi. The same arrangement with Tate and Brady's doxology; *H. A. & M.; Hymnary*; Thring's *coll.* in Biggs's annotated ed. of *H. A. & M.*, 1867, a French version of this cento, without the doxology, is given as in common use in Guernsey; "Jamais je ne ferai."

vii. St. i., ii., iii., vi., vii., viii. Walker's *Cheltenham Ps. & Hys.*, 1855; Barry; Strum; *Wes. H. Bk.*,

1875; *Inglington Ps. & Hys.*, and others.

viii. St. i., ii., vi., vii., viii. Kennedy's *Hy. Christ.*, 1863.

ix. St. i., ii., vi., vii., viii. Windle's *Met. Psalter & H. Bk.*

x. St. i., iii., vi., vii., viii. The S. P. C. K. *Church Hymns*, 1871.

xi. St. vi.-ix. In Martineau's *Hymns*, 1840, beginning, "The host of God encamp around."

Although other centos can be pointed out both in the older and modern collections, sufficient evidence is supplied in the above to show the great hold this version of *Ps. xxxiv.* has upon the public mind. The collections quoted are but a small part of those in which some portion of this version is found. Its use in various forms is universal. [See *New Version*, and *Psalter*, *English*, § 13 y.] [J. J.]

Through all the dangers of the night. *T. Kelly*. [*Morning*] 1st pub. in the 1st ed. of his *Hymns on Various Passages of Scripture*, 1804, in 5 st. of 4 l., and based upon the words in Job vii. 20, "O Thou Preserver of men" (ed. 1853, No. 497). It is found in several modern collections. [J. J.]

Through endless years Thou art the same. [*Ps. cii.*] This cento is found in several English and American hymn-books; sometimes in four and at other times in five stanzas; and in most cases differing somewhat in the text. The earliest date to which we have traced it is the English Bap. *New Sel. of Hys.*, 1828, No. 17, in 5 st., the first of which is taken from Watts's version of *Ps. cii.*, and the rest from the *New Version*, 1696, and in both instances with alterations. This text, with alterations and the omission of st. v., was given in the American Congregational Church *Psalmody*, by Mason and Greene, Boston, 1831, No. 102. In some later American hymn-books, st. v., as in the English Bap. *New Sel.*, 1828, or altered, is restored. The text of the 1880 Suppl. to the English Bap. *Ps. & Hys.*, is from the *New Sel.*, slightly altered. [J. J.]

Through the day Thy love has spared us. *T. Kelly.* [*Evening.*] Pub. in the 2nd ed. of his *Hymns, &c.*, 1806, in 2 st. of 6 l. (ed. 1853, No. 500). It has come into extensive use in all English-speaking countries, and has been tr. into several languages. R. Bingham's tr. into Latin in his *Hymno. Christ. Latina*, 1871, begins:—"Per hunc diem trepidum." [J. J.]

Throw away Thy rod. *G. Herbert.* [*Discipline.*] 1st pub. in his posthumous work *The Temple*, 1633, under the title "Discipline," thus:—

<p>Throw away Thy rod, Throw away Thy wrath: O my God, Take the gentle path.</p> <p>"For my heart's desire Unto Thine is bent; I aspire To a full consent.</p> <p>"Not a word or look I affect to own, But by book, And Thy book alone.</p> <p>"Though I fall, I weep; Thou I halt in pace, Yet I creep To the throne of grace.</p>	<p>"Then let wrath remove; Love will do the deed; For with love Stony hearts will bleed.</p> <p>"Love is swift of foot; Love's a man of war, And can shoot, And can hit from far.</p> <p>"Who can 'scape his bow? That which wrought on Thee, Brought Thee low, Needs must work on me.</p> <p>"Throw away Thy rod; Though man frailties hath, Thou art God; Throw away Thy wrath."</p>
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The earliest attempt known to us to adapt this poem for congregational use was made by John Wesley. In his *Coll. of Ps. & Hys.*, printed at Charlestown, America, 1736-7, it was altered from its 5.5.3.5 metre to s.m. and given as No. vii. of the "Ps. & Hys. for Wednesday and Friday." The first stanza begins:

"O throw away Thy rod!
O throw away Thy wrath!
My gracious Saviour and my God,
O take the gentle path."

The original poem, usually in an abbreviated form, is found in several modern hymn-books, including the *People's H.*, 1867; the *Cong. Ch. Hymnal*, 1887, and others. [J. J.]

Thrupp, Dorothy Ann, daughter of Joseph Thrupp, of Paddington Green, was b. at London, June 20, 1779, and d. there on Dec. 14, 1847. Her hymns, a few of which have come into extensive use, were contributed to the Rev. W. Carus Wilson's *Friendly Visitor* and his *Children's Friend*, under the nom de plume of *Iota*; to Mrs. Herbert Mayo's *Sel. of Hys. and Poetry for the use of Infant Schools and Nurseries*, 1838 (3rd ed. 1846, with

change of title to *A Sel. . . of Infant and Juvenile Schools and Families*), in which her signature is "D. A. T."; and also to the *Hys. for the Young*, which she herself edited for the R. T. S. circa 1830, 4th ed., 1836. In 1836 and 1837 she also pub. *Thoughts for the Day* (2nd series), in which she embodied many hymns which previously appeared in the *Friendly Visitor*. In addition to her hymns, which are annotated under their respective first lines (see *Index of Authors and Translators*), there are also in C. U. :—

1. Come, Holy Spirit, come, O hear an infant's prayer. *Child's Prayer.* Appeared in Mrs. Mayo's *Sel. of Hys. and Poetry*, 1838, No. 14, and signed "D. A. T."

2. God loves the little child that prays. *God's love for Children.* Given in Miss Thrupp's *Hys. for the Young*, 4th ed., 1836; and again in Mrs. Mayo's *Sel. of Hys.*, &c., 2nd ed., 1840, and signed "D. A. T." It is sometimes given as "God loves the child that humbly prays."

3. Have you read the wondrous story! *Life and Death of Jesus.* This appeared anonymously in Miss Thrupp's *Hys. for the Young*, R. T. S., 1830, No. 12, in 6 st. of 4 l. In Miss Thrupp's later publications this hymn is omitted, a fact which suggests that it was not her composition, but possibly that of a friend. It is in the *Leeds S. S. Union H. Bk.*, 1833-78.

4. Let us sing with one accord. *Praise of Jesus.* This hymn is usually associated with Miss Thrupp's name, but on insufficient evidence. We find it in the 4th ed. of her *Hys. for the Young*, 1836, and again in the 3rd ed. of Mrs. H. Mayo's *Sel. of Hys. and Poetry for the Use of Infant and Juvenile Schools, &c.*, 1846, and in both instances without signature. We know of no evidence which justifies us in ascribing the authorship with certainty to Miss Thrupp. The hymn is in the *Leeds S. S. Union H. Bk.*, 1833-78, and several others.

5. Poor and needy though I be. *Divine Providence.* Appeared in Miss Thrupp's *Hys. for the Young*, 4th ed., 1836, No. 22; and again in Mrs. Mayo's *Sel. of Hys.*, &c., 2nd ed., 1840, and signed "D. A. T."

6. See, my child, the mighty ocean. *Love of God compared to the Sea.* Given in the R. T. S.'s *Hys. for the Young*, 4th ed., 1836, No. 28, and in Mrs. Mayo's *Sel. of Hys.*, &c., 1st ed., 1838, and signed "D. A. T." In *Kennedy*, 1863, it begins "Have you seen the mighty ocean."

7. Thou Guardian of my earliest days. *Jesus the Children's Friend.* This hymn we have traced to her *Hys. for the Young*, 4th ed., 1836. It is sometimes given as "Thou Guardian of our earliest days."

8. What a strange and wondrous story. *Life and Death of Jesus.* This hymn is found without signature in her *Hys. for the Young*, 4th ed., 1836, and again in Mrs. H. Mayo's *Sel.*, 1838, No. 173, in 4 st. of 4 l. We have found no authority for ascribing it to Miss Thrupp. In the *Ch. S. S. H. Bk.*, n.d., 8 lines have been added as a concluding stanza by an unknown hand.

9. What led the Son of God? *Love of God in Christ.* This appeared anonymously in her *Hys. for the Young*, 1830, and again in the *Leeds S. S. Union H. Bk.*, 1833. In modern collections it is attributed to Miss Thrupp, on the ground that it is found in the *Hys. for the Young*, which she edited.

10. Who are they in heaven who stand? *All Saints.* Pub. in Mrs. Mayo's *Sel.*, 3rd ed., 1846, No. 64, in 6 st. of 4 l., and signed "A. D. T." It is in the *Prim. Methodist S. S. U. H. Bk.*, 1879, and others.

Several additional hymns to those named above have also been attributed to Miss Thrupp on insufficient authority. This has probably arisen out of the fact that all the hymns in the *Hys. for the Young*, including her own, were given anonymously. [J. J.]

Thrupp, Joseph Francis, M.A., s. of a solicitor, was b. May 20, 1827, and educated at Winchester School and Trinity College, Cambridge. At Winchester he gained the Heathcote and Duncan prizes, and the Queen's gold medal for an English poem, and was Head Prefect during his last year. He graduated in 1849 as 7th Wrangler, and 11th in the 1st class of the Classical Tripos. In 1850 he was

elected a Fellow of his college. Taking Holy Orders in 1852, he was appointed Vicar of Barrington, Cambridge, in 1853, and Select Preacher before the University in 1865. He was also for some time a member of the Board of Theological Studies, and was associated with the S. P. C. K. some 20 years. He d. at Barrington, Sept. 24, 1867. His published works include *An Introduction to the Study and the Use of the Psalms*; *A Revised Translation of the Song of Songs*; *Ancient Jerusalem*; and *Psalms and Hymns* (Cambridge, Macmillan), 1853. This last contains prefaces, indices, with authors' names, 93 psalms, 236 hymns, 16 doxologies. Of these 28 psalms and 18 hymns are by Mr. Thrupp. The best known of his hymns are, "Awhile in spirit, Lord, to Thee" (p. 104, ii.); "Hail, that head, all torn and wounded"; "O Son of Man, Thyself once crossed." Mr. Thrupp's versions of individual psalms have not come into common use beyond his own collection. They are therein signed with his initials, "J. F. T.," but are not separately annotated in this Dictionary. His hymns are mainly on the special Festivals of the Church, and, in addition to those annotated elsewhere are:—

1. Abide with us, O Saviour dear. *Evening.*
2. Eternal Word! Incarnate Light. *Christ our All.*
3. Eternal Word! Who ever wast. *Annunciation.*
4. How beauteous are their peaceful feet. *Ordination.*
5. Lord of majesty and might. *School Festival.*
6. Master, the Son of God art Thou. *St. Bartholomew.*
7. O Saviour of our earthly race. *St. Luke.*
8. O Thou, Whom upward to the sky. *Ascension.*
9. O, where shall we deliverance seek. *Lent.*
10. Ope, Salem, ope thy temple gates. *The Presentation.*
11. Saviour of men, Almighty Lord. *St. Mark.*
12. Thou Who didst Thy brethren twain. *Ss. Simon and Jude.*
13. Thou Whose voice upon the border. *St. Andrew.*
14. To David's Son hosannas sing. *Palm Sunday.*
15. Two and two, Thy servants, Lord. *Ss. Philip and James.*
16. What, though the ground all good at first. *Lent.*

Mr. Thrupp contributed several articles to Smith's *Dictionary of the Bible*, and was one of the selected writers on the staff of the *Speaker's Commentary*. [J. J.]

Thus far on life's bewildering [perplexing] path. *J. Montgomery.* [*Safety in God.*] 1st printed on a broadsheet for use at the Anniversary Sermons, on behalf of the Red Hill Sunday School, Sheffield, March 28, 1819, in 4 st. of 6 l., and signed "J. M." In *Montgomery's Greenland and Other Poems*, 1819, p. 171, it was given in 6 st. of 6 l., the new stanzas being st. iv. and v. of the text as included in his *Christian Psalmist*, 1825, No. 479, and his *Original Hymns*, 1853, No. 55. The 1819 text was altered in 1825; and again, but very slightly, in 1853. In modern collections the text is usually abridged. [J. J.]

Thus speaks the heathen: How shall man. *J. Logan.* [*Mercy rather than Sacrifice.*] 1st pub. in the Scottish *Translations and Paraphrases*, 1781, No. xxxi., in 6 st. of 4 l., on Micah vi. 6-9. It is rarely found outside of that work. This paraphrase is ascribed to J. Logan, on evidence given in the memoir of *M. Bruce* (p. 118, ii.). [J. J.]

Thus speaks [saith] the high and lofty One. *J. Logan.* [*God with the Hum-*

ble.] Pub. in the Scottish *Translations and Paraphrases*, 1781, No. 27, on Is. lvii. 15, 16, in 5 st. of 4 l. [See *Bruce*, M., p. 118, ii.] In *Miss Jane E. Leeson's Paraphrases & Hymns*, 1853, this text is given in an altered form as, "Thus saith the high and lofty One." [J. J.]

Thy living saints on earth, Thy saints who sleep. [*All Saints' Day.*] Appeared in E. W. Eddis's *Irringite Hymns for the Use of the Churches*, 1864, in 3 st. of 8 l., and signed "E. S., 1849," in common with several other hymns in the same book. We have seen it stated that "E. S." was Ellen Eddis, *née* Shepherd, but have been unable to authenticate the statement. This hymn has passed into other collections. [J. J.]

Thy promise, Lord, is perfect peace. *H. F. Lyte.* [*Ps. iii.*] Pub. in his *Spirit of the Psalms*, 1834, in 4 st. of 4 l. It is in C. U. in its full form, and also, altered as "Lord, how the troubler's of my peace," in the *American Bap. Service of Song*, 1871. [J. J.]

Thy throne, O God, in righteousness. *J. Montgomery.* [*For Schools.*] The earliest work in which this hymn has been found is *Select Portions of Ps. from the New Version, Hymns and Anthems, &c.*, compiled by the Rev. Dr. Sutton, Vicar of Sheffield, for use in that Parish Church, circa 1815, 2nd ed. 1816, No. 103. From thence it passed into *Cotterill's Sel.*, 1819; *Montgomery's Christian Psalmist*, 1825, No. 542; and his *Original Hymns*, 1853, No. 343. Among modern collections it is found in the *Meth. S. S. H. Bk.*, 1879; *Major's Bk. of Praise, &c.* [J. J.]

Thy way, not mine [ours] O Lord. *H. Bonar.* [*Resignation.*] Appeared in his *Hymns of Faith and Hope*, 1st Series, 1857, in 7 st. of 4 l. It is sometimes given as, "Thy way, not ours, O Lord"; and as "Father, Thy way, not mine." There is also an adaptation in three stanzas, beginning, "My portion, Thou! my cup," in the *American Church Pastorals*, 1864. The original is in extensive use in most English-speaking countries. [J. J.]

Τί σοι θέλεις γενέσθαι. *St. Gregory Nazianzen.* [*Private Use.*] This hymn "To His own Soul," is given in his *Opera*, Paris, 1611; *Dan. Thos. Hymns*, iii. 13; and in the *Anth. Graec.* p. 26. Mr. Chatfield's *tr.* in his *Songs and Hymns, &c.*, 1876, in 52 st. of 4 l. is from the latter, which contains 181 lines. He says of this poem, "The original is one of the most spirited pieces anywhere to be found, truly forcible and racy." p. 106. His *tr.*, "O soul of mine, repining," is pleasing and vigorous, but not adapted to congregational use. [See *Greek Hymnody*, § iv.] [J. J.]

Tibi Christe, splendor Patris. *St. Rabanus Maurus* (?). [*St. Michael and all Angels.*] *Daniel*, i. No. 189, gives the text of this hymn, and at iv. p. 165 cites it as in a Rheinau ms. of the 11th cent. It is not however included by E. Dümmler in his ed. of the *Carmina* of Rabanus. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (*Vesp. D.* xii. f. 91 b.; *Jul. A.* vi. f. 56 b.; *Harl.* 2961 f. 242); in an 11th cent. *Mozarabic Brevari* (*Add.* 30848, f. 199 b), &c. It is in a ms. of

the 11th cent. at Corpus Christi, Cambridge (391, page 266); in the Bern ms. 455, of the 10th cent.; and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, is printed from a ms. of the 11th cent. at Durham (B. iii. 32, f. 34). Also in *Mone*, No. 307; and in G. M. Dreves's *Hymnarius Moissiacensis*, 1888, p. 64, from a 10th cent. ms. It is included in the older *Roman* (Venice, 1478), *Sarum*, *York*, *Aberdeen*, and other *Breviaries*. In the *Roman Breviary*, 1632, it is recast greatly for the worse, and begins *Te splendor et virtus Patris*; and this recast is repeated in later eds. of that *Breviary*, in *Daniel* i. No. 189, and others. In some of the more recent eds. of the *Roman Breviary* (e.g. Kempten, 1746, and Lyons, 1852), the original form is repeated, with slight alterations to suit the festival of St. Raphael (Oct. 24); and this text is in *Königsfeld* ii. p. 136. [Various.] [J. M.]

This hymn has been *tr.* from both forms of the text as follows:—

i. *Tibi Christe splendor Patris.*

1. *Thee, O Christ, the Father's splendour.* By J. M. Neale, in his *Medieval Hys.*, 1851, p. 25, and the *H. Noted*, 1852, No. 42. It has passed into a few collections, including the *Hymner*, 1882.

2. *Christ, to Thee, the Father's glory.* By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, H. Seasons, No. 47, and Rice's *Ecl.* from the same, 1870, No. 124. Altered in J. A. Johnston's *English Hyl.*, 1856-61, to "Christ, to Thee the Father's brightness."

3. *Christ, the Father's mirrored brightness.* By J. D. Chambers, in his *Lauda Syon*, 1866, p. 95, and the *People's H.*, 1867, No. 284.

Other *trs.* are:—

1. *Thy father's brightness, Christe to thee.* *Primer*, 1599.

2. *To thee, O Christ, thy Father's light.* *Primer*, 1615.

ii. *To splendor et virtus Patris.*

1. *Thee, the Father's power and light.* By Bp. R. Mant, in his *Ancient Hymns, &c.*, 1837 (ed. 1871, p. 121), Dr. Oldknow's *Hys. for the Services of the Ch.*, 1850, and later eds., &c.

2. *Thee, Who the Father's brightness art.* By W. J. Copeland, in his *Hys. for the Week, &c.*, 1848, p. 127, and subsequently in a few hymnals.

3. *O Jesu! life-spring of the soul.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 145; and his *Hys. and Poems*, 1873, p. 79. Given in a few collections, including Pott's *Hymns, &c.*, 1861, &c.

4. *Life and strength of all Thy servants.* By the compilers of *H. A. & M.* in the 1889 *Suppl.* of that collection.

Other *trs.* are:—

1. *We praise thee, Christ, among the Quires.* *Primer*, 1685.

2. *O Lord of Hosts, whose Beams impart.* *Primer*, 1709.

3. *Jesus, the Father's ray and might.* *Divine Office*, 1763.

4. *We praise Thee 'mid the Angel hosts.* *A. J. B. Hope*, 1844.

5. *O Brightness of the Father's Light.* *W. Palmer*, 1845.

6. *Ruler of the dread Immense.* J. F. Thrupp, in his *P. & Hys.*, 1853. A paraphrase rather than a translation.

7. *Splendour of glory all divine.* *J. Wallace*, 1874. [J. J.]

Till he come, O let the words. *Rp. Bickersteth.* [*Holy Communion.*] Written in

1861 and first pub. in his work *The Blessed Dead*, 1862, and subsequently in his *Supp. to Psalms and Hymns*, No. 41; *The Two Brothers*, 1871; and the 1870, 1876, and 1890 eds. of the *Hymnal Companion*. The author says that it is given in his *Hymnal Comp.* as presenting "one aspect of the Lord's Supper which is passed over in many hymnals, 'Ye do show forth the Lord's death till He come'; and also our communion with those of whom we say 'We bless Thy holy Name for all Thy servants departed this life in Thy faith and fear.'" (Note in the annotated ed. of *Hy. Comp.*) It is in several hymn-books. [J. J.]

Time is earnest, passing by. [*Old and New Year.*] This popular Sunday School hymn appeared in three publications in the same year, and in each case anonymously. (1) It is found in Sidney Dyer's *American South-western Psalmist*, 1851 (p. 317, ii.), and signed "Anon.;" (2) again in an American paper called *Independent*, 1851; (3) and again, in England, in *The Bible Class Magazine*, 1851, with the signature "Independent," the name of the American paper from which it was taken. It was in 4 st. of 4 l. Subsequently it was reprinted in *The Bible Class Magazine*, with music by Mr. Joseph Dyer, the Schoolmaster of the Wesleyan School, Pocklington. Miller says (*Singers & Songs, &c.*, 1869, p. 551) that "it also appeared in *Select Music for the Young* (Sunday School Union), where it is headed, 'All Things Earnest; composed by Joseph Dyer.'" This curious association of two men of the name of *Dyer* with the hymn, the first in America, and the second in England, has led to its authorship being attributed at one time to *Sidney Dyer*, and at another to *Joseph Dyer*, and in each case without authority of any weight. Usually the hymn is given in an abbreviated form of 5 st. as in the *Universal H. Bk.*, 1885, the *Cong. Church Hyl.*, 1887, and others. [J. J.]

Time is winging us away. *J. Burton, sen.* [*New Year.*] Pub. in *Hys. for the Use of Sunday Schools selected from Various Authors*, Nottingham, J. Dunn, 1812, No. 305, in 2 st. of 8 l., and entitled "Brevity of Life." It has passed into a very large number of hymn-books in G. Britain and America. Of *Burton's* hymns it ranks next to his "Holy Bible, book divine," in popularity. [J. J.]

'Tis a point I long to know. *J. Newton.* [*In Doubt and Fear.*] Appeared in the *Olney Hymns*, 1779, Bk. i., No. 119, in 9 st. of 4 l. It is in C. U. in an abbreviated form, and opening with the first line as above. In some collections it begins, "Lord, my God, I long to know"; and in others, "Could my heart so hard remain" (st. iii.). These altered forms of the text are in use principally in America. [J. J.]

'Tis enough, the hour is come. *J. Merrick.* [*Nunc Dimittis.*] This paraphrase of the *Nunc Dimittis* was pub. in his *Poems on Sacred Subjects*, 1763, p. 13, in 22 lines. As given in *Kennedy*, 1863, No. 185, some of the lines are transposed, and the whole are expanded into 3 st. of 8 l. [J. J.]

'Tis finished, the Messias dies, Cut off for sins, &c. *C. Wesley.* [*Good Fri-*

day.] In 1762 this hymn, in 2 st. of 8 l., appeared in C. Wesley's *Short Hymns*, vol. ii. p. 234. These stanzas are:—

"'Tis finished! the *Messias* dies,
Cut off for sins, but not His own!
Accomplish'd is the sacrifice,
The great redeeming work is done;
Finish'd the first transgression is,
And purg'd the guilt of actual sin,
And everlasting righteousness
Is now to all the world brought in.
" 'Tis finish'd, all my guilt and pain,
I want no sacrifice beside,
For me, for me, the Lamb is slain,
And I am more than justified;
Sin, death, and hell are now subdued,
All grace is now to sinners given,
And, lo, I plead th' atoning blood,
For pardon, holiness, and heaven."

It is from the first four lines of this hymn that Blair formed st. iv. of his cento, "Behold the Saviour on the cross," p. 130, i. The original, as above, was given in A. M. Toplady's *Ps. & Hys.*, 1776, No. 223, and thus came into use in the Church of England. Charles Wesley, however, was not satisfied with these stanzas, and at his death he left in ms. another hymn on the same text, "It is finished," in 8 st. of 4 l., of which st. i. and viii. are st. i. ll. 1-4, and st. ii. ll. 5-8 (slightly altered) respectively of the 1762 text, and st. ii.-vii. are new. This text was given in the 1830 *Suppl.* to the *Wes. H. Bk.*, and again in the *P. Works*, 1868-72, vol. xii. p. 99. [J. J.]

"'Tis gone, that bright and orb'd
blaze. *J. Keble.* [*Evening.*] Dated Nov. 25, 1820, and 1st pub. in his *Christian Year*, 1827, in 14 st. of 4 l., and headed with the text "Abide with us, for it is toward evening, and the day is far spent. St. Luke xxiv. 29." The centos from this poem in C. U. are:—

1. *Sun of my soul, Thou Saviour dear.* This cento was given in three stanzas in Elliott's *Ps. & Hys.*, 1835. This was repeated in numerous hymnals, sometimes in the same form, but usually with additional stanzas, until it has become one of the foremost hymns in the English language. It has been tr. into several languages. Those in Latin include, "Sol anime viteque mee, prae dulcis Jēsu" (4 st.), by R. Bingham, in his *Hymno. Christ. Latina*, 1871; and "Sol meus! O mi Salvador!" (4 st.), by H. M. Macgill, in his *Songs of the Christian Creed and Life*, 1876.

2. *The Rulers of this Christian land.* This cento, *For those in Authority*, is in limited use.

3. *Thou Framer of the light and dark.* This cento "For the High Court of Parliament" is in the 1863 *Appendix* to the *S. P. C. K. Ps. & Hys.*; the *Hy. Comp.*, and others, and is admirably suited for the purpose.

4. *When the soft dews of kindly sleep.* This cento for *Evening* was given in the *Salisbury H. Bk.*, 1857; the *Sarum Hyl.*, 1868, and others. [J. J.]

"'Tis my happiness below. *W. Cowper.* [*In Affliction.*] Appeared in Lady Huntingdon's *Coll.*, 1774, No. 143, in 3 st. of 8 l., and in the *Olney Hymns*, 1779, Bk. iii., No. 16. In the *Lady Huntingdon Coll.* it precedes, and in the *Olney Hymns* it follows Cowper's "God moves in a mysterious way" [see p. 433, i.], and seems to have been written at, or about the same time, and under the same circumstances. Its modern use is mainly confined to America where, in its full, or in an abridged form, it is somewhat popular. [J. J.]

"'Tis pure delight without alloy. *I. Watts.* [*Divine Love Desired.*] Pub. in his *Horæ Lyricæ*, 1706, Bk. i., in 6 st. of 4 l. and headed, "Ascending to Him in Heaven." In the American *Meth. Episco. Hymns*, 1849, and in their *Hymnal*, 1878, it is given with the

omission of st. iv. as, "O 'tis delight without alloy." It is from the original, as above, that Watts took a portion for his hymn, "Happy the heart where graces reign." [J. J.]

"'Tis seldom we can trace the way. *Sir J. Bowring.* [*The love of God.*] This hymn is in the *Plymouth Brethren Hys. for the Poor of the Flock*, 1836, No. 250, in 4 st. of 4 l. It is best known as "We cannot always trace the way." In this form it was given in *Dr. Walker's Cheltenham Ps. & Hys.*, 1855, No. 333, and signed "Bowring" in the *Index*. Some later collections attribute it to "Elliot;" but Miller says (*Singers and Songs*, 1869, p. 422) that Sir John Bowring assured him personally that it was his own composition. It is in several collections of a recent date, including *Dr. Allou's Cong. Psalmist Hyl.*, 1886. Another form of the text in use in America is "I cannot always trace the way." It is in H. W. Beecher's *Plymouth Coll.*, 1855, and some later hymn-books. [J. J.]

"'Tis sweet to wake at early morn. *T. Davis.* [*Morning. Heaven anticipat.*] Pub. in his *Devotional Verse for a Month*, 1855, p. 23, in 4 st. of 6 l. In the *Bap. Ps. & Hys.*, 1858, it was given as "'Tis sweet on earth at early morn." In the author's *Hys. Old and New*, 1864, No. 5; and his *Annus Sanctus*, 1877, p. 194, it was given as "'Tis sweet on earth to wake at morn," and this is the authorised form of the hymn. [J. J.]

Titius, Christoph, s. of Christoph Titius or Tietze, pastor at Wilkau, near Bamslau, in Silesia, was b. at Wilkau, May 24, 1641. He entered the St. Mary Magdalene Gymnasium, at Breslau, in 1654, and the Aegidien (St. Giles) Gymnasium at Nürnberg, in 1660. He matriculated as a student of Theology at the University of Altdorf, in 1662. After completing his studies at the University of Jena, in 1664, he acted for two years as a family tutor. On Aug. 24, 1666, he was ordained as pastor of Laubenzedel, near Gunzenhausen, in Franconia; and then became, in 1671, pastor at Hensenfeld, near Nürnberg. In 1685 he was appointed diaconus at Hersbruck, near Nürnberg, became archidiaconus in June, 1701, and in Nov., 1701, was appointed chief pastor and inspector of schools. He d. at Hersbruck, Feb. 21, 1703 (*Koch*, iii., 523; *Wetzel*, iii., 236; *G. A. Will's Nürnbergisches Gelehrten-Lexicon*, pt. iv. p. 34; *K. Goedeke's Grundriss*, vol. iii., 1887, p. 287, &c. *Koch* says he was b. Jan. 10, 1641, and d. Sept. 7, 1703, but gives no authority for these dates).

Titius had begun to write hymns while at the Nürnberg Gymnasium, and his best known hymns originated either then or during his University course. They appeared in his *Sünden-Schmerzen, Trost im Herzen, Todten-Kerzen, erwecket, entdeckt, angesticket von Christophoro Titio Silesio, S. Theol. Sc.*, at Nürnberg, 1663 [Library of the Prediger-Seminar at Hannover], with 15 hymns; in the 2nd enlarged ed. pub. as *Himmel-Reise, Seelen-Speiße, Engel-Weise, &c.*, Nürnberg, 1670 [Berlin Library], with 46 hymns; and in the 3rd further enlarged ed. pub. as *Vorje und neue Ordnung und Abend-Catechismus . . . Lieder, &c.*, Nürnberg, 1701 [Göttingen Library] with 55 hymns. The most popular were those of the 1st ed., many of which passed into the German hymn-books of the 17th cent., and various of which are still found in recent collections. The best of them are hearty and popular in style, earnest and scriptural in tone, and sententious.

Two of Titius's hymns have passed into English, viz.:—

1. O du Schöpfer aller Dinge. *Holy Communion.* This is a hymn of penitence before Holy Communion, and was 1st pub. in 1663, as above, as No. ii., in 9 st. of 8 l. Repeated in Crüger's *Praxis*, Frankfurt, 1676, No. 153; but recently in the Berlin *G. L. S.*, ed. 1863, and erroneously ascribed to Johann Heinrich Keulisch or Calisius [b. 1633, at Wohlan, in Silesia; d. March 30, 1696, as chief pastor and superintendent at Gaidorf, in Württemberg]. This possibly arose from the fact that in Calisius's *Hauskirche*, Nürnberg, 1676, p. 388, there is a hymn beginning "O du Schöpfer aller Dinge, Dem bei dieser Morgen-Zeit," in 7 st., but it is entirely different from this hymn. *Tr.* as "Bow Thine ear, I now implore Thee." By *Dr. H. Mills*, 1845, p. 38.

ii. Sollt es gleich hiswidlen soheinen. *Cross and Consolation.* His most popular hymn, 1st pub. in 1663, as No. vi., in 10 st. of 4 l., entitled "Hymn of Consolation." Included in Crüger's *Praxis*, 1675, the Nürnberg *G. B.*, 1676, Freylinghausen's *G. B.*, 1704, the Berlin *G. L. S.*, 1863, No. 856, and many others, sometimes printed as 5 st. of 8 l.

Lawmann relates (*Koch*, viii. 488) that C. A. Dann, chief pastor of St. Leonard's Church, at Stuttgart, having spoken somewhat freely at the funeral of one of the courtplayers, had been relegated in 1812 to the village of Oleschingen in the Swabian Alb [in 1819 to the neighbouring village of Mössingen]. The king at last granted the earnest desire of the Stuttgart people for his return, and on Feb. 5, 1824, recalled him to Stuttgart. That night four friends walked over to Mössingen, and in the early morning conveyed the news to Dann by singing this hymn at the door of his room.

The *tr.* in C. U. is:—

Seems it in my anguish lone. This is a good *tr.*, omitting st. vi., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 201; repeated in her *C. B. for England*, 1868, No. 146. Included in full in the Ohio *Luth. Hym.*, 1880, and abridged in the St. Aidan's College *H. Bk.*, 1864.

Other *trs.* are:—

(1) "Ye should ev'n to man appear." This is a *tr.* of st. i., as st. v. of No. 1062, in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1856, No. 505). (2) "Deem we sometimes, spirit-shaken." In L. Rehfuess's *Church at Sea*, 1868, p. 44, only st. i., vi. being from this hymn. [J. M.]

Τῷ Βασιλεῖ καὶ Δεσποτῇ. *St. Anatolius.* [*St. Stephen.*] These stichera are appointed in the Greek Service Books in the Office for St. Stephen's Day, to be sung at Vespers. The probable date is the latter part of the 8th or the beginning of the 9th cent. [*St. Anatolius*, p. 63. i.] The hymn is found in the *Menæa*, and the *Anth. Græca Carm. Christ.*, p. 117. The *tr.* by J. M. Neale, "The Lord and King of all things," appeared in *The Ecclesiastic and Theologian*, 1853, vol. xv. p. 233, and again in a revised form in *Dr. Neale's Hys. of the Eastern Church*, 1862, p. 7, in 3 st. of 8 l. These texts are:—

Ecclesiastic: "The Lord and King of all things
1853. Upon the earth is born."
Hys. of the E. C., "The Lord and King of all things
1862. But ye-terday was born."

Mr. Hatherly, in the 4th ed. of the *Hys. of the Eastern Church*, notes that "the Vespers of Dec. 27 occurring on the evening of the 26th, permits of the word 'yesterday' being used with reference to Christmas Day." [J. J.]

To Christ the Son Almighty. *R. F. Littledale.* [*Adult Baptism.*] This is a *tr.* by *Dr. Littledale* of a Syriac hymn given, together

with a *tr.* into Latin, in *Daniel*, iii. p. 225. It appeared in the *People's H.*, 1867, with the signature "F." [J. J.]

To day we're bidden to a feast. *J. Cennick.* [*Holy Communion.*] Pub. in his *Sacred Hys. for the Children of God*, &c., 1741, No. vi., in 8 st. of 4 l., and entitled, "Before the Sacrament." In a few hymn-books a cento therefrom is given as "Together with these symbols, Lord" (st. vi.). [J. J.]

To God belongs the eternal sway. *J. Merrick.* [*Ps. xvii.*] 1st pub. in his *Psalms Translated or Paraphrased in English Verse*, 1765, p. 239, in 48 lines. In 1797 *Merrick's Psalms* were republished by W. D. Tattersall "divided into stanzas for Parochial Use," and this version was given therein in 13 st. of 4 l., two lines being added to st. v.i., and two lines to st. x. to make up the required number of stanzas. In this form it is unknown to modern hymn-books. In *Cotterill's Sel.*, 1819, Ps. 97, it is given in an abbreviated and rewritten form as, "The Lord is King! let earth obey." This is given in some modern hymnals, including *Kennedy*, 1863, with alterations and the omission of st. ii., iii. [J. J.]

To God most awful and most high. *J. Montgomery.* [*In time of Scarcity.*] Written for the laying of the foundation stone of a Corn Mill at Sheffield, on Nov. 5, 1795, which was "built for the common use and benefit of the people." It was printed in *Montgomery's Sheffield Iris* newspaper the same day, and signed "Paul Positive," a *nom de plume* of the author. It subsequently appeared in *Cotterill's Sel.*, 1819, No. 260; *Montgomery's Christian Psalmist*, 1825, No. 332; and his *Original Hymns*, 1858, No. 276. In the last two it is headed, "The poor praying for bread in the time of scarcity." It is found in a few modern hymn-books. [J. J.]

To God the only wise, Our Saviour and our King. *I. Watts.* [*Preserving Grace.*] 1st pub. in his *Hys. and Spiritual Songs*, 1707 (2nd ed. 1709, Bk. i., No. 51), in 5 st. of 4 l. It is found in most of the early hymn-books, especially those of a Calvinistic type, as the collections of G. Whitefield, M. Madan, and others, but to modern hymnals, except in America, it is not so well known, although still found in several books. [J. J.]

To God the only wise, Who keeps us by His word. [*Doxology.*] This doxology, which is in somewhat extensive use in America, is usually ascribed to I. Watts. One stanza only—the second, "Hosannah to the Word"—is from his works, and this is altered from his c. m. doxology in *Hys. and S. Songs*, 1707. Stanzas i. and iii. we have not traced. The latter is 2 Cor. xiii. 14 turned into metre. [J. J.]

To God with mournful voice. *Tate & Brady.* [*Palm cxlii.*] In the *New Version*, 1696, in 7 st. of 4 l. In 1836 it was re-written by J. Hall or E. Osler, probably the latter and included in the *Mitre H. Bk.*, as,

"In deep distress to God
I poured my care and grief,"

in 4 st. of 4 l., and from thence passed, without alteration, into the *Wes. H. Bk.*, 1875,

No. 634. The version of *Ps. cxx.* in the *Mitre H. Bk.*, in 3 st. of 4 l., beginning,

"In deep distress to God I cried
And He aveng'd my wrongs,"

was by *E. Osler*, and is also found in his *Church and King*, 1836-37, p. 137, for the 2nd Sun. after Trinity. [J. J.]

To Him that loved us for Himself. *J. Mason.* [*Praise.*] This is No. xxxiii. of his *Songs of Praise*, 1683, in 4 st. of 8 l. and entitled, "A Song of Praise collected from the Doxologies in the Revelation of St. John." It is very unequal in merit, some lines being very fine, whilst others are of little worth. It has, however, the elements of a splendid hymn of Praise. In modern hymnody it is known as the hymn to which Watts is supposed to have been indebted for his "Now to the Lord that makes us know" (q.v.), a supposition which cannot be maintained. Orig. text in D. Sedgwick's reprint of *Mason's Songs*, 1859, p. 65. [J. J.]

To keep the lamp alive. *W. Cowper.* [*In Trial and Despondency.*] Pub. in the *Olney Hymns*, 1779, Bk. iii., No. 74, in 6 st. of 4 l., and headed, "Dependence." In its original form it is in limited use. The extract from it beginning with st. iii., "Beware of Peter's word," is much more popular, and especially in America, where it appeared in *Nettleton's Village Hymns*, 1824. [J. J.]

To me a sinner, chief of all. *H. Alford.* [*Lent.*] Written for and pub. in his *Year of Praise*, 1867, No. 191, in 4 st. of 4 l., and again in his *Poetical Works*, 5th ed., 1868. It has passed into Dale's *English H. Bk.*, 1874; *Thring's Coll.*, 1882, &c. [J. J.]

To me to live, let it be Christ. *J. Montgomery.* [*The Image of Christ.*] This is dated in the m. mss. "Aug. 30, 1835." We have not traced it in print earlier than his *Original Hymns*, 1853, No. 122, where it is given in 3 st. of 4 l.; but probably it was published before that date. [J. J.]

Τὸ μέγα μυστήριον. *St. Andrew of Crete.* [*Passiontide.*] This is the 3rd Ode of a Canon, containing 3 odes, found in the *Compline for Great Thursday* (the Thursday of Holy Week) in the *Triodion*, and is in 8 stanzas. It dates about 700, and was first rendered into English by Dr. Neale, and pub. in *The Ecclesiastical and Theologian*, 1854, p. 44, and again in his *Hymns of the Eastern Church*, 1862, in 6 st. of 6 l. as, "O the mystery, passing wonder." In this tr. st. iv. is omitted, and st. vi. and vii. are fused together. In 1863 it was included in *Lyra Eucharistica*, and the *Parish H. Bk.*, and subsequently in numerous collections. [J. J.]

Τὴ παντάνακτος. [Ἔσωσε λαόν.]

Τὴ πρὸ τῶν αἰώνων. [Χριστὸς γενεῖται.]

To the hills I lift mine eyes. *C. Wesley.* [*Ps. cxvi.*] Pub. in *Ps. & Hymns.* 1743, in 6 st. of 8 l. (*P. Works*, 1868-72, vol. viii., p. 235). In A. M. Toplady's *Ps. & Hymns.* 1776, st. i., ii. and iv. were given with alterations, as No. 227. This cento has gone out

of use. The following arrangements of the text are in several modern hymn-books:—

1. **To the hills I lift my eyes.** This, with the omission of st. v., was given in the *Wes. H. Bk.*, 1800, as one of the additional hymns. It is in the revised ed., 1874, and other collections.

2. **See the Lord, thy Keeper, stand.** This in *Martineau's Hymns*, &c., 1873, is composed of st. iv., vi. ll. 1-4; iii. ll. 5-8, altered.

3. **God shall bless thy going out.** In the *American Unitarian Hymn. for the Church of Christ*, 1863, No. 74, and later American collections. It is composed of st. vi. ll. 1-4, and st. ii. ll. 5-8, altered.

This version ranks with the best of C. Wesley's renderings of the Psalms. [See G. J. Stevenson's *Meth. H. Bk. Notes*, 1883; and *Psalters*, English, § xvi.] [J. J.]

To the Source of every blessing. *W. H. Bathurst.* [*Holy Trinity.*] 1st pub. in his *Psalms & Hymns*, 1831, No. 2, in 5 st. of 4 l. and entitled "Praise to God." In 1853 it was included in the *Leeds H. Bk.*, No. 443, and later in one or two collections. It is better known with the omission of st. i., as "Glory to the Almighty Father," as in *Spurgeon's O. O. H. Bk.*, 1866, No. 156, and others. [J. J.]

To Thee, O dear, dear Saviour. *J. S. B. Monsell.* [*Rest and Peace in Jesus.*] Pub. in his *Hymns of Love and Praise*, 1863, p. 172, in 5 st. of 8 l. In a few collections it begins "To Thee, O blessed Saviour"; whilst a cento, opening with line 5 of st. ii., "O Thou Whose mercy found me" is also in C. U. as in the *Scottish Presbyterian Hymnal*, 1876. [J. J.]

To Thee, O God, we homage pay. *P. Doddridge.* [*Christ, the Sun of Righteousness.*] This hymn is No. viii. in the v. mss., where it is entitled "The Sun of Righteousness. From Matt. iv. 2." It is in 6 st. of 4 l. Although undated, its position in the v. mss. shows it to be circa 1734. In Job Orton's ed. of *Doddridge's posthumous Hymns*, &c., 1755, No. 173, the text differs somewhat from the ms. Orton's text is repeated in J. D. Humphreys's ed. of the *Hymns*, &c., 1839, No. 194. It is in a few collections in G. Britain and America. [J. J.]

To Thee, O Lord, our hearts we raise. *W. C. Dix.* [*Harvest.*] This hymn was given with five others at the end of the *St. Raphael's (Bristol) Hymn. for the Service of the Church*, 1864, No. 202, in 4 st. of 8 l. By a printer's error it is accompanied by a note which really belonged to the next hymn, No. 203, "The Church of God lifts up her voice" (p. 1146, l.). In 1867 "To Thee, O Lord, &c." was given in the *People's H.*, and since then it has passed into numerous collections, including *H. A. & M.*, the *S. P. C. K. Church Hymn.*, *Thring's Coll.*, and others. The fourth stanza is also given as a concluding chorus to Dr. Stainer's harvest anthem, "Ye shall dwell in the land." [J. J.]

To Thy temple I repair. *J. Montgomery.* [*Divine Worship.*] Pub. in *Collyer's Coll.*, 1812, No. 916, in 7 st. of 4 l., and entitled "A Sabbath Hymn." It was republished in *Cotterill's Sel.*, 1819, No. 286; in *Montgomery's Christian Psalmist*, 1825, No. 468; and in his *Original Hymns*, 1853, No. 115. It is in C. U. in its original form; as "In Thy presence we appear," in *Kennedy*, 1863; and as "To Thy presence I repair," in *Dale's*

English H. Bk., 1874. In R. Bingham's *Hymno. Christ. Latina*, 1871, the original, with the omission of st. v., is rendered into Latin as, "Sacratam Domini domum." [J. J.]

To us the voice of wisdom cries.
J. Montgomery. [*Invitation of Wisdom.*] Appeared in Cotterill's *Selection*, 1819, No. 147, in 3 st. of 8 l., and entitled "The voice of Wisdom." In 1825, on its republication in *Montgomery's Christian Psalmist*, No. 501, it was partly rewritten, and given in 7 st. of 4 l., the title being also changed to "The Invitation of Wisdom." This latter text and title were repeated in his *Original Hymns*, 1853, No. 29. It is the text in C. U. [J. J.]

To Whom but Thee, O God of grace.
W. J. Irons. [*Seven Words from the Cross.*] In his *Hys. for Use in Church*, 1866, Dr. Irons included seven hymns on the words on the Cross, and repeated them in his *Ps. & Hys.*, 1873-75, as follows:—

1. To whom but Thee, O God of grace. *St. Luke zzziii. 34.*
2. Thy presence, Lord, is heaven to those. *St. Matt. zzzvi. 96.*
3. Jesu! Who for us didst bear. *St. John xix. 28.*
4. O Thou, Our God, Who hearest prayer. *St. Luke zzziii. 43.*
5. Son of God in glory reigning. *St. John xix. 26.*
6. It is not finished! Lord of grace (1866). Lord, is it finished? God of grace (1873). *St. John xix. 30.*
7. Faithful Creator, Lord divine. *St. Luke zzziii. 46.*

Most of these hymns have passed into other collections, but their use is limited. [J. J.]

To whom, my Saviour, shall I go?
[*Clinging to Christ.*] This hymn is found in the *Panoplist*, 1815, where it is signed "Carus." It was repeated in *Nettleton's Village Hymns*, &c., 1824, No. 408, in 4 st. of 4 l., and without signature. Subsequently it appeared in several collections, and amongst modern hymnals it is found in *Hatfield's Church H. Bk.*, N. Y., 1872, and several others. [F. M. B.]

To-day the Lord our Shepherd leads.
J. Montgomery. [*The Good Shepherd.*] Printed on a broadsheet for the use of Sheffield Sunday School Whit-Monday gathering, June 11, 1821, in 6 st. of 4 l., and signed "J. M." There is also a copy in the m. mss. in Montgomery's handwriting, dated "Sep. 14, 1835." The text in his *Original Hymns*, 1853, No. 161, is slightly altered from the broadsheet of 1821. In a few collections it begins "Now may the Lord our Shepherd lead." [J. J.]

To-day Thy mercy calls me [us].
O. Allen. [*Invitation.*] Appeared in his *Hys. of the Christian Life*, 1862, p. 102, in 4 st. of 8 l., and headed "To-day." It is found in several collections in Great Britain and America, and sometimes altered to "To-day Thy mercy calls us," as in the *S. P. C. K. Church Hymns*, 1871. It is the most widely used of the author's hymns. [J. J.]

Toke, Emma, née Leslie, daughter of John Leslie, D.D., Bishop of Kilmore, was b. at Holywood, Belfast, Aug. 9, 1812; married to the Rev. Nicholas Toke, Godington Park, Ashford, Kent, in 1837; and d. in 1872. Mrs. Toke's early hymns were written in 1851, "at the request of a friend who was collecting for

the Committee of the S. P. C. K." (*Miller*, p. 573), and they appeared in the *S. P. C. K. Hymns for Pub. Worship*, 1852, as follows:—

1. Glory to Thee, O Lord (see p. 429, ii.).
2. Lord, of Thy mercy, hear our cry. *National Thanksgiving.*
3. O Lord, in all our trials here. *Saints' Days, General.*
4. O Lord, Thou knowest all the snares. *Lent.*
5. O Thou, to Whose all seeing eye. *Annunciation.*
6. O Thou, Who didst with love untold. *St. Thomas.*
7. Thou art gone up on high. *Ascension.*

The most popular of these hymns are, "Glory to Thee, O Lord"; "O Lord, Thou knowest all the snares"; and "Thou art gone up on high." These hymns as a whole are simple and pleasing. They seldom rise into passionate fervour, and are weakened in several instances by faulty construction. They have been widely adopted in G. Britain and America. Another series of hymns by Mrs. Toke was contributed to the *Sunday School Liturgy . . . and Hymn Book, arranged by the Rev. R. Judd, B.A., Incumbent of St. Mary's, Halifax*, Halifax, F. King, 1870. These hymns have failed to attract attention, although in literary merit they fall little short of her earlier efforts. They are:—

8. Jesu! by Whose Almighty Grace. *St. Andrew.*
9. Lord God, the strength and stay of all. *General.*
10. Lord of all power and might. *General.*
11. Lord of light and life. *St. Mark.*
12. O Father, Whom in truth to know. *SS. Philip and James.*
13. O God of comfort, Thou alone. *St. Barnabas.*
14. O God of mercy, chill and dark. *St. John Evangel.*
15. O God, the strength and stay of all. *General.*
16. O God, upon this solemn day. *St. Matthias.*
17. O Thou, Who didst through heavens, &c. *Purification B. V. M.*
18. The joyful day at last is come. *Easter.*
19. This is the day when Jesus Christ. *Christmas.*
20. Upon this sad and solemn day. *G. Friday.*
21. We bless Thee, Lord, for that clear light. *Conversion St. Paul.*

In addition to these hymns Mrs. Toke re-wrote and expanded some of her earlier compositions. In their new form, however, they are almost unknown. [J. J.]

Τῶν ἀμαρτιῶν μου τὴν πληθύν.
St. Joseph the Hymnographer. [*Lent.*] This is the opening line of a cento taken from a long Canon for the Monday of the First Tone in the *Paraclete*. It is virtually, as compiled by Dr. Neale, a new poem, representing neither the form nor the idea of the original. Dr. Neale's *tr.*, beginning, "And wilt Thou pardon, Lord?" was pub. in his *Hymns of the Eastern Church*, 1862, in 5 st. of 4 l. In a slightly altered form as, "O wilt Thou pardon, Lord?" it was also given in the *Parish H. Bk.*, 1863, and repeated subsequently in various collections. The *Hymnary* text opens, "And wilt Thou hear, O Lord?" The original dates from the middle of the ninth cent. [J. J.]

Τὸν ἐν προφήταις. *St. Andrew of Crete.* [*St. John Baptist.*] Three Idiomela from the *Vespers* of the Nativity of St. John Baptist, by St. Andrew of Crete (q. v.). The poems are in the form of an address to St. John, each of them closing with an appeal. It is found in the *Menæa*. The *tr.* "The first of all Apostles," by Dr. Littledale, was made for and 1st pub. in the *People's Hymnal*, 1867, signed "L.," and appointed for the

Festival of St. John Baptist. St. i.-v. represent the 1st idiomelon, st. 6 the 2nd, and verses 7, 8 the 3rd. The doxology added by translator. [H. L. B.]

Τῶν ἱερῶν ἀθλοφόρων. St. Joseph the Hymnographer. [Martyrs.] The original from which this cento is taken is the Canon (see *Greek Hymnody*) for the Deacon St. Timothy and his wife St. Maura, whose martyrdom is commemorated by the Church of Constantinople on May 3. The Office for that day is included in the service-books of the Greek Church. The *tr.* of this cento was made by J. M. Neale, and first pub. in his *Hymns of the Eastern Church*, 1862, in 4 st. of 8 l., and beginning, "Let our Choir new anthems raise." As a hymn for congregational use it was included in the *People's H.*, 1867, the 1868 *Appendix to H. A. & M.*, and many others, and usually with the omission of st. iii., and sometimes altered, as, "Let the Church new anthems raise," and "Let the Church new anthems sing." The martyrdom of SS. Timothy and Maura has been popularized for the English reader by Canon Kingsley, in his poem "Santa Maura," and Dr. Neale's *tr.* of the cento from the Canon ranks with the most popular and widely used of his *tr.* from the Greek. Stanzas i., ii. represent *Ode i.*; the remaining stanzas give rather the spirit than the letter of the original. [J. J.]

Τὸν πρὸ ἡλίου ἤλιον δύναντα ποτὲ ἐν τάφῳ. [Easter.] This is an *Oikos*, or short hymn, in honour of the holy women who brought spices to anoint the body of Jesus, and follows in the Greek Office for Easter Day, a *κοιτάκιον* (another short hymn), by *St. Romanus* (q. v.) to whom, possibly because of this close association, it is sometimes ascribed. It dates probably about 500, and is found inserted between *Odes vi.* and *vii.* of the Golden Canon of St. John of Damascus in the *Pentecostarion*. The original text, together with a blank verse *tr.*, are given in Dr. Littledale's *Offices, &c., of the Holy Eastern Church*, 1863, p. 92 and p. 216, and the same *tr.* rendered into 8. 7s. measure by W. Chatterton Dix, in *Lyra Messianica*, 1864, p. 292. The two translations begin:—

Seeking as those who seek the day. *R. F. Littledale.*
As those who seek the break of day. *W. C. Dix.*

[J. J.]

Tonna, Charlotte Elizabeth, née Browne, commonly known as "Charlotte Elizabeth," was the only daughter of Michael Browne, Rector of St. Giles, Norwich, and was b. in Norwich, Oct. 1, 1790. She was first married to Captain George Phelan, of the 60th Rifles (who d. in 1837), and secondly to the Rev. Lewis H. Tonna. Her death took place at Ramsgate, July 12, 1846. Under the name of "Charlotte Elizabeth" she pub. several works, including *Chapters on Flowers, Derry, a Tale of the Revolution, Personal Recollections, &c.* Her hymns in C. U. include:—

1. Holy Father, heavenly King (1832). *God Man's only Refuge.*
2. O God of Israel, deign to smile. *For Resignation.*
3. O Thou Who didst prepare. *For Use at Sea.*
4. Sinner, what hast thou to show? *Christians' Joy.*
5. Soldier go, but not to claim. *The Good Fight of Faith.*

Of these hymns Nos. 3, 4 appeared in W. Urwick's *Dublin Coll. of Hys.* 1829. [J. J.]

Toplady, Augustus Montague, M.A. The life of Toplady has been repeatedly and fully written, the last, a somewhat discursive and slackly put together book, yet matterful, by W. Winters (1872). Summarily, these data may be here given: he was born at Farham, in Surrey, on November 4, 1740. His father, Richard Toplady, was a Major in the British army, and was killed at the siege of Carthage (1741) soon after the birth of his son. His widowed mother placed him at the renowned Westminster school, London. By-and-by circumstances led her to Ireland, and young Augustus was entered at Trinity College, Dublin, where he completed his academical training, ultimately graduating M.A. He also received his "new birth" in Ireland under remarkable conditions, as he himself tells us with oddly mixed humility and lofty self-estimate, as "a favourite of heaven," common to his school:—

"Strange that I who had so long sat under the means of grace in England should be brought right unto God in an obscure part of Ireland, midst a handful of people met together in a barn, and by the ministry of one who could hardly spell his own name. Surely it was the Lord's doing and is marvellous. The excellency of such power must be of God and cannot be of man. The regenerating spirit breathes not only on whom but likewise when and where and as He listeth."

To be read *cum grano salis*; for the present writer happens to know that the lay preacher, a Wesleyan Methodist, was James Morris, and his text Ephesians xi. 13; and that he was not the illiterate man Toplady's words would have us believe. Likewise he had far more brain power than his convert, and was a born orator, though reticent and lowly-minded. Toplady received orders in the Church of England on June 6, 1762, and after some time was appointed to Broadhembury. His *Psalms and Hymns* of 1776 bears that he was then "B.A." and Vicar of Broadhembury. Shortly thereafter he is found in London as minister of the Chapel of the French Calvinists in Leicester Fields. He was a strong and partisan Calvinist, and not well-informed theologically outside of Calvinism. We willingly and with sense of relief leave unstirred the small thick dust of oblivion that has gathered on his controversial writings, especially his scurrilous language to John Wesley because of his Arminianism, as we do John Wesley's deplorable misunderstanding and misrepresentation of Calvinism. Throughout Toplady lacked the breadth of the divine Master's watchword "Forbid him not, for he that is not against us is for us" (*St. Luke* ix. 50). He was impulsive, rash-spoken, reckless in judgment: but a flame of genuine devoutness burned in the fragile lamp of his over-taxed and wasted body. He d. on August 11, 1778. The last edition of his works is in 6 vols., 8vo., 1825. An accurate reproduction of most of his genuine hymns was one of the reprints of Daniel Sedgwick 1860. His name occurs and recurs in contemporary memoirs and ecclesiastical histories, e.g., in Tyerman's *Life of John Wesley*. The reader will find in their places annotations on the several hymns of Toplady, and specially on his "Rock of Ages."

a song of grace that has given him a deeper and more inward place in millions of human hearts from generation to generation than almost any other hymnologist of our country, not excepting Charles Wesley. Besides the "Rock of Ages" must be named, for power, intensity, and higher *afflatus* and nicer workmanship, "Object of my first desire," and "Deathless principle arise." It is to be regretted that the latter has not been more widely accepted. It is strong, firm, stirring, and masterful. Regarded critically, it must be stated that the affectionateness with which Toplady is named, and the glow and passion of his faith and life, and yearning after holiness, have led to an over-exaltation of him as a hymn-writer. Many of his hymns have been widely used, and especially in America, and in the Evangelical hymn-books of the Church of England. Year by year, however, the number in use is becoming less. The reason is soon found. He is no poet or inspired singer. He climbs no heights. He sounds no depths. He has mere vanishing gleams of imaginative light. His greatness is the greatness of goodness. He is a fervent preacher, not a bard.

[A. B. G.]

Toplady's hymns and poetical pieces were published in his:—

(1) *Poems on Sacred Subjects wherein The Fundamental Doctrines of Christianity, with many other interesting Points, are occasionally introduced...* Dublin: Printed by S. Powell, in Crane-lane, MDCCCLIX; (2) his *Ps. & Hys. for Public and Private Worship*, 1776; (3) in *The Gospel Magazine*, 1771-1776; and (4) in *Hys. and Sacred Poems on a variety of Divine Subjects*, &c. D. Sedgwick's reprint, 1860. His *Works*, with a Memoir by W. Row, were pub. in 6 vols. in 1794. Walter Row was also the editor of the 2nd and some later editions of the *Ps. and Hys.* He was a most careful editor, and attributed several hymns by C. Wesley and others to Toplady.

A large number of Toplady's hymns are annotated in this Dictionary under their respective first lines. (See *Index of Authors and Translators*.) The following additional hymns in C. U., together with centos indicated in the sub-lines, are from:—

i. His *Poems on Sacred Subjects*, 1759.

1. Can my heaven-born soul submit? *All for Christ.*
2. Come from on high, my King and God. *Holiness desired.*
- (1.) O might this worthless heart of mine.
3. Earnest of future bliss. *The Witness of the Spirit.*
4. From Thy supreme tribunal, Lord. *Christ's Righteousness a Refuge.*
- (1.) The spotless Saviour lived for me.
5. Great God, Whom heaven, and earth, and sea. *For Peace.*
6. I saw, and lo! a countless throng. *Saints' Days.* Revised form in the *Gospel Magazine*, 1774, p. 449.
7. Immoveable our hope remains. *Divine Faithfulness.*
8. Jesus, God of love, attend. *Divine Worship.* Pt. II. It is "Prayer can mercy's door unlock."
9. Jesus, Thy power I vain would feel. *Lent.*
10. Lord, I feel a carnal mind. *Mind of Christ desired.*
11. My yielding heart dissolves as wax. *On behalf of Ariana, &c.*
- (1.) O Jesus, manifest Thy grace.
12. Not to myself I owe. *Praise for Conversion.*
- (1.) Not to ourselves we owe.
- (2.) The Father's grace and love.
13. O that my heart was right with Thee. *Dedication to God desired.*
14. O Thou that hearest the prayer of faith. *Christ the Propitiation.*
15. O Thou Who didst Thy glory leave. *Thanksgiving for Redemption.*
16. O when wilt Thou my Saviour be. *Trust in Jesus.*
- (1.) Jesus, the sinner's Rest Thou art.

17. Redeemer, whither should I flee? *Safety in the Cross.*
18. Remember, Lord, that Jesus bled. *Pardon.*
19. Surely Christ thy griefs hath borne. *Redemption.* Revised text in *Gospel Magazine*, 1774, p. 548.
- (1.) Weary sinner, keep thee eyes.
- (2.) Weeping soul, no longer mourn.
- ii. From the *Gospel Magazine*.
20. Compared with Curist, in all besides. *Christ All in All.* Feb. 1772.
21. Eternal Hallelujahs Be to the Father given. *Holy Trinity.* Dec. 1774.
22. From whence this fear and unbelief. *Reviving Faith.* Feb. 1772.
23. How vast the benefits divine. *Redemption.* Dec. 1774. From this "Not for the works which we have done" is taken.
24. Whom have I in heaven but Thee? *Christ All and in All.* Feb. 1772. From this "If my Lord Himself reveal" is taken.
25. Jesus, immutably the same. *Jesus, the True Vine.* June, 1771.

All these hymns, together with "O precious blood, O glorious death" (*Death of Christ*), are in D. Sedgwick's reprint of Toplady's *Hymns, &c.*, 1860. We have met with several other hymns to which Toplady's name is appended, but for this we can find no authority whatever. [J. J.]

Toss'd with rough winds, and faint with fear. *Elizabeth Charles, nee Rundle.* [*Consolation in Affliction.*] Appeared in her *Three Wakings, &c.*, 1859, p. 190. It was given in an abbreviated form of 6 st. of 3 l., and the refrain, "Tis I, be not afraid." in the *Hy. Comp.*, 1870, and again in other collections. The slight change in the text of st. iii. was made by Mrs. Charles. [J. J.]

Tourneux, Nicolas le, was born of poor parents at Rouen, April 30, 1640. The uncommon ability he displayed at an early age attracted the notice of M. du Fossat, *Maitre des Comptes* at Rouen, who sent him to the Jesuits' college at Paris, where he made remarkable progress in his studies. He then retired to Touraine, where he passed some time with a pious ecclesiastic in the practice of prayer and penitential exercises. His friend, observing that he had a gift for preaching, advised him to return to Rouen. This he did, and adopted the clerical profession, and was in 1662 admitted to priests' orders by special dispensation, though still under canonical age. He subsequently removed to Paris, where he employed his time in study, and in 1675 obtained the prize given by the French Academy for prose composition. He was appointed to a canonry at the Sainte-Chapelle, and later became prior of Villiers sur Fere in the diocese of Soissons, and d. suddenly on the 28th Nov., 1686. He was the author of several theological and religious works, and wrote some hymns [see *Index of Authors and Translators*], which were inserted in the *Cluniac Breviary* of 1686, and the *Paris Breviary* of 1680. In the *Cluniac Brev.*, 1686, his signature is "N.T.P.R." [G. A. C.]

Tract. Verses of Holy Scripture, originally always of the Psalms, sung after the *Gradual* instead of the *Alleluia*, in all masses from Septuagesima till Easter Eve in the Roman liturgy. The *Tract* was so called either because it was sung "tractim" by the cantor or cantors, without the interruption of other voices, or because, according to Durandus, it

was sung in a slow, sad voice. In some of the later English Missals the Tract assumed a metrical form, as e.g. the following:—

“ Dulce nomen Jesu Christi,
 Felix omen ferens tristi;
 Jocundans mentem jubilo;
 Tollit luctum, affert fructum,
 Et obductum et seductum
 Purgat cor a nubilo.
 Tam peccatum quam reatum
 Condonatum, expurgatum,
 Reddit mulcens leniter
 Hostes ferit, mores serit,
 Mala terit, graves gerit,
 Plenum est praesidium;
 Nos defendit, nos accendit,
 Nos intendit, et extendit
 Hoc nomen in gaudium.
 Nominatum, invocatum,
 Honoratum, praedicatum
 Semper sonat dulciter.”

This Tract in the Masses of the Name of Jesus is found in three ms. Missals now in the Bodleian, viz., a *Sarum* (Barlow 5), a *York* (Univ. Coll.), and a *Hereford* (Univ. Coll.), each dating about the end of the 14th cent. [F. E. W.]

Tregelles, Samuel Prideaux, LL.D., a. of a Quaker, was b. at Wodehouse Place, Falmouth, Cornwall, Jan. 20 (sometimes dated Jan. 30), 1813, and educated at the Falmouth Grammar School. From 1838 to 1844, he was employed in the Neath Abbey Iron Works. In 1836 he became a private tutor in Falmouth. His deep interest in biblical studies developed in an earnest desire to produce the most perfect edition of the Greek Testament it was possible to publish. The first specimens of his work were pub. in 1838, and the first instalments of his task for public use, in 1844. His Greek Testament thus begun was pub. in parts, Pt. vi. appearing in 1872. The work was hindered by his two attacks of paralysis (1861 and 1870); and the *Prolegomena* had to be added by Dr. Hort and A. W. Strenne in 1879. Dr. Tregelles received a Civil List Pension for some years. He was one of the Revisers of the New Testament, but ill-health prevented him from taking an active part in the work. He d. at Plymouth April 24, 1875. His hymn-writing began, so far as we can gather, before 1837, and extended to 1861 or later. The earliest were pub. in the Plymouth Brethren's *Hymns for the Poor of the Flock*, 1838; their *Psalms, Hymns, and Spiritual Songs*, 1842; and their *Few Hymns and some Spiritual Songs, selected*, 1856. Some also were contributed to Dr. P. Maurice's *Ch. of England Choral Hymn-Book*, 1861, in which they are marked as having been supplied in "ms." Some of those so marked were, however, in print before. His hymns now in C. U. include the following, the date of each as given being that of the collection named in which it appeared:—

1. Father, we Thy children bless Thee. *Thanksgiving for Divine Mercies*; and the *Second Advent* (1838). In the *Few Hymns* of 1856, st. iv., v. were given as No. 310, "Father, O how vast the blessing."
2. Holy Saviour, we adore Thee. *The Second Advent desired* (1838).
3. Lord Jesus, we believing. *Peace in Jesus* (1861).
4. O God of grace, our Father. *Praise for Electing Grace* (1856).
5. O look not on the Cross of Christ. *Christ the One Oblation* (1861).
6. The gloomy night will [shall] soon be past. *Heaven anticipated* (1842).
7. Thou God of grace, our Father. *Praise for Electing Grace* (1838).

8. Thou, Lord of all, on earth hast dwelt. *Passion-tide* (1861).

9. Thou, O God, Thy love commendest. *Complete in Jesus* (1861).

10. Thy Name alone, O Lord, we own. *Jesus, our Strength and Safety* (1861).

11. Thy Name we bless, Lord Jesus. *Jesus, the Name over all* (1838).

12. 'Tis sweet, O God, Thy praise to sing. *The Sacrifice of Praise* (1861).

13. 'Tis sweet to think of those at rest. *The Dead in Christ*; or, *All Saints* (1842).

14. 'Twas the Holy Ghost who taught us. *Passion-tide* (1841 *Appendix to Hys. for the Poor of the Flock*).

15. Worthy the Lamb is now the song. *Communion of Saints* (1861).

The use of Dr. Tregelles's hymns is mainly confined to the Plymouth Brethren; and taken as a whole they are marked by no striking features of excellence. [J. J.]

Trench, Richard Chenevix, D.D., was b. in North Frederick Street, Dublin, on Sept. 5th, 1807, during a visit of his parents of some months to Ireland. His father was Richard Trench, 6th son of Frederick Trench, of Woodlands, co. Galway; his mother Melesina, only grandchild and heiress of Richard Chenevix, Bishop of Waterford, and widow of Colonel St. George. On his mother's side he was almost purely French, the grandfather of Bishop Chenevix of Waterford, Philip Chenevix of d'Eply of Lorraine having only taken refuge in England on the revocation of the Edict of Nantes. The Huguenot refugee families married for a long time within themselves, and in Mrs. Richard Trench, four distinct foreign strains were blended. Her sons (the Archbishop and his brothers, besides his two sisters) were the only descendants of the Refugee Philip, either in the male or female line, all the other branches having come to an end. Trench's home in childhood was Elm Lodge, close to the village of Bursledon, not far from Southampton. In February, 1816 he proceeded to Twyford School, and in 1819 to Harrow, where he won great distinction. In October 1825 he was entered at Trinity College, Cambridge. His mother's correspondence is full of references to a little periodical called *The Translator*, begun in 1825, or immediately on his becoming an undergraduate. She was his ardent co-worker both as contributor and critic. In 1826 he had acquired Spanish, and in that year applied himself to preparing and publishing a volume of *Miscellanies*, of which the "profits were to be sent to the committee formed for the relief of the exiled Spaniards." On May 27th, 1827, his mother died at Malvern. *The Letters and Memorials* (1888) give vivid and exciting details of his continuous interest and daring personal service and sacrifices on behalf of Spain. It was during the winter days of 1829-30 that the consultations and schemes respecting Spain were discussed in John Sterling's apartment. Robert Boyd, Trench's cousin, threw himself and his entire fortune into the plot by purchasing a small ship in the Thames and storing it with arms, in which General Torrijos and fifty picked Spaniards were to sail for the new adventure of the Golden Fleece. The enterprise ended tragically. Boyd and others perished by the inevitable vengeance of the Spanish sovereign when captured. By the hand of God, Trench was safe in Gibraltar. Till far up in young manhood he was unde-

aided as to his calling, Law rather than Divinity colouring his thoughts and plans. He left Cambridge on February 1st, 1829, and rejoined his widowed father at Elm Lodge, near Southampton. He married, at the Abbey Church, Bath, on May 31st, 1832, his own cousin, Frances Mary Trench, daughter of his uncle, Francis Trench (2nd son of Frederick Trench, of Woodlawn, co. Galway, Ireland, and next brother to the 1st Lord Asintown). On October 7th, 1832, he received Deacon's Orders in Norwich Cathedral at the hands of the aged Bishop Bathurst of Norwich. His first curacy was at Hailleigh, Norfolk, with H. J. Rose. He was ordained priest early in July, 1835, by Bishop Sumner, of Winchester. He pub. in 1835 *The Story of Justin Martyr, and other Poems* (Moxon). This was (practically) his first book. In 1838 followed *Sabbation, Honor Neale, and other Poems, with Notes*. In 1840 appeared his first prose work, *Notes on the Parables of our Lord*, subsequently companioned with *Notes on the Miracles of our Lord* (1846). In 1841 "the loving discipline of pain" visited his heart and hearth by the death of his eldest born, a deep sorrow which gave its subtlest and finest inspiration to his *Elegiac Poems*. A third volume of poetry, *Poems from Eastern Sources, the Steadfast Prince, and other Poems*, was pub. early in 1842; and a fourth, *Genoveva*, later in the same year. Early in 1843 he delivered his *Five Sermons before the University of Cambridge*, pub. in 1844. In 1844 also was pub. *Exposition of the Sermon on the Mount, drawn from the Writings of St. Augustine, with Observations*. In this same year he became Vicar of Ithen Stoke. In 1845 he delivered a lecture "On Language as an instrument of Knowledge," which expanded into his famous and suggestive *Study of Words*. In 1846 he was appointed Professor of Divinity at King's College, London, later changed into "Professor of the Exegesis of the New Testament," which he held u. till 1858. The friendship between Trench and Maurice here was very beautiful. In 1846 also came the Hulsean Lectures, their subject being Christ "the Desire of all Nations." In 1849 appeared his *Sacred Latin Poetry*. This is an inestimable book. In 1852, *Lessons on Proverbs and Study of Words*, and in 1855 *English Past and Present* appeared. His *Synonyms of the New Testament* (1854) was a permanent contribution and inspiration to Philology and Theology. *Life's Dream: the Great Theatre of the World, from the Spanish of Calderon, with an Essay on his Life and Genius*, was pub. in 1856; 2nd ed. in 1880. The Crimean war drew from him his finest verse, *Poems written during the Russian War* (1854-55). In 1856 he was appointed Dean of Westminster. In 1861 was pub. his *Commentary on the Epistles to the Seven Churches in Asia*. On New Year's Day, 1864, he was consecrated Archbishop of Dublin in Christ Church Cathedral. He instantly took a foremost place in the regard of the entire community. His pub. *Sermons*, including his *Studies on the Gospels* (1867), are amongst the most thoughtful and quietly eloquent in our language; as are his Lectures on *Plutarch* (1873), and others. *Timolem* (1881) was his last poem. His final confirmation was in

St. Bartholomew's Church on May 16th, 1884. On November 28th, 1884, he resigned his Archbishopric. He d. in London, March 28, 1886. Few have left behind them a more stainless, a more loveable, a more enviable memory. He was sweetness and light embodied. [A. B. G.]

In the strict sense of the word Archbishop Trench, although a poet, was not a hymn-writer. Some of his poetical pieces are used as hymns, but their use is limited. These include:—

1. **High thoughts at first, and visions high.** *Ordination.* Appeared in his *Story of Justin Martyr*, &c., 1835, p. 53, in 7 st. of 8 l., and entitled "To a Friend entering the Ministry." (*Poems*, 1885, i. p. 30.) Its use as a hymn is in an abbreviated form.
2. **I say to thee, do thou repent.** *Safety in Divine Guidance.* Pub. in his *Story of Justin Martyr*, &c., 1835, in 10 st. of 3 l., again in his *Poems*, 1865, p. 98, and ed. 1885, i. p. 140. It is headed, "The Kingdom of God."
3. **Let all men know that all men move.** *Love of God.* Pub. in his *Story of Justin Martyr*, &c., 1835, p. 111. It is given in Dale's *English H. Bk.*, 1874; *Horler's Cong. Hys.*, 1884, and others.
4. **Lord, weary of a painful way.** *Evening.* Appeared in his *Sabbation, Honor Neale*, &c., 1838, p. 117; and *Poems*, 1885, i. p. 207.
5. **Not Thou from us, O Lord, but we.** *Divine Love.* Pub. in his *Story of Justin Martyr*, &c., 1835, p. 52, in 14 l., and in his *Poems*, 1885, i. p. 109.
6. **Four forth the oil pour boldly forth.** *The Law of Love.* Appeared in his *Sabbation, Honor Neale, and Other Poems*, 1838, p. 132, in 5 st. of 4 l., and entitled "The Law of Love," also in his *Poems*, 1865, p. 150, and ed. 1885, i. p. 216. From this is taken the lymn, "Make channels for the stream of love."
7. **Some murmur when their sky is clear.** *Contentment.* Pub. in the *Sabbation, Honor Neale, and Other Poems*, 1838, p. 116, in 2 st. of 8 l., in his *Poems*, 1865, p. 113, and ed. 1885, i. p. 142.
8. **Thou inevitable day.** *Death.* From his *Salvation, Honor Neale*, &c., 1838, p. 93, in 14 st. of 3 l., and headed, "The Day of Death." Also in *Poems*, 1885, i. p. 213. [J. J.]

Trestrail, Elizabeth Ryland, née Dent, was b. at Milton, near Northampton, March 24, 1813, and is great-granddaughter of the Rev. John Collet Ryland, A.M., grandniece of the Rev. John Ryland, D.D. (v. Ryland, John), and sister of Miss Caroline Dent (p. 288, ii.). Her first husband was John Roby, banker, of Rochdale. In 1858 she was married to the Rev. F. Trestrail, D.D., an eminent minister of the Baptist Denomination.

Mrs. Trestrail contributed a few pieces to the *Thoughts and Sketches in Verse*, pub. by her sister. She also wrote the *Sketch of the Life & Character of John Roby*, prefixed to his *Legendary & Poetical Remains* (Longmans, 1854). She was also joint authoress with her sister of a small vol. of consolatory verses printed for private circulation, and entitled *Our Parting* (1861). Only one of Mrs. Trestrail's hymns is in C. U.—"Hallelujah! Praise the Lord" (*Praise*). It was written in 1864, in celebration of the Jubilee of the Baptist mission in Jamaica, and is No. 5 in the *Bap. Ps. & Hys. for School and Home*, 1862. [W. R. S.]

Trinitas, Unitas, Deitas aeterna. [*Trinity Sunday.*] Given by *Mone*, No. 6, from a Munich ms. of the 12th cent. and arranged in 36 lines, and repeated in *Daniel v.* p. 206, and *Kehrein*, No. 141. *Tr.* as:—

Trinity, Unity, Deity, Eternal [Majesty]. By J. M. Neale, in the enlarged ed. of the *H. Nodet*, 1854; the *Hymnary* (with alterations), 1872; the *Hymner*, 1882, &c. [W. A. S.]

Triodion. [Τριώδιον.] [Greek Hymnody, § xiv., xvi. 10.]

Τριφεγγίης Μονὰς θεαρχικῆ. [Metrophaneas of Smyrna, p. 783, l.]

Trisagion. [Τρισάγιον.] [Greek Hymnody, § x. 7.]

Tritton, Joseph, was b. at Battersea, Surrey, Sept. 21, 1819, educated at Charterhouse and other schools, and was for upwards of 40 years a partner in the banking-house of Barclay, Bevan, Tritton & Co., Lombard Street. He was a member of the Baptist Denomination, and for many years Treasurer of the Baptist Foreign Missionary Society, and of a number of other important philanthropic and religious institutions. During the latter part of life his residence was Bloomfield, Norwood. He d. May 1, 1887. Mr. Tritton was for many years an occasional writer of hymns and poems. Two of the hymns sung at the opening of the Metropolitan Tabernacle, in 1861, were composed by him for that occasion, and afterwards incorporated by Mr. Spurgeon in *O. O. H. Bk.*, 1866. These are:—

1. Sing to the Lord with heart and voice. *Opening of a Place of Worship.*
2. Spirit of glory and of grace. *Opening of a Place of Worship.*

A third hymn in the same book,

3. Behold He comes! the glorious King (*Second Address*).

was composed in 1856. In the 1880 *Supplement* to the *Bap. Ps. and Hys.* are two hymns prepared for use at meetings of the Baptist Missionary Society in 1880. These are:—

4. Head of the Church and Lord of all. *Missions.*
5. Lord God of our salvation. *Missions.*

Other hymns of merit by Mr. Tritton have appeared from time to time in *The Missionary Herald*. [W. R. S.]

Triumphe! plaudant maria. [*Ascension*.] Probably of the 17th cent. Included in the *Sirenes symphoniacae*. Cologne, 1678, p. 108; the *Psalterium cantionum catholicarum*, Cologne, 1722, p. 114; in the *Hymnodia sacra*, Münster, 1753, p. 118; and in *Daniel* ii. p. 365. *Tr. us:*—

1. Sing victory, O ye seas and lands. By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 157.
2. With all your floods attending. By H. Kynaston, in his *Occasional Hys.*, 1862, p. 106, and the *Hymnary*, 1872.
3. O clap your hands, ye oceans. By R. F. Littledale, in the *People's H.*, 1867, with the signature, "B. T." In *The St. Michael's Hymn*, Teignmouth, it begins, "O clap your hands, great ocean." [J. M.]

Troparia. [Τροπάρια.] [Greek Hymnody, § xvi. 10.]

Troparium. The Tropary was a mediæval service-book, of which specimens exist from the 9th century onwards. It contained the Tropitags or farses prefixed to or inserted into the *Introit*, *Kyries* and other choral parts of the service. It also contained the *Sequences* or *Prose ad Sequentiam*, an extension of the last syllable of the *Alleluia* preceding the Gospel. These non-scriptural and complicated additions to the Ordinary and Canon of the Mass mostly fell out of use in the thirteenth century. Those which survived became incorporated in the *Gradual* or *Missal*. But the word *Troparium* still appears from the 13-16th century, with an altered meaning, as a book merely containing the *Sequences*. A 15th cent. ms. *Troparium* in the Bodleian Library (*Rawl.*

c. 90), imperfect at the commencement, contains 101 *Sequences*, and another Bodleian ms. of the same date (*Laud. Misc.* 524) contains 65. See also *Brit. Mus. ms. Add. 8902*, 15th cent., and article on *Sequences*. [F. E. W.]

Tropes. Tropes were short verses prefixed, or added to, or introduced into the middle of the *Introit*, *Gloria in Excelsis*, and other choral parts of High Mass, and added much to the intricacy of the service. They were certainly in use in the tenth century, perhaps earlier, but they were entirely excised from the *Roman Missal* in the revision under Pius V. They seem occasionally to have taken a metrical shape. The following, given as among the Tropes in an ancient English *Troparium* for the recently baptized, at Easter or Pentecost, is an instance.

"Audite vocem hymni
Qui estis vere digni
In hac beata nocte
Concedite ad fontem," etc.

Pamelius Liturgicon, ii. 615.

[F. E. W.]

True Bread of Life, in pitying [tender] mercy given. *H. Bonar.* [*Holy Communion*.] Pub. in his *Hys. of Faith and Hope*, 2nd series, 1864, in 5 st. of 4 l., and entitled "The True Bread." It is usually given in 4 st., and sometimes as "True Bread of Life, in tender mercy given," as in *T. Darling's Hys. for the Ch. of England*, 1887. [J. J.]

Try us, O God, and search the ground. *C. Wesley.* [*Prayer for Unity*.] Pub. in the *Wesley Hys. and Sacred Poems*, 1742, in 4 parts, as follows:—

- i. Try us, O God, and search the ground. This part is in 6 st. of 4 l. It was included, with the omission of st. v., in *G. Whitefield's Ps. & Hys.*, 1753, p. 135; *M. Madan's Ps. & Hys.*, 1760, No. 122; and in later collections to the present day. The full form of the text was given in the *Wes. H. Bk.*, 1780, No. 489. Both forms are in extensive use. *G. J. Stevenson's* note in his *Methodist H. Bk. Notes*, 1883, p. 316, is especially interesting as setting forth the spiritual use of these stanzas.
- ii. Jesu, all power is given to Thee. This is in 8 st. of 4 l. Not in C. U.
- iii. God of our life, at Thy command. In 6 st. of 4 l. Not in C. U.
- iv. Jesu, united by Thy grace. This part, in 9 st. of 4 l., was included in the *Wes. H. Bk.*, 1780, No. 490, and has also passed in full or in part into several collections in G. Britain and America. In the *American Unitarian Hys. for the Church of Christ*, Boston, 1863, st. i. and iii. are given as "Father, united by Thy grace."

There are also the following centos in C. U.:—

1. The sacred bond of perfectness. This, in the *American Methodist Episco. Hymns*, 1848, &c., is composed of st. iv.-ix. of Pt. iv., slightly altered.
2. Through Him Who all our sickness felt. This, in the *Irish Church Hymnal*, 1873, is thus composed: st. ii. and iii. are from Pt. I. (st. iii., iv.), and st. i. and iv. are based upon thoughts and expressions scattered through the four parts.

The complete hymn is headed "A Prayer for persons joined in Fellowship." Full orig. text in *P. Works*, 1868-72, ii. p. 136. [J. J.]

Tu Christe nostram gaudium. [*Ascension*.] This is a portion of "Æterne Rex altissime" (p. 86. ii.), and begins with line 37. It is in the *Sarum* and *Aberdeen Breviaries*: in *Daniel* i. No. 162, and *Menc.* No. 172. Its use was on the *Vigil of the Ascension*, and *Daily* up to Pentecost. *Tr. as:*—

1. O Christ, Thou art our joy and light. By J. D. Chambers, in his *Psalter*, 1852, p. 209. In this *Lauda Syon*, 1857, p. 191, and the *Hymner*,

1882, it begins "O Christ, Thou art our joy alone."

2. O Christ, our joy, gone up on high. D. T. Morgan, in *H. A. & M.*, 1875, and his *Hys. and other Poetry of the Latin Church*, 1880.

Other tra. are:—

1. Lord Christ, our living Joy art Thou. W. J. Blew, 1852-55.
2. O Christ, the Source of our delight. J. C. Earle, in *O. Shipley's Annus Sanctus*. 1884. [J. J.]

Tu qui velatus facie. [*Passiontide.*] *Mone*, Nos. 87-91, gives this from a 14th cent. Reichenau ms. where it bears the title "Hours of the Passion of our Lord Jesus Christ, compiled from the Prophets and the New Testament by the blessed Pope Urban." [The pope meant may possibly be Urban the 4th, pope 1261-1264; more probably Urban the 5th, b. 1302, d. 1370.] It is in five parts, viz.: i. "Tu qui velatus facie," for *Prime*; ii. "Horá qui ductus tertiá," for *Terce*; iii. "Crucem pro nobis subit," for *Sext*; iv. "Beata Christi passio," for *None*; v. "Qui jacuisti mortuus," for *Compline*. *Mone's* text is repeated by *Daniel* iv. p. 220, who adds that an office with this hymn was in use at Halberstadt till the beginning of this century. [W. A. S.]

The tra. of this hymn into English, and as divided for divine service, are:—

- Tu qui velatus facie. Prime.**
 1. Thou, Who though veiled Thy glorious face. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 164.
 2. O Thou, Who, though with veiled face. By Elizabeth Charles, in her *Voice of Christian Life in Song*, 1858, p. 176.
 3. Sun of Righteousness, blest face. By F. Oakeley, in his *Devotions Commemorative of the Most Adorable Passion of our Lord and Saviour Jesus Christ*. 1842.
 - Horá qui ductus tertiá. Terce.**
 1. Thou Who at this third hour of dread. By J. D. Chambers, as above, p. 165, with the opening line given as "Tu qui hac hora tertiá."
 2. Thou Who at the third hour wast led. By Mrs. E. Charles, as above, p. 177.
 3. Who to die, along the road. By F. Oakeley, as above.
 - Crucem pro nobis subit. Sext.**
 1. The Cross for us the Saviour bore. By J. D. Chambers, as above, p. 165.
 2. For us the bitter cross He bore. By Mrs. E. Charles, as above, p. 177.
 3. The Cross for us see Jesus bear. By F. Oakeley, as above.
 - Beata Christi passio. None.**
 1. Now may Christ's blissful Passion ever. J. D. Chambers, as above, p. 166.
 2. Christ's blessed Passion set us free. By Mrs. E. Charles, as above, p. 178.
 3. Suffering Christ, we pray to Thee. By F. Oakeley, as above.
 - Qui jacuisti mortuus. Compline.**
 1. Thou sinless King, Who stark and dead. By J. D. Chambers, as above, p. 167.
 2. O Thou Who layest dead, the King. By Mrs. E. Charles, as above, p. 178.
 3. Who in the grave. By F. Oakeley, as above.
- Of these tra. those by Mrs. Charles are in *Thring's Coll.*, 1882; and those by Canon F. Oakeley, in *Skinner's Daily Service Hymn*, 1864. [J. J.]

The Compline hymn "Qui jacuisti mortuus" has also been rendered into English through the German as follows:—

- Der du Herr Jesu, Ruh und Rast.** Included in the *Königsberg G. B.*, 1650 (preface 1643), p. 157, in 3 st., marked as by Georg Werner. It is also in *Crüger's Praxis*, 1648, No. 125, the *Unv. L. S.*, 1851, No. 92, &c. The tra. in C. U. are:—
1. Lord Jesu, Who with holy rest. In full, as No. 25, in the Daleton Hospital *H. Bk.*, 1848.
 2. Lord Jesus, Who our souls to save. A full and good tra., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 36, and her *C. B. for England*, 1863, No.

55. Repeated in the *Irish Church Hymn.*, 1869 and 1873; *Boardman's Sel.*, Philadelphia, 1861; *Pennsylvania Luth. Ch. Bk.*, 1868; *Ohio Luth. Hymnal*, 1880, &c.

[J. M.]

Tu Trinitatis Unitas. *St. Gregory the Great?* [*Friday. Morning.*] (St. ii. is "Jam [Nam] lectulo consurgimus.") *Mone*, No. 279, and i. p. 372, gives this as probably by St. Gregory (it is not assigned to him by the Benedictine editors), and cites it as in a ms. of the 8th cent. at Trier, one of the 9th cent., also at Trier, &c. By Hinemar in his *De uná et non triná Deitate*, 857, it is ascribed to St. Ambrose; but it is not assigned to him by the Benedictine editors nor by *Biraghi* in his *Inni sinceri e Carmi de Sant' Ambrogio*, 1862. *Daniel* gives the text at i. No. 25, and at iv. p. 38 cites it as in a Rheinau ms. of the 10th cent. ranking it as one of the hymns 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. 22; Jul. A. vi. f. 28 b; Harl. 2961 f. 224; in an 11th cent. *Mozarabic Hymnarium* (Add. 30851 f. 174 b, an 11th cent. *Mozarabic Breviary* (Add. 30848 f. 78 b), &c. It is in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, page 236); in two mss. of the 11th cent. at St. Gall, Nos. 387, 413; and in the *Latin Hys. of the Anglo-Saxon Ch.* (Surtess Society), 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 8 b). It is included in the *Roman* (Venice, 1478, and the revision of 1632), *Sarum*, *York*, *Aberdeen*, *Paris* of 1643, and other *Breviaries*, as a hymn on Friday at Matins and Nocturns. The text is also in *Waekernagel* i., No. 6, *Hymnarium Sarrisb.*, 1851, p. 54; in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and G. M. Dreves's *Hymnarius Moissiacensis*, 1888, from a 10th cent. ms. See also note on following hymn. [J. M.]

Translations in C. U.:—

1. Dread Unity in Trinity. By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 40. This is given in the *Hymnary*, 1872, in an abridged and altered form, as "Dread Trinity in Unity."
2. O Three in One and One in Three. In the *Antiphoner and Grail*, 1880, p. 20.

Translations not in C. U.:—

1. Thou great mysterious Three and One. *Primer*. 1706.
2. Holy Being, One and Three. *Ep. R. Mant.* 1837.
3. Thou Unity of Trinity. J. D. Chambers, in his *Psalter*, 1852.
4. May the dread Three in One, Who sways. *Card. Newman*, 1853.
5. Dread Triune Mystery. *Hymnarium Anglicanum*. 1844.
6. O Thou, Who dost all nature sway. *E. Caswall*. 1849.
7. Thou Trinity of Unity. *J. D. Chambers*. 1857.
8. O Three in One, eternal Cause. *P. Trappe*, 1865.
9. Thou Godhead One in Persons Three. *J. Wallace*. 1873. [J. J.]

Tu Trinitatis Unitas. [*Trinity Sunday.*] This cento was added to the *Roman Breviary*, at the revision of 1568, and is found at p. 436 of the ed. pub. at Rome in 1570, as the hymn at Lauds on Trinity Sunday. It consists of st. i. of the hymn noted above, and of st. iii. of the hymn "Aeterna coeli gloria" ("Ortus refulget lucifer"); with an added doxology. This form is repeated in the 1632 and later eds. of the *Roman Breviary*, and in *Card.*

Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Thou great mysterious Three and One. *Primer*. 1706.
2. Three in One, and One in Three, Sov'reign of the universe. *Hp. Doane*, 1824.
3. Thou Trinity in Unity. *Bp. J. Williams*, 1845.
4. Thrice-holy One, All-glorious Trine. *W. J. Campbell*, 1844.
5. O Thou! Who dost all nature sway. *E. Carroll*, 1849.
6. Thou Three in One, Who mightily. *W. J. Blew*, 1852-55.
7. Thou Godhead One in Persons Three. *J. Wallace*, 1874.
8. Blest Three in One, and One in Three. *R. Campbell*, circa 1850, from the Campbell mss. into *O. Shipley's Annus Sanctus*, 1864. [J. M.]

Tuba Domini, Paule, maxima. *Peter Abelard*. [*Conversion of St. Paul*.] Cousin in his ed. of *Abelard's Opera*, Paris, 1849, vol. i. p. 320, 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. The text is given with full notes in *Trench*, ed. 1864, p. 207. Also in *Neale's Sequentiae*, 1852, p. 98, *Daniel v.* p. 234, and *Kehrein*, No. 385. It is *tr.* as "Mightiest of our militant Lord," in the *Monthly Packet*, 1869. The *tr.* which in some copies of the *Hy. Noted* is marked as from this hymn, is really from the "Paule doctor egregie": p. 387. i. [J. M.]

Turner, Daniel, M.A., was b. at Blackwater Park, near St. Albans, March 1, 1710. Having received a good classical education, he for some years kept a boarding-school at Hemel Hempstead, but in 1741 he became pastor of the Baptist church, Reading. Thence he removed, in 1748, to Abingdon, and continued pastor of the Baptist church there until his death on Sept. 5, 1798. He was much respected throughout his denomination, and was the friend and correspondent of Robert Robinson, Dr. Rippon, and other eminent men of that day. He probably received the honorary degree of M.A. from the Baptist College, Providence, Rhode Island. Turner was the author of works on *Open Communion* and *Social Religion*; also of *Short Meditations on Select Portions of Scripture*. His *Divine Songs, Hymns and other Poems* were pub. in 1747, and his work, *Poems Devotional and Moral*, was printed for private circulation in 1794. Four of his hymns are in the *Bristol Bap. Coll.* of Ash & Evans (1769), and eight (including the four already named) in *Rippon's Bap. Sel.* 1787). Only the following are now in C. U.:—

1. Faith adds new charms to earthly bliss (1769). *Excellence of Faith*.
2. Jesus, full of all compassion (1769). *Sinner's appeal to Christ*.
3. Lord of hosts, how lovely fair (1787). *Divine Worship*. Altered in *Baptist Ps. and Hymns*, 1858, to "Lord of hosts, how bright, how fair!"

The well-known hymn "Beyond the glittering starry skies," in its enlarged form of 28 stanzas, was the joint production of Turner and his brother-in-law, the Rev. J. Fanch, for details of which see p. 189, ii. [W. R. S.]

Turney, Edward, D.D., an American Baptist minister, was b. at Easton (then Weston), Connecticut, May 6, 1816, and

graduated at Madison University, New York. He was successively pastor at Hartford and at Granville, Ohio (1842-47); Professor of Biblical Criticism, Madison University, 1850, and also of Biblical Literature at Fairmount Theological Seminary, Cincinnati (1853-58). Subsequently he taught in Washington, District of Columbia. He d. at Washington, Sept. 28, 1872. He pub. *Baptismal Hymns*, 1862, and *Memorial Poems and Hymns*, 1864. Of these hymns the following are in C. U.:—

1. Blessed Jesus, blessed Jesus. *Peace and Rest in Jesus*.
2. Come to Jesus, little one (1860). *Invitation*.
3. I will go in the strength of the Lord (circa 1860). *Missions*. In the *Church Missionary Gleaner* (English) in 1861.
4. O love divine, O matchless grace (1864). *Divine Love*.

These hymns are in the *Memorial Poems & Hymns*, 1864. [F. M. B.]

Tuttiett, Lawrence, s. of John Tuttiett, surgeon in the R.N., was b. at Cloyton, Devonshire, in 1825, and educated at Christ's Hospital, and King's College, London. It was originally purposed that he should follow the medical profession, but, abandoning it for the ministry, he took Holy Orders in 1848. In 1854 he became vicar of Lea Marston, Warwickshire; and in 1870 incumbent of the Episcopal Church of St. Andrews, Scotland. He was also preferred to a prebendaryship in St. Ninian's Cathedral, Perth, in 1880. He is the author of several manuals of prayers, pub. by the S. P. C. K., and other prose works, and also of:—

- (1) *Hymns for Churchmen*, 1854; (2) *Counsels of a Godfather*, 1861; (3) *Hymns for the Children of the Church*, 1862; (4) *Germs of Thought on the Sunday Services*, 1864; (5) *Through the Clouds; Thoughts in Plain Verse*, 1866.

From those works and other sources the following hymns have come into C. U.:—

1. As calmly in the glowing west. *Evening*.
2. Come, our Father's voice is calling. *Confirmation*. Appeared in his *Hys. for the Children of the Church*, 1862, in 6 st. of 4 l. It passed into Mrs. C. Brock's *Children's H. Bk.*, 1881.
3. Grant us Thy light that we may know. *Divine Guidance*. Included in his *Germs of Thought*, &c., 1864, in 6 st. of 4 l. In *Horner's Cong. H. Bk.*, 1864; the *Universal H. Bk.*, 1885, it begins, "O grant us light that we may know."
4. I come, O Father kind. *Holy Communion*.
5. Lo, like a bride, in pure array. *Septuagesima*.
6. No sign we ask from heaven above. *After Holy Baptism*. Pub. in his *Hys. for Churchmen*, 1854, in 4 st. of 8 l. It has passed into several collections, including the S. P. C. K. *Church Hys.*, 1871; *Thring's Coll.*, 1882, &c.
7. Now, eternal Father, bless. *Holy Baptism*. In his *Hys. for the Children of the Church*, 1862, in 3 st. of 6 l., and Mrs. Brock's *Children's H. Bk.*, 1881. In the latter it is attributed to Dr. MacLagan in error.
8. O happy Christian children. *Divine Protection*. From his *Hys. for the Children of the Church*, 1862, into Mrs. Brock's *Children's H. Bk.*, 1881, &c.
9. O Jesus, ever present. *The Good Shepherd*. Pub. in his *Germs of Thought*, 1864; the S. P. C. K. *Church Hys.*, 1871, and many others.
10. Shepherd, good and gracious. *The Good Shepherd*. In his *Hys. for the Children of the Church*, 1862; Mrs. Brock's *Children's H. Bk.*, 1881, &c.
11. Sometimes o'er our pathway. *In time of Trouble*. From his *Hys. for the Children of the Church*, 1862, in 3 st. of 8 l., into Mrs. Brock's *Children's H. Bk.*, 1881.
12. When the world is brightest. *Litany to the Saviour*. Pub. in his *Through the Clouds*, &c., 1866, in 10 st. of 8 l., with the note:—"Those words were written for the music of a Roman Litany 'Ave Stella Maris.'" This Litany is in extensive use.
13. Who is this! the long expected. *Advent*.

In addition to these, several of Mr. Tuttiett's

hymns are annotated under their respective first lines (see *Index of Authors and Translators*), the most popular of which are, "Father, let me dedicate"; "Go forward, Christian soldier"; and "O quickly come, dread Judge of all." Mr. Tuttielt's hymns are characterised by smoothness of rhythm, directness of aim, simplicity of language, and deep earnestness. Those for special services and seasons are of great merit. [J. J.]

'Twas on that night when doomed to know. *John Morison.* [*Holy Communion.*] First appeared as No. 35 in the *Draft Scottish Translations and Paraphrases*, 1781, in 6 st. of 4 l., as a version of *Matt. xxvi. 26-29*. Here st. iv. ll. 1, 2, read:—

"Then taking in his hands the cup,
To Heav'n again he thanks sent up."

The rewriting of these lines was the only change made in the public worship ed. issued in that year to the Church of Scotland, and still in use. The hymn bears a close resemblance to a Latin hymn, beginning, "Nocte qua Christus rabidis Apellis" (*Private Prayers*, p. 405, Parker Society, 1851, quoted in full in the notes to the larger ed. of the *Free Church H. Bk.*, 1882), by Andreas Ellinger, who was b. 1526 at Orlamünde, on the Saale, a little above Jena, and d. March 12, 1582, at Jena, where he had become Professor of Medicine in 1569. Mr. William Bonar, of London, considered it a *tr.* from Ellinger by William Archibald (ordained parish minister of Unst, Shetland, in 1735, d. there March 7, 1785), and that Archibald's text was altered by Morison for the *Translations and Paraphrases*. In the markings by the eldest daughter of *W. Cameron* (p. 200, ii.), it is ascribed to Morison. It is very generally used in Scotland as a Communion hymn. Included in *Burgess & Money's Ps. & Hys.*, 1857; *Common Praise*, 1879; *Church Praise*, 1883, and other collections; and in full and unaltered, as No. 35 in the *Free Church H. Bk.*, 1882. The resemblance to Watts's "'Twas on that dark and doleful night," in his *Hymns*, 1709, Bk. iii., No. 1, often referred to, is but slight. [J. M.]

'Twas silence in Thy temple, Lord. *J. Keble.* [*Ordination.*] Dated March 28, 1828, and pub. in the 4th ed. of his *Christian Year*, 1828, in 13 st. of 4 l. The following centos therefrom are in C. U.:—

1. Spirit of Christ, Thine earnest given (st. viii.). In *Horder's Cong. Hymns*, 1884.
2. Spirit of Christ, be earnest given (st. viii.). In the *Cong. Church Hymnal*, 1887.
3. Spirit of Light and Truth, to Thee (st. x.). In the *Bapt. Ps. & Hys.*, 1858; the *New Cong. H. Bk.*, 1859, and others.

It is somewhat curious to note that whilst this poem has been thus made use of by Non-conformists, the Church of England, upon whose Office for Ordination it is based, has utterly ignored it in her hymnody for public worship. [J. J.]

Twells, Henry, M.A., was b. in 1823, and educated at St. Peter's College, Cambridge. B.A. 1848, M.A. 1851. Taking Holy Orders in 1849, he was successively Curate of Great Berkhamsted, 1849-51; Sub-Vicar of Stratford-on-Avon, 1851-54; Master of St. Andrew's House School, Mells, Somerset, 1854-56; and

Head Master of Godolphin School, Hammer-smith, 1856-70. In 1870 he was preferred to the Rectory of Baldock, Herts, and in 1871 to that of Waltham-on-the-Wolds. He was Select Preacher at Cambridge in 1873-74, and became an Honorary Canon of Peterborough Cathedral in 1884. Canon Twells is best known by his beautiful evening hymn, "At even ere the sun was set" (p. 88, ii.). He also contributed the following hymns to the 1889 *Suppl. Hys. to H. A. & M.*:—

1. Glorious is Thy Name, O Lord. *The Name of God.*
2. Know ye the Lord hath borne away? *Ascension.*
3. Not for our sins alone. *Prayer for Divine Mercy.*
4. The voice of God's Creation found me. *The Word of God a Light.* [J. J.]

Two brothers freely cast their lot. *Card. Newman.* [*SS. James and John.*] Written at sea, June 22, 1833, and printed anonymously in the *British Magazine*, 1835, vol. vii. p. 661, in 4 st. of 4 l. It was repeated in *Lyra Apostolica*, 1836, p. 31, and again in *Card. Newman's Verses on Various Occasions*, 1868. Usually in modern collections it is appropriated to St. James, and a doxology is usually added, as in the *Wellington College H. Bk.*, 1860, or as in the *S. P. C. K. Church Hymns*, 1871. [J. J.]

Two clouds before the summer gale. *J. Keble.* [*St. Luke.*] Written April 6, 1822, and 1st pub. in his *Christian Year*, 1827, in 20 st. of 4 l. It is also given in all subsequent editions of the same work. In 1854 a cento from this poem, consisting of st. ix.-xii., xix. and xx. were given with slight alterations, in *Hys. for the Christian Seasons*, pub. at Gainsburgh, No. 143, as, "Behold and see Christ's chosen saint." This cento is also given in the same form in *Chope's Hymnal*, 1862. [J. J.]

Tye, Christopher, M.S. D., b. at Westminster in the reign of Henry VIII. He was celebrated as a musician, and was granted the degree of M.S. D. at Cambridge in 1545. He was musical tutor to King Edward VI., and organist of the Chapel Royal under Queen Elizabeth. Besides composing numerous anthems, he rendered the first fourteen chapters of the Acts of the Apostles into metre, which were set to music by him and sung in Edward 6th's Chapel, and pub. in 1558. [*English Hymnody, Early*, § vi.] He d. circa 1580. [J. J.]

Tyers, John, was b. at Wymeswold, in Leicestershire, Oct. 14, 1788. For a number of years in the earlier part of his life he lived at Loughborough, where he was in business as a lace manufacturer. In 1835 he removed to Leicester, where he d. Sept. 11, 1848. Mr. Tyers was a General Baptist, widely known and much respected, and though never the pastor of a church, was often engaged in preaching. Seven of his hymns are in the 1830 *Appendix to the General Baptist Hymn-book*, and two as below in the *Baptist Hymnal*, 1879:—

1. Come, Holy Spirit, from the throne. *The Holy Spirit.*
2. Great God, avow this house Thine own. *Opening a Place of Worship.*

Besides these Mr. Tyers wrote a number of hymns for Sunday Schools, which appeared in the school hymn-books of his day, but are no longer in use. He was also the author of a

short poem on the *Death of the Rev. Robert Smith, of Nottingham* (Lond., 1829). [W. R. S.]

Tymms, Thomas Vincent, was b. in Westminster, Jan. 5, 1842. After being educated for the Baptist ministry in Regent's Park College, London, he became, in 1865, pastor at Berwick-upon-Tweed. Thence, in 1868, he removed to Accrington, and in 1869 to London, where he now ministers to an influential congregation in the Downs Chapel, Clapton. In 1885 Mr. Tymms published an able book entitled *The Mystery of God; a consideration of some intellectual hindrances to Faith* (2nd ed. 1886; a 3rd ed. 1887). Mr. Tymms has written several hymns, which have been printed in the 1880 *Supplement to the Bap. Ps. and Hymns*, and in the Bap. *Ps. and Hys. for School and Home*, 1882:—

1. Another Sabbath ended (1866). *Sunday Evening*.
2. In Shiloh, where Thine ark was stored (1881). *Prayer to the God of Samuel*.
3. O Lord of glory, be my light (1882). *Invocation*.
4. Lord, I read of tender mercy (1882). *Tenderness of Jesus*.

Of these hymns, No. 4, originally in 7 st. of 4 l., was altered and abridged to 5 st. in the Bap. *Ps. and Hys. for School and Home*. The original st. v.-vii. are:—

- | | |
|---|---|
| <p>5. "But I've waited for some clearer
Token from Thy throne,
Some permission
whispered unto
Me alone.</p> | <p>6. "Now no longer will I
linger
Waiting for a sign;
But will boldly come
and yield me
To be Thine.</p> |
|---|---|
7. "Lord, receive me to Thy Kingdom
Nor, my gift decline;
Let Thy Spirit softly whisper
Thou art mine." [W. R. S.]

U

U., in Bristol Bap. *Coll.*, of Ash & Evans, 1st ed., 1769, i.e. *Unknown*.

Ulrich Anton of Brunswick. [Antea Ulrich.]

Ultricibus nos undique. *C. Coffin*. [*Friday*] Appeared in the *Paris Breviary*, 1736, and again in Coffin's *Hymni Sacri*, of the same year, p. 27. In the *Paris* and other French *Brevs.* it is the hymn for Fridays at Lauds from Trinity to Advent. The text is in J. Chaudler's *Hys. of the Primitive Church*, 1837, No. 30, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. While Thine avenging arrows fall. By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839, p. 35, and again with alterations as "Lord, while Thy chastening arrows fall," in the *Hymnary*, 1872.
2. Lord, when Thine avenging dart. By G. Rorison, in his *Hys. and Anthems*, 1851, No. 58. In the 1869 *Appendix* to the same No. 307, the last 4 st. are given as "Lord, Thy chastening hand we fear."

Other tra. are:—

1. While Thine avenging arrows, Lord. *J. Chandler*, 1837.
2. When Thou, O God, Thine own elect. *J. D. Chambers*, 1857.
3. Great Searcher of our hearts, Whilst Thy, &c. *D. T. Morgan*, 1880. [J. J.]

UNHEARD THE DEWS

Ἐμνῶμεν κούρον νύμφας. *Synecrus*. *Bp. of Ptō'emais*. [*Christmas*] This is hymn v. of the ten hymns which he wrote at various periods of his life, and dates 375-430. It opens as a hymn for the Nativity, but expands into a prayer to Christ in the fulness of His glory. The Greek text is found in the *Anth. Græca Carm. Christ.*, 1871. From this Mr. Chatfield's *tr.*:—"Awake, our lute, the child to sing" was made, and first pub. in his *Songs and Hymns*, &c., 1876, in 18 st. of 4 l. [See *Greek Hymnody*, § v.] [J. J.]

Ἐμνοῦμέν σου Χριστέ, τὸ σωτήριον Παῖθος. [*Easter*] The author of these "four Resurrection Stichera of the Octoechus" is unknown. They are found in the Office for the "Sunday of Easter," as reprinted by Dr. Littledale in his *Offices of the Holy Eastern Church*, 1863, p. 95, together with a blank verse *tr.* at p. 220. This latter has been rewritten by W. Chaterton Dix, and included in the *Lyra Messianica*, 1864, p. 277:—"Christ, we sing Thy saving passion." This was repeated in the *People's H.*, 1867. [J. J.]

Uncta Crux Dei crucis. *Jean Baptiste de Santeuil*. [*Holy Cross*] This is a cento from three of his hymns, viz.: (1) "Luce quanta se sub una;" (2) "Publici fontis salutis;" and (3) "Tollis fons sanctitatis"—all given in his *Hymni Sacri et Novi*, 1698, pp. 93-96. It was appointed in the revised *Paris Brev.*, 1736, as the hymn at Lauds at the Feast of the Exaltation of the Holy Cross. *Tr.* as "With the precious blood anointed" by "Sister M." for the *Lyra Eucharistica*, 1863, p. 46. Repeated in the *People's H.*, 1867, and marked as from "Uncta Dei Crux crucis." [J. J.]

Under Thy wings, my God, I rest. *Anna L. Waring*. [*Trust in God*] 1st pub. in her *Hys. and Meditations*, 1850, No. xv., in 5 st. of 4 l., and based upon the words "I will trust in the covert of Thy wings," Pa. lxi. 4. In the Bap. *Ps. & Hys.*, 1858, it is given as "Beneath Thy wings, O God, I rest." [J. J.]

Ungrateful sinners, whence this scorn? *P. Doddridge*. [*Despising Divine Mercy*] This hymn is No. 72 in the *D. ms.*, headed, "Of despising Divine Mercy, and treasuring up Wrath. From Rom. ii. 4, 5." In Job Orton's posthumous edition of Doddridge's *Hymns*, &c., 1755, the same text and heading were given as No. 258; and in J. D. Humphreys's *ed.* of the same, 1839, No. 283. This hymn was given, with slight changes, in the 1745 Draft of the *Scottish Translations and Paraphrases*, from a *ms.* described under Doddridge, P. in *Various*. In the authorized issue of the *Trs. and Paraphs.*, 1781, the 1745 text was recast, viz., st. i. from 1745; st. ii. from 1745, with *scorn* for "spurn"; st. iii. from the 1751 *Draft*; st. iv. new; st. v. Doddridge rewritten; st. vi. new. According to the marked list by the eldest daughter of W. Cameron (p. 300, ii.) this final form of the hymn was by Cameron. [J. J.]

Unheard the dew's around me fall. [*Peace amid silence*] This hymn appeared anonymously in Dr. G. W. Briggs's (*Unitarian*)

Hys. for Pub. Worship, Boston, 1845, in 4 st. of 4 l. It was repeated in Hedge and Huntington's *Hys. for the Church of Christ*, 1853, and later American collections; and in Martineau's *Hymns*, &c., 1873. In Stopford A. Brooke's *Christian Hys.*, 1881, No. 177, it is slightly altered, and another stanza (iv.) is added. This text is repeated in Horder's *Cong. Hys.*, 1884, No. 438. [J. J.]

Unitarian Hymnody, American.
[*American Hymnody*, § VII.]

Unitarian Hymnody, Scottish.
[*Scottish Hymnody*, p. 1023, i.]

Unitarian Hymnody, Welsh. [Welsh Hymnody.]

Unitarian Hymnody.—For the right understanding of English Unitarian Hymnody a few words of historical introduction are needed.

1. The English Presbyterians, after close fellowship with the Independents during the early decades of last century, gradually moved into a separate position. Through force of circumstances they had become as much congregational in their system of church government as their neighbours, but after the Salters' Hall controversy of 1719 they were more and more confirmed in the principle of non-subscription to any formulated statement of belief, the Bible only being their standard of authority in matters of doctrine. The consequence was that while the Independents at the close of the century occupied much the same doctrinal position as at the beginning, the Presbyterians had passed through various changes. Their original Calvinism had been abandoned for a form of Arminian doctrine, and then, through the influence of such men as Locke and Dr. Samuel Clarke (their teachers, though not of their fellowship), they gradually adopted the scheme of Arianism. This was held in various degrees of precision, until it passed into Unitarianism, as in the person of Dr. Priestley and those who thought with him, towards the close of the century. A similar change had taken place in a portion of the General Baptist churches, especially in the south of England, and these two groups of non-subscribing congregations were naturally drawn together by their common sympathies. Then there was the congregation of Unitarians organised in Essex Street Chapel, London, by Theophilus Lindsey, on his leaving the Church of England, as early as 1774; and to these have been added during the present century other congregations, either through doctrinal development (as with certain Methodist Societies under Joseph Cooke, early in the century, or later through the influence of Joseph Barker), or through fresh missionary effort on the part of established societies of Unitarians. (Cf. Rev. J. J. Tayler's *Retrospect of the Religious Life of England*, chap. 3 and 5, and Rev. Brooke Herford's *Story of Religion in England*, chap. 30, 32 and 33.) In Wales and Ireland there are also similar groups of non-subscribing churches, in which Unitarianism is now the prevailing doctrine. Taken together, all these are popularly known as the Unitarian body of this country, but it is a body which has not always been Uni-

arian, and is in fact a group of Free Churches, which hold to the fundamental principle of the liberty of prophesying, and impose no restraint of formulated creed on further doctrinal development. It is of the hymn-books and hymn-writers of this group of churches, various in their origin, but united in their broad principles, that the present article is to speak. [See also references to special articles on p. 1191, i.]

2. The marked individualism which from early times has characterised the members of these churches appears also in their hymn-books. From the time when the various departures from the use of Dr. Watts began, about the middle of the last century, to our own day, there has been a long succession of books, often two or three appearing in a single year; and although occasionally a book has made its way into very general use, there has never been any one recognised hymnal of the whole body of churches. The *Psalms* and *Hymns* of Dr. Watts were as popular for some time with the Presbyterians as with the Independents. The *Psalms* on their appearance, quickly superseded the books previously used, and in many congregations remained in use even to the close of last century, when various other books had already been provided. These others had their origin at first in the needs of special congregations. As the doctrinal movement into Arianism became more decided, and as Watts himself had not lived to make that revision of his work, which his own reported change of opinions would have required, ministers of Presbyterian congregations in various parts of the country took in hand to supply the want. They either made a selection from Watts, with the necessary alterations, or compiled a supplement to the *Psalms* from his hymns and other sources, or made an entirely new collection, in which, while Watts remained predominant, his psalms and hymns were mingled with those of other writers. This last was the course most frequently adopted.

3. Thus in 1757 there appeared

A Collection of Psalms and Hymns for Divine Worship. London, Printed and sold by J. Noon, at the White Hart, in Cheapside, near the Poultry; James Waugh, at the Turk's Head, Lombard Street; and Aaron Tuser, in Exeter. This was a collection of 218 psalms and hymns, the authors in addition to Watts being Addison, Tate & Brady, Browne & Doddridge. It is said to have been edited by Rev. Micalah Towgood, Arian Minister of James's Meeting, Exeter, and was certainly used by his congregation. A second ed., enlarged to 345 psalms and hymns, was printed in 1779, by W. Grigg, at Exeter. In the year following the first appearance of this book, it was reprinted with alterations and additions for the Presbyterian congregation of Lewin's Mead, Bristol.

In 1760 the Rev. Michael Pope, minister of the Leather Lane Meeting, in London, followed the same example, though in more independent fashion. His book is entitled

Psalms and Hymns for Divine Worship. London: Printed for J. Waugh, in Lombard Street; J. Ward, in Cornhill; J. Buckland, at the Buck; T. Longman, at the Ship; W. Fenner, at the Angel and Bible, in Paternoster Row; and E. Dilly, in the Poultry, 1760, and is known as Pope's *coll.* It is divided into two parts, (i.) 228 psalms, of which 176 are by Watts, 28 by Tate & Brady, others by Patrick, Addison, Doddridge, Flexman, &c. (ii.) 203 hymns, nearly half being by Watts, other authors being Doddridge, Addison, A. Pope, Browne, Grove Kippie, Flexman, and Amory (?). This collection was the first in which the hymns of the four last authors (all Presbyterian ministers) appeared. The

alterations and omissions from the psalms and hymns of Watts and others, due to the editor's Arrianism, or to his poetical taste, are considerable.

A similar, though smaller collection, appeared in Liverpool in 1764, edited by Revs. John Breckell and W. Enfield, ministers of the Key Street and Benn's Garden chapels respectively:—

A New Collection of Psalms proper for Christian Worship, in Three Parts. I. Psalms of David, &c. II. Psalms of Praise to God. III. Psalms on Various Subjects. Liverpool. Printed in the Year 1764. There are 242 psalms, more than half by Watts, and in addition to names mentioned above, Gibbons, Carter, Rowe, Cotton, Ogilvie, Heginbotham, and Steele, are represented. There were later editions in 1767 and 1770; in 1787 a new edition was printed (for J. Gore), with 60 psalms added to the third part, including some by Mrs. Barbauld and T. Scott. This edition, entitled merely *A Collection of Psalms, &c.*, was reprinted in 1798 and 1806. A few years after it was superseded by new collections separately made for each of the two congregations.

4. Different in character from the above collections was Dr. Enfield's second book:—

Hymns for Public Worship, selected from Various Authors, and intended as a supplement to Dr. Watts's Psalms. Warrington. Printed for the Editor, 1772. Later editions 1781 and 1789. Its character is indicated by the title. There are 160 hymns, more than a third being selected from Watts's hymns, while after Doddridge, Mrs. Barbauld and Thomas Scott hold the chief place. Some of their hymns appeared for the first time in this collection.

5. Different again was a book issued without date, but probably in 1780, by two Presbyterian ministers, Revs. W. Wood and Benj. Carpenter:—

An Abridgment of Dr. Watts's Psalms and Hymns, with some alterations. To which is added an appendix containing some hymns, selected from other authors. Birmingham. Printed by Piercy and Jones, and sold by them and by the editors at Dudley and Stourbridge. This collection is notable for the very slight alterations of Watts, when compared with what he has undergone at other hands. It contains 163 psalms and then 110 hymns. Only the last 14 hymns form the appendix, by Addison, Doddridge, Kippis, and T. Scott. A third edition considerably enlarged, with an entirely new title-page, was issued in 1802 as *A Selection of Sacred Poetry, adapted to Public and Private Worship. In Three Parts. Stourbridge. Printed and sold by J. Heming.* The former appendix of 14 hymns is enlarged to a third part, and includes hymns by Wesley, Cowper, Beddome, Steele, Dyer, &c.

6. These are examples of various departures from the exclusive use of Dr. Watts in the old Presbyterian congregations. The collection of Theophilus Lindsey was of other origin. To the second edition of his

Book of Common Prayer Reformed according to the Plan of the late Dr. Samuel Clarke, prepared in 1774 for use in Essex Street Chapel, he appended—

A Collection of Hymns and Psalms for Public Worship. London. Printed for J. Johnson, No. 72, St. Paul's Church Yard, 1774.

It contains only 127 hymns and psalms, of which more than half are by Watts. In subsequent editions, 1784, 1793, 1805, 1822 (the last two by Rev. T. Belsham), it was gradually enlarged. In the editions of 1835 and 1849, by the Rev. T. Madge, it became practically a new collection.

7. The method of appending hymns to the forms of liturgical service had already been adopted in Liverpool in 1763 by the congregation which met for a few years in the *Octagon Chapel*. To their "Form of Prayer" was added *A New Collection of Psalms, for the use of a Congregation of Protestant Dissenters in Liverpool*. It contains only 150 psalms, and

is quite distinct from the larger *Liverpool Coll.* of 1764. Other examples of the same practice are found in the *Manfield Liturgy* of 1797, and the *Sherborne Devotional Services for the Public Worship of the One True God*, issued in 1812 by Rev. W. Blake (the second), of Crewkerne. The title-page of the *Salisbury Forms of Prayer for Public Worship*, 1776, also promises a collection of hymns, but apparently it was not issued until two years later, as

A Collection of Hymns for Public Worship: on the general Principles of Natural and Revealed Religion. Salisbury: Printed in the year 1778.

There is more originality shown in this collection than in the other books of the same period. Watts and Doddridge are not so strikingly predominant, there is greater variety of authorship, several hymns by John and Charles Wesley (greatly altered in some cases) being introduced; and "of the originals contained in this collection the greater part consist of peculiar metres, which have been but lately introduced into psalmody." One of the editors, Rev. Benj. Williams, the last minister of the old Presbyterian congregation in Salisbury, was a man of considerable poetical power. He contributed hymns of his own, including, "Holy, holy, holy Lord": and the adaptations of Methodist hymns, of which in more than one instance only the first line and the metre are adopted, and a quite new hymn written, are full of genuine music. The collection contains 310 hymns, without names of authors.

8. There were other notable collections made by Presbyterian ministers about this time. The Rev. Newcome Cappe, minister at St. Saviour-gate, York, a Biblical critic of clear Unitarian convictions, was the editor of *A Selection of Psalms for Social Worship. York: Printed by A. Ward, 1786*. On the title-page are printed extracts from Watts's prefaces to his *Psalms and Hymns*, and a passage from a sermon of Lardner's, expressing the view that in worship only language should be used in which all devout Christians of whatever party could join without offence. The preface elaborates the same position, and contains an "explication of terms and phrases," to aid in the right understanding of the chief theological ideas which are found in the book. There are 279 psalms, arranged in four books, according to metre, long, common, short and particular. Similar collections were that of Rev. George Walker of Nottingham:—

(1) *A Collection of Psalms and Hymns for Public Worship, unmix'd with the disputed doctrines of any sect. Warrington. Printed by W. Byrce, for the Editor, and:—*

(2) *Psalms and Hymns for the use of the New Meeting in Birmingham. Birmingham: Printed by J. Thompson, 1790.*

This latter collection was edited by Rev. William Hawkes and Dr. Joseph Priestley, ministers of the congregation. In the preface they say:—

"Most of the variations from Dr. Watts's compositions have been made for the sake of rendering the sentiment unexceptionable to Unitarian Christians. . . . Propriety of sentiment was the first thing to be attended to; and it is to long use only that many of Watts's own verses are indebted for the little offence they now give even to the ear, and much more to the understanding."

The alterations are very freely made in accordance with Priestley's theological views, but often apparently only from difference of taste, not always to the advantage of the poetry.

In 1791 the larger number of the new books perished in the fire by which the mob destroyed not only Priestley's house, but both the Old and the New Meetings. Part of the issue had been provided for the congregation of Cross Street Chapel, Manchester, and remained in use there until the introduction of *Kippis*; but the Birmingham congregation, joining for a time in common worship with their friends of the Old Meeting, returned to the use of *Watts's Psalms and Hymns*, which the latter congregation had not yet relinquished. Afterwards a fresh collection was made for the New Meeting, issued in three books successively in 1798, 1806, and 1830. The Old Meeting adopted *Kippis*.

9. Among the Presbyterians in the North of Ireland the Scottish *Psalms and Paraphrases* occupied the same place as *Watts's Psalms and Hymns* with their brethren in England. The first book of their own seems to have been the *Hymns for the use of the Presbyterian Congregation in Lisburn. Belfast, 1787*,—a collection of 100 hymns taken from much the same sources as the English books, altered in the same way. A somewhat larger collection, but of similar character, was *A Collection of Psalms and Hymns proper for Christian Worship. In two parts. I. Psalms of David. II. Sacred Hymns. London-Derry, 1788*. Second ed. 1794. This book was afterwards discarded by the congregation as not sufficiently orthodox.

10. The collection known variously as *Kippis* or *Rees*, from two of its editors, was the first of the Unitarian books to attain to any very extended circulation. It went through many editions, and has remained in use in some out-of-the-way places until quite recently. It may be taken as typical of the kind of Unitarianism most prevalent in England at the beginning of the present century, before the deeper spiritual influence of Channing made itself felt on this side of the Atlantic. The title of the book is:—

A Collection of Hymns and Psalms for Public and Private Worship; selected and prepared by Andrew Kippis, D.D., F.R.S., & F.S.A.; Abraham Rees, D.D., F.R.S., F.L.S.; The Rev. Thomas Jervis, and the Rev. Thomas Morgan, LL.D. London, 1795. The editors were all Presbyterian ministers resident at that time in London. The preface states that hitherto the Presbyterian societies in the Metropolis and its vicinity have been contented with *Dr. Watts's Psalms*, with the exception of one congregation, which has a book of its own (*Pope's Coll.*, 1760, at the Leather Lane Meeting). To remedy this defect the present compilation is made on the same principles as the earlier Presbyterian collections. Alteration and adaptation are freely resorted to, in order to avoid whatever might "clash with the sentiments, or hurt the feelings of any sincere Christian." There are 680 hymns by more than 50 authors, including *Watts*, *Mrs. Steele*, *Doddridge*, *Merrick*, *Jervis*, *Mrs. Barbauld*, *Thomas Scott*. Other well-known names are *Milton*, *Dryden*, *Addison*, *Pope*, *Cowper*, *Burns*, besides many less remarkable, common to the early Presbyterian books. In 1807 a *Supplement* of 94 hymns was added, and in 1852 a much enlarged *Supplement*, edited by *Rev. Edmund Kell*.

The general impression made by *Kippis* is of a somewhat cold and external piety. Though very excellent in moral tone and exhortation, too much of its celebration of the attributes of God and the greatness of His works touches no spring of living emotion, and the redemptive work of Christ seems to be viewed rather from outside than expressed in the kindling words of actual experience. It must be added however that the hymns of *Cowper*, *J. Wesley's*

"Commit thou all thy griefs," and others which spring from the deeper sources of inspiration, are included in the volume.

11. In spite of the considerable popularity attained by *Kippis*, it is not too much to say that during the 45 years between its appearance and the publication of *Martineau's Hymns for the Christian Church and Home*, on an average one Unitarian hymn-book, large or small, was issued every year. It was a period of considerable activity in Unitarian propagandism, and several of the books are of importance. Only a few can be so much as named here, e.g.:—

Dr. Enfield's Norwich Coll. of 1795; the *Exeter Coll.*, 1801; *Dr. Estlin's* (Bristol), 1806; *Rev. W. Turner's* (Newcastle), 1806; *Norwich*, 1814; *Liverpool, Paradise Street*, 1816; *Samuel Dobell's*, 1816; *Liverpool, Renshaw Street*, 1818, and again 1836; *Warrington*, 1819 (the curious book in which the editors object to "the introduction of the term soul, in connections where it necessarily implies an immaterial and separable principle in man"); *Dukinfield*, 1822 (still in use); *R. Wallace's*, 1822; *Rev. J. J. Tayler's* (Mosley Street, Manchester), 1829; *Dr. Carpenter's* (Bristol), 1831; *Rev. Benj. Carpenter's* (Nottingham), 1838.

In Ireland appeared the *Psalms, Hymns and Spiritual Songs; selected for the First Congregation of Presbyterians in Belfast, 1801*, which in that congregation superseded the use of the *Psalms and Paraphrases*, and was itself superseded by *A Selection of Psalms and Hymns for the use of the Presbytery of Antrim and the Congregation of Strand Street, Dublin. Belfast, 1818*, really a new ed. of the earlier book. There was also *Rev. A. G. Malcolm's Newry Coll.*, 1811.

12. In 1810 *Rev. Robert Aspland* of Hackney published *A Selection of Psalms and Hymns for Unitarian Worship*, which passed through several editions, and to which in 1824 a supplement was added. This is said to be the first instance of the term *Unitarian* appearing on the title-page of a hymn-book. To hold such doctrine was still a penal offence. This collection contains 500 hymns for private and domestic as well as public worship, by more than 60 authors. There is greater variety and freshness of devotional expression than in *Kippis*.

13. The two books between *Kippis* and *Martineau* which had the widest circulation were those known as the *Exeter Coll.* and *Howse's Coll.* The former was *A Collection of Psalms and Hymns for Social and Private Worship, Exeter, 1812*, edited chiefly by *Dr. Lant Carpenter*, at that time minister of the *George's Meeting*. Many editions were printed, not only at *Exeter*, but also at *Glasgow* and *London*, the 12th ed. being *London, 1835*. It is a collection of 315 hymns, and while strictly Unitarian in doctrine, it a med "to increase the number of suitable hymns especially referring to Christian privileges and requisitions." The same may be said of *A Selection of Hymns and Psalms for Christian Worship. By H. E. Howse, jun. Bath, 1830*. Of this nine editions were printed, and it was extensively used by the congregations of *Gen. Baptists* who had become Unitarians, as well as by others, in some cases until quite recently. There are 528 hymns by about 80 authors.

14. One other book of this period must be named:—

A Collection of Hymns for Public and Private Wor-

ship. Compiled by John R. Beard. London: John Green. Manchester: Forrest & Mogg, 1837.

The peculiarity of this collection was that only hymns by Unitarian writers were admitted. The result was a collection of 560 hymns by 55 authors, the chief contributors being: John Bowring, William Gaskell, J. C. Wallace, J. R. Wreford, John Johns, S. G. Bulfinch, J. Brettell, and Mrs. Barbauld. Only a few of these hymns have passed into general use in G. Britain, and the principle of selection has not found favour among the Unitarians of the English non-subscribing churches. Many of these hymns have however passed into American Unitarian collections.

15. In 1840 appeared the book which has made the most striking epoch in the history of Unitarian hymnody. As *Kippis* fairly represents the condition of English Unitarians at the end of last century, so the

Hymns for the Christian Church and Home. Collected and edited by James Martineau. London, 1840.

may be taken as the best expression of the new spirit of devotion which, largely through the influence of Channing, had for some time been making its way in their societies. When the new hymn-book appeared Dr. Martineau was minister at Paradise Street Chapel, Liverpool. It was to some extent only a prophecy of what was to be, for the book was received at first with objection in some quarters; but quickly made its way, and, far more generally than *Kippis* at the beginning of the century, superseded all earlier collections. It is now the book most widely used among Unitarians in England. It was a collection of 650 hymns, Mrs. Adams's "Nearer, my God, to Thee" being added as hymn 651 to the 10th ed. of 1853. The preface develops the thought of worship as being the natural expression of emotion, awakened in the mind "possessed with the religious or mysterious conception of God, of life and death, of duty, of futurity," and shows how the substance of the devotion of the various writers, whose hymns are adopted, is preserved, while the special dialect of their dogmatic theology is changed into a more universal language.

Of the 161 authors from whom selection is made not a third could be rightly classed as Unitarians; the chief of these being Adams, Barbauld, Bowring, Bryant, Butcher, Enfield, Estlin, Furness, Gaskell, Johns, Norton, Pierpoint, the Roscoes, J. E. Smith, John and Emily Taylor, Ware and Wreford. But the chief contributors are members of other Churches, Catholic, Lutheran, Anglican, Wesleyan, Baptist, Independent, and others; Dr. Watts standing first with 77 hymns, and after him Montgomery with 67, Doddridge 53, Charles Wesley 43, Heber 28, Cowper 14, Newton 14, Conder 12, Hemans 11, Steele 10, Milman 10. The hymns are divided into six books according to their subjects.

16. From 1840 until the appearance of Dr. Martineau's last collection in 1873, was a period not so prolific as the preceding in Unitarian hymn-books. This was natural, since the need of the churches had been so well supplied. Various books for individual congregations were however issued. Among these may be named:—

(1) W. J. Fox's *Hymns and Anthems*, London, 1841, to which were first contributed the hymns of Sarah Adams; (2) the Plymouth *Hymns for Public and Private Worship*, 1856; (3) the Liverpool Renshaw Street *Hymns, Chants, and Anthems, selected and arranged by John Hamilton Thom*, 1858; (4) a new *Exeter Collection*, 1863, edited by Rev. T. W. Chignell; (5) the Rev. Charles Clarke's *Book of Prayer and Praise*, Bir-

mingham, 1871; (6) the Rev. J. P. Hoppe's *Hymns for Public Worship*, Glasgow, 1873. In Ireland appeared the (7) *Psalms, Paraphrases and Hymns for Christian Worship*, Belfast, 1841, and in 1856 what was really a new edition of the above, also at Belfast, (8) *Hymns for Christian Worship; edited by members of the Non-subscribing Presbyterian Church of Ireland*. Further editions in 1867 and 1886.

17. This period however not only added greatly to the treasures of Christian hymnody, but witnessed marked further changes in the religious attitude of the free churches, for which particularly Dr. Martineau produced his earlier hymn-book. To meet the fresh need he published:—

Hymns of Praise and Prayer, collected and edited by James Martineau, LL.D., D.D., "Vatum suspiria solatium Ecclesiae." London, Longmans, 1873.

There had come to be less importance attached to the external historical records, Biblical incidents were less dwelt upon than formerly, and greater stress was laid on the inwardness of the religious life, identifying Christianity with the religion of Christ in its pure and personal essence. And so in this collection the new hymns admitted being "chiefly to the poetry of the inner life; while the old hymns excluded mainly deal with objective incidents either in Biblical history or in the apocalyptic representation of the future." But besides the change in character of the collection there were large additions to be made from new writers. There are 797 hymns, 417 being also in the former collection and 380 added. Of hymns where names are given there are 255 authors, those not included in the former collection being gathered from every quarter of the Church, from the Roman Catholic to the Unitarian. Among them are Newman, Faber, Caswall, Procter, Lyte, Neale, Trench, Bonar, Gill, Ellerton, Lynch, Waring, Whittier, Parker, Emerson, Holmes, the Longfellow, Jones Very, Johnson, Clarke. In amount of contribution Watts loses his pre-eminence, Montgomery standing first with 67 hymns, then Charles Wesley with 58, Watts 49, Doddridge 34, Heber 17, Faber 16, Cowper 15, Barbauld 15, Lyte 15, Conder 13, Hemans 11, Gill 11. The same principle of alteration is adhered to as in the earlier collection, "for grave reasons of religious veracity." The growing acceptance of this collection in the "Nonconformist Broad Church," for which it was designed, shows that it has rightly gauged the condition of the religious life of English Unitarians. After *Hymns for the Christian Church and Home* it is now used in their societies more than any other book.

18. Of subsequent collections the most notable are the *Hymns of Experience and Hope*, Manchester, 1874, a small but choice selection edited by Revs. F. E. Millson and S. Farrington; *Hymns, Chants and Anthems for Public Worship*, edited by John Page Hopps, Leicester, 1877, now used in several congregations; and the Bedford Chapel *Christian Hymns*, London, 1881, edited for his congregation by Rev. Stopford A. Brooke, on his leaving the Church of England.

19. From the above account of Unitarian hymn-books it will be seen that with one exception their material has been largely drawn from writers belonging to other branches of the Christian Church, and that the work of the editors has been more that of selection and

adaptation from common sources than a collecting of new material. There are however a considerable number of original writers among Unitarians in England as well as America, some of whom are well known beyond the borders of their own immediate circle.

20. In the old Arian days there were several liberal ministers whose hymns occur repeatedly in the earlier collections and less uniformly in the modern books, who stand naturally in the line of development which has resulted in modern Unitarianism. Such were Henry Grove, Thomas Scott, Roger Flexman, John Breckell, and somewhat later, Benj. Williams, Henry Moore, and the editors Kippis, Jervis, Walker and Enfield. Among Unitarian hymn-writers in the latter part of last century the first place must be given to Mrs. Barbauld, with whom are naturally associated the Norwich group of the Taylors and Sir J. E. Smith, William Roscoe of Liverpool, and his gifted children. Other contemporaries, passing gradually on to a new generation, were Dr. Estlin, Pendlebury Houghton, Edmund Butcher, William Lamport, John Rowe, George Dyer, Helen Maria Williams, and in Ireland Dr. Drennan and William H. Drummond. Of those born later in the last century were John G. Robberds, Sir John Bowring, W. J. Fox, J. C. Wallace, Jacob Brettell, Hugh Hutton, and in Ireland David Whyte and A. G. Malcom. Belonging entirely to the present century are the Martineaus, Sarah Adams, John Johns, Dr. Wreford, William Gaskell, Samuel Greg, Thomas Hincks, John Page Hopps, and others.

Of the chief of these further notice will be found elsewhere in this *Dictionary*. In the alphabetical list given below brief notes are added concerning the rest.

[Abbreviations:—K. = Kippis. M. 1 = Martineau's *Hymns for the Christian Church and Home*. M. 2 = Martineau's *Hymns of Praise and Prayer*. H. = J. P. Hopps's *Coll.*, 1877. B. = *Belfast Coll.*, 1886.]

Aikin, John, m.d., 1747-1822. The brother of Mrs. Barbauld, son of Dr. Aikin of the Warrington Academy. As a physician he practised at Warrington and Yarmouth, and from 1798 till the time of his death lived at Stoke Newington. Author (with his sister), of *Evenings at Home*, editor of the *General Biographical Dictionary*, and for some time of the *Monthly Magazine*. His hymn *In time of war*, "While [what] sounds of war are heard around," was very popular. It is in *K.* and *M. 1*.

Aspland, Robert, 1782-1845. Minister at Hackney, founder and for many years editor of the *Monthly Repository* and the *Christian Reformer*. In his *Psalms and Hymns for Unitarian Worship*, 1810, are three hymns signed "A."

1. Almighty Father of mankind! Jehovah, self-existent Lord. *To the One God.*
2. Sons of Adam! join to raise. *Creation, Redemption, and Restoration.*
3. Welcome, the hope of Israel's race! *The glory of the Man Jesus.*

Astley, Francis Dukinfield, 1782-1825. Layman, of Dukinfield, author of a volume of poems (no relation of Rev. Richard Astley who edited the *GloUCESTER Coll.*, 1827). Two of his hymns are in the *Dukinfield Coll.*, 1822.

1. Blest is the man whose pitying eye. *Of Charity.*
2. Thou Cause unknown! whose secret word. *God the Creator.*

Atkins, Hugh, b. 1838. Of Hinckley, manufacturer. *H.* includes his hymn *Of the pure in heart*, "Jesus, on the Mount of Olives." This, with two others, is in *J. G. Lunn's Leicester Coll.*, 1880.

Baech, Sarah, 1771-1844. A relative of the Carpenters, who kept a school for many years in Birmingham. Her hymn, "See how he loved," exclaimed the Jews," *Love of Christ*, was contributed to the *Azeter Coll.*, 1812. It is in *M. 1* and *B.*, and most of the early books after its appearance.

Barmby, Goodwin, 1820-1881. Minister at Wakefield, author of the *Return of the Swallows, and other poems*, 1861, &c. *H.* gives a hymn of his on *The following of Christ*, "Beside the shore of Galilee."

Barnes, Thomas, D.D., 1747-1810, b. at Warrington and educated for the ministry at the *Warrington Academy*. Settled first at Cockey Moor, near Bolton, and in 1780 at Cross Street Chapel, Manchester. In 1786 he became first Principal of the newly founded *Manchester Academy*, now *Manchester New College*. Two hymns of his on *The Christian's Hope*, are in the *Dukinfield Coll.*, 1822.

1. I hope ere long to leave behind.
2. While darkness reigns beneath the pole.

Breckell, John, 1698-1769. Minister of Key Street Chapel, Liverpool, and co-editor with Dr. Enfield of the old *Liverpool Coll.*, 1764, which gives his hymn for a *Past Day*, "O Lord of hosts, Almighty King!" *Cappes's York Coll.*, 1786, gives a version, of *Psalms 29* as his, "The glory of thine budler, God."

Bright, Henry Arthur, 1830-1884. A Liverpool merchant and man of letters. A friend of Nathaniel Hawthorne, and a contributor to the *Athenaeum*, &c. *Thom's Renshaw Street Coll.*, 1858, contains his hymn, "To the Father through the Son."

Carpenter, Lant, LL.D., 1781-1840. Minister at Exeter and Bristol, a distinguished writer and teacher among the Unitarians of his day. To his *Exeter Coll.*, 1812, he contributed the hymn of *Reverence and love for Jesus*, "Father of Jesus, God of Love." He also pub., under the signature "L," in his *Collection of Hymns for the use of Unitarian Christians*, Bristol, 1831:—

1. Behold the Gospel mercy-seat. *Christ, the Mercy-seat.*
2. O God, all holy and all just. *The mercy of God in Christ Jesus.*
3. The hour must come, the closest ties. *Parting here, reunion hereafter.*

Carpenter, Mary, 1807-1877. Daughter of Dr. Lant Carpenter, of Bristol, best known for her works of philanthropy, but also a devotional writer in prose and verse. Her *Morning and Evening Meditations* (1845) has passed through several editions. It contains her hymn of *Dedication*, given in *B.*, "To thee, my God, to thee." Another hymn by Miss Carpenter is in the *Supp.* to Martineau's *Hys.* for use at L-w'n's Mead Chapel, Bristol, 1849 and 1859. It begins "Father, here Thy glory praising." (*Sunday Evening*.)

Chignell, T. W., b. 1824. Minister of George's Meeting, Exeter, and editor of the *Exeter Coll.*, 1863 and 1884, which contain several of his own hymns, and various translations from foreign authors. *The South Place enlargement of W. J. Fox's Coll.*, 1873, gives from 1863:—

1. Morning breaketh on thee. *Morning aspiration.*
2. Happy they who are not weary. *Progress.*

Conway, Honour Dana, b. 1832. For many years minister at South Place Chapel, Finsbury, and editor of the enlarged edition of W. J. Fox's *Hymns & Anthems*, 1873, which contains his hymn of *Music out of the storm*, "A storm sprd over sea and land."

Cox, James, d. 1825. An Exeter layman, who contributed several hymns to the *Exeter Coll.*, 1812. Of these *B.* and *H.* give:—

1. Homage pay to God above. *Thanksgiving.*
- and *B.* also:—
2. See from on high a light divine. *The baptism of Jesus.*

Cross, John, d. 1830. An Exeter layman, who contributed three hymns to the *Exeter Coll.*, 1812; also in the *Dukinfield Coll.*, 1822, and *Bristol Coll.*, 1831:—

1. The morn of life, how fair and gay. *The word of God the guide of youth.*
2. With warm affection let us view. *Reflections on the death of Christ.*
3. With warm delight and grateful love. *The character of Christ.*

Darwin, Erasmus, m.d., 1732-1802. Physician and poet, of Lichfield, author of *The Botanic Garden*, 1781, &c. He was a friend of Dr. Priestley's, and in sympathy with many of his views, although not permanently connected with any church. His hymn on *God, the disposer of events*, "The Lord, how tender is his love," is in *K.*, *M. 1* & 2. *H.* gives another hymn on *Immortal Nature*, "Roll on, ye stars, exult in youthful prime."

Daye, Elizabeth, 1733-1829. Daughter of Rev. James Daye, Presbyterian minister at Lancaster (d. 1770). Published a volume of poems at Liverpool, 1798, and contributed to the *Monthly Repository*. Her hymn *Of Worship* is in *K. & H.*, "I'll bless Jehovah's glorious name." Wallace gives another hymn for *Sunday Evening*. "O may the truths this day has taught."

Drennan, William, M.D., 1754-1820. A Belfast physician, author of *Fugitive Pieces, in verse and prose*, Belfast, 1815. He contributed 7 hymns to Aspland's *Coll.*, 1810.

1. The heaven of heavens cannot contain. *God present to sincere worship.*
2. In this fair globe with ocean bound. *The love of God.*
3. Humanity! thou sent of God. *Charity, Faith and Hope.*
4. All nature feels attractive power. *The law of love.*
5. O sweeter than the fragrant flower. *The luxury of doing good.*
6. The husbandman goes forth afield. *Fruits of benevolence.*
7. Why does the will of heaven ordain. *The use of affliction.*

Some of these are still in C. U.

Dyer, George, B.A., 1755-1841. Educated at Christ's Hospital and Emmanuel College, Cambridge. The friend of Charles Lamb, of Priestley and Wakefield, and biographer of Robert Robinson of Cambridge. In 1792 he moved to London, to chambers in Clifford's Inn, Fleet Street, supporting himself by private tuition and literary work. He was a contributor to the *Gentleman's* and the *Monthly Magazine*, for which he wrote the introductory Ode in 1796. From 1809 to 1830 engaged upon Valpy's edition of the *Classics*, in 141 vols. Author of a *History of the University and Colleges of Cambridge*, 1814, and of several volumes of verse. Three of his hymns are in *K.*, and frequently in other books.

1. Greatest of beings, source of life. *Hymn to the Deity.*
2. Greatest of beings, source of life. *The same continued.*
3. Great Framers of unnumbered worlds. *Hymn for a Fast.*

Eatlin, John Prior, D.D., 1747-1817, b. at Hinckley, and educated at the Warrington Academy. For many years minister at Lewin's Mead, Bristol; author of *Familiar Lectures on Moral Philosophy*, &c.; editor of the *Psalms & Hymns, adapted to Public and Private Worship, Collected for the use of the Society of Lewin's Mead, Bristol*, 1806, to which he contributed two hymns, also in *M. 1 & 2*.

1. Gracious source of every blessing. *For the close of Evening Service.*
2. Thou art the First, and thou the Last. *Ascription of Praise.*
3. Eternal source of life and light. *Prayer for spiritual blessings.* In *K. & B.*

Flexman, Roger, D.D., 1708-1795, b. at Great Turrington, Devon. Educated for the ministry at Tiverton by Rev. John Moore, ordained at Modbury, 1730, and from 1747 to 1783 was minister at Rotherhithe. In 1770 appointed one of the compilers of the *Index of the Commons Journals*. He contributed 4 hymns to *Pope's Coll.*, 1760:—

1. Great God, to thee my grateful tongue. *God the Benefactor.*
2. In realms of everlasting light. *Saints' Conflict and Reward.*
3. Jesus, adorned with grace divine. *Second Advent.*
4. To God my grateful soul ascend. *P. cazzi.*

Freckleton, Thomas Wesley, b. 1827. Minister of Unity Church, Islington. His hymn, "The toll of brain, or heart, or hand" (*Christian Service*), is in *H.* and in Horder's *Cong. Hymnal*, 1884.

Greg, Samuel, 1804-1876. Member of a family closely associated with Manchester Industries, and social work of various kinds. Selections from his papers, in prose and verse, with a memoir and a prefatory letter by Dean Stanley, were published posthumously as *A Layman's Legacy*, 1877. The best known of his hymns are:—

1. [Now] slowly, slowly darkening. *The Light of God in darkness.*
2. Stay, Master, stay upon this heavenly hill. *Worship preparing for work.*
3. My soul in death was sleeping. *Strong in his strength.*
4. A wful Power, whose birth-place lies. *The mystery of pain.*

Grove, Henry, 1683-1738. Presbyterian minister at Taunton, his birth-place, and conductor of a Dissenting Academy there, a contributor to Addison's *Spectator*

(Nos. 588, 601, 626, and 635), and author of *An Essay towards a Demonstration of the Soul's Immateriality*, 1718; *A Discourse of Secret Prayer*, 1723; *Some Thoughts concerning the Proofs of a Future State from Reason*, 1730; *Miscellanies in Prose and Verse*, 1738, including his *Spectator* papers; *A System of Moral Philosophy*, 1749, published by Dr. Amory, after his death, and various other works. There are two hymns of his in *Pope's Coll.*, 1760:—

1. O Lord, how excellent thy name. *God the Creator*
2. Before the Lord our Maker we. *God the Preserver.* (1) is in *K. & M. 1*; a selection from (2) in *Aspland*, and another selection beginning with st. 3, "The starry hosts in order move," in the *Suppl.* to *K.* and in *Wallace*.

Hampson, William, 1770-1834. A Dukinfield layman, three of whose hymns are in the *Dukinfield Coll.*, 1822.

1. Daughters of pity, tune the lay. *Charity.* Also in *Aspland*, 1810, and *Isbell*, 1816.
2. The Lord of life hath burst his chains. *The Resurrection of Christ.*
3. The toll has ceased by which we're fed. *The Lord's Day.*

Hancock, Joseph, 1780-1824. A Liverpool merchant, of fine poetical taste, four of whose hymns are in *M. 1, M. 2*, also in the *Norwich Coll.*, ed. 1826:—

1. Father in heaven, thy sacred name. *The Lord's Prayer.*
2. How welcome thy returning beams. *The Lord's Day.*
3. O for a faith in God's decrees. *The shelter of faith.*
4. Yon glorious orbs that gild the sky. *New heavens and new earth.*

Houghton, Pandlebury, 1758-1824. Minister at the Octagon Chapel, Norwich, and from 1812-1823 at Paradise Street Chapel, Liverpool. His hymn on *The reunion of friends after death*, "Blest be the hour when friends shall meet," is in *M. 1 & 2* and *H.* Sometimes as:—"Blest hour when virtuous friends shall meet."

Hutton, Hugh, 1795-1871, b. at Belfast, educated there under Dr. Bruce, and at Glasgow. In 1820 settled at Warrington, and from 1822 to 1851 was minister at the Old Meeting, Birmingham; author of *Poetical Pieces, chiefly on devotional and moral subjects*, 1830, and editor of a *Selection of Hymns for Christian Worship, Birmingham* 1835, which includes some of his own.

Lampert, William, 1772-1848. Minister at Poole and Lancaster; author of *Sacred Poetry, consisting of Hymns and other Devotional Compositions*, 1825. Of the hymns contained in this volume *M. 1 & 2* give:—

1. As his flock the shepherd leads. *Psalms xxviii.*
2. If in a temple made with hands. *I will go to the altar of God.*
3. Father, Universal Lord. *The Lord's Prayer.* First pub. in the Liverpool *Sacred Offering*, in *M. 1*.

Lunn, John Calbraith, b. 1822. Minister at Lancaster, &c., editor of *Hymns for Religious Services, Leicester*, 1880, which includes hymns by himself and his wife (see Grundy), authors of *Poems by Linnus*, 1860.

Malcom, Andrew George, D.D., 1782-1823. Minister at Newry, and editor of *A Collection of Psalms, Hymns and Spiritual Songs, proper for Christian Worship, Newry*, 1811, which contains 23 of his own hymns. Six of these are retained in *B.*

Mitchell, William, b. 1833. Minister in Manchester and other places. His hymn of Prayer, "Great Father: we thy children," is given in *H.* This and a hymn of Faith, "The herds of hill and valley," are in *J. C. Lunn's Leicester Coll.*, 1880.

Moore, Henry, 1732-1802. Son of a Presbyterian minister of the same name at Plymouth. Educated at Doddridge's Academy at Northampton, from 1757 to 1788 minister at Modbury, and then at Liskeard. Author of *Lyrical and Miscellaneous Poems*, published posthumously with a memoir by Dr. Aikin. Of his hymns, which are frequent in the books later than *K.*, the *Dukinfield Coll.*, 1822, gives 5.

1. All earthly charms, however dear. *The unfading beauty of holiness.*
2. Amidst a world of hopes and fears. *A prayer for guidance.*
3. Assist us, Lord, to act, to be. *Divine Help Solicited.*
4. My God, thy boundless love I praise. *The divine Love.*
5. Soft are the fruitful showers that bring. *A song of spring and New Life*
6. Supreme and universal light. *Prayer for spiritual excellence.*

New, Herbert, b. 1820. Solicitor, of Evesham, whose hymn of *Aspiration*, "Lie open, soul! around the press," is given in *H.* It appeared [with the first line,

"Ope, ope, my soul!" in George Dawson's *Coll.*, 1863, and is also in the American *Disciples' Hymn-book*.

Patterson, Robert, F.L.S., 1802-1872. A Belfast merchant and distinguished zoologist. *B.* gives his hymn on the *Power of Religion*, "There is a power which soothes the soul." It is also in Beard's *Coll.*, 1837.

Piper, Henry Hunt, 1782-1864, minister at Norton, near Sheffield, for about 40 years, and then at Banbury. Author of a hymn of *Heavenly Hope*, in Beard's *Coll.* "The seed may perish in the earth."

Poppie, Maria, d. 1847. Daughter of Rev. Miles Poppie, vicar of Welton, near Hull, who as *Miriam* contributed to Beard's *Coll.*, 1837, and to Unitarian periodical literature.

Robbards, John Gooch, 1789-1854. Minister for many years at Cross Street Chapel, Manchester. Author of a *Sunday Evening* hymn in *M. 1 & 2*, "Now your pleasant labours close."

Rowe, John, 1764-1833. Minister at Shrewsbury and at Lewin's Mead, Bristol. His hymn on the *Anticipation of Ad Age*, which appeared in the Bristol *Coll.*, 1806, is also in *M. 1*, "When in the vale of lengthened years." Another and somewhat popular hymn by Rowe from the same *Coll.* is "From the Table now retiring." *After H. Communion*. For fuller details see Duffield's *English Hymns*, &c., 1886, p. 162.

Taylor, John James, B.A., 1797-1869. Professor of theology and ecclesiastical history, and Principal of Manchester New College, London; also minister successively at the Mosley Street Chapel, Manchester, and Little Portland Street Chapel, London. Author of *A Retrospect of the Religious Life of England*, 1816; *An Attempt to ascertain the character of the Fourth Gospel*, 1867; and many contributions to the *Christian Teacher*, *Prospective and National Reviews*, besides other lectures and sermons. In his *Selection of Hymns for Christian Worship*, Manchester, 1829, made for the Mosley Street congregation, are two hymns signed "T." :—

1. Unchanged, O Lord, through changing years. *The merciful purposes of God.*
2. Crowned with thy favour, God of Grace! *New Year.*

Thomson, John, M.D., 1788-1818. A Leeds physician, who contributed to Aspland's *Coll.*, 1810 :—

1. To God, the universal King. *To the One God.*
2. Jehovah, God I thy gracious power. *Omnipresence of God.*
3. To thee my heart, eternal King. *Praise.*

Wallace, James Cowdan, 1793 (?)-1841. Minister at various places in the south of England, finally at Wareham, author of a considerable number of hymns, to be found in his brother Robert's *Selection of Hymns for Unitarian Worship*, Chesterfield, 1822, enlarged ed., 1826, and in Beard's *Coll.*, 1837. In the *Baptist Hymnal* is, "There is an eye that never sleeps" (*The Divine watchfulness*). See "There's not a star whose trembling light."

Whyte, David, M.A., 1782-1872. Minister at Ballee, North of Ireland. Of his hymns *B.* gives, "O for a heart, a stronger heart," *A Prayer for Grace*.

Williams, Benjamin, 1728-1795. Presbyterian minister at Salisbury, who in addition to a volume of Sermons, 1770, and the *Salisbury Hymn Book*, 1778, published *The Book of Psalms as translated, paraphrased or imitated by some of the most eminent English poets*, &c. Salisbury, 1781. His best known hymn, "Holy, holy, holy Lord," in celebration of the *Divine Goodness*, is in his own *Coll.*, *K., M. 1 & 2*, and *B.*

Williams, Sarah Johanna, 1806-1841. Daughter of the biographer of Beisham, Rev. John Williams, minister at Mansfield. She contributed various poems to the *Liverpool Sacred Offering*. In the vol. for 1834 is the poem, "Quiet from God! it cometh not to still The vast and high aspirings of the soul," from which the hymn, "Quiet from God! how blessed 'tis to keep," *Rest in God*, is adapted in *M. 2*, also in *H.*

Wright, F. B., 1769-1837. Of Liverpool, printer. Author of a *History of Religious Persecution*; brother of Rev. Richard Wright, Unitarian missionary. *B.* includes his hymn of *Adoration*, "Jehovah! great and sacred name!" which first appeared anonymously in the *Liverpool Renshaw Street Coll.*, 1818.

Yates, Richard Vaughan, 1786-1866. A Liverpool merchant and philanthropist, author of a hymn on *The Benefit of Affliction*, "O God, to thee my sinking soul," in *M. 1*, and the enlarged ed. of W. J. Fox's *Coll.*, 1873.

[V. D. D.]

United Methodist Free Churches Hymnody. [Methodist Hymnody, § v.]

United prayers ascend to Thee. *W. B. Collyer.* [*Family Worship.*] This hymn is given in his *Coll.*, 1812, No. 975, in 6 st. of 4 l., to be used after the Administration of Holy Baptism, in private, for the welfare of the Family; the hymn, also by Collyer, given for use "Before the Administration," being "Saviour, Father, Brother, Friend." [J. J.]

Unprofitable all and vain. *C. Wesley.* [*Trust in God.*] This is a cento composed of portions of four hymns, 1st pub. from the Wesley mss. in *P. Works*, 1868-72, vol. x. pp. 189-190, thus:—St. i., ii., No. 124, St. Matt. vi. 27; st. iii., No. 125, St. Matt. vi. 28; st. iv., No. 128, St. Matt. vi. 32; st. v., No. 126, St. Matt. vi. 30. In this form it was given in the *Wes. H. Bk.*, 1875. [J. J.]

Unsrahl das Licht der Ewigkeit. [*Eternal Life.*] In the *Stollberg bei Aachen G. B.*, 1802, this is No. 1196 in 8 st. of 4 l. in the section entitled "Happiness of Christians in this life." In J. H. D. Zschokke's *Stunden der Andacht*, 9th ed., Aarau, 1824, it appears as the heading of Meditation 24 in pt. ii., which is entitled "On the value of religious festivals in civic and household life. Psalm c. 1-5," and is in 5 st. This form is *tr.*, as

Behold that bright, that hallowed ray. By Miss Fry, in her *Hys. of the Reformation*, 1845, p. 117. Included beginning "Religion's hallowed ray," as No. 18, in J. Whittemore's *Suppl. to all H. Bks.* 1860. [J. M.]

Unsar trohtin hat farsalt. [*St. Peter.*] *Wackernagel*, ii. p. 22, gives this from a Munich ms. of the 9th cent., in 3 st. of 4 l. with the refrain "Kyrie eleyson, Christe eleyson." It has been, apparently without ground, ascribed to *Otfried* (p. 874, l.). *Tr.* as "Our dear Lord of grace hath given" by *Miss Winkworth*, 1869, p. 28. [J. M.]

Unto Him Whose Name is holy. *Emily E. S. Elliott.* [*Praise to Christ.*] Written for the German chorale, "Warum sollt ich mich denn grämen," and contributed to the *Additional Hymns*, issued in 1866 by her father for use in St. Mark's Church, Brighton, as No. 34, in 5 st. of 6 lines, and reprinted in *Ler Chimes for Daily Service*, 1880, p. 101. St. i., ii., v., are included as No. 266 in the *Irish Church Hymnal*, 1873, and as No. 80 in the *Psalmist*, 1878, in both cases ascribed to *Charlotte Elliott* in error. [J. M.]

Unus bonorum fons, Deus, omnium. *C. Coffin.* [*B. V. M.*] Appeared in the *Paris Brev.*, 1736, and in *Coffin's Hymni Sacri* of the same year, p. 64. In the *Paris* and later *French Brevs.* it is the hymn at 2nd Vespers on the Feast of the Nativity and Conception of the B. V. M. *Tr.* as:—

O Thou sole Fountain, of all good. By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 174. Also in the 1860 *Appendix to the H. Noted*, and others. [J. J.]

Unvail thy bosom, faithful tomb. *I. Watts.* [*Burial.*] This is the last of five odes which are appended to a letter "To Lucius, on the death of Serena," pub. in his *Reliquiæ Juveniles*, &c., 1734. It is in 4 st. of 4 l., and headed, "Ode v. A Funeral Ode to the Interment of the Body, supposed to be sung by the Mourners." It has passed into several hymn-books in Great Britain and America. [J. J.]

ῬΠΑΚΟΗ. [Greek Hymnody, § xvi. 8.]

Upham, Thomas Cogswell, D.D., was b. at Durfield, New Haven, Jan. 30, 1799, and educated at Dartmouth College (1818), and at Andover (1821). Having entered the Congregational Ministry he became Professor of Mental and Moral Philosophy at Bowdoin College, in 1825, and retained the same to 1867. He d. at New York, April 2, 1872. His publications were numerous and included *Mental Philosophy* (which was long and widely used); *American Cottage Life*; a volume of *Poems*, 1852, &c. Five of his hymns are given, with accompanying dates, in *Hymns and Songs of Praise*, &c., N. Y., 1874, as follows:—

1. Fear not, poor weary one. *Help in Sorrow* (1872).
2. Happy the man who knows. *Obedience* (1872).
3. O Thou great Ruler of the sky. *Morning* (1872).
4. O Thou great Teacher from the skies. *Following Christ* (1872).
5. 'Tis thus in solitude I roam. *Omnipresence* (1863).

These hymns are limited in their use. In 1847 Upham pub. the *Life and Religious Opinions and Experiences of Madam de la Mothe Guyon* . . . Two vols., N. Y. In this work the anonymous *trs.* from Madam Guyon's hymns given at p. 478, ii., are found, viz., (1) "By sufferings only can we know"; (2) "I would love Thee, God and Father"; (3) "'Tis not [by] the skill of human art." There are also additional *trs.* of two of her hymns in the same work. [J. J.]

ῬΠὸ δώριον ἁρμογῶν. *Synesis, Bp. of Ptolemais*. [For the Family.] A sweetly beautiful and tender prayer to Christ on behalf of his wife and children. It is No. viii. of his ten hymns written at various periods of his life, and dates 375–430. The full Greek text is found in the *Anth. Graeca Carm. Christ.*, 1871. From this Mr. Chatfield's *tr.* "O! 'tis no theme of common things," was made. It is in 56 l. and was first published in his *Songs and Hymns*, &c., 1876, p. 81. Also *tr.* by I. Williams, in his *Thoughts in Past Years*, 1852, p. 368, as "To the harmonious Dorian sound." [See Greek Hymnody, § v.] [J. J.]

Upon the Gospel's sacred page. *Sir J. Bovering*. [Progress of the Gospel.] Contributed to Beard's *Unitarian Coll. of Hys.*, 1837, No. 206, in 5 st. of 4 l., and headed, "Progress of Gospel truth." It was included in the 3rd ed. of the author's *Matins and Vespers*, 1841, p. 240, and subsequently in several hymn-books, especially in America. In the American Unitarian *Hys. of the Spirit*, 1864, No. 698, "On mightier wing, in loftier flight," is composed of st. ii., iv., v. (slightly altered) of this hymn. [J. J.]

Urbs Romuleam quis furor incitat. *Jean Baptiste de Santeuil*. [St. John at the Latin Gate.] Pub. in the 2nd ed. of his *Hymni Sacri et Novi*, 1698, p. 32. In 1736 it was included in the revised *Paris Brev.* for the Feast of St. John at the Latin Gate. It was repeated in later French *Brevs.*, and also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. What frenzy doth the city move! By W. J. Blew, in his *Church Hy. & Tune Bk.* 1852–55.
2. Through Rome's infuriate city. By R. F. Little-*dale*, in the *People's H.*, 1867, with the signature "F. R." [J. J.]

Urbs beata Hierusalem, dicta pacis visio. [The Dedication of a Church.] This "rugged but fine old hymn," as Archbishop Trench calls it, is probably of the 6th or 7th cent., and is based on 1 Peter i. 5, Rev. xxi. and Eph. ii. 20. It is found in three mss. of the 11th cent. in the British Museum, viz.: in one of the Early English Church (Vesp. D. xii. f. 119), and in two of the Early Spanish Church (Add. 30848, f. 46b; Add. 30851, f. 155b). Also in the St. Gall ms., No. 387, of the 11th cent. In the *Lat. Hys. of the Anglo-Saxon Church* (Surtees Society), 1851, p. 157, it is printed from the Vesp. D. xii. G. M. Dreves, in his *Hymnarius Moissiacensis*, 1888, p. 73, prints it from a ms. of the 10th cent. It is also in *Daniel*, i. No. 219; *Mone*, No. 251; *Wackernagel*, i. No. 124; F. A. March's *Lat. Hys.*, 1875, p. 208, &c. As it has generally been printed from comparatively recent mss. it is here given from the three 11th cent. mss. noted above, viz. (a) Vesp. D. xii., (b) Add. 30848, (c) Add. 30851.

- (1) "Urbs beata Hierusalem, dicta pacis visio, Quae constructur in coelo vivis ex lapidibus, Et angelis cœornata ut sponsata comite.
- (2) "Nova veniens e coelo nuptial thalamo, Praeparata ut sponsata copuletur domino, Plateae et muri ejus ex auro purissimo.
- (3) "Portae nitent margaritis adytis patentibus, Et virtute meritorum illuc introductor Omnis qui pro Christi nomine hoc in mundo premitur.
- (4) "Tonsentibus, pressuris expoliti lapides, Sulsque aptantur locis per manus artificis, Disponuntur permanuri sacris aedificis.
- (5) "Angularis fundamentum lapis Christus missus est Qui compage parietis in utroque nectitur, Quem Sion sancta suscepit, in quo credens permanet.
- (6) "Omnis illa Deo sacra et dilecta civitas Plena modulis in laude et canore júbilo, Trium Deum unicumque cum favore praedicat.
- (7) "Hoc in templo, summe Deus, exoratus adveni, Et clementi bonitate precum vota suscipe, Largam benedictionem hic infunde jugiter.
- (8) "Hic promerentur omnes petita accipere, Et asepia possidere cum sanctis perenniter, Paradisum introire, translati in requiem.
- (9) "Gloria et honor Deo usquequo altissimo, Una Patri, Filioque, inclyto Paraclyto, Cui laus est et potestas, per aeterna saecula."

The principal variations in these three mss. are:—

- i. l. 3, "Et angelico ornata," b. c. i. l. 3, "ut sponsa comitur" c. ii. l. 3, "Portae atque muri ejus," b. c. iii. l. 2, "illuc," b. c. iii. l. 3, "pro Christi nomen," b. c. iv. l. 2, "Suls copiantur locis," b. c. vi. l. 3, unumquoque," a. vii. l. 1, "Deus summe," b. c. viii. l. 1, "acquirere," a. ix. l. 1, "Deo, virtus et imperium," b. ix. l. 2, "Una Patri inclytoque Filio Paraclyto," b. In b. and c. st. vi. precedes st. v. In c. there is no doxology. In the *Moissac MS.* there is an additional st. inserted before st. vii. and another inserted after st. viii. These are not found elsewhere, and clearly form no part of the original hymn. Otherwise the *Moissac* text is practically the same as the above, except in the doxology.

A discussion has arisen as to the antiquity of sts. vii., viii., the sum of which is this:—

Daniel, No. 219, suggests that st. vii., viii. are a later addition meant to adapt a hymn on the Heavenly Jerusalem for use on a Dedication Festival. But there does not seem to be any foundation for this idea, since these stanzas are found in the oldest mss.; and according to his own showing there are hymns for the dedication of a Church probably as old as this (see *Christi comitatus*, p. 298, H.). He adds the statement that Martene (*de Antiq. Bœcles. Disciplina*, p. 431), says that in a Pontifical of the 10th cent. of the diocese of Poitiers this hymn is directed to be sung at the Benediction of the Font on Holy Saturday. For this purpose *Daniel* sug-

gests that st. vii., viii. are inappropriate: but how any one examining these stanzas can say so it puzzles us to see. Trench (*Sacred Latin Poetry*, ed. 1864, p. 313), says: "The hymn coheres intimately in all its parts, and in ceasing to be a hymn in *Dedicatio Ecclesiae* it would lose its chiefest beauty. It is most truly a hymn 'of degrees' ascending from things earthly to things heavenly, and making the first to be interpreters of the last. The prevailing intention in the building and the dedication of a church, with the rites thereto appertaining, was to carry up men's thoughts from that Temple built with hands, which they saw, to that other built of living stones in heaven, of which this was but a weak shadow (Durandus, *Rationale*. l. 1) This poem witnesses for its own true inspiration, in the fact that it has proved the source of manifold inspiration in circles beyond its own."

Dr. Neale's opinion on this matter is set forth in his *Mediaeval Hys.*, 1861, p. 20.

"Daniel imagines these stanzas to be a later addition, when the hymn, originally general, was adapted to the Dedication of a Church. Mr. Trench, on the contrary, will have the whole poem to be of one date: and alleges, very truly, that this mixture of the earthly and heavenly temple is usual in hymns and sequences on a similar subject. Nevertheless, I think that Daniel is right. 1. Because there is a clear difference in the style and language of the two last and seven first stanzas. 2. Because the transition from one part to the other is so unusually abrupt. 3. Because, at the end of the sixth stanza, there is a quasi-doxology as if to point out that the hymn originally concluded there."

This hymn passed into many mediaeval *Breviaries*, always for the Dedication of a Church, and sometimes given as a whole, but often divided into two parts, with sts. v.-viii., as a separate hymn, beginning *Angularis fundamentum*. So in the older *Roman* (Venice, 1478), *Paris* of 1643 and 1736 (in both cases beginning *Urbs Jerusalem beata*), *Sarum*, *York*, *Aberdeen*, and others. Occasionally st. vii., viii. are given separately as *Hoc in templo, summe Deus*.

2. In the revised *Roman Brev.*, 1632, it is recast, very much to its disadvantage, as follows:—

- (1) "Caelestis urbs Jerusalem, Beata pacis visio,
Quae celsa de viventibus Saxis ad astra tolleris,
Sponsaeque ritu cingeris Mille angelorum millibus.
- (2) "O sorte nupta prospera, Dotata Patris gloria,
Respersa Sponsi gratia, Regina formosissima,
Christo jugata principi Coelli corrusca civitas.
- (3) "Hic margaritis emicant, Patentque cunctis ostia:
Virtute namque praevalia Mortalis illuc ducitur,
Amore Christi percitus Tormenta quisquis sustinet.
- (4) "Scalpri salubris lectibus, Et tunstone plurima,
Fabri polita malleo Hanc saxa molem construnt,
Aptisque juncta nexibus Locantur in fastigio.
- (5) "Alto ex Olympi vertice Summi Parentis Filius,
Ceu monte desectus lapis Terras in imas decidens,
Domus supernae, et infimae Utrumque junxit
angulum.
- (6) "Sed illa sedes coelitum Semper resultat laudibus,
Deumque trinum et unicum Jugi canore praedicat:
Illi canentes jungimur Almae Sionis aemuli.
- (7) "Haec templa, Rex coelestium, Imple benigno
lumine;
Huc o rogatus adventi, Plebibus vota suscipe,
Et nostra corda jugiter Perfundere coeli gratia.
- (8) "Hic impetrent fidei Voces precisque supplicium
Domus beatae munera, Partisque doulis gaudeant:
Donec soluti corpore Sedes beatas impleant.
- (9) "Decus Parenti debitum Sit usquequo altissimo,
Natoque Patris unico, Et inclyto Paraclito,
Cui laus, potestas, gloria, Aeterna sit per saecula."

This form is in *Daniel*, i. No. 219, Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, &c. Both in the *Hymni Breviarii Romani*, Rome, 1629 (p. 87), and in the *Breviary* of 1632 the doxology is printed at the end of each part.

3. The *Paris Breviary* text of 1643 and 1736 differs but slightly from the original as above. The 1736 text begins thus:—

"Urbs Jerusalem beata Dicta pacis visio,
Quae construitur in coelis Vivis et lapidibus,
Et ovantum coronata Angelorum agmine!"

This text is given in full in J. Chandler's *Hys. of the Primitive Church*, 1837. Nos. 105, 106.

4. Another form of the text is given in the *Breviaryum Metropolitanæ ac primatialis ecclesiae Senonensis*. . . *Senonis MDCCLXVI. Pars Hiemalis*, p. lxxxviii. as follows:—

- "Urbs beata, vera pacis Visio, Jerusalem,
Quanta surgit! celsa saxis Conditur viventibus:
Quae polivit, haec coepit Sedibus suis Deus.
"Singularis ex margaritis Singulae portae nitent:
Murus omnis fulget auro, Fulget unioibus
Angularis petra Christus Fundat urbis moenia.
"Ejus est sol caecus Agnus, Ejus est templum Deus:
Aemulantes hic Beati, Puriores Spiritus,
Laude Jugi numen unum Terque sanctum concinunt.
"Undequaque sunt aperta Civitatis ostia:
Quisquis ambit huc ventre, Inserique moenibus,
Ante curis hic probari Debit laboribus.
"Sit perennis laus Parenti, Sit perennis Filio:
Laud tibi, qui nectis ambos, Sit perennis Spiritus:
Christiana cujus nos inungens, Viva templa consecrat."

This is the text to which Dr. Neale refers in his *Mediaeval Hys.*, 1851 and 1867, as:

"There is in the *Paris Breviary*, a *rifacimento* of this hymn: very inferior, it is true, to the original, but much superior to the Roman reform."

It is however an error to call this the *Paris Brev.* text, as it is neither in the *Paris Brev.* of 1643, 1736, nor 1778. This form has been ascribed to Sebastian Bœnault (p. 138, ii.), many of whose hymns are included in the *Sens Brev.* of 1726. [J. M.]

The translations of the various forms of this hymn are:—

i. *Original Text*: (i.) *Urbs beata Hierusalem*; (ii.) *Angularis fundamentum*.

1. (a) Blessed city, heavenly Salem, Vision dear of peace and love, &c. Pt. i.

(b) Christ is made the sure Foundation. Pt. ii.

By J. M. Neale. This was given as one hymn in *Mediaeval Hys.*, 1851, but in the *H. Noted*, 1852, it was revised and divided into two parts as above (Nos. 43, 44). The *tr.* as thus divided was given in the *Salisbury H. Bk.*, 1857, and in *H. A. & M.*, 1861, with alterations in each case. Dr. Neale's comment on some of these alterations in the 3rd ed. of his *Mediaeval Hys.*, 1867, p. 22, is:—

"This hymn, divided as in the *Breviary*, after the fourth verse, was inserted, with some corrections, in the *Hymnal Noted*. Thence, with a good many alterations, it was copied in the *Sarum Hymnal* [*Salisbury H. Bk.*, 1867]; one of these changes seems true and happy: v. 27—

Who, the two walls underlying,
Bound in each, binds both in one.

In *Hymns Ancient and Modern* it is very slightly altered: and some of the changes can hardly be thought improvements, e.g., 'Thither faithful souls do soar.' [Neale 'Thither faithful souls may soar']. It is curious to observe how both one and the other soften the second line of the second verse: [Neale 'Ready for the nuptial bed'] the *Sarum* has:—

'Grace and glory round her shed.'
Hymns Ancient and Modern (much better)—
'Bridal glory round her shed.'

The second part of the translation, 'Christ is made the sure Foundation,' has been adopted as a dedication hymn with so much general favour, that it would be unthankful not to mention the fact."

Amongst those collections which include both parts of this *tr.* as in the *H. Noted*, but giving in almost every instance variations, chiefly from *H. A. & M.*, are Pott's *Hymns*, &c., 1861; Kennedy, 1863; *People's H.*, 1867; *Sarum*, 1868;

the *Hymnary*, 1872; Thring's *Coll.*, 1882, and several others in G. Britain and America. There are also a few collections which take only Pt. i., and others, greater in number, Pt. ii. There are centos also from both parts in C. U., beginning with the opening line of Pt. i., as in the *Parish H. Bk.*, 1863-75; the *Hy. Comp.*, and others. The position taken by Dr. Neale's tr. of this hymn is thus prominent and important. In popularity and extensiveness of use it is unapproached by any other.

2. (a.) Happy city, holy Salem. Pt. i.

(b.) Christ, the key-stone of the corner. Pt. ii. By W. J. Blew, in his *Ch. Hy. and Tune Bk.*, 1852-55, H. Seasons, 1, 2, and Rice's *Sel.* from the same, 1870, Nos. 114, 115.

3. (a.) A blest city is Jerusalem. Pt. i.

(b.) Christ is laid the sure Foundation. Christ is the tried [And the precious], &c. Pt. ii.

These renderings in the *English Hymnal*, 1856 and 1861, are by the editor, J. A. Johnston, based upon Dr. Neale, as above.

4. (a.) Blessed City, Heavenly Salem, Peaceful vision, &c. Pt. i.

(b.) Deeply laid a sure Foundation. Pt. ii.

By Archbishop Benson, tr. at Rugby, and used at the Dedication of Wellington College Chapel, July 16, 1863. It had previously appeared in the *Wellington College H. Bk.*, 1860. It is also given in the S. P. C. K. *Church Hys.*, 1871.

5. (a.) Blessed Salem, long expected. Pt. i.

(b.) Christ is laid the sure Foundation, Christ the Head, &c. Pt. ii.

By W. Mercer, in the Oxford ed. of his *Church Psalter and H. Bk.*, 1864.

6. (a.) Blessed City, Heavenly Salem, Vision fair of peace and rest. Pt. i.

(b.) Christ is laid the sure Foundation, Corner-stone from, &c. Pt. ii.

By R. C. Singleton, in his *Anglican H. Bk.*, 1868 and 1871.

7. Built on Christ, the firm Foundation. Pt. ii. Anon. in the *Ohio Evang. Lutheran Hyl.*, 1880.

Other tra. are:—

1. Jerusalem O little blest, That of peace, &c. *Primer*. 1599.

2. Jerusalem, that place divine, The vision, &c. *Primer*. 1615.

3. God hath laid the sure Foundation, Pt. ii. A. T. Russell. 1851.

4. Blessed City, holy Salem, Vision fair, &c. J. D. Chambers. 1857. In full.

5. (a) O Jerusalem, the bless'd. Pt. i. (b) Christ the Corner-stone is made, Pt. ii. J. W. Hewett. 1859.

6. Vision's peaceful consummation. H. Kynaston. 1862.

7. Blessed City, holy Salem, Home of peace, &c. H. R. B. in *Lyra Mystica*. 1865. In part only.

8. Hail Jerusalem the blessed, peaceful city, vision dear. D. T. Morgan. 1871 and 1880. In full.

ii. *The Roman Breviary Text*: (i.) *Coelestis urbs Jerusalem*; (ii.) *Allo ex Olympi vertice*.

1. (a.) City of heaven, Jerusalem. Pt. i.

(b.) From loftiest peak of heavenly light. Pt. ii.

By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 133. In 1850 pt. i. was given in Stretton's *Church Hys.* In Johnston's *English Hyl.*, 1856, both parts are altered as, (1) "Celestial sent, Jerusalem," (2) "Christ for the Corner-stone is giv'n."

2. (a.) Jerusalem, thou city blest. Pt. i.

(b.) From highest heaven, the Father's Son. Pt. ii.

By E. Caswall, in his *Lyra Catholica*, 1849,

p. 225, and his *Hys. and Poems*, 1873, p. 119. This tr. passed into Murray's *Hymnal*, 1852, and others.

3. Thou heavenly, new Jerusalem. Pt. i. By W. J. Irons, in the *H. Noted*, 1852, No. 41. This was repeated in Dr. Irons's *Hymns*, 1866, slightly altered in his *Ps. & Hymns*, 1873-75, and in several other collections.

4. City of peace, Jerusalem. Pt. i. Anon. in the *Hyl. for the Use of St. John the Evangelist*, Aberdeen, 1870.

Other tra. are:—

1. Jerusalem, Celestial place. *Primer*. 1635.

2. (a) Hierusalem whose Heav'nly Mien (Pt. I.). *Primer*. 1706.

3. (b) From high Olympus Top the Son (Pt. II.). *Primer*. 1706.

4. Jerusalem, whose Name contains. *Evening Office*. 1780.

5. (a) City of heaven, Jerusalem (Pt. I.). A. J. B. Hope. 1844. In part only.

6. Promised home of peace and love (Pt. I.). R. Campbell. 1850.

7. (a) Jerusalem, thou city grand (Pt. I.). By T. J. Potter, in the *Catholic Psalmist*, 1858.

8. (a) Celestial City, Salem blest (Pt. I.). (b) From lofty summit of high heaven (Pt. II.). J. Wallace. 1874.

iii. *The Paris Breviary Text*, 1736: (i.) *Urbs Jerusalem beata*; (ii.) *Angularis fundamentum*.

1. (a.) The holy Jerusalem. Pt. i.

(b.) Christ is set the Corner-stone. Pt. ii.

By I. Williams. Of these Pt. i. was given in the *British Magazine*, Aug. 1833, and Pt. ii. in the same, July 1837 (vol. xii. p. 30), and both parts were included in Williams's *Hys. tr.* from the *Parisian Breviary*, 1839, p. 333.

2. (a.) O City of our God. Pt. i.

(b.) Christ is our Corner-stone, On Him alone we build. Pt. ii.

By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 119. Pt. i. is very rarely used, but Pt. ii. is the most popular of any tr. of that portion of the hymn, and is in very extensive use in G. Britain and America. It sometimes begins, "O Christ, our Corner-Stone." The hymn "Here, Gracious God, do Thou," in Martineau's *Hymns*, &c., 1840 and 1873, is from this tr., beginning with st. iii.

3. O heavenly Queen, high Salem. Pt. i. By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, H. Seasons, 53, and again in Rice's *Sel.* from the same, 1870, No. 126.

iv. *The Sens Breviary Text*, 1726: *Urbs beata, vera pacis*.

A tr. of this text, by A. R. Thompson, is given in Duffield's *Latin Hymn-writers*, 1839, as, "Blessed city vision true." [J. J.]

Ut jucundas cervus undas, aestuans desiderat. Bernard of Cluny (?). [B. V. M.]

This is the opening of a poem, or rather cycle of poems or hymns, known as the *Mariale*. Up to 1600 it generally passed under the name of Bernard or of St. Bernard, though it was also ascribed to St. Thomas of Aquino (d. 1274); to Hildebert, archbishop of Tours (d. 1134), and to others. After 1600 it (or rather a cento from it beginning "Omni die dic Mariae") passed current under the name of St. Casimir of Poland (d. 1484). It has recently been ascribed to St. Anselm of Aosta, who, in 1063, was appointed Prior, and, in 1078, Abbot of Bec in Normandy; became Archbishop of Canterbury in 1093; and d. April 12, 1109. The ascription to St. Anselm

has been upheld by Father Ragey of the Marist Order, who in 1884 pub. an ed. of the full text as *Sancti Anselmi Cantuariensis Archiepiscopi Mariale*, &c. (London, Burns & Oates), with a preface and introduction dated April 21, 1883. This ed. is out of print; but Father Ragey kindly presented the present writer with a copy, and also with copies of his articles on the *Mariale* in the *Annales de Philosophie Chrétienne* (Paris), May and June 1883, and in the *Controverses et Contemporain* (Lyons), Nov. 1887. There, in the *Revue des Questions historiques* (Paris), Oct. 1886 and July 1887, and in the works referred to in these articles, the subject may be studied in detail. Here we can give only a brief outline of the subject, dealing (i.) with the *MSS.*, (ii.) with the *Authorship*, and (iii.) with the *Centos and Translations*.

(i.) *MSS.* The *Mariale* exists in at least five mss. not later than 1200. Two of these are in the British Museum, viz., the *Add.* 21927, and the *Harl.* 2882.

The former of these (a *Psalter* apparently written for a Benedictine monastery in the province of York) contains only a portion of the text, beginning at f. 40b with the words "Omni die dic Mariae," and is entitled "Laus et oratio de s^{ca} Maria." This ms. has sometimes been assigned to the end of the 11th cent., but the British Museum authorities, on being requested by the present writer to re-examine it, agree in considering that it is not earlier than 1175. The *Harleian MS.* (a complete and excellent one, apparently written in England), is dated in the Catalogue as of the 12th cent., but the similarly elicited opinion of the British Museum authorities is that it is not earlier than 1200.

The other three mss. are in the Bibliothèque Nationale at Paris, viz., *Lat.* 2445 A., *Lat.* 10522, and *Lat.* 16565.

M. Leopold Delle, the Principal Librarian, has kindly re-examined these, and has come to the conclusion that none of them is as early as 1140. The 2245 A. is the earliest, and may possibly date soon after 1150.

The *Mariale* is also found in a considerable variety of mss. of later date, in the Brit. Mus. and in various French and German libraries, but these need not here be mentioned in detail. The verse form, a variety of the trochaic catalectic tetrameter, is not earlier than about 1050.

(ii.) *Authorship*.—These facts, and the other evidence adduced in the works noted above, clearly point to the conclusion that the poem was written, either in France or in England, not earlier than 1050 and not later than 1150. The possible authors are thus reduced to four, viz.: *St. Anselm of Canterbury*, *St. Bernard of Clairvaux*, *Bernard of Cluny*, and *Hildegard of Tours*. St. Thomas of Aquino (to whom it is ascribed in a 14th cent. ms., cited by *Mone*, ii. p. 258) was only born in 1225.

(a) *Hildegard*. For Hildegard there is only the ascription in a miscellaneous ms. volume of the 13th or 14th cent., formerly belonging to the monastery of St. James at Liege, and now in the Darmstadt Library (No. 2777. The text of this ms., which contains nearly the whole of the *Mariale*, is printed by F. W. E. Roth, in his *Lat. Hymnen*, 1887, No. 203). The *Mariale* is not contained in the Benedictine ed. of Hildegard's *Opera* (Paris, 1708), and M. Hauréan, who has recently interested himself in the study of Hildegard, ascribes it not to him, but to Bernard of Cluny.

(b) *St. Bernard of Clairvaux*. The ascription to St. Bernard also rests on a very slight foundation. The Bernard to whom the early mss. ascribed the *Mariale* was clearly not the abbot of Clairvaux, but the monk of Cluny. (See M. Hauréan's articles in the *Journal des Savants* for 1882, reprinted as the *Poèmes Latins attribués à Saint Bernard*, Paris, 1890.)

(c) *St. Anselm of Canterbury*. The principal specific reasons (beyond the general contention that it harmonises

in sentiment and expression with St. Anselm's character, and with his works), which led Ragey to think that it was by him are—

(1) The fact of its being in very early mss. But, as shown above, no ms. of it is as early as 1140, and consequently it cannot be adjudged from Bernard of Cluny on that ground. (2) The fervour of its devotion to the B. V. M. But St. Anselm was not alone in his devotion to her. (3) The frequent resemblances to passages in the works undoubtedly by St. Anselm. In the first ed. of the *Mariale* these parallel passages are printed at the foot of the pages containing the corresponding portions of the text. But the parallels are not very close, and even if they were closer they might be accounted for otherwise, for it is tolerably certain that Bernard had access, in the library at Cluny, to at least a fairly complete set of the works of so well-known an ecclesiastic and theologian as St. Anselm. (4) The fact that in the *Harl. MS.* 2882 it occurs in a section which otherwise contains nothing but pieces which are undoubtedly by St. Anselm. This is not a very conclusive argument, especially as the other pieces are all in prose. (5) Certain allusions which Ragey thinks were meant to refer to contemporary events in England, under the rule of William Rufus (1078–1100). The allusions are however not distinct enough to found an argument upon.

To the present writer the great difficulties in the way of ascribing the *Mariale* to St. Anselm are firstly that F. Ragey relies too much on subjective evidence, and secondly that the other poems ascribed to him are of such small importance, and nowhere show any evidence of poetical talent or of the power to compose such a long poem in so difficult a metre.

The *Mariale* had indeed been ascribed to St. Anselm much earlier than by Father Ragey, viz., in a ms. of about the end of the 13th cent., now in the *Bibl. Nat.* at Paris (*Lat.* 16499, f. 343), where it is entitled "Meditationes Anselmi de beata Virgine." But the mere fact of its appearance with that title in this solitary, and not very ancient, ms., has not convinced M. Hauréan (1890, p. 87) that it is really by St. Anselm, nor is the present writer inclined to regard it as conclusive evidence of his authorship.

(d) *Bernard of Cluny*. The earliest ms. of the poem now known is the *Lat.* 2445 A. at Paris, written circa 1150. Here it is entitled "Invocatio divinae Sapientiae facta a Bernardo in laudem monacho perpetuae Virginis." The epithet "monachus" is evidently meant to point to Bernard of Cluny, for long before 1150 St. Bernard, from a simple monk, had become Abbot of Clairvaux. The ascription to Bernard is found in various other of the early mss. As time went on and the fame of St. Bernard of Clairvaux increased, while the name of Bernard of Cluny was forgotten, we find the mss. ascribe the *Mariale* distinctly to St. Bernard. So in two mss. of the 14th cent., written in France, and now in the Brit. Mus. (*Reg.* 7 A. vi., and *Reg.* 8 B. 1), the author is styled "Bernardus doctor," and in a ms. of the 15th cent., now also in the Brit. Mus. (*Add.* 30935, f. 363b), the poems are styled "Orationes sancti Bernardi devoti doctoris," and appointed for the Octave of the Assumption of the B. V. M.

To show the structure of the poem we print here the opening of its best-known part—

"Omni die, dic Mariae, mea, laudes, anima;
Ejus festa, ejus gesta cole splendidiſsima.
Contemplare, et mirare ejus celeſtudinem;
Dic felicem Genitricem, dic Beatam Virginem."

On comparing this with the *De contemptu mundi* (pp. 137, ll. and 533, ll.), which is the undoubted work of Bernard of Cluny, we see in both an equal mastery of a difficult and somewhat similar metre. The poet who could write the one was certainly capable of writing the other. Whatever may be the theological prepossessions of the critic it is altogether unfair to deny that the *De contemptu* and the *Mariale* are both the work of a first-rate poet, and it is idle to deprecate the *De contemptu* in order to exalt the *Mariale*. The *De contemptu* indeed contains much that might well have been spared, but the first part, for hundreds of lines, has in its way nothing to equal it in beauty in the whole range of Latin sacred poetry. If the *De contemptu* may be accused of want of progress and of eddying round its subject, then this is precisely what may justly be said of the *Mariale*.

Therefore, on the grounds of the early ascription to Bernard of Cluny, of the fact that no ms. can be found which are sufficiently early to disprove the ascription to him, and of his talents as a poet and master of Latin verse, we incline to regard the *Mariale* as his. St. Anselm was indeed a distinguished theologian and ecclesiastic, but we have really no reason to regard him as a poet of any merit.

(iii.) *Centos and Translations.* The complete text of the poem is, in Ragey's edition, arranged in 15 parts, viz. a *Prooemium*, a *Praevia Meditatio*, and 13 *Hymns*. It is not necessary however to print the first lines of these as Ragey's 2nd ed. (Tournay: Desclée, Lefebvre & Co., 1885) is easily accessible, as well as cheap, and very prettily printed. Here we give only the beginnings of the different forms or centos which we have noticed, adding the page references to Ragey's 1885 ed. These forms and centos are:—

- i. Jesse proles, pelle moles. p. 104.
- ii. Jesu Christe, per quem iste. p. 123.
- iii. Jesu Verbum, qui superbum. p. 170.
- iv. Lingua mea, dicit trophaea. p. 14
- v. Lux sanctorum, spes lapsorum. p. 71.
- vi. O felicem genetricem. p. 93.
- vii. O Maria, vitae via. p. 107.
- viii. Omni die, dic Mariae. p. 15.
- ix. Pulchra tota, sine nota. p. 28.
- x. Splendor Patris, factor Patris. p. 44.
- xi. Ut jucundas cervus undas. p. 3.

Of these Nos. i., ii., iii., v., vii., x. are given by *Mone* (Nos. 566-571) from various mss. of the 14th and 15th cent., and seem to have been meant for use at private devotions. The other forms may be here noted somewhat more fully, viz. :—

iv. *Lingua mea, dicit trophaea virginis puerperae.* A cento beginning thus was *tr.* as:—

O my tongue, the praise and honours. By T. I. Ball for the 1863 *Appz.* to the *H. Noted*, No. 205. This is repeated in the *Office H. Bk.*, 1889. In the *St. Margaret's Hyl.* (East Grinstead), 1875, it is in two parts, the second beginning "O thou ever pure, yet fruitful."

vi. *O felicem genetricem, ejus sacra viscera.* This is the only portion of the poem which seems to have come into public use in Pre-Reformation times. It is included in various *Missals* of the 15th and 16th cent., such as the Lübeck, c. 1480; the Trier, c. 1490; the Prag of 1507; the Naumburg of 1517, and others. Also in *Wackernagel*, i. p. 192; *Daniel*, ii., p. 205; *Kohrein*, No. 315, &c. It is *tr.* as:—

Blessed Mother o'er all other. By A. D. Wackerbarth, in his *Lyra Ecclesiastica*, 1842, p. 27.

viii. *Omni die, dic Mariae, mea, laudes, anima.* The popular form of this is the cento made from the poem by St. Casimir of Poland (b. 1458, d. 1484). A ms. copy of this arrangement is said to have been found in his grave when that was opened in 1604; and in the 17th cent., and indeed till recently, he was generally thought to be its author. It is given in his life in the *Bollandist Acta Sanctorum* (1668), for March 4; in the *Parnassus Marianus*, Douay, 1624, p. 364; in J. M. Horst's *Paradisus animae Christianae*, Cologne, 1630, p. 500 (1644, p. 462); in *Daniel*, ii. p. 372, &c. Various *trs.* of it are included in German Roman Catholic hymn-books from 1613 on, it was *tr.* into French at least as early as 1630, and there are also *trs.* in Italian, Spanish, Polish, Hungarian, &c. It has also been *tr.* into English as:—

1. Each day, my soul, Tell Mary's praise. By Canon F. Oakeley, in his *tr.* of Horst's *Paradisus*, 1850, p. 593, and divided, as in *Harold*, into six decades.

2. Dally, dally, sing to Mary, Sing, my soul, her praises due. This is in the *Oratory Hys.*, 1854, and the *Catholic Psalmist*, 1858, p. 141. It is

repeated in the *Catholic Hyl.*, 1860, as the first part of No. 63; and, in almost the same text, in the *Crown of Jesus H. Bk.*, 1862, &c.

3. Sing, sing each day, A tuneful lay. By Cardinal Wiseman, in his *Hymn of St. Casimir*, London, 1859.

ix. *Pulchra tota, sine nota ejuscumque maculae.* This is really part of the cento made by St. Casimir. It is *tr.* as:—

Holy Queen! we bend before thee, Queen of purity divine. By E. Caswall, in his *Masque of Mary*, 1858, p. 312, and *Hys. & Poems*, 1873, p. 176; repeated in the *Hys. for the Year*, 1867, and the *Parochial H. Bk.*, 1880. In the *Catholic Hyl.*, 1860, No. 63, pt. ii., it begins "Holy Mary, we implore thee By thy purity divine," and this form is repeated in the *Crown of Jesus H. Bk.*, 1862.

xi. *Ut jucundas cervus undas, aestuans desiderat.* This is found also in *Daniel*, v. p. 409, and in *Trench's Sac. Latin Poetry*, ed. 1864, p. 237. It is *tr.* as:—

The thirsty hart pants with desire. By D. T. Morgan, in his *Hys. of the Latin Church*, 1871, p. 94.

These various forms and centos testify to the popularity which the poem has enjoyed in Roman Catholic circles. It is in parts very beautiful; but is, as a whole, too intensely Marian to lend itself for use in the Churches of the Reformation, unless with such adaptation as would almost destroy its identity.

[J. M.]

Ut queant laxis resonare fibris.
Paul the Deacon. [*St. John the Baptist's Day.*] This hymn by Paul the Deacon, son of Warfried, is found in three mss. of the 11th cent. in the British Museum (Jul. A. vi. f. 54; Vesp. D. xii. f. 81 b; Adl. 30848 f. 165); and in the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, p. 102, is printed from an 11th cent. ms. at Durham (B. iii. 32 f. 30b). Also in the St. Gall ms. No. 387, of the 11th cent.; in a ms. of the 11th cent. at Corpus Christi College, Cambridge (391, p. 260), &c. Among the Bern mss. it is found in No. 363 of the 8th cent.; No. 303 circa 900; and No. 455 of the 10th cent. Ernest Dümmler, in the *Poetae Latini aevi Carolini*. Berlin, 1881, vol. i. p. 83, gives it in the *Appendix "Carminum Dubiorum"* of Paul the Deacon, citing it as in a Vatican ms. of the 10th cent., and many others. It is in the *Roman, Sarum, York, Aberdeen*, and other *Breviaries*. In the *Sarum* use part i. was assigned to *Lauds*, pt. ii. *Antra deserti teneris sub annis to Matina*, pt. iii., *O nimis felix, meritico caelae lauds*. Stanza i. has often been quoted by writers on music (from Guido of Arezzo in the 11th cent. onwards) as indicating the names of the musical notes:—

"Ut queant laxis Resonare fibris
Mira gestorum Famuli tuorum
Solve polluti Labii restum,
Sancte Johannes."

The printed text is also in *Daniel* i. No. 183, with readings at iv. pp. 163, 370, citing the Bern ms. No. 455, &c.; in *Wackernagel*, i. No. 127; *Bäsel*, No. 64; G. M. Dreves's *Hymnarius Moisiacoaenae*, 1888 p. 50, from a 10th cent. ms.; and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

The three parts of this hymn have been *tr.* into English as follows:—

i. *Ut queant laxis resonare fibris.*

1. O that, once more, to sinful men descending. By T. I. Ball, in the 1863 *Appendix to the H. Noted.* In the *Office H. Book*, 1889, it is given as "O that to sinners once again descending."

2. Greatest of prophets, messenger appointed. By R. F. Littledale, in the 1860 *Appendix to the H. Noted*, in the *Day Hours of the Church of England*, 1864, and again in the *People's H.*, 1867, with the signature "B."

3. O heavenly Father, cleanse our lips. By W. Cooke, in the *Hymnary*, 1872, with the signature "A. C. C." and again in *Thring's Coll.*, 1882.

4. O for thy spirit, holy John, to chasten. Anonymous in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882. It is based upon W. J. Blew's *tr.* as below.

Other *trs.* are:—

1. That thy rare doings, O S. John we pray thee. *Primer.* 1599.

2. That we thy servants may with joy declare. *Primer.* 1616.

3. That we with deep-tun'd strings may sound. *Primer.* 1686.

4. O sylvan Prophet, whose eternal Fame. *Primer.* 1706 and 1782.

5. That we with tuneful Notes may sound thy Life. *Evening Office.* 1760.

6. O for thy spirit, holy John, once more. *W. J. Copeland.* 1848.

7. Unloose, great Baptist, our sin-fetter'd lips. *E. Caswall.* 1849.

8. O for thy spirit, holy John, to chasten. *W. J. Blew.* 1852-56.

9. That with glad voices, we thy matchless virtues. T. J. Potter in *Catholic Psalms.* 1858.

10. In flowing measures worthily to sing. *J. D. Chambers.* 1866.

11. That we may worthy be in tuneful strain. *J. Wallace.* 1874.

ii. *Antra deserti teneris ab annis.*

1. In caves of the lone wilderness thy youth. By E. Caswall, in his *Lyra Catholica*, 1849, p. 156; his *Hys. & Poems*, 1873, p. 85, and a few Roman Catholic hymn-books for Missions and Schools.

2. Thou, young in years, in desert caverns hidest. By T. I. Ball, in the 1863 *Appendix to the H. Noted.* In the *Office Hy. Book*, 1889, it is greatly altered as, "Thou, in the wilds, thy tender years art hiding."

3. Thou in thy childhood to the desert caverns. Anon. in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882.

Other *trs.* are:—

1. From noisy crowds your early years Recess. *Primer.* 1706.

2. In tenderest years withdrawn from haunts of men. *W. J. Copeland.* 1848.

3. In the lone desert, to the caves and coverts. *W. J. Blew.* 1852-56.

4. Thou in the desert caves thy tender youth. *J. D. Chambers.* 1866.

5. Thy childhood's home the desert was. *J. Wallace.* 1874.

iii. *O nimis felix meritique celai.*

1. O blessed saint, of snow-white purity. By E. Caswall, in his *Lyra Catholica*, 1849, p. 158, and his *Hys. & Poems*, 1873, p. 86. It is given in a few collections. In *Hys. for the Year*, 1867, it begins, "O Saint of snow-white purity."

2. O blessed saint of high renown and honour. By R. F. Littledale, in the *Day Hours of the Church of England*, 1864, and the *People's H.*, 1867, where it is signed "B."

3. O more than blessed, merit high attaining.

Anon. in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882. Altered in the *Office H. Book*, 1889, to "O Saint most blessed, merit high attaining."

Other *trs.* are:—

1. Hall Prince of Prophets, Prince of Martyrs, hall. *Primer.* 1706.

2. O, all too blest, and of transcendent worth. *W. J. Copeland.* 1848.

3. Baptist thrice blessed, John august and holy. *W. J. Blew.* 1852-56.

4. Most blest, most excellent in holiness. *J. D. Chambers.* 1866.

5. Thrice happy, thou exalted saint. *J. Wallace.* 1874. [J. J.]

V

V. In the *New Golden Shower*, N. Y., 1870, i.e. Mrs. Van Alstyne.

Vain are the hopes the sons of men.

I. Watts. [*Justification by Faith.*] Pub. in his *Hys. and S. Songs*, 1709, Bk. i., No. 94, in 4 st. of 4 l., and headed "Justification by Faith, not by Works; or, The Law condemns, Grace justifies, Rom. iii. 19-22." In the *Draft of the Scottish Translations and Paraphrases*, 1745, it was given unaltered; in that of 1751 it was slightly changed; and in the authorised issue of the *Trs. and Paraphs.*, 1781, No. xli., st. i., ii. were rewritten, but began with the original first line as above; st. iii. was taken from the *Draft of 1751*; and st. iv. unaltered from Watts. In the markings by the eldest daughter of W. Cameron (p. 900, ii.) these alterations are attributed to him. The use of the 1781 form of the text is far more extensive than that of the original. [J. J.]

Van Alstyne, Frances Jane, *née* Crosby, a member of the Methodist Episcopal Church, was b. at South East, Putnam County, New York, March 24, 1823. When six weeks old she lost her sight. About 1835 she entered the New York City Institution for the Blind. On completing her training she became a teacher therein from 1847 to 1858. In 1858 she was married to Alexander Van Alstyne, a musician, who was also blind. Her first poem was pub. in 1831; and her first volumes of verse as *A Blind Girl and Other Poems*, 1844; *Monterey, and Other Poems*, 1849; and *A Wreath of Columbia's Flowers*, 1858. Her first hymn was "We are going, we are going" (*Death and Burial*), which was written for Mr. Bradbury and pub. in the *Golden Censer*, 1864. From 1853 to 1858 she wrote 20 songs, which were set to music by G. F. Root. Her songs and hymns number some 2,000 or more, and have been published mainly in several of the popular American Sunday school collections, and often under a *nom de plume*. About 60 have come into C. U. in G. Britain. The majority of these are taken from the following American collections:—

i. From *The Shining Star*, 1864.

1. Softly on the breath of evening. *Evening.*

ii. From *Fresh Laurels*, 1867.

2. Beautiful Mansions, home of the blest. *Heaven.*

3. Jesus the Water of Life has given. *The Water of Life.*

4. Light and Comfort of my soul. *In Affliction.*

5. There's a cry from Macedonia. *Missions.*
 6. We are marching on with shield and banner bright. *S. S. Anniversary.*
 iii. From *Musical Leaves*, 1868.
 7. O what are you going to do, brother? *Youth for God.*
 iv. From *Sabbath Carols*, 1868.
 8. Dark is the night, and cold the wind is blowing. *Affliction anticipated.*
 9. Lord, at Thy mercy seat, Humbly I fall. *Lent.*
 v. From *Silver Spray*, 1868.
 10. If I come to Jesus, He will make me glad. *Peace in Jesus.*
 11. 'Twill not be long—our journey here. *Heaven anticipated.*
 vi. From *Notes of Joy*, 1869.
 12. Little beams of rosy light. *The Divine Father.*
 13. Press on! press on! a glorious throng. *Pressing towards the Prize.*
 . vii. From *Bright Jewels*, 1869.
 14. Christ the Lord is risen to-day, He is risen indeed. *Easter.*
 15. Holy, holy, holy is the Lord! Sing O ye people, &c. *Holiness of God.*
 16. Jesus, keep me near the Cross. *Near the Cross of Christ.*
 17. Saviour, bless a little child. *A Child's Prayer.* Written Feb. 6, 1869.
 viii. From *Songs of Devotion*, 1870.
 18. Pass me not, O gentle Saviour. *Lent.* Written in 1868.
 19. Rescue the perishing, care for the dying. *Home Missions.*
 ix. From *Pure Gold*, 1871.
 20. Great is Jehovah. King of kings. *Greatness of God.*
 21. I would be Thy little lamb. *The Good Shepherd.*
 22. Lead me to Jesus, lead me to Jesus. *Desiring Jesus.*
 23. To the work, to the work, we are servants of God. *Home Missions.*
 24. Why labour for treasures that rust and decay? *The Feeblest Crown.*
 x. From the *Royal Diadem*, 1873.
 25. I am Jesus' little friend. *For Infant Schools.*
 26. Jesus I love Thee. *Loving Jesus.*
 27. Mourner, where'er thou art. *To the Sorrowing and Penitent.* Written Oct. 3, 1871.
 28. Never be faint or weary. *Joy in Jesus.*
 29. Only a step to Jesus. *Invitation.*
 xi. From *Winnowed Hymns*, 1873-4.
 30. Loving Saviour, hear my cry. *Lent.*
 xii. From *Echoes of Zion*, 1874.
 31. Say, where is thy refuge, my brother? *Home Missions.*
 xiii. From *Songs of Grace and Glory*, 1874.
 32. Thou my everlasting Portion. *Christ the Portion of His People.*
 xiv. From *Brightest and Best*, 1875.
 33. All the way my Saviour leads me. *Jesus the Guide.*
 34. I am Thine, O Lord: I have heard Thy voice. *Holiness desired.*
 35. O come to the Saviour, believe in His name. *Invitation.* Written, Sep. 7, 1874.
 36. O how sweet when we mingle. *Communion of Saints.* Written in 1866.
 37. O my Saviour, hear me. *Prayer to Jesus for blessing and love.*
 38. Only Jesus feels and knows. *Jesus the Divine Friend.*
 39. Revive Thy work, O Lord. *Home Missions.*
 40. Saviour, more than life to me. *Jesus All and in All.*
 41. To God be the glory, great things He hath done. *Praise for Redemption.*
 xv. From *Cavalry Songs*, 1875.
 42. Come, O come with thy broken heart. *Invitation.*
 xvi. From *Gospel Music*, 1876.
 43. Here from the world we turn. *Divine Worship.* When Jesus comes to reward His servants. *Watching.*

- xvii. From *Welcome Tidings*, 1877.
 45. O hear my cry, be gracious now to me. *For Pardon and Peace.*
 xviii. From *The Fountain of Song*, 1877.
 46. Lord, my trust I repose on Thee. *Trusting in Jesus.*
 xix. From *Good as Gold*, 1880.
 47. In Thy cleft, O Rock of Ages. *Safety in Jesus.*
 48. Sound the alarm! let the watchman cry. *Home Missions.*
 49. Tenderly He leads us. *Christ the Leader.*
 50. 'Tis the blessed hour of prayer. *The hour of Prayer.*

In addition to these hymns, all of which are in C. U. in G. Britain (mainly through I. D. Sankey's *Sacred Songs and Solos*, the *Methodist S. S. H. Bk.*, the *Silver Street Sunday Scholar's Companion*, and other collections for Sunday schools), there are also "A blessing for you, will you take it?" (*Pardon through Jesus*); "My song shall be of Jesus" (*Praise of Jesus*); "Now, just a word for Jesus" (*Home Missions*); "Onward, upward, Christian soldier" (*Pressing Heavenward*); "Sinner, how thy heart is troubled" (*Invitation*); "'Tis a goodly, pleasant land" (*Heaven anticipated*); and "When the dewy light was fading" (*Death anticipated*). All of these are in I. D. Sankey's *Sac. Songs & Solos*. Mrs. Van Alstyne's most popular composition is "Safe in the arms of Jesus" (*Safety in Jesus*). This was written in 1868, at the request of Mr. W. H. Doane, to his well-known melody with which it is inseparably associated, and pub. in *Bright Jewels*, 1869. Mrs. Van Alstyne's hymns have sometimes been published anonymously; but the greater part are signed by a bewildering number of initials, and *noms de plume*, including:—

A.; G.; D. H. W.; F.; F. A. N.; F. C.; P. J. C.; F. J. F. J.; J. C. F.; V.; V. A.; *Ellis Dale*; F. Crosby; F. J. Crosby; Fannie; Fannie Crosby; Fanny; Fanny Crosby; Fanny Van Alstyne; Jenny F.; Mrs. Jennie Glenn; Mrs. Kate Grinley; Miss V.; Miss Viola V. A.; Mrs. V.; *Viola*. (List kindly supplied by Mr. E. P. Main, of New York.)

The combined sales of the volumes of songs and hymns named above have amounted in English-speaking countries to millions of copies. Notwithstanding the immense circulation thus given to Mrs. Van Alstyne's hymns, they are, with few exceptions, very weak and poor, their simplicity and earnestness being their redeeming features. Their popularity is largely due to the melodies to which they are wedded.

Since the above was in type we have found that the following are now in C. U. in G. Britain:—

61. Suppose the little cowalip. *Value of Little Things.*
 62. Sweet hour of prayer. *The Hour of Prayer.* These are in Bradbury's *Golden Chain*, 1861.
 63. Never lose the golden rule. *Love to our Neighbours.* In Bradbury's *Golden Chain*, 1864.
 64. I will not be afraid at night. *Trust in God.* In Bradbury's *Fresh Laurels*, 1867.
 65. Praise Him, praise Him, Jesus our, &c. *Praise of Jesus.* In Biglow & Main's *Bright Jewels*, 1869.
 66. More like Jesus would I be. *More like Jesus.* In Perkins & Taylor's *Songs of Salvation*, 1870.
 67. Behold me standing at the door. *Christ at the Door.* In Biglow & Main's *Christian Songs*, 1872.
 68. If I come to Jesus. *Jesus the Children's Guide.*
 69. Jesus, Lord, I come to Thee. *Trust in Jesus.*
 60. Let me learn of Jesus. *Jesus the Children's Friend.*
 61. Singing for Jesus, O singing for Jesus. *Singing for Jesus.*

52. There is a Name divinely sweet. *Holy Name of Jesus.*

Of these hymns Nos. 58-62 we have not been able to trace. [J. J.]

Various. It was originally intended that additions to and corrections of articles in this Dictionary should come under this heading. The expansion of the work far beyond its original limits, the accumulation of hymns and hymnological works of great value, the discovery of mss. and books heretofore unknown to the hymnologist, the passing away of a large number of hymnwriters since the printing of this Dictionary was begun in 1880, and the late arrival of some important articles, have however necessitated an Appendix, which will be found at p. 1207. In every case where the reader is referred to *Various* in this Dictionary the information will be found in that Appendix. [J. J.]

Vater unser, der du bist. [*Lord's Prayer.*] In an *Erfurt G. B.* of 1527, and thence in *Wackernagel*, iii. p. 545, in 9 st. of 4 l., and *Kirioleyson*. Tr. as "O our Father celestial," by *Bp. Coverdale*, 1539 (*Remains*, 1846, p. 549). [J. M.]

Vater unser im Himmelreich. [*M. Luther. The Lord's Prayer.*] This was included in V. Schumann's *Geistliche Lieder*, Leipzig, 1539, in 9 st. of 6 l., entitled "The Lord's Prayer briefly expounded and turned into metre" (apparently first as a broadsheet with the same title, in 1539; see *Wackernagel's Bibliographie*, 1855, p. 156); and thence in *Wackernagel*, iii. p. 24. Also in Schircks's ed. of *Luther's Geistliche Lieder*, 1854, p. 52; and in the *Univ. L. S.*, 1851, No. 572. It is a beautiful rendering, and has been by some regarded as Luther's finest hymn. Each of the first eight stanzas amplifies one of the clauses of the Lord's Prayer (omitting the doxology), and the ninth is on the Amen. C. von Winterfeld, in his ed. of *Luther's Deutsche Geistliche Lieder*, Leipzig, 1840, gives a facsimile of what he believed to be the autograph original draft of this hymn. Tr. as:—

1. Our Father in the heavens above. A good and full tr. by A. T. Russell, as No. 121 in the *Dalston Hospital H. Bk.*, 1843, repeated as No. 4, in the Appx. to his own *Ps. & Hys.*, 1851, and omitting st. ix., in *Maurice's Choral H. Bk.*, 1861.

2. Our Father dear, which art in heaven. In full, by R. Massie, in his *Martin Luther's Spir. Songs*, 1854, p. 61, repeated in the *Ohio Luth. Hyl.*, 1880.

3. Our Father, Thou in heaven above. A full and good tr. by Miss Winkworth, in her *C. B. for England*, 1863, No. 114. Repeated in the *Evang. Hyl.*; N. Y., 1880, and by Dr. Bacon in his *Hys. of Martin Luther*, 1884, p. 64.

Other tra. are:—

(1) "Our Father God omnipotent." In the *Gude and Godlie Ballades*, ed. 1568, folio 7 (1868, p. 10). (2) "Our Father Which in Heaven art, And mak'st." By Dr. R. Cox, in the 1560 and 1600-61, *Psalms of David*. Repeated in the *English Psalter* of 1582, and added in 1595 to the *Scottish Psalter* of 1564-65. (3) "Our Father! Who from Heav'n above." By J. C. Jacobi, 1722, p. 65 (1732, p. 107). Repeated as No. 165 in pt. I. of the *Moravian H. Bk.*, 1754. (4) "Our Father in the heavenly realm." By Miss Fry, 1846, p. 45. (5) "Our Father, Who from heaven above." By J. Anderson, 1846, p. 59 (1847, p. 73). (6) "Father of all in heaven above." By

Dr. J. Hunt, 1853, p. 88. (?) "Our Father in the heaven Who art." By Dr. G. Macdonald in the *Sunday Magazine*, 1867, altered in his *Ecotics*, 1876. [J. M.]

Vaughan, Charles John, D.D., s. of Mr. Vaughan, Vicar of St. Martin's, Leicester, was b. in 1817, and educated at Rugby, and at Trinity College, Cambridge, where he graduated in 1838 as Senior Classic. He was for sometime Fellow of his College, and successively Vicar of St. Martin's, Leicester; Head Master of Harrow; Vicar of Doncaster; Master of the Temple; and Dean of Llandaff (1879). He has also been Chaplain in Ordinary to the Queen, and Chancellor of York Cathedral. In 1882 he was appointed Deputy Clerk of the Closet. Although so widely known as a Scholar, Theologian, and Preacher, his hymn-writing is very limited. Practically he is known by one hymn only: "Lord, Whose temple once did glisten" (*Laying Foundation Stone of a Church*), which was written at Cambridge about 1837, to the tune "The German Emperor" (*H. A. & M.*, 1873, No. 292, 1st tune), and was used at the laying of the Foundation stone of Trinity Church, Chesterfield. It was pub. in *Alford's Ps. & Hys.*, 1844, No. 115, in 4 st. of 8 l., and was given for "The Consecration of a Church." It is in several modern collections. [J. J.]

Vaughan, Henry, M.D., commonly called "The Silurist," was one of twin-brothers born of a titled family at Newton, Llanisafflad, in 1621. After studying under the Rev. Matthew Herbert, Rector of Llangattock, he proceeded to Jesus College, Oxford, in 1638; but through the national troubles of those days, his studies, in common with those of his brother, were interrupted, and they had to leave the University. Subsequently he entered the medical profession, and practised at Brecon and at Newton. He d. April 23, 1695. His published works include, *Poems with the Tenth Satire of Juvenal Englished*, 1646; *Olus Isaacus*, 1651; *The Mount of Olives*, 1652, &c. As a religious poet he followed very closely the peculiarities of George Herbert, of whose writings he was a great admirer. His best and most devotional poems were written during a severe affliction, and were pub. in his *Silex Scintillans*. After being almost forgotten for more than 200 years, his quaint, thoughtful, devotional, and, in many instances, beautiful poems, are receiving attention at the hands of hymnal compilers and others. The title of the work in which these pieces appeared is:—

Silex Scintillans; or Sacred Poems and Private Ejaculations. By Henry Vaughan, Silurist. London. Printed by J. W. for H. Blunden, at ye Castle in Cornhill, 1650. This contains 110 pages. This was reprinted as *Silex Scintillans; or Sacred Poems and Private Ejaculations. The Second Edition, In two books; By Henry Vaughan, Silurist. London. Printed for Henry Crips, and Lodowick Lloyd, next to the Castle in Cornhill, and in Popes-Head Alley, 1655.* The Rev. H. F. Lyte republished this work as, *The Sacred Poems and Private Ejaculations of Henry Vaughan, with Memoir.* London, Pickering, 1847. It is also reprinted in Grosart's *Fuller Worthies*, 1869.

From the *Silex Scintillans* several pieces have been taken as hymns for public worship. In addition to those annotated under their respective first lines (see *Index of Authors and Translators*), the following, all from the 1st ed. of 1650, are in C. U.:—

1. As travellers when the twilight's come. *Life a Pilgrimage.*
2. Bright shadows of true rest! some shoots of bliss. *Sundays.* Sometimes as "Types of eternal rest, fair buds of bliss."
3. Joy of my life, while left me here. *Guiding Stars.*
4. King of mercy, King of love. *God our King.*
5. Lord, with what courage and delight. *Cheerfulness.*
6. My God and King, to Thee I bow my knee. *Lent.*
7. Since in a land not barren still. *Love and Discipline.*
8. Up to those bright and gladsome hills. *Ps. cxxi.*
9. What needs a conscience, clear and bright? *Conscience.*
10. When one loud blast shall rend the deep. *Advent. Judgment.*
11. Zion's true glorious God! on Thee. *Praise.*

Of Vaughan's hymns the most widely used are:—"Bright Queen of heaven," "My soul, there is a country," and "Up to these bright and gladsome hills." [J. J.]

Vaughan, Rowland, was a member of an ancient Welsh family in Merionethshire. He received his University education at Jesus College, Oxford. His name stands pre-eminent among the contemporary gentry of Wales, for devoting his talents to the improvement of his poorer countrymen. He translated several excellent works; and besides being a good prose writer, he was also a good poet. His *tr.* of the *Veni Creator Spiritus*, "Ty'r'd Ysbryd Glan," and his *Galarnad Pechadus* are still in great favour in Wales. His mansion at Caergai was burnt to the ground by the Republican forces from Montgomeryshire, and part of his estates confiscated. His attachment to the King's cause brought upon him great sufferings. [W. G. T.]

Venez Jésus, mon salutaire. *Antoinette Bourignon.* [*Renouncing all for Christ.*] This hymn was written, circa 1640, and expressed her determination to live for Christ alone, a resolution which she came to whilst suffering from her father's anger because she refused to marry a man whom he had chosen for her. It is given in her *Works*, Amsterdam, 1686, in 5 st. of 8 l. *Tr.* as:—

Come Saviour, Jesus, from above. Dr. Osborn, in *The Poetical Works of John and Charles Wesley*, 1868-72, vol. i. p. 110, says in a note to this *tr.*, which is given there from the Wesley *Hys. and Sac. Poems*, 1739, p. 123, in 10 st. of 4 l.

"This, and the 'Farewell to the World,' p. 17, were probably furnished to the compilers by Mr. Byrom, of Manchester (see 'Byrom and the Wesleys,' by the Rev. Dr. Hoole (1864), pp. 17, 27), and translated by him from the French of Madam de Bourignon. The copy of 'A Hymn to Jesus,' which is found in his 'Miscellaneous Poems' (Manchester, 1773), vol. ii. p. 211, differs from that given above only in the title ['Renouncing all for Christ'], and in such verbal alterations as the superior taste and judgment of the Wesleys would dictate. The 9th and 10th verses, in both Byrom's and Wesley's copies are tinged with that mysticism to which the preface [to the *Hys. and Sac. Poems*, 1739] refers; and Wesley has improved on himself as well as on Byrom in the last edition of v. 9 (that in the Large Hymn-Book, 1780), where, instead of 'Nor heaven nor earth,' we read 'Nothing on earth.'"

The references to Byrom and the Wesleys are these:—

(1) p. 17. Under date, "Manchester, March 3rd, 1738," Byrom writes to C. Wesley, and in his letter says:—"As your brother [J. Wesley] has brought so many hymns translated from the French, you will have a sufficient number, and no occasion to increase them by the small addition of Mademoiselle Bourignon's two little pieces. I desire you to favour my present weakness, if I judge wrong, and not to publish them."

(2) p. 27. Under date of "April 26th, 1739," Byrom writes to his son:—"Fley [J. & C. Wesley] have both together printed a book of hymns (the *Hys. & Sac. Poems*, 1739), amongst which they have inserted two of Madam Bourignon's, one of which they call 'A Farewell to the World,' translated from the French; and the other, 'Renouncing all for Christ,' translated from the French. They have introduced them by a preface against what they call Mystic writers (not naming any particular author), for whom they say that they had once a great veneration, but think themselves obliged very solemnly to acknowledge their error, and to guard others against the like, which they do by certain reasons that I do not see the reason of."

We regard these facts and quotations as good evidence in support of Byrom's authorship, notwithstanding that his *Poems* were pub. not by himself but by another ten years after his death.

In 1780 J. Wesley included his amended version in 8 st. of 4 l. in the *Wes. H. Bk.*, No. 276. Since then it has passed into numerous collections in G. Britain and America in various forms varying from 4 to 8 stanzas, and all from J. Wesley's text. [J. J.]

Veni Creator Spiritus, Mentis tuorum visita. [*Whitsuntide.*] In annotating this great hymn we shall deal (i.) with the *MSS.* and the various forms of the *Text*; (ii.) with its *Authorship* and *Date*; and lastly (iii.) with the differences found in its *Use*.

i. *MSS. and Text.* From the 12th cent onwards *mss.* of this hymn are innumerable, as it is commonly found in the *Hymnals*, *Breviaries*, &c., of almost all churches of the West. Before the 12th cent. copies are much less plentiful. In order to determine the text, seven *mss.*, all assigned to the 11th cent., have been collated as follows:—

Three now in the British Museum, viz., *Jud. A.*, vi. f. 63 (*Hymnal*), *Vesp. D.*, xii. f. 77 (*Hymnal*), *Add.* 30848, f. 159 (*Mozarabic Breviary*); one at Corpus Christi College, Cambridge, No. 391, page 251 (*Psalter* with hymns); one in the Bodleian, *Liturg. Misc.* 320, f. 32 (*Hymnal*); one at Durham, B. iii. 52, f. 27 (*Hymnal*); and one in the Vatican at Rome, *Palat.* 30. (*Psalter* with hymns).

Among other ancient *mss.* it is found

In two Rheinau *mss.*, now in the Kantonal-Bibliothek at Zürich, viz. No. 111, f. 172b, of the 10th cent., and No. 91, f. 149, of the 11th cent., in the latter assigned to *Vespers*; in a *ms.* of the 11th cent. at St. Gall, No. 387, page 216 (the earliest St. Gall *ms.* in which the *Librarian*, Herr Idtenson, has been able to find it); in a *ms.* of the 12th cent. in the *Brit. Mus.*, Arundel, 1557, 1576 (*Psalter* with Hymns), &c.

In other early *mss.* its existence and use are recognised, but only the first words of the hymn are given. Four such *mss.*, all of the 11th cent., may be mentioned, viz.:—

Three in the British Museum, *Harl.* 2961, f. 162b (*Collectarium* and *Hymnal*), *Titus D.* xxvii. f. 76 (*Book of Offices*, &c., circa 1015), *Add.* 30850, f. 137b (*Mozarabic Antiphony*); and one in the Bodleian, *Liturg. Misc.* 359, f. (Pontifical).

From these sources the text is derived thus:—

(a) *The Original Text and the Dialectologies.*
The *Text* of the seven *mss.* cited above is as follows:

i.	iii.
<p>"Veni Creator Spiritus, Mentes tuorum visita, Imple superna gratia, Quae Tu creasti pectora.</p>	<p>"Tu septiformis manere, Dextrae Dei Tu dignus, Tu rite promissio Patrie, Sermoque ditae guttura.</p>
ii.	iv.
<p>"Qui Paraclitus dicaris, Donum Dei altissimi, Fons vivus, ignis, charitas, Et spiritalis unctio.</p>	<p>"Accende lumen sensibus, Infunde amorum cordibus, Infirma nostri corporis Virtute firmans perpetui.</p>

v.
 "Hostem repellas longius,
 Pacemque dones protinus,
 Ductore sic Te praevio
 Vitemus omne nexum.

vi.
 "Per Te sciamus, da,
 Patrem,
 Noecamus atque Fillum,
 Te utriusque Spiritum
 Credamus omni tempore."

These six stanzas clearly form the original text, and in some of the mss. cited (e.g. *Add.* 30848, and *Palat.* 30), in the *Add.* 18301, f. 128b (a *Collectarium* and *Hymnal* of the 12th cent.), and in some of the early printed *Breviaries*, e.g. the *Augsburg Brev.* of 1493, *Basel Brev.* of 1493, &c., &c., nothing more is added. Many mss. indeed contain a doxology, the most usual being:—

"Sit laus Patri cum Filio,
 Saeculo simul Paraclitico,
 Nobisque mittat Filius
 Charisma Sancti Spiritus."

The extraneous character of the doxology is however betrayed by the quantity of the penultimate of *Paraclitico*, and by the great variety of such doxologies, almost every church having its own special one. The doxology in the *Durham Hymnal* is:—

"Sit laus Patri cum Genito,
 Amborum et Paraclito,
 Proles ut hunc promiserat,
 Nobis modoque tribuat."

In the *Roman Brev.* of 1570 and 1632 the doxology reads:—

"Deo Patri sit gloria,
 Et Filio, Qui a mortuis
 Surrexit, ac Paraclito,
 In sempiterna (saeculorum) saecula."

But whatever the form was it was, as a rule, merely a general doxology common to all the Pentecostal hymns, as indeed is often indicated by a rubric such as "Sic terminantur Hymni usque ad Vesperas Sabbati sequentia" (*Brev. Rom.*). In the *Arundel MS.* 155, only the words "Sit laus Patri," are added; and in the *Vesp. D.*, xii., "Deo Patri sit gloria."

The variations in the six stanzas of the text proper are few and of small importance, viz. in st. iii. ll. 3, 4, some mss. give "promissum" and "ditans," and in st. iv. l. 4, some mss. read "perpetim." In the *Roman Brev.* of 1632 the variations introduced are:—

ii. l. 1. Qui dicitis Paraclitico.
 ii. l. 2. Altissimi donum Dei.
 iii. l. 2. Digitus Paternae dexteræ.
 vi. l. 3. Teque utriusque Spiritum.

These variations however rest on no ms. authority, but are merely due to the tasteless revision of the *Breviary* hymns made in 1628-31, under Urban VIII., and are simply somewhat clumsy attempts to improve the rhythm and scansion. That in st. ii. l. 1, is specially to be regretted, as it destroys one of the most characteristic features of the hymn, viz. the way in which it preserves the correct quantity of the penultimate of *Paraclitico*, contrary to the general practice in Latin.

(8) *Additions to the Original Text.* In some mss. an additional stanza is given between st. v. and vi. as follows:—

"Da gaudiorum præmia,
 Da gratiarum munera,
 Dissolve illis vincula,
 Astringe pacis foedera."

This is contained e.g. in two mss. in the Bodleian (*Laud Misc.*, 468 f. 4, of the 12th cent., and *Liturg. Misc.*, 370, f. 117, circa 1340), and in some of the early printed books, e.g.

the *Basel Brev.* of 1493. But it is wanting in the earliest mss. (e.g. it is not in the *Durham Hymnal*; *Vesp. D.*, xii.; *Jul. A.* vi.; *Liturg. Misc.*, 320; *Palat.* 30; *C. C. C.*, 391), and the true ending of the hymn is st. vi., which forms the real doxology, no other being needed.

Another extraneous stanza is sometimes inserted after st. vi., viz. :—

"Dudum sacrata pectora
 Tua replesti gratia,
 Dimitte nunc peccamina,
 Et da quieta tempora."

This is found in the *Durham Hymnal*, but it has no business in the text, and really belongs to the "Beata nobis gaudia" (p. 120, l.). In the *Sarum Brev.* it is attached, along with the doxology, "Sit laus Patri cum Filio," to other Pentecostal hymns.

There is thus no doubt that the hymn should really consist of the 24 lines printed together as above, ending with the stanza "Per Te sciamus, da, Patrem." We may add that in a ms. circa 1100, in the *Brit. Mus.* (*Add.* 18302, f. 24), a rubric regarding the "Veni Creator Spiritus" is followed by a hymn in four st., viz. :—

i. Te nunc Deus plissime.
 ii. Dudum sacrata pectora.
 iii. Hic, Christe, nunc Paraclitus.
 iv. Sit laus Patri cum Filio.

Of these st. ii., iv. are noted above, st. i. is from the "Beata nobis gaudia," and st. iii. is given in the *Durham Hymnal* as part of the "Jam Christus astra ascenderit" (p. 576, l.).

ii. *Authorship and Date.* It is curious how very little is known of the authorship of this hymn, which has taken deeper hold of the Western Church than any other mediæval hymn, the *Te Deum* alone excepted. The real author is as yet unknown, but it has been ascribed (a) to the Emperor *Charles the Great* (Charlemagne), (β) to *St. Ambrose*, (γ) to *Gregory the Great*, and to (δ) *Rhabanus Maurus*. We may discuss these in this order.

(a) *Charlemagne.* The best known and most widely accepted opinion is that which ascribes it to the Emperor *Charles the Great*. Even *Dom Gueranger* (*Institutiones Liturgicæ*, 2nd ed., vol. i. p. 179, Paris, 1878) repeats it without qualification. This is however a legend, and falls to pieces at once when traced to its source. The original author is *Ekkehard v. Monk of St. Gall*, in his *Vita Sancti Notkeri*, written circa 1220. There, in chapter xviii., *Ekkehard* says:—

"It is told of the blessed man [Notker] that one day when he went through the dormitory he listened, for there was hard by a mill, whose wheel was revolving slowly for lack of water, and, groaning, gave out sounds something like words. And the man of God, hearing this, straightway was in the spirit, and produced that most beautiful hymn, and gave utterance to the honey-sweet melody from the same kind spirit which possessed him: I mean the Sequence on the Holy Spirit 'Sancti Spiritus adsit nobis gratia' [p. 993, l.]. And when he had completed it he sent it as a present to the Emperor *Charles the Great*, who was then probably staying at *Aachen*. And the same Christian Emperor sent back to him by the messenger that with which the same Spirit had inspired him, viz., the hymn 'Veni, Creator Spiritus.'"

Here we have the original story which has spread so widely, and has been so generally accepted. The words in italics above are really found in *Ekkehard's* autograph ms. at *St. Gall* (No. 566, p. 342), but are a manifest blunder, for *Charles the Great* (Charlemagne) died in 814, and *Notker* was born about 26 years after, circa 840. The *Charles* to whom the *St. Gall* tradition really referred was probably *Charles the Fat*, and such an interchange of courtesies is not at all unlikely to have taken place between *Notker* and that Emperor. *Charles the Fat* paid *Notker* special attention during his visit to *St. Gall* in 883, and the incident which *Ekkehard* relates may well have taken place soon after. That the hymn was

actually composed by Charles the Fat does not seem probable. If however this tradition has any foundation of fact it implies that the hymn was at that time newly composed, or at least had lately come into the Emperor's hand. This suggests that it was written in the last quarter of the 9th cent., and by a person who was in some way connected with the court of the Emperor of Germany.

(5) *St. Ambrose.* Like most other Important Latin hymns this also has been ascribed to St. Ambrose, e.g. by *Gavanti*. It appears as his in some early printed books, e.g. in the *Breviarium Christianum*, Leipzig, 1576, and is included in some of the earlier editions of his works, e.g. Paris, 1614. It is not however claimed for him by the Benedictine editors of his works, nor by Biraghi in his *Inni sinceri e Carmi di Sant' Ambrogio*, 1862, and there is really no evidence whatever of his authorship. It is true that it bears traces of his influence. The lines:—

“ Accende lumen sensibus,
Infunde amorem cordibus,”

recall the words “ Infunde lumen cordibus ” of the very ancient hymn “ O lux brava Trinitas ” (p. 648, ii.), which is probably his work; while ll. 3, 4 of st. iv. are borrowed directly from the “ Veni Redemptor gentium ” (p. 1211, ii.), which is certainly his. But the mere fact that it borrows two lines from a well-known hymn of his is no evidence whatever that as a whole it is his work. The hymns of St. Ambrose soon became the common property of the Church, and later writers had no scruples about making free use of them in their own compositions. The “ Veni Creator ” is ascribed to St. Ambrose by an ancient writer, and the ascription to him may be set aside without hesitation.

(6) *Gregory the Great.* *Mone*, i. p. 242 (followed by *Koch*, i. p. 74), ascribes it to Gregory the Great, on the following grounds:— (1) Its correspondence with his known hymns and his other works. (2) Its classical metre, with occasional rhymes. (3) The correct quantity of the penultimate of *Paraclitus*, as showing a knowledge of Greek. These arguments have a certain value, and Gregory is in himself not an unlikely person to have written the hymn. But had it been the work of a writer of such repute as Gregory in the 6th cent. we might fairly have expected to come across some early notices of it. It is however attributed to him by no early writer, it is wanting in the earliest hymnals which we possess, and is not alluded to by *Bede* (d. 735) in his “ De arte metrica,” where many early hymns are mentioned. It is quite precarious to assign it, on purely subjective grounds, and in the absence of any external testimony, to so early and so celebrated a writer as Gregory.

(7) *Rhabanus Maurus*, sometime Archbishop of Mainz (b. circa 776, d. 856). Christopher Brower, a learned Jesuit, included the “ Veni Creator ” in his edition of *Rhabanus's Poemata*, Mainz, 1617, p. 74. But he was evidently not at all certain that it was really by Rhabanus, and does not print the text in full. He gives no definite information regarding the ms. which he used, and it does not seem to have been of any great antiquity. Some of the hymns in this ms. are certainly not by Rhabanus, and his claim to the rest is very shadowy. The ms. contained 29 hymns, but of these Professor E. L. Dümmler, in his critical edition of the *Carmena* of Rhabanus (*Poetae Latini aevi Carolini*, vol. II., Berlin, 1884), has only seen reason enough to accept two, both of which he gives among the pieces “ incertae originis,” and he did not find sufficient ground to include the “ Veni Creator,” even among the poems doubtfully ascribed to Rhabanus. It is indeed true that in Rhabanus's prose work *De Universo*, Bk. I., chapter III. (Migne's *PP. Lat.* cxi. cols. 23-26) there are some phrases which resemble portions of this hymn; but *Mone*, i. p. 251, and *Abb. Trench*, in his *Sac. Lat. Poetry* (ed. 1864, pp. 175, 185) give quite as close parallels from the writings of St. Augustine and others.

Here we are compelled to leave the question. The evidence is too scanty to draw a positive conclusion. The hymn is clearly not the work of St. Ambrose nor of Charles the Great. Nor is there sufficient evidence to allow us to ascribe it either to Gregory the Great, to Rhabanus Maurus, or to any of the ecclesiastics connected with the court of Charles the Fat. The references to the hymn do not help us much in determining the authorship, as the following facts will show.

The earliest definite allusion to it (apart from the statement of *Ekkehard*), is that it was used at a Synod at Rheims in 1049 (see C. J. Hefele's *Conciliengeschichte*,

vol. iv. 2nd ed., 1879, p. 729). *Daniel*, i. p. 213 (ed. 1856, p. 206) indeed says that it had been used at the “ Delation of St. Marculfus ” in 899, and to prove this gives a quotation which he professes to derive from the *Annales Ord. S. Benedicti*, ed. Mabillon, tom. vi. p. 532. But his date and his references are equally at fault. The quotation is really from the *Acta Sanctorum Ordinis S. Benedicti*, ed. D'Achery and Mabillon, Sec. iv. pt. II. (vol. vi.), p. 523. Paris, 1680, and forms part of the account of the reception of the relics of St. Marculfus (Marconi) at Perona (Peronne on the Somme), not in 894, but in 1102. Nor has the hymn yet been found in any ms. earlier than the latter part of the 10th cent. *Mone*, i. p. 242, indeed speaks of it as being found in ms. earlier than Charles (who d. 814), but the earliest ms. which he used is of the 14th cent., and his statement is probably the result of a mistaken inference from *Thomasius*. It is true that *Thomasius* frequently cites Vatican mss. of the 8th cent., and it is also true that he includes the “ Veni Creator ” in his *Hymnarium*. But in this case it is not allowable to put two and two together, for *Thomasius*, II. 375, does not cite any of these early mss. as giving the text of the “ Veni Creator.” The closing lines:—

“ Te utrusque Spiritum
Credamus omni tempore,”

have been thought to imply that the hymn was written after the Council of Aachen (Aquilgranum or Aix-la-Chapelle) in 809, when the doctrine of the Double Procession was definitely promulgated. The hymn however does not emphasize the doctrine in any way, and similar language was used in the Western Church from a very early period.

iii. *Use.* In mediæval times the singing of this hymn was generally marked with special dignity, by the ringing of bells, the use of incense, of lights, of the best vestments, &c. Its use in the Hour Services at Pentecost can be traced back, with tolerable certainty, to the 10th cent.* The earlier mss. for the most part allot it only to *Vespers* (so *Jul. A.*, vi.: *Vesp. D.* xii.; the *Durham Hymnal*; *Liturg. Misc.*, 320), and so late as the 14th cent. *Radulf*, Dean of Tongres, giving the “ Veni Creator ” for *Vespers*, says that at the lesser hours “ more Romano ” the hymn was never changed (*Hittorp*, Cologne, 1568, col. 1126). But some time before this date it had certainly been adopted in some churches at Tierce, for a St. Alban's *Breviary* of the 12th cent. (*Brit. Mus. Reg. 2 A. xx.*) gives it for this service and not for *Vespers*; and this was also the *Sarum* use. Its use at Tierce (in accordance with Acts ii. 15) is said to have originated in the monastery of Cluny, being traced to St. Hugh, Abbot of Cluny (b. 1024, d. 1109) by an anonymous writer cited in the *Bollandist Acta Sanctorum*, for April 29 (see *Annales Ordinis S. Benedicti*, vol. v. p. 530). In other words, in the Mozarabic service-books of the 11th cent., now in the British Museum, viz. a *Breviary* (*Add.* 30848), and an *Antiphony* (*Add.* 30850), it is assigned to *Lauds*. It is also ordered for use at *Lauds*, as well as *Vespers*, in a German *Breviary*, circa 1100, now in the British Museum (*Add.* 18302); but otherwise its use at *Lauds* seems to be quite exceptional.

In the *Ordination Service* its use has not been traced earlier than the 11th cent. It is not found in the *Pontifical* of Egbert (circa 950, printed by the Surtees Society, vol. xxvii..

* A clear indication that the hymn was only beginning to be known in the 10th cent. is furnished by G. M. Dreyes in his *Hymnarius Moissiacensis*, 1884, p. 92. He prints the text from a ms. of the 10th cent., but there it does not occur in the regular series of hymns, and had evidently only recently come into use at the Abbey (Benedictine) of Moissac (department of Tarn et Garonne). This ms. seems to present several textual variations peculiar to itself.

1853), nor in numerous ancient services given by Martene and by Morinus; while in some mss. the refer-ence to it is added, by a later hand, in the margin. It is however in at least three Pontificals of the 11th cent., viz. one of Boissons given by Martene (*Ordo vii.*, vol. ii. p. 396); that in the Bodleian ms. *Liturg. Misc.* 359; and Samson's *Pontifical C. C. C.*, 146, f. 119, perhaps the earliest instance of its occurrence in a Pontifical. In the *Sens Missal* of 1529, f. clviii., it is given as part of the priest's preparation for celebrating Mass; and so in the *Sarum Missal* of 1497 (Burntisland reprint, 1861, ff. col. 577); while in the *York and Hereford Missals* it is ordered to be sung after the *Lavabo* (see W. Maskell's *Ancient Liturgy*, pp. 4, 92, 93). In modern Roman Service-books it is given in the *Breviary*, for *Vespers* and *Tierce* at Pentecost; and in the *Pontifical* for the Ordination of Priests, Consecration of Bishops, Laying the foundation stone of a Church, the Consecration of a Church, the "Ordo ad Synodum," and various other services.

It may be added that a full commentary on the theological bearings, and ritual uses of this hymn, will be found in the Abbé S. G. Pimont's *Hymnes du Breviaire Romain*, vol. ii., pt. ii., Paris, 1884, pp. 125-143. [E. C. S. G.]

The "Veni Creator Spiritus, Mentis" has frequently been tr. into German. Through two of these versions it has passed into English as follows:—

1. *Komma, Gott Schöpfer, heiliger Geist.* This is a full and faithful version by M. Luther, 1st pub. in *Eyn Enchiridion*, Erfurt, 1524. Thence in *Wackernagel*, iii. p. 14; also in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 25, and in the *Unv. L. S.* 1851, No. 172. *Tr.* as:—

1. *Come, Thou Creator God.* As an ode of 63 lines by Miss Fry, in her *Hys. of the Reformation*, 1845, p. 26. From this a cento, in 5 st. of s.m., beginning "O Holy Spirit now," was included in Whittemore's *Suppl. to All H. Bks.*, 1860, and the *Meth. N. Conn. H. Bk.*, 1863.

2. *Creator Spirit, Holy Dove.* In full by R. Massie in his *Martin Luther's Spir. Songs*, 1854, p. 35. Repeated in Reid's *Praise Bk.*, 1872, and the *Ohio Luth. Hyl.*, 1880.

Other trs. are:—

- (1) "Come God, Creator! Holy Ghost! Thy, &c." By J. Anderson, 1846, p. 21 (1847, p. 23).
- (2) "Creator Spirit! hear our prayer." By Dr. J. Hunt, 1853, p. 51.
- (3) "Come, God, Creator, Holy Ghost! And visit every." By Miss Manington, 1863, p. 18.
- (4) "Come, God, Creator, Holy Ghost, Visit." By Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 387, altered in his *Exotics*, 1876, p. 56.
- (5) "Come, God, Creator, Holy Ghost, And visit Thou." In Dr. Baco's *Hys. of Martin Luther*, 1884, p. 24, partly based on Mr. Massie's tr.

ii. *Zu dir, Geist Schöpfer, Leben wir.* This is a free version, in 8 st. of 4 l., by J. A. Schlegel, 1st pub. in the 2nd ed., 1772, of his *Sammlung geistlicher Gesänge* (1st ed. 1766), p. 99, entitled "On the Names and Gifts of the Holy Ghost. The old Ambrosian hymn, 'Veni Creator Spiritus,' newly translated. A Whitsun-tide hymn." The form tr. is that in the Berlin *G. B.*, 1829, No. 287, which is considerably altered and reduced to 5 st. The tr. is:—

To Thee, Creator Spirit, now we see. By J. Salisbury, tr. in 1877, and 1st pub. as No. 246 in the *Bapt. Hyl.*, 1879. [J. M.]

The trs. of the *Veni Creator Spiritus* direct from the Latin into English have been numerous and important. They include the following:—

1. *Come Holy Ghost, eternal God.* This tr. in C.M. in the Ordering of Priests in *The Book of Common Prayer*, was apparently printed in the Ordinal of 1549, and certainly in the 2nd book of Edward 6th, where it is given in 7 st. of 8 l. (*Brit. Mus.*). As it is too long to reproduce in full, we give the first and last stanzas only:—

(1) "Come holy ghost eternal god Proceeding from above,
Bothe frō the father and the sone, the God of peace and loue.
Viste our myrdes, and into vs thy heavenly grace inspire,
That in all truthe and Godlinesse, we Maie haue true desire.
* * * * *

(7) "Laude and praise be to the father, and to the sonne equal,
And to the holy Sprite also, one God coeternal,
And praise we that the onely Sonne, vouchsafe his Sprite to sende,
To al that do professe his name unto the worldes ende."

A tr. which seems to be a variation of this text (but regarded by some as an older tr.) is found in *The whole Psalter, translated into English metre, &c.*, John Daye, London, n.d. (*Brit. Mus.*, Lincoln Cathedral Library, &c.). [*Psalter*, English, p. 917, § ix.] This is known as *Archbishop Parker's Psalter*, and was written by him whilst in exile, 1553-1558 (*Absolvi Psalterium versum metrico lingua vulgari*, Parker's Diary, 1557). The tr. seems to be the preceding rendered into more even feet. It is in 16 st. of 4 l., of which st. i., ii., and xv. and xvi. are as follows:

- (1) "Come Holy Ghost: eternal God,
Which doest from God proceede.
The father fyrst: and eke the sonne,
One God as we do reade.
- (2) "Oh vliste thou: our minds and hearts,
Thy heavenly grace inspire:
That we in truth: and godlinesse,
May set our whole desire."
* * * * *
- (15) "Be laude to God: the father hye,
And God his sonne prayfe ye:
Be prayfe to God: the holy Sprite,
One God in Trinity.
- (16) "Pray we that Christ: the saviour,
Vouchsafe his Sprite to send:
To all which true: professe his name,
Till all the world doth ende."

The next form of this tr. is that in "The Ordering of Priests" in *The Book of Common Prayer*, and given therein in 1662. This is also in 16 st. of 4 l., of which st. i., ii., and xv. and xvi. read as in modern copies of the Prayer Book:—

- (1) "Come, Holy Ghost, eternal God,
Proceeding from above,
Both from the Father and the Son,
The God of peace and love;
- (2) "Visit our minds, into our hearts
Thy heavenly grace inspire;
That truth and godliness we may
Pursue with full desire."
* * * * *
- (15) "To God the Father laud and praise,
And to His blessed Son,
And to the Holy Spirit of grace,
Co-equal Three in One.
- (16) "And pray we, that our only Lord
Would please His Spirit to send
On all that shall profess His Name,
From hence to the world's end."

From this text two or three centos, all beginning with st. i., have been adopted by a few hymnal compilers.

In Mercer's *Ch. Psalter & H. Bk.*, 1854 and later eds. this *tr.* is divided into three parts, Pt. ii. beginning with st. vii., "O Holy Ghost, into our minds Send down Thy heavenly light," and Pt. iii. with st. xii., "Of strife and of disension." Pt. ii. is sometimes used as a separate hymn. W. J. Blew reads, "O Holy Ghost, into our souls."

2. Come, Holy Ghost, our souls inspire. By Bp. John Cosin. This is in his *Collection of Private Devotions in the Practice of the Ancient Church, called the Hours of Prayer, &c.*, 1627. This book was modelled on the *Primers* which were extensively used during the reigns of Henry VII. and Elizabeth. It contains devotions and a hymn for each of the Canonical Hours, together with other devotions, hymns, and prayers (see Reprint by J. G. & F. Rivington, London, 1838). This *tr.* is appointed for the "Third Hour," and is given in 18 lines. It was also given in an unaltered form in "The Ordering of Priests" and "The Consecration of Bishops" in *The Book of Common Prayer*, 1662. This and the C. M. *tr.* above are the only metrical hymns which have been legally sanctioned in the Church of England by both Church and State. In the hymn books of the last century Bp. Cosin's *tr.* is rarely found; but in modern collections it is largely used, and in almost every instance in an unaltered form. In the *Gospel Magazine* for 1774, p. 449, it is given as a "Hymn to the Holy Spirit, modernized from the Office for Ordination." The opening lines are:—

"Come, Holy Ghost, our souls inspire,
And warm with uncreated fire."

The signature "Minimus" is that of A. M. Toplady. This "modernized" form of the text has never come into use, and was excluded, even by Toplady himself, from his *Ps. & Hys.*, 1776.

3. Creator Spirit, by Whose aid. By J. Dryden. This appeared in his *Miscellaneous Poems*, pt. iii., 1693, and the *Primer* of 1706 and 1732, in 7 st. of unequal length, numbering 39 lines in all. It is found in numerous collections, both of the past and the present centuries, but always in an altered and abbreviated form. One of the first to adapt it for congregational purposes was J. Wesley, who included it in his *Ps. & Hys.*, 1741, in an abbreviated form. He was followed by G. Whitefield, 1753, A. M. Toplady, 1776, and others, until the adoption of the hymn became general. The variations which have been introduced into the text are so many and various that it is almost impossible to set them forth in an intelligible manner. The text of given hymnal which may be consulted should be compared with the original in the *Lyra Brit.*, 1867, p. 209. In some American collections it begins "O Source of uncreated light."

4. Come, Holy Ghost, Creator come, And visit all the souls of Thine. By Tate and Brady in the *Supplement to the New Version of the Psalms, &c.*, circa 1700 (3rd ed., 1702). See p. 801, l. 1. This is in L.M. in 28 l. It is given in the *Scottish Hyl.*, 1870, as a *tr.* by Miss Winkworth, in error. It is also in J. Chandler's *Hys. of the Church, mostly Primitive*, 1841, No. 50.

5. Come, Holy Ghost, Creator, come, Inspire the [these] souls of Thine. Tate and Brady. This is the C.M. version in the *Supplement* as above, circa 1700 (3rd ed., 1702). It also appears in J.

Chandler's *Hys. of the Prim. Church*, 1837, p. 91, with alterations in the last stanza only; and again in his *Hys. of the Church, mostly Primitive*, 1841, No. 50, and in each instance without any indication of its source. Hence it is usually attributed to Chandler, but in error.

6. Holy Spirit, gently come. By W. Hammond, in his *Ps., Hys., and Spiritual Songs, &c.*, 1745, p. 205, in 5 st. of 8 l. This was given in an unaltered form in the 1864 ed. of Mercer's *Ch. Psalter & H. Bk.*, No. 234.

7. Come, Holy Ghost, Creator blest, Come, visit Thou each willing breast. By Bp. R. Mant in his *Ancient Hys.*, 1837, p. 62, in 7 st. of 4 l. (ed. 1871, p. 110). Its use is limited.

8. Come, Holy Ghost, Creator, come. The 2nd stanza of this *tr.* in the Irvingite *Hys. for the Churches*, 1864 and 1871, given as "Tr. by C., 1845," begins: "Thou, Who art named the Paraclete, The heavenly gift, &c." We have not found it elsewhere.

9. Come, Holy Ghost, Creator, come! The darkness of our minds illumine. By F. W. Faber, in his *Jesus and Mary*, 1849, in 7 st. of 4 l., and again in his *Hymns*, 1862. In the *New Mitre Hymnal*, 1875, it is given as "O come, Creator Spirit, come," from the 1871 ed. of Faber's *Hymns*, No. 40, and abridged to 5 st. of 4 l.

10. Come, O Creator Spirit blest! And in our souls take up Thy rest. By E. Caswall in his *Lyra Catholica*, 1849, p. 103, in 7 st. of 4 l., and in his *Hymns*, 1873, p. 58. It is given in several modern hymnals.

11. Come, O Creator Spirit! Visit this [these] soul of Thine. By E. Caswall. This *tr.* of a slightly different text from the above, which is from the *Rom. Brev.*, also appeared in his *Lyra Catholica*, 1849, p. 291, and in his *Hymns*, 1873, p. 133.

12. Creator, Spirit, Lord of grace. By R. Campbell, in his *Hys. and Anthems, &c.*, 1850, p. 79, in 7 st. of 4 l. with ll. 1, 2, of st. v. from Dryden. This is found, slightly altered, in a few modern hymnals. It is also in O. Shipley's *Annus Sanctus*, 1884, p. 170.

13. Come, Holy Ghost, Creator blest, And visit every faithful breast. By Jane E. Leeson in her *Paraphrases & Hys.*, 1853, p. 81, in two parts. Pt. ii. beginning: "Come, Holy Ghost, with sacred fire."

14. Come, Holy Ghost, Creator, come, Down from Thy heavenly throne. This is given in the Irvingite *Hys. for the Churches*, 1864 and 1876, as a "Tr. by J. E. L., 1852," i.e. Jane E. Leeson, as above, No. 13.

15. Come, Holy Ghost, Creator blest, And in our souls serenely rest. In the *Catholic Psalmist*, 1858, p. 65, and probably by T. J. Potter.

16. Come, Holy Ghost, Creator blest, Vouchsafe within our souls to rest. This is given in *H. A. & M.*, 1861, and again in 1875. In the index to the latter edition it is said to be by the "Rev. E. Caswall and the Compilers." The Compilers, however, were indebted to Bp. Mant and R. Campbell for one fourth of their cento.

17. Come, Holy Spirit, come, Inspire the souls of Thine. This *tr.* was given anonymously in the *Parish H. Bk.*, 1863, No. 69. It is apparently Caswall's *tr.* in 7 st. (No. 11 above) rewritten in S.M. It is the only S.M. *tr.* of the *Few Creator* with which we are acquainted. It was repeated in the *Parish H. Bk.*, 1875.

18. Come, Holy Ghost, Creator, come, From Thy

bright heavenly throne. This appeared anonymously in the *Hys. for the Year*, 1867, and several later Roman Catholic collections.

Other trs. are:—

1. Come, holy ghost, o creator eternal. *Prayer* (London), 1555.
2. Come, holy Ghoste that us hath made. *Primer* (Antwerp), 1599.
3. Creatour, holy Ghost descend, Viste our minds. *Primer* (Mechlin), 1615 and 1619.
4. Come Creator, Spirit divine, Visit now, &c. *Primer* (Antwerp), 1695.
5. Spirit, Creator of Mankind. *Primer* (London), 1687.
6. Creating-Spirit, come, possess. *Evening Office*, 1710 and 1760. Also in O. Shipley's *Annus Sanctus*, 1894.
7. Come, Holy Ghost, Creator come, From Thy celestial home. *Garden of the Soul*, 1737.
8. Come, Creator Spirit divine. *Evening Office*, 1748.
9. Come, Spirit, Whose creative power. Anon. in E. W. Almond's *Occasional Use in the Parish of St. Peter, Nottingham*, 1819.
10. Come Holy Ghost, Creator, come, And make these souls of ours Thine own. *By Joane*, 1824.
11. Creator Spirit, come, Visit these souls of Thine. *By Doane*, 1824.
12. Come Thou Creating Spirit blest, And be our Guest. *I. Williams*, 1839.
13. Come, Holy Ghost, O Thou alone. *D. French*, 1839.
14. Creator-Spirit, from Thy throne, Descend to make our souls Thine own. *F. C. Russett*, 1841.
15. Come Spirit come! Thy dwelling-place. *By J. Williams*, 1845.
16. Come, Holy Ghost, Creator come. St. II., Thou, that art call'd the Paraclete. *W. J. Copeland*, 1848.
17. Creating Spirit, come! control And visit every willing soul. *J. R. Beste*, 1849.
18. Creator Spirit! Power divine. *J. D. Chambers*, in his *Psalter*, 1852, and *Lauda Syon*, 1857.
19. Come, Spirit blest, Creator come. *W. J. Blew*, 1852-55.
20. Creator Spirit, come and rest Within the souls, &c. *W. Bright*, in his *Athanasius*, &c., 1858.
21. Creator Spirit! come and bless us; Let Thy love and fear, &c. *W. Crosswell*, 1860.
22. Creating Spirit, Holy Guest. *F. Frappes*, 1865.
23. Spirit, heavenly life bestowing. *E. C. Benedict*, 1867.
24. Spirit creative, power divine. *E. C. Benedict*, 1867.
25. Come Thou Spirit, life bestowing. *E. C. Benedict*, 1867.
26. Creator Spirit, come in love, Our struggling souls, &c. *D. T. Morgan*, 1871.
27. Creator Spirit, come in love, And let our hearts, &c. *D. T. Morgan*, 1871 and 1890.
28. O Come, Creator Spirit, come. *W. J. Irons*, 1873.
29. Creator Spirit! be our Guest. *J. Wallace*, 1874.
30. Creator, Holy Spirit! come. *H. M. Macgill*. In *The Juvenile Misc. Mag. of the U. Presb. Church*, Jan. 1866, and his *Songs*, &c., 1876.
31. O Spirit, O Creator, come. *G. S. Hodges*, 1876.
32. Creator Spirit, all divine. *J. D. Ashford*, 1884.
33. O Holy Ghost, Creator, come. *S. W. Duffield* in *Schaff's History of the Christian Church*, vol. IV., 1886, p. 427, and *Duffield's Latin Hymn-Writers*, &c., 1889, p. 121.

We have also seen two or three additional references to American trs., but have been unable to verify them.

The great similarity which is found in the majority of these trs. suggests that many of the later translators were very much indebted to their predecessors for the terseness and vigour of their renderings. This suggestiveness is most apparent in the more striking passages of the hymn. [J. J.]

Veni, jam veni, benignissime. [*Whitsuntide*.] *Mone*. No. 188, gives this, in 26 lines, from a 12th cent. ms. at Mainz. It is almost identical with a portion of the *Oratio xiv.* of St. Anselm of Canterbury, which is also found as No. ix. in the Mediaeval compilation known as the *Meditationes* of St.

Augustine (Venice, 1553, f. 11). The passage in St. Anselm is:—

"Veni jam, veni, benignissime dolentis animae consolator in opportunitatibus, et in tribulationibus adiutor. Veni, mundator scelerum, curator vulnerum. Veni, fortitudo fragillum, relevator labentium; veni, humilium doctor, superbiorum destructor. Veni, orphanorum plus pater, viduarum dulcis iudex. Veni, spes pauperum, refocillator deficientium. Veni, navigantium sidus, naufragantium portus. Veni, omnium viventium singulare decus, mortuorum unica salus. Veni Sanctissime Spiritus, veni et miserere mei," &c.

It is tr. as:—

1. Come Thou, O come, Sweetest and Kindest. By G. Moultrie, in his *Hys. and Lyrics*, 1867, p. 143; the *People's H.*, 1867, No. 157; and the *Hymnary*, 1872.
2. Come, yes and quickly come. By S. W. Duffield, in his *Latin Hymn Writers*, &c., 1889. [J. M.]

Veni Redemptor gentium [omnium]. *St. Ambrose*. [*Christmas*.] This is one of the twelve hymns assigned to St. Ambrose by the Benedictine editors. It is plainly referred to as the work of St. Ambrose by St. Augustine (*Sermo* 372), and is definitely cited as his by Pope Celestine, at a Council held at Rome, 430; by Faustus, who in 455 became Bp. of Rhegium (Riez in France), in his *Epistola ad Gratium diaconum*; by M. A. Cassiodorus (d. 575), in his commentary on the Psalms; and by other early writers. The text in 7t. is in *Daniel*, i. No. 10, with further notes at iv. pp. 4, 358 (quoting at length the references by St. Augustine, Pope Celestine, Faustus and Cassiodorus, and citing it as in a 9th cent. ms. at Bern); in *Mone*, No. 30, and others. Sometimes a stanza is prefixed, as follows:—

"Intende qui regis Israel,
Super cherubim qui sedes,
Appare Ephraem, coram excita
Potentiam tuam, et veni."

Celestine and *Cassiodorus* however cite the hymn as beginning "Veni Redemptor gentium"; and this stanza does not appear to be found in any mss. earlier than the 14th cent., and has obtained no currency save in the Cistercian Breviaries. In any case these lines are not by St. Ambrose, for they are simply the *Virgates* of Ps. lxxx., which begins: "Qui regis Israel intende; qui deducis velut ovem, Joseph. Qui sedes super cherubim, manifestare coram Ephraim, Benjamin et Manasse excita potentiam tuam, et veni, ut salvos facias nos."

The hymn is found in the *Sarum, York, Aberdeen, Mozarabic* of 1502, and other *Breviaries*; generally assigned to Christmas Eve or Christmas Day. But it is not in the *Roman Breviary*, and can hardly be said to be in use at the present day, a somewhat unfortunate ecclesiastical prudery having set aside this noble composition. It must however be confessed that a strictly literal English version is hardly desirable for modern congregational use. The imagery is partly borrowed from Ps. xix. [W. A. S.]

Mone, No. 30, gives the "Veni Redemptor" text from a Reichenau ms. of the 9th cent., a Trier of the 8th or 9th, a Munich of the 10th cent., &c. (prefixing the st. "Intende qui regis" from mss. of the 14th cent. at Karlsruhe and Lichtenenthal). *Thomasius*, ii. p. 371, cites it as in two Vatican mss. of the 8th cent. It is in five mss. of the 11th cent. in the British Museum, viz. in three of the early English Church (*Vesp.* D. xii. f. 32b; *Jul.* A. vi. f. 33, and *Harl.* 2961, f. 226), and two of the early Spanish Church (*Add.* 30848, f. 24; *Add.* 30851, f. 120). Also in the Bern ms., No. 455, of the 16th cent., and in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, p.

239). In the *Latin Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, p. 43, it is printed from an 11th cent. ms. at Durham (B. iii. 82, f. 13). The text is also in *Bäzler*, No. 26; *Wackernagel*, i., No. 12; *Hymn. Sarisb.*, 1851, p. 71; *Trench*, ed. 1864, p. 87; *Migne's PP. Lat.* lxxxvi., col. 114; G. M. Drues's *Hym. Moissiacensis*, 1888, from a 10th cent. ms.; Card. Newman's *Hymni Ecclesiae*, 1838 and 1863, and others.

This hymn has been rendered through the German into English, as follows:—

1. Nun komm der Heidenholland. A full and faithful *tr.* by M. Luther, 1st pub. in *Eyn Enchiridion*, Erfurt, 1524. Thence in *Wackernagel*, iii. p. 12, in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 4, and the *Unv. L. S.*, 1851, No. 17. *Tr.* as:—

Come, Thou Saviour of our race. Omitting st. iv., by W. M. Reynolds, as No. 776 in the Amer. Luth. Gen. Synod's *Coll.*, 1850. Repeated omitting the *tr.* of st. viii. in the Pennsylvania *Luth. Ch. Bk.*, 1868.

Other *trs.* are:—

(1) "Now the Saviour comes indeed," by J. C. Jacobi, 1722, p. 1. (2) "Saviour of the Nations, come," as No. 340 in pt. II., 1743, of the *Moravian H. Bk.* (3) "Rejoice, our nature Christ assumes," by J. Gambold (?), as No. 1001 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1886, No. 35). (4) "Now the Saviour of the heathen," by Miss Fry, 1845, p. 1. (5) "Now comes the world's Redeemer," by J. Anderson, 1846, p. 1 (1847, p. 28). (6) "The time draws nigh, swift fly the years," by Dr. J. Hunt, 1853, p. 25. (7) "Saviour of the heathen, known," by R. Massie, 1834, p. 1, repeated by Dr. Bacon, 1884, p. 16. (8) "Come, Saviour of nations wild," by Dr. G. Macdonald, in the *Sunday Mag.*, 1867, p. 153, and his *Exotics*, 1876, p. 39.

ii. Komm Heidenholland, Lösegeld (sometimes altered to "Komm Himmelsfürst, komm Wunderheld"). See *Campanus*, J., p. 201, ii. [J. M.]

The *trs.* direct from the Latin into English are:—

1. Come, Thou Redeemer of the earth, Come testify. By J. M. Neale, in the *H. Noted*, 1852, No. 12. Included in the *Hymnary*, 1872, as "Hail, blest Redeemer of the earth," and others. In the *Office H. B.*, 1889, it begins, "Come, blest Redeemer of the earth."

2. Redeemer of the nations, come, Pure offspring, &c. By Elizabeth Charles, in her *Voice of Christian Life in Song*, 1858, p. 97. The *tr.* in Mercer's *Church Psalter & H. Bk.*, Oxford ed. 1864, No. 73, is by W. Mercer, based upon this *tr.* by Mrs. Charles. The first two lines and one or two others are taken verbatim.

3. Redeemer of the nations come, Appear from out, &c. By R. F. Littleale, in the *People's H.*, 1867, with the signature "A. L. P."

4. O come, Redeemer of mankind, appear. By D. T. Morgan. This *tr.* was given in the revised ed. of *H. A. & M.*, 1875, and again in the translator's *Hys. and Other Poetry of the Latin Ch.*, 1880.

Other *trs.* are:—

1. Come, Redeemer of the nations. *Bp. J. Williams*, 1845.

2. Come, Saviour of the earth. I. Williams, in his *Thoughts in Past Years*. 2nd ed., 1848.

3. Come, blest Redeemer of the earth. *W. J. Copeland*, 1848.

4. Come, Thou Redeemer of the earth, The Virgin's, &c. *W. J. Blew*, 1852-55.

5. Redeemer of the nations, come, Appear, Thou Son, &c. *J. D. Chambers*, 1852 and 1857.

6. Come, high Redeemer, Spotless one. *J. W. Hewett*, 1859.

7. Come, Saviour, come, to all the earth. *H. Kynaston*, 1862.

8. O Thou Redeemer of our race. *Ray Palmer*, in *Schaff's Christ in Song*, 1869.

9. Redeemer of the world, do Thou draw near. *D. T. Morgan*, 1871.

10. Redeemer of the nations, come, Display Thy, &c. *H. M. Macgill*, 1876.

11. Redeemer of the nations, come, Show them a Virgin, &c. *R. Thornton*, in the S. P. C. K. *Father's for English Readers*. *St. Ambrose*, 1879.

The "Intende qui regis Israel" form of the text has also been *tr.* by W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, as "Shepherd of Israel, Hear Thou our hymn." [J. J.]

Veni Sancte Spiritus, Et emitte coelitus. *Innocent III.* (?). [*Whitenside*.]

In annotating this beautiful Sequence we shall deal i. with its *Merits*, ii. with the *MS.* in which it is contained, iii. with its *Authorship*, and iv. with the *Variations in its Use*.

i. *Merits*. The opinion of critics is unanimous in regarding this Sequence as one of the masterpieces of Latin sacred poetry. We need only quote two notices of it. Clichtovaetus (*Elucidatorium*, Paris, 1516, f. 171), says of it:—

"Nor indeed, in my opinion, can this piece be sufficiently praised; for it is above all praise, whether by reason of its wonderful sweetness along with a most clear and flowing style, or by reason of its agreeable brevity along with wealth and profusion of ideas, especially as almost every line expresses one idea, or finally by reason of the elegant grace of its structure, in which things contrasted are set over against each other, and most aptly linked together. And I well believe that the author (whoever he was), when he composed this piece, had his soul transfused by a certain heavenly sweetness, by which, the Holy Spirit being its author, he uttered so much sweetness in so few words."

And Archbishop Trench, in his *Sac. Lat. Poetry* (ed. 1864, p. 195) speaks of it as:—

"The loveliest . . . of all the hymns in the whole circle of Latin sacred poetry," adding that it "could only have been composed by one who had been acquainted with many sorrows, and also with many consolations."

In Mediæval times it was often called the Golden Sequence. It is not indeed distinguished by great and absolute originality of idea, for in its leading thoughts it was clearly influenced by earlier pieces, such as the "Sancti Spiritus adait" (p. 993, l.), the "Qui procedit" (p. 945, l.), the "O ignis Spiritus Paracliti" (p. 837, il.), the "Veni Creator" (p. 1206, il.), and the "Veni Sancte Spiritus: Reple" (pp. 621, il., and 1215, il.). But it combines a stately grace, a perfect rhythmic melody, and a faculty of saying just the right thing in just the fitting words, in such a measure as to disarm criticism, and at once to defy comparison with any other hymn in any other language, and to make it almost impossible to present an adequate translation. It is in five stanzas, each consisting of six lines of seven-syllable trochaic verse (trochaic dimeter catalectic). The first stanza may be quoted to show its structure:—

"Veni Sancte Spiritus,
Et emitte coelitus,
Lucis tuas radium.
Veni, pater pauperum.
Veni, dator munerum.
Veni, lumen cordium."

This verse form has not yet been traced earlier than about 1150; and is never found in the earlier, or Notkerian, type of Sequence, but is always associated with the Sequence of the second period (See e.g. p. 647, il., and K.

Bartsch's *Lat. Sequenzen*, 1868, pp. 213, 235). Every third line, we may add, ends in *ium*, and rhymes with every other third line throughout the Sequence. In the hands of any but a first-rate writer such a verse-scheme would certainly have produced a sense of coldness and artificiality, but here "art conceals art," and the glow of devotion so transfuses and transfigures all that one is content to admire the beauty and hardly thinks of the skill.

ii. *MSS.* The mss. also show that this Sequence does not date from the earliest period of Sequence-writing. It is indeed found in four mss. at St. Gall, which, for the most part, date from the 11th cent. (Nos. 376, p. 434; 378, p. 232; 380, p. 28; 382, p. 250); but Herr Idtensohn, the librarian, having kindly examined these mss., informs me that in no case is this Sequence in a hand earlier than the 13th cent. He adds that it is "everywhere a piece inserted by another, later, hand than that of the ms. volume in general." This agrees with what we have otherwise observed. Up to the present time this sequence has not been found in any ms. earlier than 1200.

For example, it is not in any of the early mss. indexed under the article *Sequenzen* (p. 1042), nor is it included in any of the 16 Tropaires of Limoges, written prior to 1200, the s-quences of which are printed by G. M. Dreyer, in his *Protarium Lemovicense*, 1889. It is found in two mss. of the 13th cent., now in the Brit. Mus., one written in Germany about the beginning of the century (*Add.* 24680, f. 62), the other written in France about the end of the century (*Add.* 29335, f. 436b). It is also in two early 14th cent. *Paris Missals*, now in the Brit. Mus. (*Add.* 16905, f. 181b; *Hart.* 2891, f. 349b); in a *Berford Missal*, circa 1390, and a *York Missal*, circa 1390, both now in the Bodleian, &c. It is not in the fine *Sarum Missal*, of circa 1370, now in the Bodleian (*Barlow* 5); but it is in the London ed. of 1498, f. 241. In the *Lincoln Missal* of circa 1400, now in the Brit. Mus. (*Add.* 11414, f. 303b) it is not found in the offices for Whitsonide, but is in an appendix of Sequences, the use of which was permitted, but not of obligation ("ad placitum"). Also in an early ms. in the University Library at Cambridge (*Lt.* 1. 10), but in a section of that ms., which was written about the beginning of the 15th cent. The printed text is given in *Mores*, No. 186, from the St. Gall ms., No. 378, and later sources; *Daniel*, II. pp. 36, 394, III. p. 287, v. p. 69, from a Rheinau ms. of the 13th cent., &c.; *Wackernagel*, I. No. 160; *Bäcker*, No. 80; *Kehrlein*, No. 125; Card. Newman's *Hymni Ecclesiarum*, 1838 and 1865; F. A. March's *Lat. Hys.*, N. Y., 1875, p. 92, &c. In regard to the statement of Mr. Duffield (see below) that it is contained in the oldest Reichenau and Einsiedeln mss. we may remark that *Mores* does not seem to have found it in any of the Reichenau mss. now at Karlsruhe, and that the earliest Einsiedeln ms., which *Mores* (1868, p. 62), who was librarian there, cites as containing it, is one of the 15th cent.

iii. *Authorship.* Here critics are very far from being at one. The French tradition as a rule has not attempted to affix any author's name to the sequence, and so e.g. M. Leon Gautier, in his *Les Tropes*, 1886, pp. 7, 130, and his *Poesie Religieuse*, 1887, pp. 17, 18, 46, speaks of it as an anonymous sequence of the second period, written not earlier than the beginning of the 13th cent. It has, however, by others been ascribed to a variety of authors, e.g. (1) to Robert II. of France, (2) to Hermannus Contractus, (3) to Archbishop Stephen Langton, and (4) to Pope Innocent III.

(1) Robert II. of France. During the last fifty years the ascription to King Robert has been the usual one. It rests however on no foundation whatever save the statement of Durandus in his *Rationale*, Bk. IV., in the section "De prosa sen sequentia" (see p. 387, li.). That section contains less than a dozen lines, but in these succeeds in conveying a surprising amount of dubious information. Thus to Robert II. ascribes not only the "Veni Sancte Spiritus," but also the "Chorus novae

Hierusalem" (p. 224, l.), which is much more likely to be by Fulbert of Chartres. Then by a strange perversity it adjudges the "Salve regina" from Hermannus Contractus, and in compensation ascribes to him the "Sancti Spiritus adit," which is certainly not his. As will be seen by r-ferring to p. 387, li., Durandus is the only ancient authority who ascribes the "Veni Sancte Spiritus" to King Robert. Neither of the two ancient chronicles cited there do so, nor does the *Armonicon Taronensis* (to 1226, see Robert II. in *Variis*); and while William of Malinesbury (d. circa 1142) ascribes to Robert the "Sancti Spiritus adit," it does not mention the "Veni Sancte Spiritus" (ed. Bp. Stubbs in the *Rolls Series*, 1887, p. 196). And, as noted above, the verse-form is much later than Robert's time. It is possible that Durandus, when he said that Robert composed "sequentiam Jllam Veni Sancte Spiritus," really referred to the "Veni Sancte Spiritus: Reple" (q.v.). Whether or not there can be no doubt that the ascription of the "Veni Sancte Spiritus, Et emitte coelitus" to Robert is without any sufficient reason.

(2) Hermannus Contractus (b. 1013, d. 1054). Equally little, or even less, reason exists for ascribing this sequence to Hermannus Contractus. Cardinal Bona, in his *Rerum Liturgicarum*, Rome, 1671, p. 336, says that it "has been by some attributed to Hermannus Contractus." This attribution has recently been warmly espoused by S. W. Duffield, in the *New Englander*, vol. XLV., 1886, pp. 613-632, and in his *Lat. Hys.* 1889, pp. 149-168. Mr. Duffield took great pains to make out a good case, but he altogether fails to produce anything that can be called proof in support of his assertions and conjectures. The sequence is ascribed to Hermannus Contractus by no ancient writer, nor by Anselm Sebubler (*Sängerschule St. Gallens*, 1858), who has in recent times devoted most attention to him. It is moreover entirely different in style from any of the pieces which have with some show of reason been ascribed to him (see K. Bartsch's *Lat. Sequenzen*, 1868, pp. 61, 90, 106; also the note on "Veni Sancte Spiritus: Reple"); and these are all composed in the verse-form of the first period of sequence-writing, while, as stated above, this sequence is in the verse-form of the second period.

(3) Stephen Langton (consecrated Archbishop of Canterbury by Innocent III. on June 17, 1207; performed his first episcopal act in England at Winchester on July 20, 1213; d. July 9, 1228). The ascription to Langton is found in a commentary on the *Clavis de Hominibus* of Melito of Sardis (d. circa 170), pub. by Cardinal J. B. Pitra in his *Spicilegium Silesiense*, vol. III., 1855, p. 130, where it is said, "Nevertheless it suffices to adduce as testimony, what Magister Stephanus de Lange-tunn, a man venerable in life and doctrine, by the grace of God Archbishop of Canterbury, says in the praise of the Holy Spirit, in that excellent sequence which he composed concerning the Holy Spirit, thus" (then are quoted lines 7-12, 19-24, beginning "Consolator optime"). Pitra regards this commentary as the work of an English Cistercian who flourished about 1210, and says that this statement "of a contemporary and a fellow-countryman," who was clearly a careful writer, and skilled in literary matters, ought to carry great weight. It is to the present writer certainly worth recording, but hardly conclusive in the absence of further evidence.

(4) Pope Innocent III. The ascription to Innocent III., is found in chapter xviii. of the *Vita sancti Notkeri*, by Ekkehard v., of St. Gall, as follows:—"There may fitly be added here a conversation which, in our times, took place with the Roman See ('sedem Romanam') concerning the blessed man [Notker]. The venerable Abbot of St. Gall, Ulrich, of pious memory, the sixth of this name [Ulrich v. d. 1199, and Ulrich vi. d. 1219], came to Rome to Pope Innocent III., having been sent on an embassy by King Frederick the Second, afterwards Emperor (crowned as King at Mainz, Dec. 9, 1212; crowned as Emperor at Aachen on July 26, 1216). After they had talked together of many things, and conferred in turn on various matters, it happened that Mass, concerning the Holy Spirit, with the Sequence "Sancti Spiritus adit nobis gratia," was celebrated before the Pope (Apostolicum), the abbot also being present. That Pope himself had also composed a Sequence on the Holy Spirit, viz.: *Veni Sancte Spiritus*. When the Mass and the prayers were over, they met again for conversation, and among other things the Pope asked the abbot, saying 'Who was your Notker, and in what way do you keep his anniversary?' For there were at Rome certain things written of him in the books of Sequences, which the Pope himself had read. The abbot replied that he was a simple monk... though certainly learned and holy. To whom the Pope rejoined, 'Do you not keep his festival, &c.?' [Notker was not however beatified till 1513. See p.

812, i.] This passage, with the words in Italics, is contained in Ekkehard's autograph copy, written about 1220, and now at St. Gall (*MS.* No. 556, p. 342). From other sources we know that Ulrich vi. was sent to Rome by the Emperor Frederick to attend the Lateran Council (1215), and the conversation recorded above probably took place either then or at Whitsuntide, 1216, for Innocent iii. d. July 16, 1216 (see the *Mittheilungen sur oesterländischen Geschichte*, St. Gall, vols. xi. p. 130, and xvii. (1479), p. 114). Doubt has been cast on Ekkehard's statement on the ground that he blundered in ascribing the "Veni Creator" to Charlemagne. But in the present case it must be remembered that he was a monk at St. Gall at the time of which he speaks, and there is every reason to believe that he heard the story from the lips of Ulrich himself on his return from Rome. The facts above stated concerning the St. Gall *ms.* afford a strong presumption that the "Veni Sancte Spiritus" was unknown at St. Gall till Ulrich brought it back with him from Rome, and that it was at his instigation that it was inserted in the early sequentiales at St. Gall. And finally Innocent iii. was undoubtedly a man of great ability, and much more competent to have written such a poem than any of the others to whom it has been ascribed (see also pp. 1081-1082).

The whole evidence as to authorship may be summed up thus. The Sequence is clearly not earlier than about the beginning of the 13th cent. It is certainly neither by Robert II. nor by Hermannus Contractus. The most probable author is Innocent III.

iv. *Use.* As already stated the "Veni Sancte Spiritus" is not found in any of the very early *Missals* or *Sequentiaries*. When it began to come into use it did not at once displace the older Whitsuntide sequence, i.e. the "Sancti Spiritus adsit," for that continued, as a rule, to be used on Whitsunday up till the revision of the *Roman Missal* in 1568-70. Consequently the "Veni Sancte," though occasionally used on Whitsunday (as in the *Breslau Missal* of 1483), was almost universally appointed for use on one or more of the immediately succeeding week days.

So e.g. the *Langres Missal*, circa 1491, assigns it to the Monday; the *Angers* of 1489 to Tuesday; the *Münster* of 1489 to Tuesday, Wednesday and Saturday; the *Liege* circa 1485 to Tuesday and Saturday; the *Rouen* of 1499 to Wednesday; the *Augsburg* of 1489 to Wednesday, Friday, and Saturday; the *Chalons sur Marne* of 1489, and the *Hersford* of 1502 to Thursday; and the *Paris* of 1481 to Saturday. In other *Missals* it is given only in the Votive Mass of the Holy Spirit, e.g. in the *Magdeburg* of 1480, the *Brizen* of 1493, the *Sarum* of 1498, &c. The *Langres*, circa 1491, gives it also in a Mass in time of pestilence. *Martene* (*de antiqua ecclesie disciplina*) says that in some places such as *Limoges* and *Chalons sur Saone*, it was sung as a carol in the Cathedral close after Vespers or Compline on Ascension Day.

Finally it had the honour of being chosen as one of the four (see p. 1042, l.) sequences which were alone retained in the *Roman Missal* of 1570, and is there appointed for use on Whitsunday and also throughout the week, the text happily being left unaltered both at that time and at the subsequent revision under Urban VIII. (1634). We may add that the text, with a full historical and theological commentary, is given in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., 1886, pp. 61-76.

The *Veni Sancte Spiritus, Et*, has frequently been tr. into German. Through two of these versions it has passed into English as follows:—

1. *Hedger Geist, du Tröster mein.* This is a full and good tr. by Martin Moller, in his *Meditationes sanctorum patrum*, Görlitz, 1584, where it is entitled "A very beautiful prayer to God the Holy Ghost;" and thence in *Wachernagel, v.*

p. 55. Included in Crüger's *Praxis*, 1648, Freylinghausen's *Neues geistreiches G. B.*, 1714 (omitting st. iv.; so in the *Unc. L. S.*, 1851, No. 171), and others. Bunsen, in his *Versuch*, 1833, No. 210, follows *Freylinghausen*, and supplies a new tr. (by himself?) of st. iv. Tr. as:—

1. *Holy Ghost! my Comforter.* This is a full and very good tr. from *Bunsen* by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 2nd ed., 1856, p. 103, and her *C. B. for England*, 1863 (with st. v. rewritten). Included in full in the *Wes. H. Bk.*, 1875; and, abridged, in *Alford's Year of Praise*, 1867, *Snapp's Songs of G. & G.*, 1872, &c. In T. W. Chignell's *Exeter Coll.*, 1863, it begins "God, our Light and Comforter!" and in *Dale's Eng. H. Bk.*, 1874, and some others, "Holy Ghost! the Comforter."

2. *Holy Comforter Divine.* By Miss Borthwick, omitting st. ii., iv., vi., ix., as No. 97 in Dr. Pagenstecher's *Coll.*, 1864.

Another tr. is: "O Holy Ghost! Thou fire Divine." By *Miss Winkworth*, 1855, p. 103.

ii. *Komm, o heil'ger Geist, und wehe.* By Cardinal Melchior von Diepenbrock [b. Jan. 6, 1798, at Bochold in Westphalia; became Prince Bishop of Breslau in 1845, and Cardinal in 1850; d. Jan. 20, 1853], in his *Gesammelte Predigten*, Regensburg, 1841, p. 109. Tr. as "Come, O Holy Ghost, and breathe." By *J. Kelly*, in his *Hys. of the Present Century from the German*, 1885, p. 69. [J. M.]

The *Veni Sancte Spiritus Et* has also been tr. direct from the Latin into English as follows:—

1. *Come, Holy Spirit, send down those beams which gently flow in silent streams.* By J. Austin, in his *Devotions in the Antient Way of Offices*, &c., 1668, p. 410. It is given in several modern Roman Catholic hymnals, including *Hys. for the Year*, 1867, the *Parochial H. Bk.*, 1880, and others. In these collections it begins "Come, Holy Ghost, send down those beams, which sweetly flow in silent streams," as in *The Evening Office* of 1748. It is a most spirited rendering, and is worthy of wider adoption.

2. *Holy Spirit, from on high, Come, and from the opening sky.* By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 105. It was repeated in the *Sulzbury H. Bk.*, 1857, and others.

3. *Come, O promised Comforter.* By A. T. Russell, in the *Dalston German Hospital H. Bk.*, 1848, and his *Ps. & Hys.*, 1851, No. 126, in 3 st. of 6 l. In *Kennedy*, 1863, st. i. is given as "Shed, O promised Comforter" (No. 1034). In the *Hys. and Songs of Praise*, N. Y., 1874, the full text is given in an unaltered form.

4. *Holy Spirit, Lord of Light.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 234, and his *Hymns and Poems*, 1873, p. 123. It is found in several hymn-books in its full and unaltered form, and also altered and abridged as:—

(1) *Come, Thou Holy Spirit, come.* This arrangement was given in the trial ed. of *H. A. & M.*, 1850, and again in the 1st ed., 1861. The numerous alterations therein are added to in the revised ed. of 1875. The text of the *Sarum Hyl.*, 1868, is the 1861 *H. A. & M.* text altered, with a return in some instances to the original tr.

(2) *Holy Spirit, Lord of Life.* This, in the *Parish H. Bk.*, 1863 and 1875, is also an altered form of Caswall's tr.

(3) *Holy Spirit, come in might.* This is given in the *S. P. C. K. Church Hys.*, 1871, with the omission of Caswall's st. iii., iv., to the great injury of the hymn. There are also several uncalled for alterations.

(4) *Come, Thou Spirit of all light.* This, in *Thring's*

Coll., 1882, is partly (st. l., ll., ll., l. 6) a recast of Caswall's *tr.* by Prebendary Thring, but would have been better in Caswall's own words.

In its various forms Caswall's *tr.* is the most widely used of the numerous renderings of the *Veni Sancte Spiritus*.

5. *Come, Holy Spirit, from the height.* By F. W. Faber, in his *Jesus and Mary*, 1849, and his *Hymns*, 1862. It is given in a few Roman Catholic hymnals for Missions and Schools.

6. *Come, O Spirit, Lord of grace.* By R. Campbell, in his *Hys. and Anthems*, 1850, p. 80, in 7 st. of 3 l. This is in one or two hymnals only. In Orby Shipley's *Annus Smodot*, 1884, it is expanded into 10 st., the additional stanzas ii., iv., and vi. being by J. C. Earle.

7. *Holy Spirit, from on high, On our deep obscurity.* By G. Rorison in his *Hys. and Anthems*, 1851, No. 95, in 5 st. of 6 l.

8. *Come, Thou Holy Paraclote.* By J. M. Neale, in the *Hyl. Noted*, 2nd ed., 1854, in 10 st. of 3 l. This *tr.* has passed into a large number of hymnals, and ranks next in popularity to that by E. Caswall noted above.

9. *Come, Holy Ghost! in love, Shed on us from above.* By Ray Palmer. First pub. in *The Sabbath H. Bk.*, Andover, 1858, No. 451, in 5 st. of 7 l. It is given in several collections in G. Britain and America, including Allon's *Cong. Psalmist Hyl.*, 1886; Martineau's *Hymns, &c.*, 1875, in 4 st.; *Laudes Domini*, N. Y., 1884.

10. *Holy Spirit, come, we pray.* By W. Mercer, in the 1864 ed. of his *Church Ps. and H. Bk.*, No. 222, in 10 st. of 3 l.

11. *Come, Thou Holy Spirit, nigh; Leave Thy blissful throne on high.* By R. C. Singleton, in his *Anglican H. Bk.*, 1868, in 5 st. of 6 l.

12. *Holy Spirit, God of light! Come, and on our inner sight.* By H. M. Macgill, in *The Juvenile Miss. Magazine of the United Presb. Ch.*, Jan., 1868; the *United Presb. Hyl.*, 1876; and his *Songs of the Christian Creed and Life*, 1876.

13. *Holy Spirit, Fire divine.* By F. H. Hedge, in the Unitarian *Hymn [and Tune] Bk.*, Boston, 1868, in 5 st. of 6 l.

14. *Come, Holy Spirit, from above, And from the realms of light and love.* By A. P. Stanley, in *Macmillan's Magazine*, June, 1873, and the *Westminster Abbey H. Bk.*, 1883, in 5 st. of 6 l.

15. *Holy Spirit, come and shine sweetly in this heart of mine.* By S. W. Duffield, contributed to *Laudes Domini*, N. Y., 1884. Another rendering by the same translator is given in his *Latin Hymn-Writers, &c.*, N. Y., 1889, as "Come, Holy Spirit, And send forth the heavenly, &c."

16. *Holy Spirit, on us rest.* This in T. Darling's *Hys. for the Ch. of England*, revised ed., 1889, is a cento from Copeland and Caswall.

Other *trs.* are:—

1. Come unto us holy Goste, Send us fro the heavenly cote. *Primer (Antwerp)*, 1599 and 1615.
2. Shine heav'nly Dove, descend, and dwell. *Primer (London?)*, 1706.
3. Come, Holy Ghost, and send forth the Beams. *Prose tr.* in the *Evening Office*, 1760.
4. Come, O Holy Spirit, down, Send from heaven, &c. *A. D. Wackerbath*, 1843.
5. Come, Holy Ghost, to us send down, Like rays of light, &c. *J. R. Beate*, 1849.
6. Come, Holy Spirit, from above, In fulness of the Father's love. *Jane E. Leason*, 1853.
7. What is impure, rectify. By W. Graham. A partial *tr.* in his *The Jordan and the Rhine*, 1854.
8. Come, O Holy Ghost! inspire Hallowed thought and pure desire. *J. D. Chambers*, 1854 and 1867.
9. Holy Spirit, come, we pray, Come from heaven and send the ray. *Elizabeth Charles*, 1868.

10. *Come, O Spirit! Fount of grace.* E. A. Washburn. Written in 1860, and pub. in his *Voices of a Busy Life*, 1883. Also in Schaff's *History of the Ch. Church*, 1886.

11. *Come, O Holy Spirit, come; Earthward from, &c.* P. S. Worsley, in his *Poems and Translations*, 1863.

12. *Dwelling high in endless day.* *F. Troppe*, 1865.

13. *Holy Spirit from above, Shine upon us, &c.* E. C. Benedict, in his *Hyl. of Hildebert* N. Y., 1867.

14. *Come, O Holy Ghost, inspire Hallowed thought.* *C. B. Pearson*, 1868.

15. *Come, Holy Spirit, nigh, And from the heaven on high.* *D. T. Morgan*, 1871 and 1880.

16. *O Holy Spirit! deign to come.* *J. Wallace*, 1874.

17. *Come, Holy Spirit, come, Down from Thy radiant home.* In W. Cowan's *Poems, Chiefly Sacred*, 1879.

18. *Holy Spirit, come and shine On our souls with beams divine.* *J. D. Aylward*, in O. Shipley's *Annus Sanctus*, 1884.

Although these *trs.* do not equal those of the *Veni Creator Spiritus* in number, yet they indicate a long and profound interest in this magnificent hymn. [J. J.]

Veni Sancte Spiritus: Reple. [*Whitsuntide*]. The text of this antiphon is printed at p. 631, ii. It is found in a ms. of the 11th cent., now in the Brit. Mus. (*Harl.* 2961, f. 102), appointed for use at Vespers on the Vigil of Pentecost, and reading "in unitatem." Also in another Brit. Mus. ms. of circa 1100 (*Add.* 18302, f. 14, and f. 25). In many mss. only the first part ("Veni . . . accende") is given, as in a ms. of the 11th cent., now in the Brit. Mus. (*Harl.* 4951, f. 246), and this form is found in the *Sarum Missal* of 1498, appointed for the Tuesday and Saturday after Whitsunday, and in the present *Roman Missal* for Whitsunday and also throughout that week. When Durandus and the earlier writers on Hermannus Contractus ascribed the "Veni Sancte Spiritus" respectively to Robert n. and to Hermannus Contractus, it is not unlikely that they really meant to refer to this antiphon and not to the "Veni Sancte Spiritus, Et emitte"; and the *Add.* 18302, which was apparently written in Swabia, is also one of the earliest sources of the "Salve regina" (p. 691, ii.) which is most probably by Hermannus Contractus. But there is not sufficient evidence to allow us to assign the antiphon definitely to either of these authors.

This antiphon has passed into English through the German (see p. 631, ii.), and also directly. Among the versions directly from the Latin may be mentioned:—

1. *Come, O Holy Spirit! fulfil the hearts of Thy faithful ones.* By J. D. Chambers, in his *Psalter, &c.*, 1852, p. 180.

2. *Come, Holy Ghost! all the hearts of Thy faithful.* In the *Roman Hyl.*, ed. J. B. Young, N. Y., 1884, p. 41. See also the *Crown of Jesus*, 1862, p. 4, and the *Altar Hyl.*, 1884, p. 103. [J. M.]

Veni, superne Spiritus: Purgata Christi sanguine. *C. Coffin.* [*Whitsuntide*]. Appeared in the *Paris Brev.*, 1736 and in *Coffin's Hymni Sacri* the same year, p. 55. In the *Paris* and later French *Brevs.* it is the hymn for the 1st Vespers of Whitsunday. Text in J. Chandler's *Hys. of the Primitive Church*, 1837, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. *Come, Heavenly Spirit, come.* By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, Ember, 9, and Rice's *Sel.* from the same, 1870.

2. *Come, O Spirit, from on high.* By C. S. Calverley, in the *Hymnary*, 1872.

812. i.] This passage, with the words in italics, is contained in Ekkehard's autograph copy, written about 1220, and now at St. Gall (*MS.* No. 556, p. 342). From other sources we know that Ulrich vi. was sent to Rome by the Emperor Frederick to attend the Lateran Council (1215), and the conversation recorded above probably took place either then or at Whitsuntide, 1216, for Innocent iii. d. July 16, 1216 (see the *Mittheilungen zur oesterländischen Geschichte*, St. Gall, vols. xi. p. 130, and xvii. (1879), p. 114). Doubt has been cast on Ekkehard's statement on the ground that he blundered in ascribing the "Veni Creator" to Charlemagne. But in the present case it must be remembered that he was a monk at St. Gall at the time of which he speaks, and there is every reason to believe that he heard the story from the lips of Ulrich himself on his return from Rome. The facts above stated concerning the St. Gall *ms.* afford a strong presumption that the "Veni Sancte Spiritus" was unknown at St. Gall till Ulrich brought it back with him from Rome, and that it was at his instigation that it was inserted in the early sequentaries at St. Gall. And finally Innocent iii. was undoubtedly a man of great ability, and much more competent to have written such a poem than any of the others to whom it has been ascribed (see also pp. 1081-1083).

The whole evidence as to authorship may be summed up thus. The Sequence is clearly not earlier than about the beginning of the 13th cent. It is certainly neither by Robert II. nor by Hermannus Contractus. The most probable author is Innocent iii.

iv. *Use.* As already stated the "Veni Sancte Spiritus" is not found in any of the very early *Missals* or *Sequentaries*. When it began to come into use it did not at once displace the older Whitsuntide sequence, i.e. the "Sancti Spiritus adsit," for that continued, as a rule, to be used on Whitsunday up till the revision of the *Roman Missal* in 1568-70. Consequently the "Veni Sancte," though occasionally used on Whitsunday (as in the *Breslau Missal* of 1483), was almost universally appointed for use on one or more of the immediately succeeding week days.

So e.g. the *Langres Missal*, circa 1491, assigns it to the Monday; the *Angers* of 1489 to Tuesday; the *Münster* of 1489 to Tuesday, Wednesday and Saturday; the *Liege* circa 1485 to Tuesday and Saturday; the *Rouen* of 1499 to Wednesday; the *Augsburg* of 1489 to Wednesday, Friday, and Saturday; the *Chalons sur Marne* of 1489, and the *Hersford* of 1502 to Thursday; and the *Paris* of 1481 to Saturday. In other *Missals* it is given only in the Votive Mass of the Holy Spirit, e.g. in the *Magdeburg* of 1480, the *Brizen* of 1493, the *Sarum* of 1498, &c. The *Langres*, circa 1491, gives it also in a Mass in time of pestilence. *Martene* (*de antiqua ecclesiæ disciplina*) says that in some places such as *Limoges* and *Chalons sur Saône*, it was sung as a carol in the Cathedral close after Vespers or Compline on Ascension Day.

Finally it had the honour of being chosen as one of the four (see p. 1042, i.) sequences which were alone retained in the *Roman Missal* of 1570, and is there appointed for use on Whitsunday and also throughout the week, the text happily being left unaltered both at that time and at the subsequent revision under Urban viii. (1634). We may add that the text, with a full historical and theological commentary, is given in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., 1886, pp. 61-76.

The *Veni Sancte Spiritus*, *Et*, has frequently been tr. into German. Through two of these versions it has passed into English as follows:—

i. *Heiliger Geist, du Tröster mein.* This is a full and good tr. by Martin Moller, in his *Meditationes sanctorum patrum*, Gürlitz, 1584, where it is entitled "A very beautiful prayer to God the Holy Ghost;" and thence in *Wackernagel*, v.

p. 55. Included in Crüger's *Praxis*, 1648, Freylinghausen's *Neues geistreiches G. B.*, 1714 (omitting st. iv.; so in the *Unv. L. S.*, 1851, No. 171), and others. Bunsen, in his *Versuch*, 1833, No. 210, follows *Freylinghausen*, and supplies a new tr. (by himself?) of st. iv. Tr. as:—

1. *Holy Ghost! my Comforter.* This is a full and very good tr. from Bunsen by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 2nd ed., 1856, p. 103, and her *C. B. for England*, 1863 (with st. v. rewritten). Included in full in the *Wes. H. Bk.*, 1875; and, abridged, in *Alford's Year of Praise*, 1867, *Snepp's Songs of G. & G.*, 1872, &c. In T. W. Chignell's *Exeter Coll.*, 1863, it begins "God, our Light and Comforter!" and in Dale's *Eng. H. Bk.*, 1874, and some others, "Holy Ghost! the Comforter."

2. *Holy Comforter Divine.* By Miss Borthwick, omitting st. ii., iv., vi., ix., as No. 97 in Dr. Pagenstecher's *Coll.*, 1864.

Another tr. is: "O Holy Ghost! Thou fire Divine." By Miss Winkworth, 1855, p. 103.

ii. *Komm, o heil'ger Geist, und wehe.* By Cardinal Melchior von Diepenbrock [b. Jan. 6, 1798, at Bochold in Westphalia; became Prince Bishop of Breslau in 1845, and Cardinal in 1850; d. Jan. 20, 1853], in his *Gesammelte Predigten*, Regensburg, 1841, p. 109. Tr. as "Come, O Holy Ghost, and breathe." By J. Kelly, in his *Hys. of the Present Century from the German*, 1885, p. 69. [J. M.]

The *Veni Sancte Spiritus Et* has also been tr. direct from the Latin into English as follows:—

1. *Come, Holy Spirit, send down those beams Which gently flow in silent streams.* By J. Austin, in his *Devotions in the Ancient Way of Offices*, &c., 1668, p. 410. It is given in several modern Roman Catholic hymnals, including *Hys. for the Year*, 1867, the *Parochial H. Bk.*, 1880, and others. In these collections it begins "Come, Holy Ghost, send down those beams, Which sweetly flow in silent streams," as in *The Evening Office* of 1748. It is a most spirited rendering, and is worthy of wider adoption.

2. *Holy Spirit, from on high, Come, and from the opening sky.* By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 105. It was repeated in the *Salisbury H. Bk.*, 1857, and others.

3. *Come, O promised Comforter.* By A. T. Russell, in the Dalston German Hospital *H. Bk.*, 1848, and his *Ps. & Hys.*, 1851, No. 126, in 3 st. of 6 l. In *Kennedy*, 1863, st. i. is given as "Shed, O promised Comforter" (No. 1034). In the *Hys. and Songs of Praise*, N. Y., 1874, the full text is given in an unaltered form.

4. *Holy Spirit, Lord of Light.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 234, and his *Hymns and Poems*, 1873, p. 123. It is found in several hymn-books in its full and unaltered form, and also altered and abridged as:—

(1) *Come, Thou Holy Spirit, come.* This arrangement was given in the trial ed. of *H. A. & M.*, 1850, and again in the 1st ed., 1861. The numerous alterations therein are added to in the revised ed. of 1875. The text of the *Sarum Hyl.*, 1868, is the 1861 *H. A. & M.* text altered, with a return in some instances to the original tr.

(2) *Holy Spirit, Lord of Life.* This, in the *Parish H. Bk.*, 1863 and 1875, is also an altered form of Caswall's tr.

(3) *Holy Spirit, come in night.* This is given in the *S. P. C. K. Church Hys.*, 1871, with the omission of Caswall's st. iii., iv., to the great injury of the hymn. There are also several uncalled for alterations.

(4) *Come, Thou Spirit of all light.* This, in *Thring's*

Coll., 1882, is partly (st. i., ll., iii., 1. 6) a recast of Caswall's *tr.* by Prebendary Thring, but would have been better in Caswall's own words.

In its various forms Caswall's *tr.* is the most widely used of the numerous renderings of the *Veni Sanctus Spiritus*.

5. *Come, Holy Spirit, from the height.* By F. W. Faber, in his *Jesus and Mary*, 1849, and his *Hymns*, 1862. It is given in a few Roman Catholic hymnals for Missions and Schools.

6. *Come, O Spirit, Lord of grace.* By R. Campbell, in his *Hys. and Anthems*, 1850, p. 80, in 7 st. of 3 l. This is in one or two hymnals only. In Orby Shipley's *Annus Sinotus*, 1884, it is expanded into 10 st., the additional stanzas ii., iv., and vi. being by J. C. Earle.

7. *Holy Spirit, from on high, On our deep obscurity.* By G. Rorison in his *Hys. and Anthems*, 1851, No. 95, in 5 st. of 6 l.

8. *Come, Thou Holy Paraclite.* By J. M. Neale, in the *Hyl. Noted*, 2nd ed., 1854, in 10 st. of 3 l. This *tr.* has passed into a large number of hymnals, and ranks next in popularity to that by E. Caswall noted above.

9. *Come, Holy Ghost! in love, Shed on us from above.* By Ray Palmer. First pub. in *The Sabbath H. Bk.*, Andover, 1858, No. 451, in 5 st. of 7 l. It is given in several collections in G. Britain and America, including Allon's *Cong. Psalmist Hyl.*, 1886; Martineau's *Hymns*, &c., 1875, in 4 st.; *Laudes Domini*, N. Y., 1884.

10. *Holy Spirit, come, we pray.* By W. Mercer, in the 1864 ed. of his *Church Ps. and H. Bk.*, No. 222, in 10 st. of 3 l.

11. *Come, Thou Holy Spirit, nigh; Leave Thy blissful throne on high.* By R. C. Singleton, in his *Anglican H. Bk.*, 1868, in 5 st. of 6 l.

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16. *Holy Spirit, on us rest.* This in T. Darling's *Hys. for the Ch. of England*, revised ed., 1889, is a cento from Copeland and Caswall.

Other *trs.* are:—

1. Come unto us holy Goste, Send us fro the heavenly coste. *Primer* (Antwerp), 1599 and 1616.
2. Shine heav'nly Dove, descend, and dwell. *Primer* (London?), 1708.
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6. Come, Holy Spirit, from above, In fulness of the Father's love. *Jane E. Leeson*, 1853.
7. What is impure, rectify. By W. Graham. A partial *tr.* in his *The Jordan and the Rhine*, 1854.
8. Come, O Holy Ghost! Inspire Hallowed thought and pure desire. *J. D. Chambers*, 1854 and 1857.
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12. *Dwelling high in endless day.* *F. Truppess*, 1866.

13. *Holy Spirit from above, Shine upon us, &c.* E. C. Benedict, in his *Hys. of Hildebert* N. Y., 1867.

14. *Come, O Holy Ghost, inspire Hallowed thought.* *C. B. Pearson*, 1868.

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Although these *trs.* do not equal those of the *Veni Creator Spiritus* in number, yet they indicate a long and profound interest in this magnificent hymn. [J. J.]

Veni Sancte Spiritus: Reple. [*Whitsuntide*]. The text of this antiphon is printed at p. 681, ii. It is found in a ms. of the 11th cent., now in the Brit. Mus. (*Harl.* 2961, f. 102), appointed for use at Vespers on the Vigil of Pentecost, and reading "in unitatem." Also in another Brit. Mus. ms. of circa 1100 (*Add.* 18302, f. 14, and f. 25). In many mss. only the first part ("Veni . . . accende") is given, as in a ms. of the 11th cent., now in the Brit. Mus. (*Harl.* 4951, f. 246), and this form is found in the *Sarum Missal* of 1498, appointed for the Tuesday and Saturday after Whitsunday, and in the present *Roman Missal* for Whitsunday and also throughout that week. When Durandus and the earlier writers on Hermannus Contractus ascribed the "Veni Sancte Spiritus" respectively to Robert II. and to Hermannus Contractus, it is not unlikely that they really meant to refer to this antiphon and not to the "Veni Sancte Spiritus, Et emitte"; and the *Add.* 18302, which was apparently written in Swabia, is also one of the earliest sources of the "Salve regina" (p. 691, ii.) which is most probably by Hermannus Contractus. But there is not sufficient evidence to allow us to assign the antiphon definitely to either of these authors.

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Veni, superne Spiritus: Purgata Christi sanguine. *C. Coffin.* [*Whitsuntide*]. Appeared in the *Paris Brev.*, 1736 and in *Coffin's Hymni Sacri* the same year, p. 55. In the *Paris* and later French *Brevs.* it is the hymn for the 11th Vespers of Whitsunday. Text in *J. Chandler's Hys. of the Primitive Church*, 1837, and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. *Come, Heavenly Spirit, come.* By W. J. Blew, in his *Church Hy. & Tune Bk.*, 1852-55, Ember, 9, and *Rice's Sel.* from the same, 1870.

2. *Come, O Spirit, from on high.* By C. S. Calverley, in the *Hymnary*, 1872.

Other tra. are:—

1. Come, Spirit from above. I. Williams, in the *British Mag.*, May, 1834; and his *Hys. tr. from the Patrian Brev.*, 1839.
2. Come, Holy Ghost, Thou Source of good. *J. Chandler.* 1837.
3. Descend, Celestial Spirit blest. *J. D. Chambers.* 1857.
4. Spirit Superne, come down again. "J. M. H." in *Lyra Messianica*, 1864.

Veni, veni, Rex gloriae. [*Advent.*] Mr. Crippen says he tr. this "from a ms. of the 15th century (with music) at Karlsruhe." This text is in *Mone*, No. 35. Mr. Crippen's tr. appeared in his *Ancient Hys. and Poems*, &c., 1868, in 23 st. of 4 l. as "O come, O come, Thou glorious King." In Martianne's *Hymns*, &c., 1875, st. xii., xiii., xvii., xviii., and xix., are given as "Give us, O Fount of Purity." These stanzas form a most acceptable hymn on *Desiring Holiness*. Also tr. by Dr. H. Bonar as "Come, O come, Thou King of glory." [J. J.]

Venit e coelo Mediator alto. [*Passion-tide.*] This is the hymn at Lauds in the office of the Prayer of our Lord Jesus Christ on the Mount of Olives. See a note on this office under *Aspice ut Verbum Patris* (p. 87, ii.). This office appears to be of very recent date, viz. since 1830. It is found in the eds. of the *Roman Breviary*, pub. at Lyons, 1852, and Tournay, 1879, but not among the offices for universal use. Tr. as:—

1. Daughter of Sion, cease thy bitter tears. By E. Caswall, in his *Lyra Catholica*, 1849, p. 61, and his *Hys. and Poems*, 1873, p. 34. It passed, with slight alterations, into the *Hymnary*, 1872, and others.

2. Sion's daughter, weep no more. By Sir H. W. Baker, in the trial copy of *H. A. & M.*, 1859, and the ed. of 1861. It was revised for the ed. of 1875. Also in *Kennedy*, 1863, &c.

3. Come from the heavenly thrones above. In the 1860 ed. of the *Hy. Noted*, No. 152.

Another tr. is:—

From high heaven, the Mediator. *J. Wallace.* 1874. [W. A. S.]

Verborgne Gottesliebe du. G. Tersteegen. [*The Love of God.*] 1st pub. in his *Geistliches Blumengärtlein*, 1729, Bk. iii., No. 26, in 10 st. of 7 l., entitled, "The longing of the soul quietly to maintain the secret drawings of the Love of God." Although a fine hymn and much used in English, its German use has been almost confined to the early Moravian collections. Included in full in the 3rd ed., 1731, of the *Sammlung geist- und heilicher Lieder*, and omitting st. iv., v., as No. 542, in the *Herrnhut G. B.*, 1735; but not repeated in the *Brüder G. B.*, 1778, or the *Kleine Brüder G. B.*, 1870. Tr. as:—

1. Thou hidden love of God, whose height. A spirited tr. by J. Wesley, omitting st. iv., v. [trs. of these sts. by S. Jackson were incorporated when he reprinted Wesley's tr. in his *Life of Tersteegen*, 1832 (1837, p. 409)], in *Ps. & Hys.*, 1738, and *Hys. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 71). Written while at Savannah, and in 6-line st. Included, somewhat altered, as No. 3 in the Wesley *Hys. & Spir. Songs*, 1753; as No. 335 in the *Wes. H. Bk.*, 1780 (1875, No. 344); and in the *Meth.*

New Conn. H. Bk., 1863. It is however generally abridged. At least fourteen centos have been included in various hymnals, but as they are taken from the text of the *Wes. H. Bk.* it is not necessary here to note them in detail. In one form or other the hymn is found under the original first line in collections since 1866, in Thring's *Coll.*, 1880-82, Snepp's *S. of G. & G.*, 172, *Hyl. Comp.*, 1876, *Bapt. Hyl.*, 1879, Horder's *Cong. Hys.*, 1884, &c., and in America in the Unitarian *H. Bk.*, 1869, Hatfield's *Ch. H. Bk.*, 1872, *Epis. Hyl.*, 1871, &c. Altered forms include:—

1. O God! whose love immense in height (st. i. alt.), in the *Moravian H. Bks.*, 1789-1886.
2. Thou wondrous love of God, whose height (st. i. alt.), *New Zealand Hyl.*, 1872.
3. In mercy, Jesus, Thou hast brought (st. iii.) in *J. Bickersteth's Ps. & Hys.*, 1832.
4. Take, Lord, all self from me, that I (st. vii.) in the *Moravian H. Bks.*, 1789-1886.

In the *P. Works*, 1868, p. 71, Dr. Osborn notes:—

"The translation [in 1736] agrees with this, except in st. iv., where we read:—

"Ah tear it thence, that Thou alone
May'st reign unrival'd Monarch there:
From earthly loves I must be free
Ere I can find repose in Thee."

But after the ever-memorable 24th of May, 1738, Wesley knew 'the way of God more perfectly;' and wrote as in the text:—

"Is there a thing beneath the sun
That strives with 'Thee my heart to share?
Ah, tear it thence, and reign alone,
The Lord of every motion there:
Then shall my heart from earth be free,
When it has found repose in Thee."

"In a final revision for the *Large Hymn-book*, 1780, he changed 'Be' in v. 2, l. 4, into 'Secm,' and made the closing couplet of v. 3 precatory, in accordance with the two preceding, by changing 'is' in the last line into 'be.'" [J. M.]

Verbum caro factum est, Ex virgine Maria. [*Christmas.*] This hymn exists in a great variety of texts. Leaving out of account the varieties of reading, which are very considerable, we may reckon at least five different forms. The two lines above are used in some cases as the introduction, and line 2 as the refrain.

1. The earliest form known is in a ms. in the Bibl. Nat. Paris (*Lat.*, 1139, f. 48, in a hand of the 12th cent.), and thence in E. du Ménil's *Poésies inédites du Moyen Age*, Paris, 1854, p. 337. This form is partly in Latin and partly in Provençal French. The Latin stanzas are:—

- | | |
|----------------------------|-------------------------|
| 1. In hoc anni circulo. | 5. Summi patris filio. |
| 2. Fons de suo rivulo. | 6. Animal impostum. |
| 3. Quod vetustas suffocat. | 7. O bestia femina. |
| 4. Sine viri copula | 8. Illi laus et gloria. |

ii. *Mone*, No. 50, prints it from a ms. of the 16th cent. in the town library at Trier. The stanzas there are 1, 2, 7, 8, and the following:—

- | | |
|---------------------------|-----------------------------|
| 9. Stella solem protulit. | 14. Reges tres de gentibus. |
| 10. Virgine de regia. | 15. Die hac sanctissima. |
| 11. In praecepto ponitur. | 16. Ex divino flamine. |
| 12. O pastores currite. | |
| 13. Puer circumciditur. | |

iii. *Hoffmann von Fallersleben*, 1861, No. 169, gives a German tr. (b. ginning "In des Jares zirellkeit") from a Munich ms. of 1421. This has 15 stanzas, and represents 1, 2, 3, 9, 4, 7, 11, 12, 13, 14, 8, of the Latin, and also

- | | |
|----------------------------|---------------------------|
| 17. Joseph nato fruitur. | 19. Auram regi regnatoro. |
| 18. Ab angelis concinitur. | 20. O Jesu dulcissime. |

iv. G. M. Dreves, in his *Cantiones Bohemicae*, 1894, p. 43, cites it as in two mss. now at Prag; the first being in the Bohemian Museum, and the second in the University Library. The first, written about 1420, has stanzas 1, 3, 7, 10, 14, 19, 8, and also

21. Adam pomò vesci- 23. Serpens ille callidus.
tur. 24. O prompta humilitas.
22. Noe pro diluivo. 25. Ergo nostra concio.
The second, written about 1510, has 1, 3, 21, 22, 23, 9, 13, 14, 19, 25, 8.
v. *Mone*, No. 387, has a form in 29 stanzas from mss. of the 15th cent. at Venice, and the same form is in a ms. in the Bibl. Nat., Paris (*Fonds Italiens*, No. 659, f. 107) also written in Italy in the 15th cent. In the Paris ms. it is given as by Jacobus de Benedictis. The text, as *Mone* prints it, has stanzas 1, 3, 9, 2, 4, 7, 11, 17, 18, 14, 19, 12, 13, 24, 10, 20, 8, as above. The remaining 12 st. of this text need not here be noted.
vi. *Wackernagel*, 1841, No. 54, gives it from Leisen-critt's *G. B.* (R. C.), 1567. There it is in 14 st., viz. 1, 3, 21, 22, 23, 9, 4, 13, 7, 10, 11, 18, 17, 25.

From this summary it is pretty clear that No. i. is the original, and that Nos. ii. and iii. are forms which were current in Germany in the 14th cent. Stanzas 21-25 seem also to belong to the 14th cent. Stanza 25 might be attached to any hymn of the same metre, and is found in some forms of the "Puer natus" (p. 940, i.). The remaining 12 stanzas of No. v. were probably written in Italy. It may be added that ii. is also in *Daniel*, iv. p. 157; and vi. in *Daniel*, i. No. 477, and Neale's *Hy. Ecol.*, 1851, p. 74. See also *Wackernagel*, i., Nos. 264-266. The text as in *Daniel*, i. No. 477, beginning *In hoc anni circulo*, was tr., omitting st. vii., x., xi., by Dr. Neale, in his *Med. Hys.*, 1851, p. 106, as "In the ending of the Year." This was repeated in the 1867 ed. of the *Hy. Noted*, and in *The Office H. Bk.*, 1889. [J. M.]

Verbum Dei, Deo natum. [*St. John the Evangelist.*] Archbishop Trench remarks justly, "This sublime hymn, though not Adam of St. Victor's, . . . is altogether worthy of him." It is found in a ms. of the end of the 12th cent. in the Bodleian (*Liturg. Misc.* 341, f. 42), and another circa 1200 (*Liturg. Misc.*, 340, f. 141); also in a ms. of the 13th cent. in the British Museum (Arundel; 156, f. 95). Among the St. Gall mss. it is found in Nos. 376, 381 of the 11th cent., No. 66 of the 12th cent., and others. It is included in the *Magdeburg Missal*, 1480, and many later German Missals, generally assigned to the festival of St. John at the Latin Gate. Pt. ii. begins with st. ix. *Velat avis sine meta*. The printed text is also in *Mone*, No. 709; *Daniel*, ii. p. 166; *Trench*, ed. 1864, p. 75; and *Kehren*, No. 408. Tr. as:—

1. God begotten, God the Word. Pt. i. Boundless still his pinions soar, Pt. ii. By H. Kynaston, in his *Occasional Verses*, 1862, p. 17.
2. Word of God, so long awaited, Pt. i. Higher soars his eagle, higher, Pt. ii. By E. A. Dayman, in the *Sarum Hyl.*, 1868. In Pt. ii. st. iii. is original, by Mr. Dayman.
3. The Word of God, the Eternal Son, Pt. i. As eagle winging loftiest flight, Pt. ii. By E. H. Plumpton, in the *New Test. Com. for Eng. Readers*, ed. Bp. Elliotts, vol. i. 1877, p. 364, and the translator's *Things New and Old*, 1884, p. 169.
4. Not made, nor yet created, came, Pt. i. With boundless range our eagle flew, Pt. ii. By D. T. Morgan, in his *Hys. of the Latin Church*, 1871, p. 114 (1886, p. 71).
5. He the Word of God, the fated, Pt. i. As an eagle unaltered, Pt. ii. By S. W. Duffield, in his *Latin Hymn-Writers*, 1899. [J. M.]

Verbum quod ante saecula. [*Epiphany.*] Given in the *Sens Brev.*, 1726, and the *Paris Brev.*, 1736, as the hymn for 1st Vespers for the Sundays after the Epiphany. The text is in J. Chandler's *Hys. of the Primitive Church*, 1837; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867. Tr. as:—

1. The Word, Who dwelt above the skies. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 56. In the 1st ed. of *H. A. & M.*, 1861, it was extensively altered by the Compilers, and was included as "The Word, with God the Father One." This was omitted from the revised ed. of 1875. The original tr., with slight alterations, is in the *Hymnary*, 1872, &c.

2. Word of Life, the Eternal Son. By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 94. In J. A. Johnston's *English Hyl.*, 1861, it begins, "Word of God, Eternal Son, Ere the march, &c."

3. Word of God, Eternal Son, From Thy throne. By R. Campbell, in his *Hys. and Anthems*, 1850, p. 57. This is based upon the tr. by I. Williams as above, and several lines are taken from that tr. It is in O. Shipley's *Annus Sanctus*, 1884..

Other tra. are:—

1. Word that, ere creation's morn. *W. J. Blew*. 1852-55.
2. Word! from the Father's bosom born. *J. D. Chambers*. 1867. [J. J.]

Verbum Supernum prodians, A Patre olim exiens. [*Advent.*] This hymn, a short and good summary of the leading ideas of Advent, is given as No. 33 in *Mone*, with the remark that it is probably of the second half of the 5th cent. *Daniel* gives the text at i. No. 74, and at iv. p. 144 cites it as in a Rheinau ms. of the 11th cent., ranking it as a hymn of the 11th cent. Among the British Museum mss. it is found in three 11th cent. Hymnaries of the English Church (*Vesp. D.* xii. f. 29; *Jul. A.* vi. f. 31 b; *Harl.* 2961, f. 225 b); in an 11th cent. *Mozarabic Hymnarium* (Add. 30851, f. 112); an 11th cent. *Mozarabic Breviary* (Add. 30848, f. 3), &c. It is in G. M. Dreves's *Hymn. Moysiacois*, 1868, from a 10th cent. ms.; in a ms. of the 11th cent. at Corpus Christi, Cambridge (391, p. 239); 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. 11). It is included in the older *Roman* (Venice, 1478), *Sarum*, *York*, *Aberdeen*, and other *Breviaries*, the *Sarum* use being at Matins on the 1st S. in Advent, and daily up to Christmas Eve. The text is also in *Wackernagel*, i. No. 55; the *Hymnarium Sarib.*, 1851, p. 4; L. C. Biggs's annotated *H. A. & M.*, 1867, &c. In the *Roman Brev.*, 1632, it is considerably altered, and begins, *Verbum Supernum prodians, E Patris aeterno sinu*. This text is in recent eds. of that *Breviary*; in *Daniel*, i. No. 74; J. Chandler's *Hys. of the Primitive Church*, 1837, No. 39; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Both forms of this hymn have been tr. as follows:—

i. *The Original Text.*

1. To earth descending, Word sublime. By J. M. Neale, in the *H. Noted*, 1852, No. 11, the *Hymner*, 1882, &c.

2. O Word Supreme, created not. By R. F. Littledale, in the *People's H.*, 1867.

Other tra. are:—

1. Word from the Sire, supernal. *W. J. Blew*. 1852-55.
2. Supernal Word! Thou Effluence bright. *J. D. Chambers*. 1862 and 1867.

3. Word of the Father, Coming from high. *J. W. Hewett.* 1-59.

ii. *The Roman Breviary Text.*

1. Word of th' eternal Father's might. By W. J. Copeland, in his *Hys. for the Week*, 1848, p. 55. In Murray's *Hymnal*, 1852, it is given in an altered form.

2. O Thou, Who Thine own Father's breast. By E. Caswall, in his *Lyra Catholica*, 1849, p. 45, and his *Hys. and Poems*, 1873, p. 25. It is repeated in a few modern collections, sometimes as "Eternal Word, Who dost reside," as in the *English Hyl.*, 1852-61, where it is changed from C.M. to L.M.; and again as "Thou Who didst leave Thy Father's breast."

3. Supernal Word, proceeding forth. By Card. Newman, in his *Verses on Religious Subjects*, 1853, p. 108, and his *Verses on Various Occasions*, 1868, p. 255. This is repeated in the *Hymnary*, 1872, and others.

4. O Heavenly Word, Eternal Light. By the Compilers of *H. A. & M.* It was given in the trial copy of that collection in 1859, the 1st ed., 1861, and the revised ed., 1875. It is also in other hymn-books. The first stanza is based upon Copeland's *tr.* as above.

5. O Word celestial, Who Thy rest. By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

Other *trs.* are:—

1. The Period's come; and lo, to Day. *Primer*, 1706.
2. Eternal Word, Who dost proceed. *Bp. G. W. Doane.* 1824.

3. Word increase, beloved one. *Bp. R. Mant.* 1837.
4. The Father's bosom Thou didst leave. *J. Chandler.* 1837.

5. Dread Word, Who erst, when time was not. *Hymnarium Anglicanum.* 1844.

6. O gracious Word, that issuing forth from Heav'n. *W. Palmer.* 1845.

7. Lo the Word from God proceedeth. *W. Bright.* 1858.

8. O Thou, the Word, Supreme and blest. *F. Trappe.* 1865.

9. Dread Word, Who from the Father hast. *J. Keble*, in his *Misc. Poems.* 1868.

10. O Word, proceeding from Thy home. *J. Wallace.* 1874.

11. Supernal Word, Who didst proceed. *J. C. Earle*, in *O. Shipley's Annus Sanctus.* 1884. [J. J.]

Verbum Supernum prodiens, Nec Patris linguens dexteram. *St. Thomas of Aquino.* [*Holy Communion.*] Written about 1263 for the office for use on Corpus Christi (see *Pange lingua gloriosi Corporis*). It is found in the *Roman* (Venice, 1478, and, unchanged, in 1632), *Mosarabic* of 1502, *Sarum*, *York*, *Aberdeen*, *Paris* of 1736, and other *Breviaries*, its primary use being at Lauds on Corpus Christi.

"Most appropriately, says *Daniel* (i. No. 241), has *St. Thomas* made his hymn like the well-known hymn for the Nativity of the Lord [*Verbum Supernum prodiens, A Patre olim extens*], for as to the Festival of the Eucharist, by which the Word made Flesh will dwell with us for ever, what need is there to explain at length the relationship that exists between it and the Nativity of the Lord?"

The text, in 5 st. and a doxology, is in *Daniel*, i. No. 241; *Hymnarium Sarisb.*, 1851, p. 123, and others. St. iv. is a fine instance of perfect form and condensed meaning:—

"Se nascens dedit solum,
Convescens in adultum,
Se mortuus in prelium,
Se regnans dat in premitium."

The last stanza, *O salutaris hostia*, has often been used along with the doxology as a separate hymn, e.g., at the Benediction of the Blessed

Sacrament. The hymn is found in a ms. of the 13th cent. in the Bodeian (Asmote, 1525, f. 175); in a ms. of the end of the 13th cent. Add. 23935, f. 4 b), and a 14th cent. *Sarum Brev.* (Reg. A. xiv. f. 95), both in the British Museum; in a 13th cent. ms. at St. Gall, 503, i., and others. Also in *Wackernagel*, i. No. 232; *Königsfeld*, ii. p. 214; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865, and others. [J. M.]

The *trs.* of this hymn are as follows:—

i. *Verbum supernum prodiens Nec, &c.*

1. The Word, descending from above. By E. Caswall, in his *Lyra Catholica*, 1849, p. 114, and his *Hys. & Poems*, 1873, p. 65. It is in the *People's H.*, 1867. In the *Hymner*, 1882, it is rewritten as, "The Word proceeding from above."

2. The Word of God proceeding forth. By J. M. Neale, in the enlarged ed. of the *H. Noted*, 1854. From the *H. Noted* it has passed into several collections, and in almost every instance with alterations. In the *Salisbury H. Bk.*, 1857, it begins, "The Word from His eternal home." Another altered form of the text is "The Heavenly Word proceeding forth," in *H. A. & M.*, 1861 and 1875. In the *Hymnary*, 1872, Neale's *tr.* is given with st. v., as in *H. A. & M.*

Other *trs.* are:—

1. The eternal God, by human birth. *Primer*, 1706, and *O. Shipley's Annus Sanctus.* 1884.

2. The Word, Who ever sits at God's right hand. *J. Williams.* 1839.

3. The Word supernal forth proceeds, Nor leaves, &c. *A. D. Wackerbarth.* 1842.

4. Word of God to earth descending. *B. Campbell.* 1850.

5. The Word Most Highest from above. *W. J. Blew.* 1852-55.

6. The Word Eternal going forth. *J. A. Johnson.* 1856 and 1861.

7. The Word supernal forth proceeds, Yet, &c. *J. D. Chambers.* 1857. In *Skinner's Daily Service Hyl.*, 1864, it is altered to "The Word of God from heaven proceeds."

8. Achieving what His wisdom plann'd. *F. Trappe.* 1865.

9. The eternal Word of God descends. *J. Wallace.* 1874.

10. The Word supernal, from the heavens descending. *C. Kent*, in *O. Shipley's Annus Sanctus*, 1884.

11. Proceeding forth, the Word supernal. *J. D. Agnew*, in *O. Shipley's Annus Sanctus*, 1884.

ii. *O salutaris Hostia.*

The special use of this portion of the hymn is thus set forth in the *Dict. of Christian Antiquities*:—

"A hymn sung during the Office called *Benediction*, at the moment when the Tabernacle is opened, in order that the Consecrated Host may be removed and placed in the Monstrance prepared for its solemn Exposition.

"Sometimes also, though less frequently, 'O salutaris Hostia' is sung at High Mass, immediately after the *Benedictus*; not indeed as an integral part of the Mass itself, to which it does not properly belong, but in order to prevent the long and distracting pause which would otherwise ensue, when, as is frequently the case in Plain Chant Masses, the *Benedictus* is too short to fill up the time which must necessarily elapse between the Elevation of the Host and the *Pater Noster*."

This portion of the hymn is not usually *tr.* distinct from the preceding verses, although in some books it is marked off from the rest by the introduction into the *tr.* of the Latin line. The *trs.* are:—

1. O saving Host, that heaven's high gate. *Primer.* 1706.

2. O Saving Host which Heaven's Gate. *Burning Office.* 1748.

3. O Saving Victim, pledge of love. *Divine Office.* 1763.

4. O hallow'd fount of bliss: to Thee. *D. French*. 1839.
5. O Lord, Who didst a willing Victim die. *J. Williams*. 1839.
6. O! Victim of Salvation's cause. *A. D. Wackerbarth*. 1842.
7. O saving Victim! opening wide The gate of heaven, &c. *E. Caswall*. 1849.
8. Mighty Victim, earth's salvation. *R. Campbell*. 1850.
9. O saving Victim, slain to bless. *J. M. Neale*. 1854.
10. O healthful, saving Sacrifice. *J. D. Chambers*. 1852 and 1857.
11. O Saviour victim, Thine the power. *H. N. Ozanam*. 1854.
12. O Lamb of God! the Victim slain. *J. A. Johnston*. 1856 and 1861.
13. O Christ, most willing Victim slain. *Salisbury H. Bk.* 1857. Altered from Neale. This in the *Sarum Hymn*, 1868, was again altered to "O salutary Victim slain."
14. Hall, saving Host! Hall, source of love. *T. J. Potter*. 1858.
15. O saving Victim, worthy deem'd. *F. Trappe*. 1865.
16. O Thou health giving Sacrifice. *W. J. Irons*, in his *Hymns*, 1866, and his *Ps. & Hym.*, 1873-75.
17. O Victim of redeeming grace. *J. Wallace*. 1874.
18. O Host, salvation bringing. *C. Kent*, in *O. Shipley's Annus Sanctus*. 1884.
19. O Victim of the world's salvation. *J. D. Aylward*, in *O. Shipley's Annus Sanctus*, 1884. [J. J.]

Vere, Thomas Aubrey de, third s. of the late Sir Aubrey de Vere, Bart., was b. in 1814, and educated at Trinity College, Dublin. Whilst Dr. Newman was Rector of the Roman Catholic University, Dublin, he was one of the Professors there. His first volume of *Poems* appeared in 1842, and since then he has also pub. more than thirty distinct works, many of which are in verse, including *Poems*, 1855; *May Carols*, 1857; *Poetical Works*, 1884; and others. A few pieces from his poetical works are given in Roman Catholic collections. [J. J.]

Very, Jones, was b. at Salem, Massachusetts, Aug. 28, 1813, his father, Jones Very, being a shipmaster. He graduated at Harvard College in 1836. He remained at his College, as tutor in Greek, for two years, and then entered the Unitarian Ministry (1843). He has been engaged in the work of a preacher without a pastorate from the first, a great part of his time being devoted to literary pursuits. In 1839 he pub. a volume of *Essays and Poems*, from which several pieces have been taken as hymns, including:—

1. Father! I wait Thy word. The sun doth stand. *Waiting upon God*.
2. Father, there is no change to live with Thee. *Peace in the Father's Care*.
3. Father! Thy wonders do not singly stand. *The Spirit-Land*.
4. Wilt Thou not visit me? *The Divine Presence desired*.

These hymns were included in Longfellow and Johnson's *Unitarian Book of Hymns*, 1846. In the same collection also appeared:—

5. I saw on earth another light. *The Light Within*.
6. The bud will soon become a flower. *Sowing and Reaping*.
7. Turn not from him who asks of thee. *Kind Words*.

In addition the following hymns appeared in Longfellow and Johnson's *Hymns of the Spirit*, 1864:—

8. One saint to another I heard say, "How long?" *The Future anticipated*.
9. There is a world eye hath not seen. *The Spirit World*.

Most of these hymns are in the *Lyra Sac.*

Americana, 1868; and in Putnam's *Singers and Songs of the Liberal Faith*, 1874. [F. M. B.]

Very, Washington, brother of Jones Very, was b. at Salem, Massachusetts, Nov. 12, 1815. After following mercantile pursuits for some time, he entered Harvard College, and graduated there in 1843. Subsequently he conducted a private school in Salem, where he d. April 28, 1853. Putnam gives three of Very's poetical pieces in his *Singers and Songs*, &c., 1874, one of which, "There com' th o'er the spirit" (*Spring*), appeared in Longfellow and Johnson's *Book of Hymns*, 1846. [J. J.]

Versage nicht, o frommer Christ.

[*Trust in God*.] Included as one of *Drey schöne geistliche Lieder*, Constanz, 1607, in 22 st. of 5 l., and thence in *Mützell*, No. 584; *Wackernagel*, v. p. 427; and the *Unv. L. S.*, 1851, No. 581. Sometimes erroneously ascribed to Nicolaus Herman. *Tr.* as:—

Ye who the name of Jesus bear, Yield not yourselves &c. A good fr. of st. 1, 1v., v., vii., xvii., by A. T. Russell, as No. 228 in his *Ps. & Hym.*, 1861. [J. M.]

Vexilla Regis prodeunt. *V. H. C. Fortunatus*. [*Passiontide*.] This "world-famous hymn," as Dr. Neale calls it, has been ascribed to Theodulph of Orleans, to Sedulus, &c. But it is found in all the mss. of the works of Fortunatus, as well as in all the printed editions, and there is no ground whatever for questioning his authorship. In further annotation it will be most convenient to treat

(1) of its Text, then (2) of its *Origin* and some of the allusions contained in it, and lastly (3) of the variations in its *Use*.

i. *Text, MSS., &c.* We print first the full original text from Professor F. Leo's ed. of *Fortunatus's Opera poetica*, Berlin, 1881, p. 34, where it is given as No. 6 in Bk. ii., entitled "Hymn in honour of the Holy Cross," and in 8 st. as follows:—

<p>i.</p> <p>"Vexilla regis prodeunt, Fulget crucis mysterium, Quo carne carnis conditor Suspensus est patibulo.</p> <p>ii.</p> <p>"Confixa clavus viscera Tendens manus, vestigia Redemptionis gratia Hic immolatis est hostia.</p> <p>iii.</p> <p>"Quo vulneratus insuper Mucrone dicit lanceae, Ut nos lavaret crimine, Manavit unda et sanguine.</p> <p>iv.</p> <p>"Impleta sunt quae con- cinit David fidelis carmine, Dicendo nationibus: Regnavit a ligno Deus.</p>	<p>v.</p> <p>"Arbor decora et fulgida, Ornata regis purpura, Electa digno stipite, Tam sancta membra tangere!</p> <p>vi.</p> <p>"Beata cuius brachiis Prostrum pendit saeculi, Satera facta est corporis Praedam tulitque Far- tari.</p> <p>vii.</p> <p>"Fundis aroma cortice, Vincis japonae nectare, Juncunda fructu fertili Plaudis triumpho nobili.</p> <p>viii.</p> <p>"Salve ara, salve victima De passionis gloria Qua vita mortem per- tulit Et morte vitam reddidit."</p>
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This text Leo prints from a St. Petersburg ms. of the 8th cent., a Laudun ms. of the 8th or 9th cent., a Vatican ms. of the 9th cent. (*Regiae*, 824), and others. It agrees with the original readings of a 4th cent. ms. of Fortunatus, now in the Brit. Mus. (*Add.* 24193, f. 18). In the earliest Hymnaries, &c., it is found in much the same text, e. g.:

In the so-called *Durham Ritual*, an ancient ms. in the Chapter Library at Durham (A. IV. 19, f. 65), written in England in a hand of the 10th cent., in two Hymnaries,

written in England in the 11th cent., and now in the Brit. Mus. (*Vesp. D.*, xli. f. 64, and *Harl.*, 2961, f. 2386), &c. During the 11th cent. it began to be customary to omit st. ii. vii. viii., and so in the *Vesp. D.*, xli. st. ii. was subsequently scratched through, st. vii., viii. being erased (in the *Vesp. D.*, xli., the Latin text of almost all the hymns is repeated along with an Anglo-Saxon inter-linear gloss, the Latin being arranged to suit the order of the gloss. In this form, at f. 65b, the original st. ii., vii., viii. are still found, and there is neither original nor gloss of st. ix., x.), and the two following stanzas, not by Fortunatus, inserted in their place:—

<p>ix.</p> <p>"O crux ave, spes unica, Hoc passionis tempore, Auge plura iustitiam, Reisque dona veniam.</p>	<p>x.</p> <p>"Te omnia Deus Trinitas, Collaudat omnis spiritus, Quos per cruci myste- rium Salvas, rege per saecula."</p>
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Among other mss. which omit st. vii., viii. and give ix., x., are the *Add.* 30848, f. 109, a Breviary written in Spain in the 11th cent., and now in the Brit. Mus.; the *Arundel*, 155, f. 154b, a Hymnarium written in England in the 12th cent., and now in the Brit. Mus., &c. So also the *Hymnarium Moissiacense*, a ms. written in France in the 10th cent., and ed. by G. M. Drevès in 1888, p. 45. In the *Harl.* 2961, as above, the hymn is divided into two parts, pt. i. being st. i.-iv., viii., and pt. ii. beginning "Arbor decora et fulgida," being st. v., vi., vii. In a ms. of the 11th cent. now at Corpus Christi College, Cambridge (391, p. 246), st. iv. also immediately precedes st. viii. Other early mss. which contain this hymn, include one of the 11th cent. now in the Brit. Mus. (*Jul. A.*, vi., f. 466); one of the 11th cent. at Durham (*B.*, iii., 32, f. 23); one of the 10th cent. at St. Gall, No. 196, &c. The variations in the text are somewhat numerous, but we need only mention two, viz. st. vii., l. 3, where the *Add.* 24193, reads "Focunda," and st. x., l. 2, where the *Arundel*, 155, reads "collaudet." *Daniel*, l. No. 139, li. p. 392, iii. p. 294, iv. p. 70, prints the text with readings from a Fleury ms. of circa 900, a Rheinau ms. of the 11th cent., &c. The printed text is also in *Wackernagel*, l. No. 80; the *Hymn. Saris-buriense*, 1851, p. 79; F. A. March's *Lat. Hys.*, 1876, p. 66; Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, &c. In the revised *Roman Brev.* of 1632 the text is of st. i., iii.-vi., ix., x., slightly altered.

ii. *Origin and Allusions.* To appreciate this hymn we must bear in mind the circumstances under which it was written. The details are of more than usual interest, as a short summary will show:—

Fortunatus was then living at Poitiers, where his friend, Queen Rhadegund, founded a nunnery. Before the consecration of the nunnery church she desired to present certain relics to it, and among these she obtained from the Emperor Justin II. a fragment of the so-called True Cross, from which circumstance the nunnery received its name of the Holy Cross. This relic was sent in the first instance to Tours, and was left in charge of the Bishop, in order that he might convey it to Poitiers. (See the *Historia Francorum*, by Gregory of Tours [d. 594], Bk. ix., Chapter 40.) In the Abbé E. Briand's *Sainte Radegonde*, Poitiers, 1887, pp. 128-130, its journey to Poitiers is thus described: "Escorted by a numerous body of clergy and of the faithful holding lighted torches, the Bishop started in the midst of liturgical chants, which ceased not to resound in honour of the hallowed wood of the Redemption. A league from Poitiers the pious cortege found the delegates of Rhadegund, Fortunatus at their head, rejoicing in the honour which had fallen to them; some carrying censers with perfumed incense, others torches of white wax. The meeting took place at Migné, at the place where, twelve centuries and a half later, the cross appeared in the air. It was on this occasion that the hymn 'Vexilla Regis' was heard for the first time, the chant of triumph composed by Fortunatus to salute the arrival of the True Cross. . . . It was the 19th November, 569."

The hymn was thus primarily a Processional hymn, written for use at the solemn reception of a relic of the Holy Cross. Inspired by the occasion the poet composed this poem of the Crucified King, one of the grandest hymns of the Latin church, in which in glowing accents he invites us to contemplate the mystery of love accomplished on the Cross. The occasion thus gives the key to

his choice of subject, and to most of the allusions throughout the hymn. Fortunatus evidently had in his mind, especially in st. v., the old legends of the Tree of the Cross (see under "Pange lingua gloriosi Proclium," p. 890, i.), and designedly used in i. l. 4, the word "patibulum," which means properly a cross, formed thus Y or tuus Ψ; the latter form representing the stem of the tree, with the branches on which, as on a balance, the ransom of the world was weighed (st. vi.). The most interesting of the other allusions is the use made in the 4th stanza of Pa. xcvi. 10. Neither in the Hebrew, the present Septuagint, the present Vulgate, nor in the English versions, do we find anything answering to Fortunatus's statement that David spoke of God as reigning "from the tree," i.e. from the Cross.

Justin Martyr however cited the passage as Messianic, and regarded the words ἀπό τοῦ ξύλου, as part of the original (*Dialogue with Trypho*, sect. 73; see Migne's *PP. Graec.*, vi., 648); and Tertullian (*Against Marcion*, Bk. iii., c. 19; see Migne's *PP. Lat.*, ii., 347) quotes the words "a ligno" as part of the text of Pa. xcvi. 10. These words are also found in many mss. of the so-called Italic version of the Psalms, so e.g. in a *Psalter* of the 11th cent. now in the Brit. Mus. (*Reg.* 2 B. V., f. 112, where the verse reads "Dicite in nationibus dominus regnavit a ligno, et enim correxit orbem," and so in another *Psalter* of circa 700 (*Vesp. A.*, l. f. 92). [In the *Add.* 10546 of circa 850 it reads "Dicite in gentibus quia dominus regnavit, et enim correxit orbem," and so in the *Vitellius E.*, xviii., f. 93, of the 11th cent.] They also survived in the printed *Sarum Missals* as a versicle for use on Friday in Easter week and for the Festival of the Invention of the Cross, thus "Dicite in gentibus quia Dominus regnavit a ligno," and this form is also in the present *Roman Missal*, for the Invention of the Cross (ed. Mechlin, 1874, p. 416). In the present *Roman Breviary* it is appointed for use at Lauds in the commemoration of the Holy Cross in the ferial office at Eastertide, thus "V. Dicite in nationibus, alleluia. R. Quia Dominus regnavit a ligno" (see the *Marquess of Bute's Roman Brev.* into English, vol. i., 1879, p. 163; M. Leon Gautier, in his *Les Tropes*, 1886, p. 153, quotes a Limoges ms. of the 11th cent. (Bibl. Nat., Paris, Lat. 1338), as appointing it for the 3rd S. after Easter, and as paraphrasing it thus: "Dicite, concuncti et pallite in gentibus quia magna Domini clementia, suis respiciens ovis, regnavit omnia et imperavit a ligno, proprio Filio suo crucifixi qui surrexit et sedet in throno deconculcato Zabulo."

iii. *Use.* As already stated the first use was as a processional hymn in honour of the Holy Cross. Its subsequent uses include the following:—

The *Sarum* use was at Vespers on Passion Sunday, and daily up to Maunday Thursday. In the *Paris Brev.* of 1736 it was assigned to Vespers from Monday in Passion Week up to Maunday Thursday. In the present *Roman Brev.* it is used at Vespers on the Saturday before Passion Sunday, and up to Maunday Thursday, and also on the Festival of the Invention of the Cross (May 3); and in the present *Roman Missal* it is appointed to be sung on the morning of Good Friday, after the ceremony of the Adoration of the Cross, and during the time that the acolytes are censuring the reserved sacrament (kept since Maunday Thursday in a side chapel, in the so-called Holy Grave), previous to its being solemnly placed on the High Altar.

Of the imitations and parodies of this hymn we need only mention two.

The first of these is a sequence beginning "Vexilla Regis, prodeunt et fulget," printed by G. M. Drevès in his *Prosaicum Lemoisicense*, 1890, p. 195, from three Limoges mss. now in the Bibl. Nat., Paris (Lat. 1114, circa 990; Lat. 778 of the 13th cent.; Lat. 1137 of the 11th cent.); being an unhappy combination of Fortunatus with the versicle and antiphon used in the present *Roman Brev.* at the First Vespers of the Invention of the Cross. The second, printed by Thomas Wright in his *Political Songs of England*, London, 1839, p. 254, begins "Vexilla regni prodeunt, Fulget cometa comitum," and is a parody describing the death (1313) of

Peter de Gaveston, the favourite of Edward II. of England. (*Wright*, at p. 259, pub. a second song on the same occasion, beginning "Fange, lingua, necem Petri qui turbavit Anglam," which is a parody on the "Pange lingua gloriosi Proellum.")

We may add that the text of Fortunatus, with a full critical and theological commentary, will be found in the Abbé S. G. Pimont's *Hymnes du Bréviaire Romain*, vol. ii., pt. ii., p. 30, Paris, 1884; and in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. I, Paderborn, 1881, pp. 395-411. [J. M.]

The *trs.* into English of the *Vexilla Regis* include:—

1. **A Broad the Regal Banners flie.** This fine rendering is in *The Office of the Blessed Virgin Mary in English*, &c., 1687 (*Brit. Mus.*) an account of which is given in the *Churchman's Shilling Mag.* for July, 1876. Hymn No. 169 in *Thring's Coll.*, 1882, is taken from this *tr.*, the text being slightly altered. It is based on the *tr.* of 1585 noted below, and is by far the best rendering of the *Vexilla Regis* in C. U.

2. **The royal banner is unfurled.** By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 74, in 5 st. of 4 l., and again in his *Hys. of the Church, mostly Primitive*, 1841, No. 42. It is given in a limited number of hymnals only.

3. **Now onward move the standards of our King.** By W. J. Copeland, in his *Hys. for the Week*, &c., 1848, p. 79, in 7 st. of 4 l. Its use is limited.

4. **Forth flames the standard of our King.** By Bp. J. Williams, in his *Ancient Hys.*, 1845, p. 61. This is repeated in a limited number of collections, including Schaff's *Christ in Song*, 1869, and others.

5. **Forth comes the standard of the King: All hail, Thou Mystery ador'd.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 89, and his *Hys. & Poems*, 1873, p. 50, in 7 st. of 4 l. It is given in several Roman Catholic hymn-books for schools and missions.

6. **Forth goes the standard of the King, The sign of signs, the radiant Cross.** This *tr.* appeared as No. 36 in Stretton's *Church Hys.*, 1850, in 6 st. of 4 l. In the Index it is said to be by Chandler, but its similarity to Chandler's *tr.* is so faint that the most which can be said of it is that it is Chandler's *tr.* re-written. It is a most successful rendering of the hymn. In its full, or in an abridged form it is found in later collections, as Murray's *Hymnal*, 1852, Lowe's *Gainsburgh Coll.*, 1854, and several others.

7. **The King of Kings His banner rears.** By R. Campbell, in his *Hys. and Anthems*, 1850, p. 65, in 6 st. of 4 l.

8. **See the royal banner streaming.** By G. Rorison, in his *Hys. and Anthems*, 1851, No. 59, in 6 st. of 4 l.

9. **The royal banners forward go.** By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 6, in 7 st. of 4 l., and again in the *Hy. Noted*, 1852, with the omission of st. vi. It is in C. U. both in its full and in several altered forms. Amongst the latter are (1) *H. A. & M.*, altered by the Compilers, 1861, and repeated in other collections; (2) F. Pott's *Hymns*, &c., altered by the Editor, 1861; (3) Nicholson's *Appendix Hyl.*, 1866, beginning with st. iii., "Fullfill'd is all that David told"; (4) *The Hymnary*, altered by the Editors, 1872, and others. When these various forms of Dr. Neale's *tr.* are taken into account, it is found

that his rendering of the *Vexilla Regis* is more widely used than all others put together.

10. **The royal banner forward goes, The Cross's mystery shines to view.** By J. A. Johnston in his *English Hyl.*, 1852. In the 1856 ed. he altered it to "See forward the King's banners go," and in the 1861 ed. to "Before us our King's banner goes."

11. **The royal banner is unfurled.** This, in the Cooke and Denton *Hymnal*, 1853, is a cento of which st. i. is from J. Chandler as above, and st. ii.-v. are from Stretton's *Church Hys.*, 1850, somewhat altered.

12. **Forth goes the standard of our King, The sacred banner gleams on high.** This rendering, which appeared in Choep's *Hymnal*, 1857, and again in other collections, is an arrangement made from older collections, the principal source being Stretton's *Church Hys.*, 1850, as above.

13. **The King's bright banners forward go.** This in *Kennedy*, 1863, No. 601, is J. A. Johnston's 1856 text as above, in a slightly altered form.

14. **The royal banner is unfurled, And lo! the Cross is reared on high.** This rendering in Morrell and How's *Ps. & Hys.*, 1864, in 4 st. of 4 l., is an altered and abbreviated form of the text in Stretton's *Church Hys.*, 1850, as above, with a slight resemblance to Choep's text of 1857. In the S. P. C. K. *Church Hys.*, 1871, No. 118 is a cento beginning with st. i. of this text, and concerning which Mr. Ellerton says in his *Notes to the Church Hys.*, 1881, p. xl:—

"Hymn 118. . . Free imitation, written for Church Hymns in 1871 by Bishop William Walsham How, of the Latin hymn *Vexilla Regis prouident*, by Venantius Fortunatus. . . In the present imitation, little except the first two verses of Fortunatus's hymn remain. The original contains eight verses, the last four being an impassioned apostrophe to the material cross, an alleged fragment of which was amongst the relics for the reception of which the hymn was written. These verses being considered by the Editors of Church Hymns wholly unsuitable for the use of the congregations for which their book was prepared, have been replaced by others."

The text of this *Church Hymns* cento is thus composed: st. i. from *Morrell & How*, 1864, unaltered; st. ii. from Stretton's *Church Hys.*, unaltered; st. iii., *Morrell & How*, 1864, st. iii. rewritten; st. iv., v. new by Bp. How.

15. **The Kingly banners onward stream.** By R. C. Singleton, written in 1867, and pub. in his *Anglican H. Bk.*, 1868.

16. **The King's bright banners forward go.** By E. A. Dayman, in the *Sarum Hyl.*, 1868. The opening lines (1 and 2) are from *Kennedy's* 1863 text, hence the first line of st. ii., "With outstretched hands, transfixed and torn," must be noted.

Other *trs.* are:—

1. The banners of the King come forth, The misterie, &c. *Primer* (Antwerp), 1699.

2. Now forth the Kingly banners goe. *Primer* (Mechlin), 1615.

3. Abroad the Regal Banners fly, Now shines the Crosses mystery. *Primer* (Antwerp), 1686.

4. Behold the Royal Ensigns fly, The Crosses shining Mystery. *Primer* (London?), 1706.

5. Abroad the royal banners fly. A partial *tr.* in the *Evening Office*, 1748.

6. Behold the Royal Ensigns fly, Bearing the Cross's Mystery. *Evening Office*, 1760.

7. Is this the standard of a King? *J. Williams*, 1839.

8. The great King's banner shines above. *F. C. Husenbeth*, 1841.

9. Mysterious sign of Royalty. *W. Palmer*, 1845.

10. See, see the royal banners fly. *J. R. Hest*, 1849.

11. The Royal Banner forward goes, The mystic Cross refulgent glows. *J. D. Chambers*, 1852 and 1857.

- 12. The banners of the King go forth Outshines the mystery of the Rood. *W. J. Blew*, 1852 and 1855.
- 13. The banners of the King appear, The mystery of the Cross shines clear. *J. Keble*, written in 1857, pub. in his (posthumous) *Misc. Poems*, 18.9.
- 14. Behold the Royal ensigns fly, which bear the Cross's mystery. By T. J. Potter in the *Catholic Psalmist*, 1858.
- 15. The Banner of the King goes forth, The Cross, the radiant mystery. *Elizabeth Charles*, 1858.
- 16. The Royal Banner floats on high. *E. Massie*, in *Lyra Messianica*, 1864.
- 17. The Kingly banners proudly fly. *P. Trappes*, 1865.
- 18. The King's bright banners onward bear. *H. M. Macgill*, in *The Juvenile Misc. Magazine of the U. Presb. Church*, April, 1866, and his *Songs of the Christian Creed and Life*, 1876.
- 19. The banners of our King advance. *J. Wallace*, 1874.
- 20. Banners of our King are streaming. *C. Kent*, in *O. Shipley's Annus Sanctus*, 1884.
- 21. The royal banners forward fly; The cross upon them cheers the sky. *S. W. Duffield*, in his *Latin Hymn-Writers*, &c., 1889.

This extensive list of *trs.* marks in a striking manner the strong hold this hymn has upon many men. In translating the stanza which has called forth the greatest diversity and skill is the *fourth* as above.

The finest rendering of these lines which we have seen is that in the Service Book of 1687 (see above), which reads:—

"That which the Prophet-King of old
Hath in mysterious Verse foretold,
Is now accomplish'd, whilst we see
God Ruling Nations from a Tree."

The nearest approach to this in dignity and force is *Dr. Neale's tr.* of 1851. [J. J.]

Victimae Paschali. *Wipo* (?). [*Easter.*] This Sequence is an excellent example of the transition from the rhythmical, irregular, unrhymed Notkerian sequences to the regular rhyming sequences of Adam of St. Victor and later writers. It presents several points of interest, and demands a somewhat detailed examination. We shall treat (1) of the *Text and MSS.*, (2) of the *Authorship*, and (3) of the *Uses* made of this Sequence.

i. *Text and MSS.* To show its structure we print the full text, which reads:—

<p style="text-align: center;">i.</p> <p>Victimae Paschali Laudes immolent Christi- tiani.</p> <p style="text-align: center;">ii.</p> <p>Agnus redemit oves; Christus innocens Patri Reconciliavit Peccatores.</p> <p style="text-align: center;">iii.</p> <p>Mors et vita duello Conflixere mirando; Dux vitæ mortuus Regnat vivus.</p> <p style="text-align: center;">iv.</p> <p>"Dic nobis, Maria, Quid vidisti in via?"</p>	<p>"Sepulchrum Christi vi- ventis, Et gloriam vidi resurgentis; Angelicos testes, Sudarium et vestes. Surrexit Christus spes mea, Præcedet suos in Galilæa."</p> <p style="text-align: center;">v.</p> <p>Crendum est magis soli Mariæ veraci Quam Judæorum turbæ fallaci. Scimus Christum resur- rexisse Ex mortuis vere. Tu nobis, victor rex, miserere.</p>
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The text as above is printed from the following *mss.*, all now in the British Museum.

(a) *Add.* 19768, f. 23b, written in the 11th cent., mainly at St. Gall; (b) *Reg.* 2 B., iv., f. 210b, written in England, circa 1140; (c) *Calig.* A., xlv., f. 57b, written in England, circa 1199; (d) *Add.* 23936, f. 435b, written in France, circa 1275; (e) *Add.* 11669, f. 51, written in Germany, circa 1099; (f) *Arundel*, 156, f. 92b, written in Germany in the 13th cent. The variations are: i., l. 1, Paschalis in a; i., l. 1, 2, immolant in c; iii., l. 2, conflixerunt in a; iv., l. 7, spes nostra in c; iv., l. 8, vos in b and c; iv., l. 8, Galilæam in e and f; v., l. 4, surrexisset in a and d; v., l. 5, A mortuis in b.

This sequence is also found in a *ms.* written in Germany circa 1199, and now in the Bodleian (*Liturg.*

Misc. 341, f. 47); in a *ms.* apparently written at Limoges, circa 1199, and now in the Bibl. Nat. at Paris (*Lat.* 1139, f. 159); and in the *Echternach Gradual* of circa 1000, also in the Bibl. Nat., Paris (*Lat.* 10610); in two *mss.* of the 10th cent. at St. Gall, No. 339, p. 7 (added in a hand of the 11th cent., and No. 340, p. 793, and in a third of the 11th cent., No. 343, p. 304, &c. Among *Missals* it is found in a *Sarum*, circa 1370 (*Barlow*, 5, p. 215), a *York*, circa 1390; a *Hereford*, circa 1390, all now in the Bodleian; in a *Paris* of the 14th cent. (*Add.* 16905, f. 155b, beginning with "Agnus redemit oves"), and a *Sens* of the 14th cent. (*Add.* 30058, f. 68, beginning imperfectly, the preceding leaf being missing), now in the Brit. Mus.; in the *St. Andrews*, circa 1499, the *Angers* of 1489, the *Magdeburg* of 1480, the *Münster* of 1489, and many others in various continental countries. In the *Paris Missal* (see above, as also in the printed ed. of 1481) st. i. is omitted, and in the present *Roman Missal* ll. 1-3 of st. v. are omitted, while in some of the 16th cent. eds. of the *Roman Missal*, e.g. in the Venice eds. of 1477 and 1487, in the Brit. Mus., the question "Dic nobis" (iv., ll. 1, 2) is given thrice, i.e. it is repeated after l. 4 and again after l. 6. Otherwise, in most cases, the text is given in full and unaltered. The printed text is also in *Lusid.*, l. p. 95, with further notes at ll. p. 385, iii. p. 287, v. p. 80; *Kehelein*, No. 83; *Bäcker*, No. 74; *Wackernagel*, l. No. 199; *Card. Newman's Hymni Ecclæsiæ*, 1838 and 1865, and others.

ii. *Authorship.* As a rule this Sequence has been regarded as of unknown authorship. Of the guesses at its authorship the following may be mentioned:—

(1) *Cardinal Bona* (*Rerum Liturg.*, Rome, 1671, p. 336) says that it had been ascribed to Notker. This ascription, however, is quite without ground (see p. 815).

(2) *Robert II. of France.* In a list of authors of sequences, written circa 1300 (see p. 1045), it is ascribed to Robert II. of France. This ascription also lacks confirmation (see p. 967, ii.).

(3) *Hermannus Contractus.* The attribution to Hermannus Contractus, which is mentioned in the *Abbe Migne's Encyclopædie Théologique*, vol. viii. (*Liturgie*), Paris, 1844, col. 950, seems also entirely conjectural.

(4) *Adam of St. Victor.* In the *Augustinian Missal* of St. Victor, printed at Paris in 1529, it is attributed to Adam of St. Victor, but it is found in *mss.* written before he was born (see above and p. 14, ii.).

(5) *Italian Origin.* In the *Ecclésiologist* for October, 1854, it is said to be "probably of Italian origin." This appears simply to be a conjecture, and we have been unable to discover anything which can be called evidence in support of it.

(6) *Wipo.* Lastly *P. Anselm Schubiger*, in his *Sängerzähle St. Gallens*, 1858, ascribes it to Wipo, on the ground that it is marked with his name in an Einsiedeln *ms.* of the end of the 11th cent., and gives a facsimile (*Appx.*, No. 35) of the part of the *ms.* which contains this sequence. Since Schubiger's discovery the sequence has generally been ascribed to Wipo (otherwise *Wipbert*), who was a native of Burgundy, and a secular priest. He was for some time chaplain to the Emperors Conrad II. (d. June 4, 1039), and Heinrich III., and presented a collection of poems to the former in 1025, and another collection to the latter in 1041; his latest work being a prose history of the Emperor Conrad, finished about 1048. His claim to this sequence (marked as his, so far as we can discover, only in this solitary Einsiedeln *ms.*) can hardly be regarded as definitely established. Neither of the two earliest St. Gall *mss.* give his name, and the copy in one of these *mss.* (No. 34v) dates circa 1000 (so also the *Echternach Gradual* noted above), i.e. more than 20 years earlier than we otherwise hear of Wipo. And there is nothing in the other pieces known as his, which would lead us to connect the "Victimæ Paschali" with his name.

iii. *Uses.* This fine Sequence is simple, scriptural, good in rhythm, and embraces in itself various elements which account for its popularity and long extended use. Luther held it in high esteem, especially admiring the terse and vivid picture of the conflict between Death and Life in st. iii., and practically incorporated this stanza in his "Christ lag in Todesbanen" (see p. 294, i.). Its brevity and picturesque quality led to its speedy adoption in the *Missals* of various countries for use at the

ordinary church services during the period of Easter.

Of the mss. from which the text as above is taken, *f* marks it simply as "a sequence on the Resurrection"; *d* assigns it to Easter Sunday, Monday, and Tuesday; and *e* to Thursday in Easter week; while *a*, *b*, and *c* do not indicate its use.

Neither the *Sarum*, *York*, nor *Hereford Missals* used it on Easter Sunday or on Low Sunday; the *Sarum* appointing it for Friday in Easter week, and for the 2nd and later Sundays up to the Ascension, and the *Hereford* and *York* for Wednesday in Easter week, as also on the 2nd and later Sundays. In the *Angers Missal* of 1489 it is however appointed for Easter Sunday and for Low Sunday, as well as for Tuesday and Wednesday in Easter week; in the *Hamburg Missal* of 1509 for Easter Sunday, for Thursday, Friday and Saturday in Easter week; in the *Uzes Missal* of 1495 for the B. V. M. at Eastertide, &c. Other *Missals* present various combinations or modifications of these uses, which need not be mentioned in detail. In the *Roman Missal* of 1570 it is one of the four sequences which were alone retained in that revision, and is appointed for use on Easter Sunday and daily up to Low Sunday inclusive, but not for the later Sundays. In the *Paris Brev.* of 1840 it forms part of the service for Vespers on Easter Sunday.

The dramatic possibilities of this Sequence also early attracted attention. It formed a striking feature in many of the Easter Miracle or Mystery Plays, but these we have not space to describe in detail.

(For its use there see e.g. F. J. Mone's *Schauspiele des Mittelalters*, Karlsruhe, 1846, pp. 17-27, 128, &c.; *Reliquias Antiquas*, ed. T. Wright and J. O. Halliwell, vol. ii., 1843, p. 159; E. de Coussemaker's *Dramas Liturgiques du Moyen Age*, Rennes, 1860; G. Milchsack's *Oster- und Passionsspiele*, Wolfenbüttel, 1880, &c.)

It was also frequently employed at Matins on Easter Sunday, in the ceremony of the Easter Sepulchre, which was intercalated in the service between the Third Lesson and the "Te Deum." Various forms of this function are found both in England, and on the continent. Dr. Carl Lange, in his *Die Lateinischen Osterfeiern*, Munich, 1887, gives the results of his examination of 224 mss. and printed service books (*Breviaries, Antiphonaries, Processionals, Troparies, &c.*), ranging from the 10th to the 18th cent., and used in France, Holland, Germany, Austria, Switzerland, Italy, Spain, and England, all of which contain longer or shorter forms of this function, and 68 of which embody the "Victimæ Paschali," either in full or beginning with "Dic nobis, Maria." The earliest forms in which he has found the "Victimæ Paschali" included date from the 13th cent.

At p. 62 Lange prints from a 13th cent. Ritual for use at Chalons-sur-Marne. There, after the Third Responsory, two boys vested in white took their places one on the right and the other on the left of the high altar, to represent the angels at the Holy Sepulchre; followed by three deacons in white dalmatics, coming from the right side and standing before the altar, to represent the Three Marys. The Angels ask the Three Marys "Whom seek ye in the sepulchre?" and they answer "Jesus of Nazareth." The Angels, taking off the white altar-cloth, as representing the grave clothes, reply "He is not here." The Marys, turning to the choir, sing "Alleluia. The Lord has risen." Then, passing down towards the choir, the First Mary sings "Victimæ" (st. 1.), the Second sings "Agnus redemit" (st. II.), and the Third sings "Mors et vita" (st. III.). Then the succentor, coming to the first step of the altar, asks the First Mary "Dic nobis" (st. IV., ll. 1, 2), to which she replies "Sepulchrum" (st. IV., ll. 3, 4), the Second replies "Angelicos testes" (st. IV., ll. 5, 6), and the Third "Surrexit" (st. IV., ll. 7, 8). Then the succentor, turning to the choir, and pointing to the First Mary, sings "Credendum" (st. V., ll. 1-3), and the whole choir sing "Scimus" (st. V., ll. 4-6). In the meantime the Marys have returned to the vestry, and the ceremony ends by the bishop or the succentor beginning the "Te Deum." This is one of the many varieties in which the complete

sequence is included. Even in the use of the "Victimæ Paschali" there were great variations. So in a *Nürnberg Antiphonary* of the 13th cent. (Lange, p. 140), Mary Magdalene sings st. I.-III., then Peter and John ask her "Dic nobis" (st. IV., ll. 1, 2), to which she replies "Sepulchrum" (st. IV., ll. 3-8). Then the choir sing "Credendum" (st. V., ll. 1-3), Mary alone the "Scimus" (st. V., ll. 4, 5), and the choir "Tu nobis" (st. V., ll. 6). In the later service books the more dramatic portion of the sequence beginning with the "Dic nobis" is almost retained (e.g. in the *Hereford Breviary* of 1666). So in the *Prag Breviary* of 1572 (Lange, p. 122) the rubrics provide for a proper Easter sepulchre and for two Marys. There the Bishop asks Mary Magdalene "Dic nobis, Maria?" the choir singing "Quid vidistis in via?" and Mary replying "Sepulchrum" (st. IV., ll. 3-8), and the choir then singing "Credendum" (st. V., ll. 1-6). As Dr. Lange requires 171 large octavo pages to print and describe the variations of these service-books, we must beg our readers who wish for further information to refer to his interesting work.

As a final proof of the popularity of the "Victimæ Paschali," we may mention some of the numerous imitations of it.

Thus M. Leon Gautier, in his 1858 ed. of *Adam of St. Victor*, prints two sequences, one on *St. Victor* ("Martyris Victoris laudes resonent Christiani Mortem ei") at ll. p. 94, and the other for the B. V. M. at Easter ("Virgini Mariæ laudes intonet Christiani! Eva tristis!") at ll. p. 348. Both of these are servile imitations of, and indeed borrow a good deal directly from, the "Victimæ Paschali," and in his 1881 ed. of *Adam of St. Victor* (pp. 236, 245) Gautier says that in both cases the ascription to Adam is a mistake. Other imitations may be consulted in *Kehrein*, e.g. his Nos. 152, 177, 215, 232, 233, 525, 565.

The varying forms of the text, together with a full critical and theological commentary, will be found in Dr. J. Kayser's *Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen*, vol. ii., 1886, pp. 37-60. [J. M.]

Translations in C. U. :—

1. Forth to the paschal Victim, Christians, bring Your sacrifice of praise. By E. Caswall, in his *Lyra Catholica*, 1849, p. 233; and his *Hys. and Poems*, 1873, p. 122. In a few collections only.

2. The holy Paschal work is wrought. By R. Campbell, in his *Hys. and Anthems*, 1850, p. 72. It is mainly from a ms. tr. by Dr. Neale (so the Campbell mss.) It is in O. Shipley's *Annus Sanctus*, 1884. In Dr. Rorison's *Hys. and Anthems*, 1851, No. 76, it was altered to "The Paschal work is wrought."

3. Christ the Lord is ris'n to-day! Christians, haste your vows to pay. By Jane E. Leeson, in the Rev. H. Formby's *Roman Catholic Hymns*, 1851, No. 10, in 4 st. of 8 l., and signed in the Index "M. L." This tr. has passed into several collections in G. Britain and America, including *H. A. & M.*, 1861, &c. Usually Miss Leeson's third stanza is omitted. Subsequently Miss Leeson retranslated the hymn in two forms, and included the same in her *Par. and Hys.*, 1853, as:—

(1) *Sacrifices of Thanksgiving.* This is repeated in the Irvingite *Hys. for the Use of the Churches*, 1864 and 1871 as "Tr. by J. E. L., 1854." We have here a slight error in the date, but a certain indication that the anonymous *Paraphrases and Hys.* of 1853 were by Miss Leeson.

(2) *Sacrifice ye praises meet.* This we have not found elsewhere.

4. To the Paschal Victim, Christians, bring the sacrifice of praise. By J. M. Neale, in the *Hy. Nodæ*, 1852, No. 28. This is a prose tr. In the *Hymnary*, 1872, it is given in a metrical form as "Unto the Paschal Victim bring." Line 3, "The Lamb, the sheep, &c."

5. To the Paschal Victim raise Gift and sacrifice of praise. By W. J. Blew, in his *Hj. and Tune*

Bk., 1852-55; and again in the *Parish H. Bk.*, 1863 and 1875.

6. Praise to the Paschal Victim bring. By R. F. Littledale, in the *People's Hyl.*, 1867, No. 111, and signed "D. L."

7. Christians, to the Paschal Victim. Anonymous, in the *Antiphoner and Grail*, 1880, and the *Hymner*, 1882.

Other tra. are:—

1. Bring, all ye dear-bought nations, bring. W. K. Blount, 1670; the *Divine Office*, 1763; and O. Shipley's *Annus Sanctus*, 1884.

2. Let Christians grateful hymns of praise. F. C. Husenbeth, 1845, and *Lyra Messianica*, 1864.

3. The Paschal Victim calls for praise. J. R. Beste, 1849.

4. Christians, raise your grateful strain. E. C. Benedict, in his *H. of Hildebert*, 1867.

5. Unto the Paschal Victim bring. Line 3, "The Lamb redeemed, &c." C. B. Pearson, 1868.

6. Christians, come and lift your voices. J. Wallace, 1874.

7. Christians, your voices raise. Anon. in O. Shipley's *Annus Sanctus*, 1884. [J. J.]

Victis sibi cognomina. [*Circumcision.*] This anonymous hymn was given in the *Paris Brev.*, 1736, for the Feast of the Circumcision at 2^d Vespers, and beyond that date we have been unable to trace it. The text is in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 49; Carl. Newman's *Hymni Ecclesiae*, 1838 and 1865; and L. C. Biggs's annotated *H. A. & M.*, 1867. Tr. as:—

1. 'Tis for conquering kings to gain. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 55, and his *Hys. of the Church, &c.*, 1841, No. 30. It is given in a great many hymn-books, sometimes in full, and at other times in an abbreviated form.

2. Tyrants their empty titles take. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 102. This is given in the *Hymnary*, 1872, as "Warrior kings their titles gain."

3. Conquering kings their titles take. This cento appeared in the trial ed. of *H. A. & M.*, 1859, and the eds. of 1861 and 1875, and has passed into several other collections. It is composed of st. i., v., vi., by the Compilers, and st. ii., iii., iv. from J. Chandler as above, slightly altered. Three or four lines in st. v., vi. are also from Chandler. This cento is given in Pott's *Hymns, &c.*, 1861, as "Earthly kings their titles take," and in the *Sarum Hyl.*, 1868, as, "Warrior kings fresh glory gain."

4. Let tyrants take their haughty names. By R. C. Singleton, in the *Anglican H. Bk.*, 1868.

Other tra. are:—

1. Let earthly tyrants title claim. J. Williams, 1839.

2. From conquered realms let tyrants claim. W. J. Blew, 1852-55.

3. Let earthly monarchs titles gain. J. A. Johnston, 1852-61.

4. To earthly kings fresh names accrue. Lord Braye, in O. Shipley's *Annus Sanctus*, 1884. [J. J.]

Victorinus, Santolius. [*Santeüll, Jean-Baptiste da.*]

Vinet, Alexandre Rodolphe, b. June 12th, 1799, at Ouchy, near Lausanne. His father, a man of somewhat stern religion, was schoolmaster of the village, and held a small appointment in the Canton du Vaud, Alexandre was appointed Professor of the French language at the gymnasium of Basle, at the age of 20, and occupied this office, with some work for the University, for twenty years.

In 1819 he, was called to the ministry, and married. At first opposed to the movement of the *Réveil*, a deeper knowledge of its principles and deep sympathy with the persecution of its leaders, drew him heartily to its side. His pen was fearlessly used in defence of toleration (*Du respect des opinions*, 1824), freedom of worship (*Mémoire en faveur de la liberté des cultes*, 1826), and the separation of Church and State (*Essai sur la manifestation des convictions religieuses, et sur la separation de l'Église et de l'État*, 1842). No work is more permanently valuable on the subject than the *Essai*, from the logical sequence of its conclusions from the premises laid down. In 1837 he had been recalled to Lausanne, to occupy the "chaire de théologie pratique," in the Academy. In the end of 1840, however, he resigned the chair, withdrawing at the same time from the national church. He took a prominent part in the preliminary committees for the formation of the "Église libre du Canton de Vaud"; but his proposals were largely modified in the final constitution of it, to his deep regret. He had been compelled to withdraw from the discussions by his failing health. His constitution, always delicate, gave way comparatively early, and he d. May 10, 1847. His name is tenderly cherished, not only for his efforts in the cause of religious freedom, but as an Evangelical Divine (*Discours sur quelques sujets religieux*, 1831-41, and *Études Évangéliques*, pub. after his death), and as a distinguished man of letters (see the portrait of him by Sainte Beuve). His articles in the *Semeur* touched wide and varied subjects of literature with rare delicacy, acuteness, and truth. The most celebrated of his literary works are: *Études sur Blaise Pascal*, and *Études sur la littérature Française au dix-neuvième Siècle*, pub. posthumously. The hymns pub. in the *Chants Chrétiens* are only a few out of the number he wrote. They reveal the inner depth of a nature that shrank from outward demonstration of religious emotion, and are valuable on this account, as well as for that refinement of meditation which places them so high among the Protestant hymns of France. (See p. 322. ii.) [H. L. B.]

Vintimille, Charles Gaspar Guillaume de Vintimille du Luc, was b. Nov. 15, 1655. He was designated Bishop of Marseilles in 1684, but was not consecrated as such till 1692. In 1710 he was translated to the see of Aix (Bouches du Rhône), and in 1729 to that of Paris. He d. March 13, 1746. Under his auspices appeared the new *Paris Breviary* of 1736 (in which the ancient hymns of the Church were in great measure replaced by those of the Santeülls. Coffin, and other recent French writers); the new *Paris Missal* of 1738; and the new *Paris Processional* of 1740; all of which were speedily adopted in many other French dioceses. That Vintimille was himself a hymnwriter seems decidedly doubtful. The hymn "O Christe qui noster poli" (p. 225. l.) has sometimes been ascribed to him, but neither in the *Cantico Brev.* of 1686 nor in the *Paris Brev.* of 1736 is it in any way marked as his. [J. M.]

Virgin born, we bow before Thee.

Bp. R. Heber. [Lent.] Appeared in his post-humous *Hymns, &c.*, 1827, p. 54, in 4 st. of 4 l., and appointed for the 3rd S. in Lent. As given in the *People's H.*, 1867, No. 373, the lines "Mary, Mother meek and mild"; are altered to "Mary, Maid and Mother mild." It is otherwise unchanged. [J. J.]

Virginis castae virginis summae decus praecinentes. [*Common of Virgins.*] *Morel*, in his *Lat. Hymnen*, 1868, p. 180, gives a part of this sequence with the note, "This is only the beginning of a rambling and somewhat barbarous sequence in the ms. collection of P. Brauder [St. Gall ms., No. 546, written in 1507], where it bears the title 'a prolix sequence of some monk of St. Gall.'" Neale, in his *Sequentiae*, 1852, p. 237, ascribes it to Godescalcus or Gottschalck (d. 1050); but the earliest source he quotes is the *Tournay Missal* of 1540, and there does not seem to be any reason for accepting this ascription, which is evidently a conjecture. The earliest text known is in the St. Gall ms., No. 383, of the 13th or 14th cent. The printed text is also in *Daniel*, v. p. 344, and *Kehrein*, No. 475. *Tr.* as "To-day let Christian maidens." In the *People's H.*, 1867, No. 221, and signed "S. M." [i.e. Sister Marion]. [J. M.]

Virginis Proles, Opifexque matris. [*Common of Virgins.*] This is found in four mss. of the 11th cent. in the British Museum (Jul. A. vi. f. 67 b; Vesp. D. xii. f. 110; Harl. 2961, f. 249 b; Add. 30851, f. 155); and in the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 406); and in a ms. of the 11th cent. at Corpus Christi Coll., Cambridge (391, p. 274), and the Bern ms. 455 of the 10th cent. It is in two mss. of the 11th cent. at St. Gall, Nos. 387 and 413. Also in the *Mozarabic, Roman, Sarum, York, Aberdeen*, and other *Breviaries*, the *Sarum* use being for one virgin and martyr at 1st Vespers and at Matins. *Daniel*, i. No. 238, gives the original, and the form in the *Roman Breviary*, 1632, citing it at iv. pp. 140, 368, as in a 9th cent. ms. at Bern, a 10th cent. Rheinau ms., &c. The printed text is also in *Wackernagel*, i., No. 138; G. M. Dreyes's *Hymn. Moissiacensis*, 1888, from a 10th cent. ms., &c. [J. M.]

Translations in C. U. :—

1. O Thou, Thy Mother's Maker, hail. By E. Caswall, in his *Lyra Catholica*, 1849, p. 222, and his *Hys. & Poems*, 1873, p. 117. This has been repeated in the 1863 *Appendix* to the *H. Noted*, No. 197, and others.

2. Offspring, yet Maker, of Thy Mother lowly. By T. I. Ball, in the 1867 *Appendix* to the *H. Noted*, No. 344.

3. Child of [a] the Virgin, Maker of Thy Mother. By G. Moultrie, in the *People's H.*, 1867, No. 219, signed "M." In the *Hymner*, 1882, No. 99, which begins with the same first line, is based upon this *tr.*

Trs. not in C. U. :—

1. O Virgin's Offspring Christ, Who wert alone. *Primer*. 1706.

2. Conceived and born of Virgin blest. *F. Trappes*. 1865.

3. O Virgin born. That Mother's Framer Thou. *J. D. Chambers*. 1866.

4. O Virgin's Offspring, Who Thy Mother didst create. *J. Wallace*. 1874.

The foregoing *trs.* are of the text for a "Virgin and Martyr." There are also *trs.* of an arrangement of the text for a "Virgin, but not a Martyr." These include one in the *Primer*, 1706, and a second by *J. Wallace*, 1874, each beginning with the same first line as above. In the *Rom. Brev.*, st. viii., of the Latin text, *Hujus oratus Deus alma nobis*, is given, together with a doxology, for "Holy Women." This is *tr.*: (1) "O God of bounty, at thy saints intreating," in the *Primer*, 1599; (2) "Permit, great God, this Saint with Prayers may free" in the *Primer*, 1706; and (3) "O God, for this Thy servant's sake, we humbly Thee implore," by *J. Wallace*, 1874. In the Marquess of Bute's *Roman Breviary into English*, 1879, Wallace's *tr.* is given as "When she pleads for us at her sweet petition," &c. [J. J.]

Virgo vernans velut rosa, Agni sponsa speciosa. [*St. Winifred.*] This is the Sequence on St. Winifred of Wales, in the *Sarum Missal*, Venice, 1494, f. 255. It does not appear to be in any other ed. of the *Sarum Missal*, nor to have been received into other English or Continental *Missals*. It will be found in a note at col. 960 of the Burnt-land reprint of the *Sarum Missal*, 1861. *Tr.* as :—

More fair than all the vernal flowers. By E. Caswall, in his *Masque of Mary, &c.*, 1854, p. 337; and his *Hys. and Poems*, 1873, p. 202. It was repeated in *Dr. Hawes's Hys. for the Year*, 1867, &c. [J. M.]

Vischer, Christoph, s. of Jakob Vischer or Fischer, burgess at Joachimsthal, in Bohemia, was b. at Joachimsthal in 1520. He matriculated at the University of Wittenberg in Nov. 1540 (M.A. 1544), and was ordained at Wittenberg on Feb. 10, 1544, as pastor and probat at Jüterbogk, near Wittenberg. He was then appointed (in 1552) cathedral preacher and superintendent at Schmalkalden; in 1571 pastor and general superintendent at Meiningen; in 1574 court preacher and assistant superintendent at Celle (Zelle); and in 1577 chief pastor of St. Martin's Church at Halberstadt. He returned to Celle in 1583, as general superintendent of Lüneburg, and d. at Celle in October, 1597 (*Koch*, ii., 265; *Wetzel*, i. p. 235, and *A. H.*, i., pt. v. p. 38; *Rotermund's Gelehrte Hannover*, vol. ii., 1823, p. 40; J. K. F. Schlegel's *Kirchen- und Reformations-Geschichte Hannover*, vol. ii., 1829, pp. 399-402; ms. from Dr. Ebeling, Celle, &c.)

Vischer was a somewhat voluminous writer. *Rotermund* gives the titles of 29 works by him. Only one hymn is known as his, viz. :—

Wir danken dir, Herr Jesu Christ, Dass du für uns gestorben bist. *Passiontide*. This is included in pt. ii. of the *Dresden G. B.*, 1597 (thence in *Wackernagel*, v., p. 248), marked as by M. C. F., and in 4 st. of 4 l., viz. st. i. as above, and

ii. Und bitten dich, war Mensch und Gott.

iii. Behüt uns auch für Sünd und Schand.

iv. Und draus schöpfen die Zuversicht.

The only portion we have been able to find in any work of Vischer's is st. ii. This occurs in his *Christliche unnd einfeltige Erkerung der gudenrlicher Historien des Leydens und Sterbens hochtröulicher Aufferstehung und siegreicher Himmelfart unsers lieben Herrn Jesu Christi, auch der Sendung des Heiligen Geistes, &c.*, Schmalkalden, 1686 (Brit. Mus.), and is given there in *Sermo x.* of those on the Resurrection (Aufferstehung) as follows :—

"Solche Seufftzer erwecket der heilige Geist, stünct in uns das wir beten.

"Ach Herr Christe, war M-nsch und Gott,
Durch dein heilig Fünff Wunden rot,
Erlös mich von dem ewigen Tod,
Und tröst mich in meiner letzten Not."

The same stanza is found in the ed. Schmalkalden, 1568 [Berlin Library]. The sermons on the *Auferstehung* seem to have appeared at Frankfurt am Main in 1564 (preface 1562, title 1563, colophon 1564. So the copy in the Vatican Library at Rome). *Mitsel.*, No. 344, prints the four stanza form from the text given by J. C. Olearius, Jena, 1710, as a reprint of the original, and as entitled "A children's hymn composed by M. Christoph Vischer for the Christian community at Schmalkalden, upon the strengthening us of the bitter sufferings and death of Christ Jesus our Saviour." It is also in the *Env. L. S.*, 1851, No. 122. The *trs.* are —

1. We bless Thee, Jesus Christ our Lord; For ever be Thy name adored. This is a good and full *tr.* by Dr. Kennedy, as No. 622 in his *Hymn. Christ.*, 1863.

2. With thanks we glory in Thy Cross. This is No. 331 in pt. I. of the *Moravian H. Bk.*, 1754. [J. M.]

Vital Spark of heavenly flame. A. Pope. [*The Soul Immortal.*] In the *Spectator* for Nov. 10, 1712, Steele gives a letter sent to him by Pope on the words spoken by Hadrian on his death-bed. This letter, in *The Works of Alexander Pope, Esq.* . . . Printed verbatim from the Octavo edition of Mr. Warburton. London, C. Bathurst, 1788. Vol. v., p. 185, is dated Nov. 7, 1712, and begins:—

"I was the other day in company with five or six men of some learning; where chancing to mention the famous verses which the Emperor Adrian spoke on his death-bed, they were all agreed that 'twas a piece of gaudy unworthy of that prince in those circumstances. I could not but differ from this opinion: methinks it was by no means gay, but a very serious soliloquy to his soul at the point of his departure; in which sense I naturally took the verses at my first reading them, when I was very young, and before I knew what interpretation the world generally put upon them.

"Animula vagula, blandula,
Hospes comæque corporis,
Quæ nunc abibis in loca?
Pallidula, rigida, nudula,
Nec (ut soles) dabis joca?"

The letter then proceeds with a prose translation of these lines, and a vindication of the same. At the foot of the letter, and after his signature, Pope added the following metrical rendering:—

"ADRIANI morientis ad ANIMAM
TRANSLATED.

"Ah fleeting Spirit! wand'ring fire,
That long hast warm'd my tender breast,
Must thou no more this frame inspire?
No more a pleasing cheerful guest?"

"Whither, ah whither art thou flying?
To what dark, undiscover'd shore?
Thou seem'st all trembling, shiv'ring, dying,
And Wit and Humour are no more."

In the *Spectator*, Nov. 10, 1712, Steele gives this letter verbatim, with the exception of the metrical version at the end. On Nov. 29, 1712, Pope wrote to Steele expressing regret that as this letter was given in his name he had not an opportunity of setting forth his ideas more fully and accurately. This letter did not appear in the *Spectator*. On Dec. 4, 1712, Steele wrote to Pope:—

"This is to desire of you that you would please to make an ode as of a cheerful dying spirit, that is to say, the Emperor Adrian's 'Animula vagula' put into two or three stanzas for music. If you comply with this, and send me word so, you will very particularly oblige. Yours, &c." (*Works*, v. p. 189.)

To this Pope gave answer in the following letter, which is undated in his *Works*, vol. v. p. 190, but was probably sent within a post or

two after the receipt of Steele's communication:—

"I do not send you word I will do, but have already done the thing you desire of me. You have it (as Cowley calls it) just warm from the brain. It came to me the first moment I waked this morning: yet, you'll see, it was not so absolutely inspiration, but that I had in my head not only the verses of Adrian, but the fine fragment of Sappho, &c.

"The dying Christian to his SOUL.

"ODE.

"Vital spark of heavenly flame!
Quit, oh quit this mortal frame:
Trembling, hoping, ling'ring, flying,
Oh the pain, the bliss of dying!
Cease, fond nature, cease thy strife,
And let me languish into life.

II.

Hark! they whisper; angels say,
Sister spirit, come away!
What is this absorbs me quite,
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my soul, can this be death?

III.

"The world recedes; it disappears!
Heav'n opens on my eyes! my ears
With sounds æreaphic ring:
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?"

(*Works*, v. p. 190.)

What Steele did with this ode we cannot say. It was certainly *not* inserted in the *Spectator*, as is generally supposed. It was included in various editions of Pope's *Works*, and was taken from thence for use in the hymnals. Collyer included it in his *Coll.*, 1812, No. 627, and since then it has been repeated in numerous hymn-books. In the *Cong. H. Bk.*, 1836, J. Conder gave Pope's original text as No. 612, and a rewritten form of the same, beginning with the same first line, as No. 613. This rewritten form was repeated in his *Choir and Oratory*, 1837, p. 246, and in his posthumous *Hymns of Praise, Prayer, &c.*, 1856, p. 169.

The "fine fragment of Sappho" referred to in Pope's letter, formed the subject of Addison's article in the *Spectator* of Thursday, Nov. 22, 1711. Addison gives in his article a translation in Latin by *Catullus*, another in French by *Boileau*, and a third in English by *Ambrose Phillips*. It was doubtless the original, and to these translations that Pope referred in his letter to Steele quoted above. As pointed out by R. Carruthers in his edition of Pope's *Poetical Works*, 1853, vol. ii., p. 178; and by Miller in his *Singers and Songs of the Church*, 1869, p. 149, Thomas Flatman's translation of the "Animula vagula, blandula," may have influenced Pope in his "Vital spark," but we are inclined to think that Addison's article in the *Spectator*, already referred to, had very much more to do with it than anything that Flatman had done.

[J. J.]

Vokes, Mrs. A long correspondence has failed to elicit any information concerning this hymn-writer beyond the facts that the earliest work in which her hymns are found is a *Sel. of Missionary and Devotional Hymns*, edited by the Rev. J. Griffin, a Congregational minister at Portsea, and pub. in 1797. Several of these were repeated in J. Dobell's *New Sel. of Seven Hundred Evangelical Hymns*, &c., 1806. There are also 7 of her hymns, all

with the signature "Mrs. Vokes," in W. B. Collyer's *Coll.*, 1812. Of her hymns the following, all pub. in 1797, are still in C. U. :—

1. Behold the expected time draws near. *Missions.*
2. Behold the heathen waits to know. *Missions.* This begins with st. iii. of No. 1.
3. Proud Babylon yet waits her doom. *Fall of Babylon predicted.*
4. Ye messengers of Christ. *Missions.* [J. J.]

Vom Himmel hoch da komm ich her. *M. Luther.* [*Christmas.*] This beautiful Christmas hymn first appeared in the *Geistliche Lieder*, Wittenberg, 1535, in 15 st. of 4 l.; and thence in *Wackernagel*, iii. p. 23. Also in Schirck's ed. of *Luther's Geistliche Lieder*, 1854, p. 12, in the *Unv. L. S.*, 1851, No. 55, &c. In Klug's *G. B.*, 1543, it is entitled "A Children's Hymn for Christmas Eve on the child Jesus, taken from the Second Chapter of the Gospel of St. Luke." It has sometimes been said to be derived, at least in part, from the Latin. To the "Parvulus nobis nascitur" its resemblance is very slight; and this Latin hymn has not been traced earlier than the 1579 ed. of Lucas Loewis's *Paulmodia* (1st ed. 1553). To the "Nuntium vobis fero de supernis" [Brit. Mus. ms. of the 12th cent., Harl. 2928 f. 114], it has no relationship whatever. Of the origin of the German hymn, Lauxmann, in *Koch*, viii. 21, thus speaks :—

"Luther was accustomed every year to prepare for his family a happy Christmas Eve's entertainment . . . and for this festival of his children he wrote this Christmas hymn. Its opening lines are modelled on a song, 'Aus fremden Landen komm ich her;' and throughout he successfully catches the ring of the popular sacred song. It is said that Luther celebrated the festival in his own house in this original fashion. By his orders the first seven verses of this hymn were sung by a man dressed as an angel, whom the children greeted with the eighth and following verses."

We may add that Luther took the first stanza almost entirely from the song, which begins :—

"Ich komm aus fremden Landen her,
Und bring euch viel der neuen Mähr,
Der neuen Mähr bring ich so viel,
Mehr denn ich euch hier sagen will."

From the rest of the song Luther did not borrow anything.

In Klug's *G. B.*, 1535 it is set to the melody of "Aus fremden Landen," or rather, as F. M. Böhme, in his *Alteutsches Liederbuch*, 1871, No. 271, gives it "Ich komm aus fremden Landen her." In the *Geistliche Lieder*, Leipzig, V. Bohmann, 1539, this was superseded by the beautiful melody still in use, which is sometimes ascribed to Luther, and is set to this hymn in the *C. B. for England*, 1863 (set also to No. 57 in *H. A. & M.*, 1875). *Tr.* as :—

1. From highest heaven good news I bring. By A. T. Russell, as No. 17 in the Dalston Hospital *H. Bk.*, 1848. There st. i. is condensed from i. ii.; and st. ii.-v. are from iii., iv., viii., xv. In his own *Ps. & Hys.*, 1851, No. 43, Mr. Russell omitted the *tr.* of st. xv. and added a *tr.* of st. vii.

2. From yonder world I come to earth. In full, by Dr. J. Hunt in his *Spir. Songs of Martin Luther*, 1853, p. 30. From this st. vi.-ix., xiii., xiv., beginning "Oh! let us all be glad to-day," were included in the Manchester *S. S. H. Bk.*, 1855, the *Bk. of Praise for Children*, 1881, and the *Cong. Church Hyl.*, 1887.

3. From heaven above to earth I come. This is a good and full *tr.*, by Miss Winkworth in her *Lyra Germanica*, 1st Ser., 1855, p. 12, and in her *C. B. for England*, 1863, No. 30. Repeated

in full in the *Ohio Luth. Hyl.*, 1880. Varying centos, beginning with st. vii., "Give heed, my heart, lift up thine eyes," are in Bp. Bickersteth's *Ps. & Hys.*, 1858, and his *Hyl. Comp.*, 1876, in the *Church S. S. H. Bk.*, 1879, and others.

4. Good news from heaven the angels bring. This is No. 131 in the Pennsylvania *Luth. Church Bk.*, 1868, in 7 st. (answering to st. i., iii., iv., viii., x., xiii., xv.), of which st. i.-iv., vii. are altered from A. T. Russell, and v., vi. from Miss Winkworth. Repeated in Schaff's *Christ in Song*, 1869, p. 54. St. i.-iii., v., vi., of this form are in the *Hys. and Songs of Praise*, N. Y., 1874, and the *Church Praise Bk.*, N. Y., 1882.

Other *trs.* are :—

- (1) "I come from heav'n to tell." In the *Gude and Godlie Ballades*, ed. 1666, f. 26 (1868, p. 43). Rewritten by H. R. Bramley, as No. 66 in the Bramley-Stainer *Christmas Carols, New and Old*, beginning "From highest heaven I come to tell." (2) "I come from heaven, to declare," as No. 300 in pt. I. of the *Moravian H. Bk.*, 1764. From this st. vii., viii., x., xiii. were given in the *Bible H. Bk.*, 1845, beginning "Awake, my heart, my soul, my eyes." (3) "To-day we celebrate the birth," of st. iv., vii., viii., xiii. (partly founded on the 1754 *tr.*), as No. 50 in the *Moran an H. Bk.*, 1749 (1886, No. 47). (4) "I come, I come: from yon celestial climate." By Miss Fry, 1845, p. 7. (5) "Little children, all draw near." By J. Anderson, 1846, p. 3. (6) "From highest heaven, on joyous wing." By R. Massie, 1854, p. 3. (7) "From heaven high I wing my flight." By Dr. H. W. Dulcken, in his *Bk. of German Songs*, 1856, p. 264. (8) "From heaven high I've wandered forth." By Dr. H. W. Dulcken in his *Golden Harp*, 1864, p. 137. (9) "From heaven on high I come to you." By Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 256; altered in his *Exotics*, 1876, p. 45. (10) "From heav'n on high to earth I come." In the *Ch. of England Magazine*, 1872, p. 44. (11) "From heaven so high I come to you." By the Rev. J. G. Tasker, in the *Was. Meth. Magazine*, Dec., 1883.

We may note that in J. C. Jacob's *Pal. Ger.*, 1722, p. 13, there is a hymn in 5 st., beginning "He returns, the Lord our Saviour reigns," which is set to the melody of 1539. It is not however a *tr.* from Luther, but is merely a selection of stanzas from Isaac Watts's version of Ps. xcviil. [J. M.]

Vom Himmel kam der Engel Schaar. *M. Luther.* [*Christmas.*] This is founded on St. Luke ii. 10, 11, and St. Matt. ii. 6; and was apparently written in 1543, and meant for use when his other Christmas hymn ("Vom Himmel hoch") was thought to be too long. It was 1st pub. in the *Geistliche Lieder*, Wittenberg, 1543, in 6 st. of 4 l., and thence in *Wackernagel*, iii. p. 26. Also in Schirck's ed. of *Luther's Geistliche Lieder*, 1854, p. 15, and in the *Unv. L. S.*, 1851. *Tr.* as :—

1. From yon ethereal heavens. This is a paraphrase, in 54 lines, by Miss Fry, in her *Hys. of the Reformation*, 1845, p. 20. From this a cento in 5 st. of 8 m., recast and beginning, "Let all our hearts rejoice," is No. 5 in Whittemore's *Supp. to All H. Bks.*, 1860.

2. To shepherds as they watched by night. In full, by R. Massie in his *Martin Luther's Spir. Songs*, 1854, p. 7. Included in the *Ohio Luth. Hyl.*, 1880, and by Dr. Bacon in his *Hys. of Martin Luther*, 1884, p. 66.

Other *trs.* are :—

- (1) "A band of angels from the sky," as No. 145 in pt. I. of the *Moravian H. Bk.*, 1754. (2) "Sing! sing! ye ransomed mortals, sing." By Sir John Bowring in his *Hymns*, 1825, No. 81. (3) "The humble shepherds, tending." By J. Anderson, 1846, p. 7 (1847, p. 31). (4) "From heaven there came an angel throng." By Dr. J. Hunt, 1845, p. 33. (5) "From heaven angel hosts did fly." By Miss Warrington, 1864, p. 32. (6) "The angels came down in their cohorts so bright." By S. Garratt in his *Hys. & Trs.*, 1867, p. 37. (7) "From

heaven the angel-troop came near." By Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 256; altered in his *Ecoties*, 1876, p. 48. [J. M.]

Vom Himmel kommt der starke Held. [*Christmas.*] This hymn appears in the *Neues Hildburghäusisches G. B.*, 1807 (ed. 1808, No. 170), in 10 st. of 4 l. The two opening lines, but not much more, are taken from a hymn by Dr. Johann Christoph Stockhausen [b. October 20, 1725, at Gladenbach, Hesse; became in 1769 Lutheran superintendent at Hanau; d. at Hanau, Sept. 4, 1784], found in the *Neue Hanau Münzbergische G. B.*, 1779, and included in the *Württemberg G. B.*, 1791, in 6 st. The rest is a paraphrase, apparently by J. C. Wagner (q.v.) of the same passage of Holy Scripture as that used by Luther in his "Vom Himmel kam der Engel Schaar," but it has very little resemblance to Luther. The *trs.* from the text of Bunsen's *Versuch*, 1833, No. 118, in 9 st., are:—

(1) "The mighty Saviour comes from heaven." By *Miss Cox*, 1841, p. 13. (2) "From Heaven comes the mighty Lord." By *Lady E. Fortescue*, 1843. [J. M.]

Vos ante Christi tempora. *C. Coffin* [*Septuagesima.*] Appeared in the *Paris Brev.* 1736, for the Sundays from Septuagesima to Lent at Vespers; and in *Coffin's Hymni Sacri*, 1736, p. 48. The text is given in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 58; *Card. Newman's Hymni Ecclesiae*, 1838 and 1865; and in *L. C. Biggs's annotated ed. of H. A. & M.*, 1867. *Tr.* as:—

1. O ye who followed Christ in love. By *J. Chandler*, in his *Hys. of the Prim. Church*, 1837, p. 64, and his *Hys. of the Church*, 1841, No. 35. In 1852 it was given in an altered form (but opening with *Chandler's* first line) in *Murray's Hymnal*, No. 32. *Murray's* alterations were repeated in great part in the trial copy of *H. A. & M.*, 1859, and in the 1st ed., 1861, where the *tr.* began:—

2. How blest were they who walked in love. In this rendering additional changes were made by the Compilers of *H. A. & M.*, thus rendering it a cento by *Chandler, Murray*, and the Compilers of *H. A. & M.* This was repeated in a few collections, but omitted from the 1875 ed. of *H. A. & M.* In *Mercer's Ch. Psalter & H. Bk.*, Oxford ed., 1864, No. 430, the opening line is "O ye who follow Christ in love," but the hymn as a whole is from *Murray* and *H. A. & M.* The *Hymnary*, 1872, is the *H. A. & M.* text with additional alterations.

3. Ye patriarchs all, and ancient sires. This, in *Kennedy*, 1863, No. 434, is a cento of which st. ii. ll. 1-4 are from *Chandler*; st. v., vi. from *Murray's Hyl.*, 1852, the doxology from *Bp. Ken*, and the rest by the editor, partly from *J. A. Johnston's English Hyl.*, 1856.

Other *trs.* are:—

1. Ye patriarchal saints and sires. *I. Williams*. 1839.
2. Ye patriarchs and ancient sires. *J. A. Johnston*. 1856.
3. O ye, ere Christ had sojourned here. *J. D. Chambers*. 1857. [J. J.]

Vos O virginei cum citharis chori. [*Common of Virgins.*] An anonymous hymn at 1st Vespers on the Feast of a Virgin not a Martyr, in the *Sens Brev.*, 1726, and the *Paris Brev.*, 1736. Also in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. Ye Virgin company. By *I. Williams*, in the *British Magazine*, 1835 (vol. viii, p. 518), and his *Hys. tr. from the Parisian Breviary*, 1839, p. 319.

2. Ye virgin chora rejoice. By *J. D. Chambers*, in his *Lauda Syon*, Pt. ii., 1866, p. 43, and with alterations in the *Hymner*, 1882.

3. Chant your hymns, ye choirs of Virgins. By *T. I. Ball*, in the 1873 *Appx.* to the *H. Noted.*

4. Ye Virgin choirs, with harps of gold. By *R. F. Littledale*, in the *S. Margaret's Hymnal* (East Grinstead), 1875. [J. J.]

Vox clara ecce intonat. [*Advent.*] This hymn has been ascribed to *St. Ambruse*, but is not assigned to him by the *Benedictine* editors. It is certainly ancient, possibly even of the 5th cent. It is suggested by *Rom. xii. 11* (the Epistle for the 1st S. in Advent), and *St. Luke xxi. 25* (the Gospel for the 2nd S. in Advent in *Anglican* use, for the 1st S. in modern *Roman* use). It is an excellent summary of the leading ideas of Advent, and well fitted for use throughout the season. *Daniel*, i. No. 73, gives the ancient text, in 4 st. of 4 l. (together with the recast of the *Roman Breviary* of 1632, which begins *En clara vox redarguit*), and at iv. p. 143 cites it as in a *Rheinau* ms. of the 11th cent. It is also in *G. M. Dreyes's Hymn. Moisiacensis*, 1888, from a 10th cent. ms. In the use of *Sarum* it was assigned to Lauds on the 1st S. in Advent, and daily up to Christmas Eve. Also in the *York, Aberdeen, ancient Roman* (Venice, 1478), and other *Breviaries*. In the *Mozarabic Breviary* of 1502 it is the hymn at Vespers on Wednesday and Friday in the first and third weeks in Advent (see *Migne's P. P. Lat.*, lxxxvi. col. 65, 85, 888). [W. A. S.]

It is found in five mss. of the 11th cent. in the *British Museum*, viz. three of the *Ancient English Church* (*Vesp.* D. xii. f. 29 b; *Jul. A.* vi. f. 32; *Harl.* 2961, f. 225b); and two of the *ancient Spanish Church* (*Add.* 30, 448, f. 6 b; *Add.* 30, 861, f. 112). Also in an 11th cent. ms. at *Corpus Christi, Cambridge* (391, page 238); in the *St. Gall* ms., No. 413, of the 11th cent., &c. In the *Latin Hys. of the Anglo-Saxon Ch.* (*Surtees Society*), 1851, p. 37, it is printed from an 11th cent. ms. at *Durham* (B. iii. 32, f. 11). The ancient text is also in *Wackernagel* l., No. 56; *Hymn. Sarab.*, 1851, p. 6; and *Bäzler*, No. 33; the text of the *Roman Breviary* of 1632 in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865, and *Biggs's annotated ed. of H. A. & M.*, 1867. [J. M.]

Both forms of this hymn have been *tr.* into English as follows:—

i. Vox clara, ecce intonat.

1. In music, lo, yon orb appears to rise. *Hymnarium Anglicanum*. 1844.

2. Lo! what a thrilling voice sounds forth. *J. D. Chambers*. 1852.

3. Hark, the clear voice, whose thrilling tone. *W. J. Blew*. 1852-55.

4. Hark! what a thrilling voice invades. *J. D. Chambers*. 1857.

5. Hark, a clear-toned voice, as thunder. *J. W. Hewitt*. 1859.

6. Give ear! the voice rings clear and true. *J. Kobb*. 1869.

7. Hark to the voice whose thrilling tone. In the *Hymner*, 1882. Largely indebted to *W. J. Blew*, as above.

8. Clear rings a voice; it chides the world. *Lord Bray*, in *O. Shipley's Annus Sanctus*. 1884.

ii. En clara vox redarguit.

1. Hark, a joyful voice is thrilling. By *Card. Newman*, in his *Verses on Religious Subjects*, 1853, p. 110, and his *Verses on Various Occasions*, 1868, p. 9. In *O. Shipley's Annus Sanctus*, 1884, and others.

2. **Hark, an awful voice is sounding.** By E. Caswall, in his *Lyræ Catholica*, 1849, p. 46, and his *Hys. and Poems*, 1873, p. 26. It is in a large number of hymn-books. In *Kennedy*, 1863, it is given in a recast form as "Voice of mercy, voice of terror."

3. **Hark, a gladsome voice is thrilling.** By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, and Rice's *Sel.* from the same, 1870, No. 1. It is based upon Card. Newman's *tr.* as above.

4. **Hark to the voice that loudly cries.** By J. A. Johnston, in his *English Hyl.*, 1852, 1856, 1861.

5. **Hark, a thrilling voice is sounding.** This, which appeared in Murray's *Hymnal*, 1852, No. 2, is an altered form of Caswall's *tr.* as above. It was repeated with variations in the *Salisbury H. Bk.*, 1857; *H. A. & M.*, 1861 and 1875, and many others. The text in the S. P. C. K. *Church Hys.*, 1871, beginning with same line as *H. A. & M.*, is a nearer approach to the original than that collection. *Thring's* text, also beginning with the same line, is Caswall with an adaptation of the best emendations of various editors.

6. **Voice of mercy, voice of terror.** By B. H. Kennedy, in his *Hymno. Christiana*, 1863, No. 47, is a recast of E. Caswall's *tr.* as above.

7. **Hark, a trumpet voice of warning.** By R. C. Singleton, in his *Anglican H. Bk.*, 1868.

8. **Hark, the Baptist's voice is sounding.** In the *Hymnary*, 1872, is an altered version of Caswall's *tr.* as above.

Other *trs.* are:—

1. A heavenly Voice and early Ray. *Primer*, 1706.
2. Hark, a voice of warning, hark. *Ep. R. Mant.* 1837.
3. Lo, loudly hath the voice proclaimed. *A. J. B. Hope*, 1844.
4. Hark! how that voice swells clearly out. *Ep. J. Williams*, 1846.
5. Hark, louder through surrounding gloom. *W. Palmer*, 1846.
6. What thrilling voice through midnight peals. *W. J. Copeland*, 1846.
7. Behold, a chiding voice and clear. *F. Trappes*, 1866.
8. Hark, hark, the voice of chanticleer. *J. Wallace*, 1874. [*J. J.*]

Vox clarescat, mens purgetur. [*Trinity Sunday.*] Dr. Neale in his *Sequentiæ*, 1852, p. 67, gives this from the *Saintes Missal* of 1491, where it occurs in the Votive Mass for the Holy Trinity. Neale's text is repeated by *Daniel*, v. p. 207, and *Kehrein*, No. 149. Du Meril, in his *Poésies Populaires Lat. du Moyen Age*, 1847, p. 305, prints it from a *ms.* in the *Bibl. Nat.*, Paris (*Lat.* 5132), of the beginning of the 13th cent. *Tr.* as:—

With hearts renewed, and cleansed from guilt of sin. By D. T. Morgan, in the revised ed. of *H. A. & M.*, 1875; and again in his *Hys. and Other Poetry of the Latin Church*, 1880. [*J. M.*]

Vox sonora nostri chori. *Adam of St. Victor*? [*St. Catherine.*] A graceful sequence relating the history of St. Catherine of Alexandria, to be used on her festival, Nov. 25. *Gautier*, in his 1858 ed. of *Adam's Oeuvres Poétiques*, vol. ii., p. 320, gives it among the genuine pieces of Adam, but in his ed. 1881, p. 245, he ranks it as doubtful for rhythmical reasons, and so does not print the text, but cites it as in a Gradual of St. Victor before 1239 (*Bibl. Nat.*, Paris, No. 14452), a *Paris Gradual* of the 13th cent. (B. N. No. 15615), and other sources. Among *Missals* it is found in an early 14th cent. *Paris* in the British

Museum (Add. 16905, f. 309), the *Saintes* 1491; the *Sens* 1529, and others. The printed text is also in Neale's *Sequentiæ*, 1852, p. 205; *Daniel*, v. p. 324; *Kehrein*, No. 812; and D. S. Wragham's *Liturgical Poetry of Adam of St. Victor*, 1881. *Tr.* as:—

1. Let our choir with voice sonorous. By R. F. Littledale, in the *Church Times*, Nov. 19, 1864, in 12 st., and again in an altered form in the *People's H.*, 1867, No. 304.

2. Loud and true our full-voice'd chorus. J. M. Neale, in the *St. Margaret's Hyl.* (East Grinstead), 1875.

Other *trs.* are:—

1. Come, let our choir with full accord. *D. T. Morgan*, 1871 and 1880.
2. Let our chorus' voice sonorous. *D. S. Wragham*, 1881. [*J. M.*]

W

W., in Bristol *Bap. Coll.*, by Ash & Evans, 1st ed., 1769, i.e. *I. Watts*.

W. B., in the *Evangelical Magazine*, 1795, i.e. *William Budden*.

W. H. D., i.e. *Mrs. Van Alstyne*, in various of the American hymnals.

W. L., in the Bristol *Bap. Coll.*, 1769, by Ash & Evans, i.e. *I. Watts's Horæ Lyricæ*.

W. L. A., in Dr. Alexander's *Augustine H. Bk.*, 1865, i.e. *W. L. Alexander*.

W. S., in the Bristol *Bap. Coll.*, 1769, i.e. *Watts's Sermons*.

Wach auf, mein Herz! und singe. *P. Gerhard.* [*Morning.*] Included in the 3rd ed., 1648, of *Crüger's Prazis*, as No. 1, in 10 st. of 4 l. Thence in Wackernagel's ed. of his *Geistliche Leier*, No. 99, and Bachmann's ed., No. 1. Repeated in the *Crüger-Runge G. B.*, 1653, No. 1, and recently in the *Berlin G. L. S.*, ed. 1863, No. 1132. It is one of the finest and most popular of German morning hymns, and soon passed into universal use, st. viii. being a special favourite. *Tr.* as:—

My Soul, awake and tender. In full, by J. C. Jacobi, in his *Psalmodia Germanica*, 1720, p. 33 (1722, p. 104), repeated as No. 477 in pt. i. of the *Moravian H. Bk.*, 1754. In the *Moravian H. Bk.*, 1789, No. 744 (1886, Nos. 1158, 1159), begins "My soul awake and tender," st. i., ii., iv., v. being from i.; v. ll. 3, 4; vi. ll. 1, 2; x.; viii.; while st. iii. ("Bless me this day, Lord Jesus," 1886, No. 1159), is st. iii. of No. 189, in pt. i. of the 1754 (a *tr.* by J. Gambold from the early Greek hymn, καθ' ἑκάστην ἡμέραν εὐλογῆσα σε, p. 1128, l.). From this 1789 text st. i., iii., ll. 1, 2; iv. ll. 3, 4, were given in Bickersteth's *Christian Psalmody*, 1833.

Other *trs.* are: (1) "Thy Thanks, my Soul, be raising," by *H. J. Buckoll*, 1842, p. 28. (2) "Wake, my heart, and sing His praises," by *E. Massie*, 1867. (3) "Awake, my heart, be singing," by *J. Kelly*, 1867. (4) "Wake up, my heart, elate," by *N. L. Frothingham*, 1870. [*J. M.*]

Wach' auf, wach' auf, du sich're Welt. *J. Rist.* [*Second Advent.*] 1st pub. in his *Neuer Himmlischer Lieder sonderbahres Buch*, Lüneburg, 1651, p. 248, in 13 st. of 8 l.,

entitled, "True hearted Exhortation and Warning to the careless world that with genuine repentance she may prepare and secure herself against the near approaching Last Day." Founded on the Gospel for the 2nd S. in Advent (St. Luke xxi. 25-36), and is one of the finest of Rist's hymns. Repeated in Freylinghausen's *G. B.*, 1704, No. 14 (8 st.); and in Bunsen's *Versuch*, 1833, No. 493 (*Allg. G. B.*, 1846, No. 426), omitting st. ii.-v. *Tr.* as:—

1. *Awake, thou careless world, awake! The day shall, &c.* By A. T. Russell, in 3 st. The *tr.* of st. i. appeared as No. 108 in the Dalston Hospital *H. Bk.*, 1848; the *trs.* of st. vii., xiii., were added in his *Ps. & Hys.*, 1851, No. 39.

2. *Awake, thou careless world, awake! The final day, &c.* A good *tr.* of st. i., vii., xii., vi., ix., xi., xiii., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 4.

From this the *trs.* of st. vi., ix., xiii., altered and beginning, "The Lord in love delayeth long," were included as No. 113 in the Irvingite *Hys. for the Use of the Churches*, 1864. A cento in 5 st. of L.M. from the *trs.* of vii., ix., xiii., beginning, "Lo, He, on whom all power is laid," is in H. L. Hastings's *Hymnal*, 1880.

For her *C. B. for England*, 1863, No. 27, Miss Winkworth rewrote the *tr.* to the original metre, beginning "Awake, thou careless world, awake! That final Judgment day," omitting the *trs.* of st. vii., xi.

Other *trs.* are: (1) "The last of days will come indeed," by Miss Cox, 1841, p. 9, being st. i., vii., xii., vi. In her ed. 1864, p. 33, she added a second part, "Lift up, ye saluts, your joyful heads," being st. ix., xi., xiii. (2) "Awake! awake! from careless ease," by Lady E. Porteus, 1843, p. 1. [J. M.]

Wackernagel, Carl Eduard Philipp, D.D., was b. at Berlin, June 28, 1800. He studied and graduated Ph. D. at the University of Berlin. In 1829 he became a master in the technical school (Gewerbeshule) at Berlin, and in 1839 master in a private school at Stetten in Württemberg. He was then (1845) appointed professor in the Realgymnasium at Wiesbaden, and in 1849 director of the Real-schule at Elberfeld. He received the degree of D.D. from the University of Breslau in 1861, and in the same year retired to Dresden, where he d. June 20, 1877 (*Herzog's Real Encyclopädie*, xvi. 588; Dr. Ludwig Schulze's *Philipp Wackernagel*, Leipzig, 1879, &c.).

Wackernagel was an enthusiastic and successful teacher, and the author of various works on mathematics, on crystallography, on German literature, &c. His claim to notice here is through his editions of German hymn-writers (*P. Gerhard*, 1843; *M. Luther*, 1848; *J. Heermann*, 1856); his work on Dutch Hymnody (*Beiträge zur niederländischen Hymnologie*, Frankfurt, 1867), but more especially through his works on German hymnody up to 1600. His *Deutsche Kirchenlied* first appeared at Stuttgart in 1841, and was supplemented by his *Bibliographie zur Geschichte des deutschen Kirchenliedes im XVI. Jahrhundert*, Frankfurt am Main, 1855, in which the original works were described. The permanent edition appeared in 5 vols., at Leipzig, 1864-77, as *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, the preface to the last volume being all that he did not live to complete. Volume I. contains 656 Latin hymns, and a *Supplement to the Bibliographie* of 1855. II. (1867) has 1448 pieces, which are (14 excepted) by German writers prior to the Reformation; III. (1870) has 1487 pieces of the Reformation period; IV. (1874) has 1587 pieces, all (3 excepted) by German writers from 1554 to 1594; and V. has 1606 pieces by German writers from 1578 to 1603. This work is a monument of care and research, and is indispensable to the student of early German hymnody. The present writer has gladly availed himself of it, and it is only in a very few cases that he has been able to supplement or correct its results.

Wackernagel had a share in editing the Elberfeld *G. B.* of 1857. He was also one of the original commission appointed to prepare the so-called Eisenach Conference *G. B.* (see *Koch*, vii. 112). It was meant to be a general hymn-book for use by the Lutherans over all Germany, but disagreeing with the critical canons of his colleagues, soon left. He afterwards pub. a small collection of standard German hymns, entitled *Kleines Gesangbuch geistlicher Lieder für Kirche, Schule und Haus*, Stuttgart, 1860, the greatest merit of which was the beauty of its type. [J. M.]

Wake the song, O Zion's daughter. [*Palm Sunday.*] This hymn appeared in E. W. Eddis's Irvingite *Hymns for the Use of the Churches*, in 1864, and is therein accredited to "J. E. L." i.e. *Jane E. Leeson*. It is however a curious cento and is thus composed:—

St. i. Original, by Miss Leeson, based on Dr. Neale's *tr.* of "Gloria, laus, et honor," in the *Hymnal Noted*.
St. ii. Composed of st. iv. v. of the same *tr.* by Dr. Neale, with two or three verbal alterations.

St. iii. ll. 1-4. Altered from a doxology in the Countess of Huntingdon's *Coll.*, 1780, No. 294; ll. 5, 6 from Dr. Neale, as above; and ll. 7-9 added by Miss Leeson.

This cento is of more than usual excellence, and might be used with advantage. [J. J.]

Wakefield, John. [*Staffordshire Hymn-books.*]

Walker, George, F.R.S., b. 1735, at Newcastle-on-Tyne, educated by his uncle, Thomas Walker, dissenting minister at Durham, whom, after further study at Dr. Rotherham's academy at Kendal, and at Edinburgh and Glasgow, he succeeded in the pulpit there. From Durham Walker removed to Great Yarmouth, and thence in 1772 to the Warrington Academy. While there he pub. *The Doctrine of the Sphere*. This and his *Treatise on Cosmic Sections* are the chief of his mathematical works. From 1774 to 1798 he was minister at the High Pavement Chapel, Nottingham, and took a prominent part in the public life of the town. His sermons on political events of the time attracted widespread attention, as did his tract *The Dissenters' Plea; or, an appeal of the Dissenters to the Justice, Honour, and Religion of the Kingdom against the Test Laws*. This and other essays on religious and philosophical questions were republished after his death in two volumes of *Essays on Various Subjects*, with a Memoir, 1809. Four volumes of *Sermons on Various Subjects* were also published (1808), the first two volumes having first appeared in 1790, during his Nottingham ministry. In 1798 he removed to Manchester, as Professor of Theology in the recently founded Manchester Academy and also became president of the Philosophical and Literary Society. His health giving way he spent the last months of his life in the neighbourhood of Liverpool, and d. in 1807, while on a visit to London. He was buried in Bunhill-fields. For his Nottingham congregation Walker pub.

A Collection of Psalms and Hymns for Public Worship, unsworn with the disputed doctrines of any sect. Warrington, Printed by W. Byers, for the Editor. 1788.

This is one of the chief of the collections made for congregations of Presbyterians in the period of their transition towards Uni-

tarianism. Of the 387 psalms and hymns 141 are taken from Watts, and of the rest the names of 24 authors are given, including T. Scott, Barbauld and Kippis. Walker himself, holding a "tempered Arianism," freely altered the hymns adopted, both for doctrinal reasons, and "to improve the style" of the compositions. He also contributed hymns of his own. Of these the best known are:—

1. Enough of life's vain scene I've trod.
2. Though many faults do me improve.
Part of "How foolish to oppose to God."
3. The earth proclaims its Lord. [V. D. D.]

Walker, George, D.D., s. of Arthur Walker, a farmer at Hillton of Pitbladdo, near Cupar. Fife, was b. at Hillton, Jan. 6, 1783. He studied at the Universities of St. Andrews and Edinburgh; and after being licensed by the Presbytery of Cupar, in 1806, was appointed in 1813 parish minister of Kinnell, near Arbroath. In 1867 he received the degree of D.D. from the University of Edinburgh. He d. at Kinnell on Sept. 11, 1868. He was a scholarly and devout man, with great taste and modest and retiring manners. He pub. :—

(1) *Hymns translated or imitated from the German*: Lond., Partridge & Co., 1860. This contains 89 hymns from the German, with a tr. of the "Dies Irae," in all 90. Many are given in abridged form, and Dr. Walker did not bind himself to reproduce the metre, or even uniformly the ideas, of his originals. By the kindness of his representatives his ms. copy has been used to identify his trs., most of which are indexed throughout this Dictionary, though none are in C. U. (2) *Prayers and Hymns*: Edin., W. P. Nimmo, 1866. Besides 73 Prayers, &c., this contains 92 original hymns and 14 versions of the "Gloria Patri." A number of the prayers and 42 of the hymns had appeared in his *Prayers and Hymns for the Mornings and Evenings of a Week*, 1862. [J. M.]

Walker, John, B.D., s. of Matthias Walker, was b. at Silvermines, county Tipperary, in 1769, and educated at Trinity College, Dublin. He graduated in 1790, and was elected a Fellow on taking Holy Orders in 1791. Seceding from the Church of England he resigned his Fellowship in 1804, and founded the sect called "Walkerites." He d. Oct. 23, 1833. He was the author of several mathematical, classical, and other works. His *Essays and Correspondence* were pub. in 1838. Of two hymns written by him for the opening of the Bethesda Chapel, Dorset Street, Dublin, on June 22, 1794, and which appeared in the *Sel. of Hys.* for use there, 1814, one, "Thou God of Power and God of Love" (*Opening of a Place of Worship*), has passed into several collections, including the *Irish Church Hymn.*, 1873; the American Meth. Episco. *Hymnal*, 1878, and others. [G. A. C.]

Walker, Mary Jane, née Deck, daughter of Mr. John Deck, and sister of J. G. Deck (p. 388, u.), was married in 1848 to Dr. Walker, for sometime Rector of Cheltenham, and editor of *Ps. & Hys. for Public and Social Worship*, 1855. Several of her hymns appeared as leaflets; others in her husband's *Ps. & Hys.*, 1855. In that *Coll.* 9 bear her signature "M. J. W." These are:—

1. He came, Whose embassy was peace. *Passiontide.*
2. I journey through a desert drear and wild. *The Journey of Life.*
3. Jesus, I will trust Thee, trust Thee with my soul. *Trust in Jesus.*
4. Lord, Thou didst love Jerusalem. *Mission to the Jews.*
5. O God, our Saviour, from Thy birth. *Passiontide.*

6. O joyful tidings let us sing. *Sunday School Anniversary.*

7. O spotless Lamb of God, in Thee. *Passiontide.*

8. The wanderer no more will roam. *Reconciliation with God.*

9. We are not left to walk alone. *The Holy Spirit as the Divine Guide.*

Of these hymns Nos. 3 and 5 appeared in the 1864 *Appendix* to Dr. Walker's *Coll.*, and Nos. 2 and 8 are the most popular. [J. J.]

Wallace, James Cowden, was b. at Dudley, circa 1798. He was brother of the Rev. Robert Wallace (1791–1880), Professor of Theology in Manchester New College, and author of *Antitrinitarian Biography*. J. C. Wallace was Unitarian minister at Totnes, 1824, and afterwards at Brighton and Wareham. He d. at Wareham in 1841. He was a prolific hymn-writer, and contributed various other poetical pieces to the *Monthly Repository*. In a *Sel. of Hys. for Unitarian Worship*, by R. Wallace, Chesterfield, 1822, there are 13 of his hymns, and in the 2nd ed. of the same, 1826, there are 29 more. There are also 10 of his hymns in the Dukinfield *Sel. of Ps. & Hys. for Christian Worship*, 1822 (still in use), and 64 in Beard's *Coll. of Hys.*, 1837. Of these hymns the following are still in C. U.:—

1. Is there no balm to soften grief? *The Efficacy of Prayer* (1837).
2. It is not rank, or power, or state. *The Universality of the Gospel.*
3. There's not a place in earth's vast round. *God seen in Everything.*
4. Through every clime God's care extends. *Divine Cure of All.*
5. There is an eye that never sleeps. *The Divine Helper in Need.* [V. D. D.]

Wallin, Benjamin, s. of Edward Wallin, pastor of the Baptist Church, Maze Pond, Southwark, was b. in London in 1711. He received a good education under the care of the Rev. John Needham, of Hitchin (father of the hymn-writer of that name), and was for a time engaged in business. But in 1740 he responded to an earnest request to become pastor of the church over which his father had presided, and this position he retained until his death on Feb. 19, 1782. Mr. B. Wallin published nearly forty sermons, charges, and other small religious books and pamphlets. In 1750 he pub. a volume entitled,

Evangelical Hymns and Songs, in Two Parts: Published for the Comfort and Entertainment of true Christians; with authorities at large from the Scriptures. The hymns in this vol. are 100 in number, and the texts of scripture illustrated in each stanza are quoted in full in the lower part of the page. The versification is homely and the rhymes are often faulty.

Two hymns from the work are in C. U.:—

1. Hail, mighty Jesus (Saviour) how divine. *Divine Grace.*
2. When I the holy grave survey. *Easter.*

These, with others, appeared in A. M. Toplady's *Ps. & Hys.*, 1776. They are usually given with alterations, chiefly introduced by Toplady. [W. R. S.]

Walther, Johann, was b. in 1496 at a village near Cola (perhaps Kahla, or else Colleda, near Sachsenburg) in Thuringia. In 1524 we find him at Torgau, as bassist at the court of Friedrich the Wise, Elector of Saxony. The Elector Johann of Saxony made him "Sengermeister" (choirmaster) in 1526. When the Electoral orchestra (Kapelle) at Torgau was disbanded in 1530, it was recon-

stituted by the town, and in 1534 Walther was also appointed cantor (singing-master) to the school at Torgau. On the accession of the Elector Moritz of Saxony, in 1548, Walther went with him to Dresden as his Kapellmeister. He was pensioned by decree of Aug. 7, 1554, and soon after returned to Torgau, still retaining the title of "Sengermeister." He d. at Torgau, perhaps on March 25, or at least before April 24, 1570. (*Monatshefte für Musikgeschichte*, 1871, p. 8, and 1878, p. 85; *Archiv für Litteraturgeschichte*, vol. xii., 1884, p. 185; Dr. Otto Taubert's *Pflege der Musik in Torgau*, 1868, and his *Gymnasial-Singe-Chor zu Torgau*, n.d., 1870, &c.)

Walther was more distinguished as a musician than as a hymn-writer. In 1524 he spent three weeks in Luther's house at Wittenberg, helping to adapt the old church music to the Lutheran services, and harmonising the tunes in five parts for the *Geistliche gesangk Buchleyn*, pub. at Wittenberg in 1524 (p. 708, ll.). He was also present in the Stadtkirche at Wittenberg, when, on Oct. 29, 1525, the service for the Holy Communion, as rearranged by Luther and himself, was first used in German. His hymns appeared mostly in his *Das christlich Kindertied D. Martini Luthers, Erhalt uns Herr, &c. Aufß new in sechs Stimmen gesetzt, und mit etlichen schönen Christlichen Teuten, Lateinischen und Teutschen Gesungen gemehrt, &c.*, Wittenberg, 1566 (preface dated Torgau, St. Michael's Day, 1566). They are collected by Wackernagel in his *D. Kirchentied*, iii. pp. 187-206 (Nos. 219-229).

Those of Walther's hymns which have passed into English are:—

i. *Herzlich Lieb hab ich dich, mein Gott. Trinity Sunday.* 1st pub. in 1566 as above, and thence in *Wackernagel*, iii. p. 204, in 4 st. of 8 l. in the *Unv. L. S.*, 1851, No. 190. *Tr.* as:—

O God, my Book! my heart on Thee. This is a good *tr.* of st. i., iii., iv., by A. T. Russell, as No. 133 in his *Ps. & Hys.*, 1851.

ii. *Herzlich that mich erlöset. Eternal Life.* 1st pub. separately, in 33 st., at Wittenberg, in 1552, entitled "A beautiful spiritual and Christian new miner's song, of the Last Day and Eternal Life" [Königsberg Library]. Thence in *Wackernagel*, iii. p. 187, in 34 st., st. 33 being added from the Dresden reprint of 1557. It is set to the melody of a popular song on the Joys of Summer. It is a fresh and beautiful hymn, but is only partially available on account of its length. *Wackernagel*, in his *Kleines G. B.*, 1860, selects 21 st. as No. 219. The most popular form is that in the Berlin *G. L. S.*, ed. 1863, No. 1530, beginning "Der Bräutigam wird bald rufen." This form has in order st. 31, 8, 9, 16, 18, 17, 13, and appeared in Melchior Franck's *Rosetulum musicum*, 1628; in Freylinghausen's *G. B.*, 1705, No. 749, &c. *Tr.* as:—

1. *How fain my joyous heart would sing.* This is a *tr.* of st. 1, 4, 5, 17, 33, 34, by Miss Goringworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 223. Her *trs.* of st. 1, 4, 5, were included in the Eng. Presb. *Ps. & Hys.*, 1867, No. 325.

2. *Soon will the heavenly Bridegroom come.* This is by Dr. Kennedy, in his *Hymn. Christ.*, 1863, No. 1009, and follows the text of the *G. L. S.*, omitting st. 16, 18, 13. It is repeated in the *Laudes Domini*, N. Y., 1884, &c.

3. *The Bridegroom soon will call us.* By Dr. M. Loy, from the *G. L. S.* text, but omitting st. 18, 13, as No. 24 in the Ohio *Luth. Hyl.*, 1880.

Another *tr.* from the *G. L. S.* text, is "Soon shall that voice resound," by Miss Fry in her *Hys. of the Reformation*, 1845, p. 36. Her second part, altered and beginning, "Rejoice, the Lord doth guide us," is in J. Whitmore's *Suppl. to all H. Hks.*, 1860. [J. M.]

Wär Gott nicht mit uns diese Zeit. M. Luther. [*Ps. cxxiv.*] This version of *Ps. cxxiv.* was 1st pub. in the *Geistliche gesangk Buchleyn*, Wittenberg, 1524, in 3 st. of 7 l., and thence in *Wackernagel*, iii. p. 17. Also in Schirek's ed. of Luther's *Geistliche Lieder*, 1854, p. 79, in the *Unv. L. S.*, 1851, No. 250, &c.

Lauxmana, in *Koch*, viii. 115, relates that the Elector Johann Friedrich of Saxony, having been comforted by the Superintendent Aquila with this hymn during his captivity after the battle of Mühlberg, 1547, on his release on May 12, 1552, sang the whole of it with grateful heart, as a thankoffering to God.

The *tr.* in C. U. is:—

Had God not come, may Israel say. In full by R. Massie, in his *Martin Luther's Spir. Songs*, 1854, p. 35. Repeated in Reid's *Praise Bk.*, 1872, the Ohio *Luth. Hyl.*, 1880, and by Dr. Bacon, in his *Hys. of Martin Luther*, 1884, p. 49.

Other *trs.* are:—

(1) "If God were not upon our side." By Miss Fry, 1845, p. 96. (2) "Had not the Lord been wish us then." By J. Anderson, 1846, p. 34. (3) "Had not the Lord been on our side." By Dr. J. Hunt, 1853, p. 62. (4) "Had God not been with us this time." By Dr. G. Macdonald, in the *Sunday Magazine*, 1867, p. 450. In his *Exotics*, 1876, p. 68, it begins "Were God not with us all the time," and is otherwise altered. [J. M.]

Wardlaw, Ralph, D.D. This venerable and (in his generation) influential Scottish divine contributed twelve hymns to the praise of the Church Universal that are likely to live in a humble and useful way. As having so done, and besides edited several collections of hymns, he claims a place of honour in this work. Critically, and regarded as literature, his hymns have little of poetry in them; no "winged words" to lift the soul heavenward. They reflect simply and plainly the lights and shadows of every-day experiences of the spiritual life, rather than its etherialities and subtleties. His "Lift up to God the voice of praise" is the most widely known; and there is a certain uninspiring clangour about it when well sung; yet it is commonplace. His "Hail morning, known among the blest," is narrative and poetic, though it filled a gap at the time in Sabbath morning worship. "At the time by God appointed," "Remember Thee! remember Christ!" and "Contemplate, saints, the source divine," have vanishing gleams of imaginative light and fine and tender emotion. "O how good the hallowed morn," "Where the sounds of plaintive wailing," and "See the Sun of truth arise," are melodious and singable, and pleasant but shallow. "Christ of all my hopes the ground," (Pt. ii.) "When with wasting sickness worn," is much too long, but is a fairly good song of Zion. Wardlaw pub. in 1803 a *Selection of Hymns*, to displace what was called *The Tabernacle Coll.*, 1800, that had been used by the Congregationalists of Scotland [see *Scottish Hymnody*], and to which he contributed a few hymns. He was assisted in the preparation of this compilation by Dr. Charles Stuart, of Dunearn. The 1st ed. contained 322 hymns. In 1817 a *Supplement* was added of 171, bringing up the number to 493. Of these eleven (or twelve strictly) were by Wardlaw. Two of these had previously appeared in the *Scottish Missionary Magazine* (vol. viii. 48). His hymns bear so very slight a proportion to Dr. Wardlaw's writings as a profound theologian and expositor

and thoroughly-equipped controversialist on the chief problems of the period, as to make it necessary to refer the reader to his remarkable *Life*, by the Rev. Dr. W. L. Alexander, entitled, *Memoirs of the Life and Writings of Ralph Wardlaw, D.D.* (2nd ed., 1856). Wardlaw was b. at Dalkeith on December 22, 1779, where he received his early education, later attending Glasgow University. His only church was in Glasgow. He d. at Easterhouse near Glasgow on Dec. 17, 1853, and his public funeral is still remembered for the representative character of the vast multitude who attended it. [A. B. G.]

Of Dr. Wardlaw's hymns the following are still in C. U. :—

1. Glad when they saw the Lord. *Easter.*
2. Hail, morning known amongst the blest [saints]. *Sunday Morning.*
3. Lift up to God the voice of praise. *Praise to the Father.*
4. O Lord our God, arise. *Missions.*
5. Remember Thee, remember Christ. *H. Communion.*
6. See the Sun of Truth arise. *Christ the Light.*

Of these Nos. 3-5 appeared in the *Tabernacle Coll.* (noted above), 1800. [J. J.]

Ware, Henry, D.D., s. of Dr. H. Ware, pastor of the Unitarian congregation at Hingham, Massachusetts, and afterward Hollis Professor of Divinity at Cambridge, U.S.A., was b. at Hingham, April 21, 1794. Before going to Harvard College, in 1808, he was under the care of Dr. Allyn, at Duxbury, and then of Judge Ware, at Cambridge. He graduated at Harvard in high honours, in 1812; and was then for two years an assistant teacher in Exeter Academy. He was licensed to preach by the Boston Unitarian Association, July 31, 1815; and ordained pastor of the Second Church of that city, Jan. 1, 1817. In 1829, in consequence of his ill health, he received the assistance of a co-pastor in the person of Ralph Waldo Emerson. In the same year Ware was appointed Professor of Pulpit Eloquence and Pastoral Care in the Cambridge Theological School. He entered upon his duties in 1830, and resigned in 1842. He removed to Framingham, and d. there, Sept. 25, 1843. His D.D. degree was conferred upon him by Harvard College in 1834. Dr. Ware's publications as set forth in his *Memoir*, pub. by his brother John Ware, M.D., were numerous and on a variety of topics. He edited the *Christian Disciple*, which was established in 1813, and altered in title to the *Christian Examiner* in 1824, for some years before the change of title, and gave it his assistance subsequently. The Rev. Chandler Robbins collected his works and pub. them in four volumes, in 1847. His hymns, many of which are of more than usual excellence, are given in vol. i. Of these the following are in C. U. :

1. All nature's works His praise declare. *Opening of an Organ.* Dated Nov. 9, 1822. It is in Horder's *English Cong. Hymns*, 1884.
2. Around the throne of God The host angelic throngs. *Universal Praise.* Dated 1823, and printed in the *Christian Disciple*, vol. v., and in *Putnam*, 1874. A fine hymn of praise.
3. Father of earth and heaven, Whose arm upholds creation. *Thanksgiving for Divine Mercies.* Appeared in Cheever's *American Common Place Book*, 1831; and in *Lyra Sac. Americana*, 1868.
4. Father, Thy gentle chastisement. *In Sickness.* Dated March, 1836; and in *Lyra Sac. Americana*, 1868.
5. Great God, the followers of Thy Son. *Ordina-*

tion. Written for the Ordination of Jared Sparks, the historian, as pastor of the Unitarian Church, Baltimore, 1819. Given in *Lyra Sac. Americana*, 1868, and *Putnam*, 1874.

6. In this glad hour when children meet. *Family Gatherings.* Dated Aug. 20, 1835. In *Lyra Sac. Americana*, 1868, and *Putnam*, 1874.

7. Lift your glad voices in triumph on high. *Easter.* Dated 1817, and was pub. in the *Christian Disciple* of that year, in 2 st. of 8 l. It is in *Lyra Sac. Americana*, 1868; *Putnam*, 1874, and numerous hymn-books. Sometimes st. ii. is given separately as, "Glory to God, in full anthems of joy."

8. Like Israel's hosts to exile driven. *American National Hymn.* Written for the Centennial Celebration of the Boston Thursday Lecture, Oct. 17, 1833, and given in *Lyra Sac. Americana*, 1868, and *Putnam*, 1874. It is a quasi American National Hymn in praise of the Pilgrim Fathers.

9. O Thou in Whom alone is found. *Laying Foundation Stone of a Place of Worship.* In *Lyra Sac. Americana*, 1868, and *Thring's English Coll.*, 1882.

10. O Thou Who on Thy chosen Son. *Ordination.* Written for an Ordination, March, 1829. In *Putnam*, 1874, and Dale's *English H. Bk.*, 1874.

11. Oppression shall not always reign. *Against Slavery.* "This was Mr. Ware's last composition in verse. It bears date March 15, 1843. In its original form it is longer than as presented here [in 3 st. of 8 l.], and is unsuited to a church-book. The following stanzas, taken from one of the Collections [st. i., ii. are in Longfellow and Johnson's *Book of Hys.*, 1848] are a part of the original, altered and transposed, and thus adapted to sacred worship." (*Putnam*, 1874, p. 113.)

12. To prayer, to prayer; for the morning breaks. *Prayer.* This poem of 10 st. of 6 l. is dated 1824, and is given in *Lyra Sac. Americana*, 1868, and *Putnam*, 1874. Two centos therefrom are in C. U. The first begins with st. i., adapting it for *Morning*, and the second with st. ii., "To prayer, for the glorious sun is gone," for *Evening*.

13. We rear not a temple, like Judah of old. *Dedication of a Place of Worship.* This is dated 1839, and is given in *Putnam*, 1874.

14. With praise and prayer our gifts we bring. *Opening of a Place of Worship.* In Dale's *English Hymn Bk.* 1874.

With American Unitarians Dr. Ware ranks very high, and by them his hymns are widely used. [F. M. B.]

Waring, Anna Lætitia, daughter of Elijah Waring, and niece of Samuel Miller Waring, was b. at Neath, Glamorganshire, in 1820. In 1850 she pub. her *Hymns and Meditations*, by A. L. W., a small book of 19 hymns. The 4th ed. was pub. in 1854. The 10th ed., 1863, is enlarged to 38 hymns. She also pub. *Additional Hymns*, 1858, and contributed some pieces to the *Sunday Magazine*, 1871. Her most widely known hymns are: "Father, I know that all my life," p. 367, ii.; "Go not far from me, O my Strength," p. 430, ii.; and "My heart is resting, O my God," p. 781, i. The rest in C. U. include:—

1. Dear Saviour of a dying world. *Resurrection.* (1854.)
2. In heavenly love abiding. *Safety in God.* (1850.)
3. Jesus, Lord of heaven above. *Love to Jesus desired.* (1854.)
4. Lord, a happy child of Thine. *Evening.* (1850.)
5. My Saviour, on the [Thy] words of truth. *Hope in the Word of God.* (1850.) Sometimes st. iv., "It is not as Thou wilt with me," is given separately.
6. O this is blessing, this is rest. *Rest in the Love of Jesus.* (1854.)
7. O Thou Lord of heaven above. *The Resurrection.*
8. Source of my life's refreshing springs. *Rest in God.* (1850.)
9. Sunlight of the heavenly day. *New Year* (1854.)
10. Sweet is the solace of Thy love. *Safety and Comfort in God.* (1850.)
11. Tender mercies on my way. *Praise of Divine Mercies.* (1850.)
12. Thanksgiving and the voice of melody. *New Year* (1854.)
13. Though some good things of lower worth. *Love of God in Christ.* (1850.)

These hymns are marked by great simplicity, concentration of thought, and elegance of diction. They are popular, and deserve to be so. [G. A. C.]

Waring, Samuel Miller, s. of Jeremiah Waring, of Alton, Hampshire, and uncle of Anna L. Waring, was b. at Alton, in March, 1792, and d. at Bath, Sept. 19, 1827. His hymns appeared in his *Sacred Melodies*, 1826; and from that work the following, which are in C. U., were taken:—

1. Now to Him Who loved us, gave us. *Praise to Jesus* Sometimes, "Unto Him Who loved us."
2. Plead Thou, O plead my cause. *Jesus, the Advocate Implored*. [G. A. C.]

Warner, Anna, daughter of Henry W. Warner, and sister of Sarah Warner, author of *Queechy*, and other novels, was b. near New York city about 1822. She is the author of the novel, *Say and Seal*, 1859, and others of a like kind. She also edited *Hys. of the Church Militant*, 1858; and pub. *Wayfaring Hymns, Original and Translated*, 1869. Her original hymns in C. U. include:—

1. Jesus loves me, this I know. *The Love of Jesus*. In *Say and Seal*. 1859.
2. O little child, lie still and sleep. *A Mother's Evening Hymn*.
3. One more day's work for Jesus. *Evening*. From *Wayfaring Hymns*. 1869.
4. The world looks very beautiful. *A Child Pilgrim*. circa 1860.

For her translations see *Index of Authors and Translators*. [F. M. B.]

Warren, William Fairfield, D.D., was b. at Williamsburg, Massachusetts, in 1833, and graduated at the Wesleyan University in 1853. After spending some time in Germany, he was appointed Professor of Systematic Theology in the Methodist Episcopal Mission Institute at Bremen, in 1861. Returning to America in 1866, he held some important appointments there, ultimately becoming President of Boston University, in 1873. His hymn, "I worship Thee, O Holy Ghost" (*Whiteunside*), was contributed to the American Meth. Episco. *Hymnal*, at the request of the editorial committee, in 1877, and was pub. therein in 1878 (*Nutter's Hymn Studies*, 1884, p. 111). It has passed into other collections. [J. J.]

Warum betrübst du dich, mein Herz. [*Cross and Consolation*.] *Wackernagel*, iv. pp. 128-130, gives three forms of the text of this anonymous hymn: No. 190 as the first of *Zwey schöne neue geistliche Lieder*, Nürnberg, n. d., c. 1560; No. 191, from an *Enchiridion* printed at Hamburg, 1565; No. 192, from the *Pealmen und Leder*, Lübeck, 1567. In his *Bibliographie*, 1855, p. 279, he had cited it as in *Neun schöne geistliche Lieder*, Nürnberg, n. d., which he then dated 1556—probably too early. According to *Koch*, v., 653, it had already appeared as "Czemu sic troszczyś," in a Polish hymn-book ed. by Pastor Seklucyan, and pub. at Königsberg in 1559.

This hymn has often been ascribed to Hans Sachs. So Ambrosius Hann-mann in his *Prodromus Hymnologiae*, Wittenberg, 1633, Second 10, No. 8, entitles it "Consolation against Tearfulness. Hans Sachs"; and in *Jeremias Weber's G. B.*, Leipzig, 1638, p. 578, it is entitled, "On Famine. A good family hymn. Written for the use of heads of households and their famil es, by Hans

Sachs, of Nürnberg, the well-known German poet." The hymn has not however been traced in any of the works of Sachs, and the ascription to him seems to be without foundation.

In the 1560 *Zwey schöne* the hymn has 12 st.; in the 1565 *Enchiridion* there are 14 (Nos. viii., ix. not in 1560). The 1565 is the usual text as in the *Unc. L. S.*, 1851, No. 701; but st. v.-ix., in which the Old Testament examples of Elijah, Daniel, Joseph, and the Three Holy Children are cited, are omitted in some collections. It is one of the best German hymns of Cross and Consolation, and is in almost universal German use. *Tr.* as:—

Why art thou thus cast down, my heart! By Miss Winkworth, omitting st. v.-ix., in her *Lyra Ger.*, 2nd Ser., 1858, p. 187, and repeated in her *C. B. for England*, 1863, No. 143.

Other trs. are: (1) "Why thus with grief oppress my heart," by J. C. Jacobi, 1725, p. 14 (1732, p. 66), repeated in the *Moravian H. Bk.*, 1754, pt. 1, Nos. 141, 317. (2) "Bejoco, my soul, God cares for thee," by P. H. Moltzer, as No. 183, in the *Moravian H. Bk.*, 1789 (1886, No. 321). (3) "Why vex thyself with anxious fears," by Dr. H. Müll, 1845, p. 69. (4) "Oh! why art thou so sad, my breast," by Madame de Pontes, in her *Poets and Poetry of Germany*, 1858, vol. 1, p. 376. (5) "My soul, why art thou troubled? why," by Dr. G. Walker, 1866, p. 88. (6) "Why dost thou vex thyself, my heart," by N. L. Frothingham, 1870, p. 200. (7) "Why dost thou make lament, my heart," by the Rev. Andrew Carter, in the *Quiver*, 1881. [J. M.]

Warum sollt ich mich denn grämen. [*Cross and Consolation*.] *P. Gerhardt*.

Founded on Ps. lxxiii. 23. Appeared in the *Orüger-Runge G. B.*, 1683, No. 240, in 12 st. of 8 l. Thence in *Wackernagel's* ed. of his *Geistliche Lieder*, No. 64, and *Bechmann's* ed., No. 29. In *Orüger's Praxis*, 1636, No. 390, and the *Unc. L. S.*, 1851, No. 784. It is a beautiful hymn, but, like many of Gerhardt's, difficult to translate. It comforted the Salzburg emigrants on their way through Swabia in 1732; it soothed the dying bed of Friedrich Wilhelm I. of Prussia, May 31, 1740; and st. viii. was the last utterance of its author on June 7, 1676. See further, *Koch*, viii., 471-479. *Tr.* as:—

1. Why, my soul, thus trembling ever. A good tr. of st. i., iv., vii., viii., xi., xii., as No. 292 in the *Anglo-Germ. H. Bk.*, 1868, marked as tr. by the Rev. Angelo A. Benson, 1862.

2. Why should sorrow ever grieve me. In full by J. Kelly, in his P. Gerhardt's *Spir. Songs*, 1867, p. 214. His trs. of st. i., v., x.-xii., are repeated in the *Ohio Luth. Hymnal*, 1880, No. 430.

Other trs. are: (1) "Why should I continue grieving," in the *Suppl. to German Psalmody*, ed. 1765, p. 84. Previously in the *Select Hys. from German Psalmody*, Tranquebar, 1754, p. 91, and as No. 473 in pt. 1 of the *Moravian H. Bk.*, 1754. In the *Suppl.* of 1805 to the *Moravian H. Bk.*, of 1801, st. vii., x., are repeated altered, and beginning, "With undaunted resolution." (2) Wherefore should I grieve and pine," by Miss Winkworth, 1858, p. 198. (3) "Wherefore, then, should I be gloomy," by N. L. Frothingham, 1876, p. 144. [J. M.]

Was Gott thut das ist wohlgethan, So denken Gottes Kinder. *B. Schmolck*. [*Harvest*.] 1st pub. in his *Freuden-Oel in Traurigkeit*, Breslau, 1720, No. 39, p. 98, in 6 st. of 8 l., entitled, "The contented heart in a scanty Harvest." In his *Klage und Beigen*, Breslau, n. d. [1734], No. 77, p. 36, he gave it in 9 st. (st. iv., v., ix., being new), and entitled it "The contented heart in a scanty harvest. 1731." The text of 1734 is No. 1:03 in the

Berlin *G. L. S.*, ed. 1863. The German has undergone various recensions, and so *e.g.* Miss Cox follows that in Bunson's *Versuch*, 1833; Miss Warner that in the Berlin *G. B.*, 1829. The text followed in *H. A. & M.* and the *Hymnary* is that in Biggs's annotated *H. A. & M.*, 1867, which is based on st. i, iii., vii., viii. of the 1734. *Tr.* as:—

1. What our Father does is well. A free *tr.* from Biggs's text, by Sir H. W. Baker, as No. 227 in *H. A. & M.*, 1861, with an original doxology. This has been repeated in the Irish *Church Hyl.*, 1873, in Porter's *Coll.*, 1876, the S. P. C. K. *Church Hys.*, 1871, *Bapt. Hyl.*, 1879, &c.; and in America in the Pennsylvania *Luth. Ch. Bk.*, 1868, *Presb. Hyl.*, 1874, &c.

2. What God does is done aright. By Mrs. H. M. Chester, as No. 471 in the *Hymnary*, 1872, from the text of Biggs, with an original doxology. Repeated in the *Westminster Abbey H. Bk.*, 1883.

Other *trs.* are: (1) "Whatever God does is well done," by Miss Warner, 1858, p. 256, repeated in *Ep. Kyle's Coll.*, 1860. (2) "What God hath done is done aright," by Miss Cox, 1864, p. 126. [J. M.]

Washburn, Edward Abiel, D.D., was b. April 16, 1819; graduated at Harvard, 1838; studied theology at Andover and New Haven, and entered the Congregational ministry. In 1844, having been ordained in the Protestant Episcopal Church, he became Rector of St. Paul's, Newburyport, Mass., where he remained till 1851. Spending 1851-52 in Europe, on his return he became Rector of St. John's, Hartford, 1858-62, and Professor of Church Polity in Berkeley Divinity School, Middletown, Connecticut; also Rector of St. Mark's, Philadelphia, 1862-65; and Calvary, New York, 1865-81. He d. Feb. 2, 1881. His works include *Social Law of God*, 1874, and *trs.* of Latin hymns. A selection from his poems was published in New York in 1881. Some of his *trs.* are given in Schaff's *Christ in Song*, 1869, and other collections. For these *trs.* see *Index of Authors and Translators.* [F. M. B.]

Washburn, Henry S., was b. at Providence, Rhode Island, June 10, 1813; spent his boyhood at Kingston, Massachusetts, and was educated at Worcester and Brown University. Subsequently he was a manufacturer at Worcester and Boston. Since 1875 he has been the President of the Union Mutual Life Insurance Co. Mr. Washburn has held some prominent posts, and has been active in public matters. He has written various hymns and songs, the best known of which is:—

Let every heart rejoice and sing. *National Hymn.* This "was written for a celebration in Faneuil Hall, Boston, July 4, 1842, and sung by the Sunday School Children of the city." It was set to music by Garcia, and often subsequently used at home and abroad. The author altered it for *The Psalmist*, 1843, No. 1005; and in that form it has been generally known. [F. M. B.]

Waterbury, Jared Bell, D.D., was b. in New York city, Aug. 11, 1799, and graduated at Yale College, 1822. He was for some time pastor of a Congregational church at Hudson, N. York, and then of Bowdoin Street Congregational church, Boston. He d. at Brooklyn, Dec. 31, 1876. He pub. *Advice to a Young*

Christian; The Officer on Duty, and other works. To the Rev. J. Leavitt's *Christian Lyre*, vol. i., 1830, he contributed the following hymns, each of which was headed, "Written for the Lyre," and signed "J. B. W." :—

1. My Jesus, Thou hast taught. *The Love of Jesus.*
2. Met, O God, to ask Thy presence. *Repentance.*
3. O fly, mourning sinner, saith Jesus to me. *Promise of Pardon.*
4. See Sodom wrapt in fire. *Warning.*
5. Sinner, is thy heart at rest? *The Voice of Conscience.*
6. Soldiers of the Cross, arise! Lo! your Leader from the skies. *Soldiers of the Cross.*
7. When, O my Saviour, shall this heart? *Desiring Jesus.*

In vol. ii. of the same work, 1830, also:—

8. I have fought the good fight; I have finished my race. *Martyr's Death Song.*

Another of his hymns is given in the *Songs for the Sanctuary*, 1865, as:—

9. Infinite love, what precious stores. *Riches of Divine Grace.* Sometimes dated 1862.

Of these hymns, Nos. 5, 6, and 9 are the best known. [F. M. B.]

Waterston, Robert Cassie, M.A., s. of Robert Waterston, was b. at Kennebunk, in 1812, but has resided from his infancy at Boston, Massachusetts. He studied Theology at Cambridge; had for five years the charge of a Sunday school for the children of seamen; was associated for several years with the Pitts Street Unitarian Chapel, Boston; and then pastor for seven years of the Unitarian Church of the Saviour in the same city. Much of his time has been given to literature, and a long list of his papers of various kinds is given in Putnam's *Singers and Songs of the Liberal Faith*, 1874. He also interested himself largely in educational matters. He contributed one hymn to the American Unitarian Cheshire Pastoral Association *Christian Hymns*, 1844; 8 to his own popular *Supplement to Greenwood's Psalms and Hymns*, 1845, and others to various works. Putnam gives 20 poetical pieces in his *Singers and Songs, &c.*, 1874, amongst which are the following, which are in C. U. at the present time:—

1. In darkest hours I hear a voice. *Looking unto Jesus.* Contributed to Putnam's *Singers and Songs, &c.*, 1874, and found in a few collections.
2. In each breast that wanders free. *Nature and the Soul.* Pub. before 1853, and again in *Putnam*, 1874. The hymn "Nature, with eternal youth" in Hedge and Huntington's *Hys. for the Ch. of Christ*, 1863, No. 195, is composed of st. iv.-vii. of this piece.
3. One sweet (bright) flower has drooped and faded. *Death of a Child.* Appeared in the American Unitarian Cheshire Pas. Association *Christian Hys.* 1844, No. 668, and again in *Putnam*, 1874, as "One bright flower, &c." It is in several collections. In the *Christian Hys.* the heading is "Death of a Pupil;" and *Putnam*, "On the Death of a Child. Sung by her classmates."

In *Putnam* there are other pieces by him which are worthy of attention. [F. M. B.]

Watson, George, s. of F. Watson, b. at Birmingham, 1816, and until the year 1866 was in business in London as a printer. From his office and with his co-operation originated the well-known publications, the *Band of Hope Review*, in 1851; and *The British Workman*, 1855, which were the pioneers of cheap illustrated publications. Mr. Watson's hymn-writing has been limited. Two (see below) appeared in Paxton Hood's *Our Hymn Book*,

1868; the rest have been issued as fly-leaves, or are still in ms. Those in C. U. are:—

1. *O the deep mystery of that love.* *The Love of Jesus*, 1st pub. in P. Hood's *Our H. Bk.* 1868, No. 736, in 4 st. of 4 l.

2. *With the sweet word of peace. Parting.* Written in 1867 to be sung at a meeting held in Brighton to say Farewell to the Rev. Paxton Hood on his leaving his church for a considerable time for change and rest. On his return Mr. Hood included it in his *Our H. Bk.* 1868, No. 572, in 6 st. of 4 l. It was given with considerable alterations in the S. P. C. K. *Church Hys.* 1871. This text was repeated in the Scottish *Evangelical Union Hymnal*, 1878, and is the usually accepted form of the hymn. It has much tenderness and beauty, and is worthy of wide circulation. [J. J.]

Watts, Alaric Alexander, was born in London, Mar. 19, 1797, and educated at the collegiate school of Wye, Kent. After a short engagement as a private tutor, he devoted himself to literary pursuits. He was for some time editor of the *Leeds Intelligencer*, and then of the *Manchester Courier*. Subsequently returning to London, he edited 10 vols. of *The Literary Souvenir*, and 3 vols. of *The Cabinet of Modern Art*. He was also engaged for some time as editor of the *United Service Gazette*, and contributed to the *Standard*, and other newspapers. In 1853 he received a royal pension of £100 a year, and an appointment in Somerset House. He d. at Kensington, April 5, 1864. His hymns appeared in his *Poetical Sketches*, 1822. 3rd ed. 1824. Of these, "When shall we meet again" is found in a few collections. [J. J.]

Watts, Isaac, D.D. The father of Dr. Watts was a respected Nonconformist, and at the birth of the child, and during its infancy, twice suffered imprisonment for his religious convictions. In his later years he kept a flourishing boarding school at Southampton. Isaac, the eldest of his nine children, was b. in that town July 17, 1674. His taste for verse showed itself in early childhood. He was taught Greek, Latin, and Hebrew by Mr. Pinhorn, rector of All Saints, and headmaster of the Grammar School, in Southampton. The splendid promise of the boy induced a physician of the town and other friends to offer him an education at one of the Universities for eventual ordination in the Church of England; but this he refused; and entered a Nonconformist Academy at Stoke Newington in 1690, under the care of Mr. Thomas Rowe, the pastor of the Independent congregation at Girdlers' Hall. Of this congregation he became a member in 1693. Leaving the Academy at the age of twenty, he spent two years at home; and it was then that the bulk of the *Hymns and Spiritual Songs* (pub. 1707-9) were written, and sung from mss. in the Southampton Chapel. The hymn "Behold the glories of the Lamb" is said to have been the first he composed, and written as an attempt to raise the standard of praise. In answer to requests, others succeeded. The hymn "There is a land of pure delight" is said to have been suggested by the view across Southampton Water. The next six years of Watts's life were again spent at Stoke Newington, in the post of tutor to the son of an eminent Puritan, Sir John Hartopp; and to the intense study of these years must be traced the accumulation of the theological and philosophical materials which he pub-

lished subsequently, and also the life-long enfeeblement of his constitution.

Watts preached his first sermon when he was twenty-four years old. In the next three years he preached frequently; and in 1702 was ordained pastor of the eminent Independent congregation in Mark Lane, over which Caryl and Dr. John Owen had presided, and which numbered Mrs. Bendish, Cromwell's granddaughter, Charles Fleetwood, Charles Deaborough, Sir John Hartopp, Lady Haversham, and other distinguished Independents among its members. In this year he removed to the house of Mr. Hollis in the Minories. His health began to fail in the following year, and Mr. Samuel Price was appointed as his assistant in the ministry. In 1712 a fever shattered his constitution, and Mr. Price was then appointed co-pastor of the congregation which had in the meantime removed to a new chapel in Bury Street. It was at this period that he became the guest of Sir Thomas Abney, under whose roof, and after his death (1722) that of his widow, he remained for the rest of his suffering life; residing for the longer portion of these thirty-six years principally at the beautiful country seat of Theobalds in Herts, and for the last thirteen years at Stoke Newington. His degree of D.D. was bestowed on him in 1728, unsolicited, by the University of Edinburgh. His infirmities increased on him up to the peaceful close of his sufferings, Nov. 25, 1748. He was buried in the Puritan resting-place at Bunhill Fields, but a monument was erected to him in Westminster Abbey. His learning and piety, gentleness and largeness of heart have earned him the title of the Melancthon of his day. Among his friends, churchmen like Bishop Gibson are ranked with Nonconformists such as Doddridge. His theological as well as philosophical fame was considerable. His *Speculations on the Human Nature of the Logos*, as a contribution to the great controversy on the Holy Trinity, brought on him a charge of Arian opinions. His work on *The Improvement of the Mind*, pub. in 1741, is eulogised by Johnson. His *Logic* was still a valued text-book at Oxford within living memory. *The World to Come*, pub. in 1745, was once a favourite devotional work, parts of it being translated into several languages. His *Catechisms*, *Scripture History* (1732), as well as *The Divine and Moral Songs* (1715), were the most popular text-books for religious education fifty years ago. The *Hymns and Spiritual Songs* were pub. in 1707-9, though written earlier. The *Horae Lyricae*, which contains hymns interspersed among the poems, appeared in 1706-9. Some hymns were also appended at the close of the several *Sermons* preached in London, pub. in 1721-24. The *Psalms* were pub. in 1719. The earliest life of Watts is that by his friend Dr. Gibbons. Johnson has included him in his *Lives of the Poets*; and Southey has echoed Johnson's warm eulogy. The most interesting modern life is *Isaac Watts: his Life and Writings*, by E. Paxton Hood. (For criticism of his work as a hymn-writer, see *Hymnody*, *Early English*, § xi., and *Psalters*, *English*, § xv.) [H. L. B.]

A large mass of Dr. Watts's hymns and paraphrases of the Psalms have no personal

history beyond the date of their publication. These we have grouped together here and shall preface the list with the books from which they are taken.

(1) *Horae Lyricae. Poems chiefly of the Lyric kind. In Three Books Sacred: i. To Devotion and Piety; ii. To Virtue, Honour, and Friendship; iii. To the Memory of the Dead.* By I. Watts, 1706. Second edition, 1709.
(2) *Hymns and Spiritual Songs. In Three Books: i. Collected from the Scriptures; ii. Composed on Divine Subjects; iii. Prepared for the Lord's Supper.* By I. Watts, 1707. This contained in Bk. I. 75 hymns; Bk. II. 110; Bk. III. 22, and 12 doxologies. In the 2nd ed. pub. in 1709, Bk. I. was increased to 150; Bk. II. to 170; Bk. III. to 25 and 15 doxologies. (3) *Divine and Moral Songs for the Use of Children.* By I. Watts, London, 1715. (4) *The Psalms of David imitated in the Language of the New Testament, And apply'd to the Christian State and Worship.* By I. Watts. London: Printed by J. Clark, at the Bible and Crown in the Poultry, &c., 1719. (5) *Sermons with hymns appended thereto, vol. i., 1721; ii., 1723; iii. 1727.* In the 5th ed. of the Sermons the three volumes, in duodecimo, were reduced to two, in octavo. (6) *Reliquiae Juveniles: Miscellaneous Thoughts in Prose and Verse, on Natural, Moral, and Divine Subjects; Written chiefly in Younger Years.* By I. Watts, D.D., London, 1734. (7) *Remnants of Time.* London, 1736.

From these works the following hymns and versions of the Psalms have been taken. The sublines indicate altered texts or centos which have been taken from the original hymns.

i. From the *Horae Lyricae*, 1706-9:—

1. Alas, my aking heart. *Lent.*
(1) My sorrows like a flood.
 2. Fairest of all the lights above. *Praise to God desired from Nature.*
 3. How long shall death, the tyrant reign? *The Resurrection.*
(1) Lo, I behold the scattering shades.
 4. Infinite Power, Eternal Lord. *Lent.*
 5. It was a brave attempt! adventurous he. *Launching into Eternity.*
 6. Keep silence, all created things. *Predestination.*
 7. Lord, 'tis an infinite delight. *Death of Moses.*
(1) Sweet was the journey to the sky.
 8. O the immense, the amazing height. *The God of Thunder.*
 9. Of all the joys that mortals know. *Love to Christ.*
 10. Oft have I sat in secret sighs. *Peace in Affliction.*
 11. Praise ye the Lord with joyful tongue. *Ps. cxxviii.*
(1) Praise ye the Lord in joyful choir.
 12. Some seraph, lend your heavenly tongue. *Mystery of the Being of God.*
(1) Thy names, how infinite they be.
 13. The heavens invite mine eyes. *Looking upward (1709).*
 14. The Lord! how fearful is His Name. *God, Sovereign and Gracious.*
 15. What is our God, or what His name. *God Supreme and self-sufficient.*
 16. When shall Thy lovely face be seen? *Desiring Christ.*
 17. Who dares attempt the Eternal Name? *Worshipping with Fear.*
- ii. From *Hymns and Spiritual Songs*, 1707-9:—
18. And [Soon] must this body die? *Triumph over Death in the Hope of the Resurrection.*
 19. Behold the blind their sight receive. *The Miracles of Christ.*
 20. Behold the grace appears (1707). *Christmas.*
 21. Behold the potter and the clay. *Election.*
 22. Behold the woman's promised seed. *Christ, the fulfilment of Types.*
 23. Blest are the humble souls that see. *The Beatitudes.*
 24. Bright King of glory, dreadful God (1707). *Divinity of Christ.*
 25. Broad is the road that leads to death. *The Broad Way.*
 26. But few among the carnal wise. *Election.*
 27. Christ and His Cross is all our theme. *Success of the Gospel.*
 28. Come, all harmonious tongues (1707). *Easter.*
 29. Come, happy souls, approach your God (1707). *Praise for Redemption.*

30. Come hither, all ye weary souls. *Invitation to the Weary.*
31. Come, let us lift our voices high (1707). *Holy Communion.*
32. Do we not know that solemn word? *Holy Baptism.*
33. Down headlong from their native skies. *The Fall.*
34. Eternal Sovereign of the sky. *Submission to Authorities.*
35. Eternal Spirit, we confess. *Whitsuntide.*
36. Faith is the brightest evidence. *Faith.*
37. Father, I long, I faint, to see (1707). *Heaven desired.*
38. Firm and unmoved are they (1707). *Ps. cxxv.*
39. Firm as the earth Thy Gospel stands. *Safety in Christ.*
40. From Thee, my God, my joys shall rise (1707). *Heaven Anticipated.*
41. Gentiles by nature we belong. *Abraham's blessing on the Gentiles.*
(1) Now let the children of the saints.
42. Glory to God that walks the skies. *Joy in God.*
(1) When shall the time, dear Jesus, when?
43. Glory to God the Father's Name. *Holy Trinity.*
44. Go, preach my Gospel, saith the Lord. *Missions.*
45. Go, worship at Emmanuel's feet. *Divine Worship.*
46. God is a Spirit, just and wise. *God, the Searcher of hearts.*
47. God, the eternal, awful Name. *Praise to God the Father.*
48. God, who in various methods told. *Holy Scriptures.*
49. Great God, how infinite art Thou (1707). *God's eternal Dominion.*
(1) Thy throne eternal ages stood.
50. Great God, I own Thy sentence just. *Triumph over Death.*
51. Great God, Thy glories shall employ. *The Divine Perfections.*
52. Great God, to what a glorious height. *Ministry of Angels.*
53. Great King of glory and of grace. *Lent.*
54. Had I the tongues of Greeks and Jews. *The Greatest is Charity.*
55. Happy the Church, thou sacred place (1707). *God, the Defence of the Church.*
56. Hark, the Redeemer from on high. *Invitation to Christ.*
57. Hear what the voice from heaven proclaims (1707). *Death and Burial.*
58. Hence from my soul sad thoughts be gone. *Restoration of Joy.*
59. High on a hill of dazzling light. *Ministry of Angels.*
60. Hosanna to our conquering King. *Praise to Christ.*
61. Hosanna to the Prince of grace. *Doxology.*
62. Hosanna to the Prince of Light (1707). *Easter and Ascensiontide.*
63. Hosanna with a cheerful sound. *Morning or Evening.*
64. How beauteous are their feet (1707). *Missions.*
(1) How beautiful is the feet of those.
(2) How welcome is their voice.
65. How can I sink with such a prop? *Security in God.*
66. How condescending and how kind (1707). *Christ our Redemption.*
67. How full of anguish is the thought (1707). *Christ our Life.*
(1) Lord, when I quit this earthly stage.
68. How heavy is the night. *Christ our Righteousness.*
69. How honourable is the place (1707). *Safety of the Church.* See also p. 538, i.
(1) Trust in the Lord, for ever trust.
70. How large the promise, how divine. *Holy Baptism.*
(1) Jesus the ancient faith confirms.
71. How oft have sin and satan strove. *Hope in the Covenant.*
(1) The oath and promise of the Lord.
72. How rich are Thy provisions, Lord (1707). *Holy Communion.*
(1) What shall we pay the Eternal Son?
73. How shall I praise the eternal God. *The Divine Perfections.*
74. How short and hasty is our life (1707). *Shortness and Vanity of Life.*
75. How strong Thine arm is, mighty God. *Song of Moses and the Lamb.*
76. How vain are all things here below (1707). *Love of God desired.*
77. How wondrous great, how glorious bright (1707). *Divine Glories above Reason.*

78. I cannot bear Thine absence, Lord. *Divine Presence desired.*
79. I love the windows of Thy grace. *Desiring to see Christ.*
80. I send the joys of earth away (1707). *Consecration to God.*
81. I sing my [the] Saviour's wondrous death. *Good Friday.*
82. I'm not ashamed to own my Lord. *Not ashamed of Christ.* See also p. 593, ii.
- (1) Jesus, my God [Lord] I know His Name.
83. In Gabriel's hand a mighty stone. *Babylon fallen.*
84. In vain we lavish out our lives. *The Promises of God.*
- (1) Come, and the Lord shall feed our souls.
85. Infinite grief, amazing woe. *Good Friday.*
86. Is this the kind return? (1707). *Ingratitude towards God.*
87. Jehovah reigns, His throne is high. *The Divine Perfections.*
88. Jesus, in Thee our eyes behold. *Jesus, our Great High Priest.*
89. Jesus invites His saints (1707). *Holy Communion.*
90. Jesus is gone above the skies (1707). *Holy Communion.*
- (1) The Lord of Life this Table spread.
91. Jesus, Thy blessings are not few (1707). *None excluded from Hope.*
92. Jesus, with all Thy saints above (1707). *Redemption.*
93. Jesus, we bless Thy Father's love [name]. *Election.*
94. Join all the Names of love and power. *Offices of Christ.*
95. Laden with guilt and full of fears. *Holy Scripture.*
96. Let all our tongues be one. *Holy Baptism.*
97. Let everlasting glories crown. *Holy Scripture.*
98. Let every mortal ear attend (1707). *The Gospel Banquet.*
99. Let God the Father live. *Holy Trinity.*
100. Let Him embrace my soul and prove (1707). *Holy Communion.*
101. Let me but hear my Saviour say (1707). *Christ our Strength.*
- (1) Since I have heard my Saviour say.
102. Let mortal tongues attempt to sing. *Fall and Redemption.*
- (1) Now is the hour of darkness past.
103. Let others boast how strong they be (1707). *Human Frailty.*
104. Let the seventh angel sound on high. *The Day of Judgment.*
105. Let the whole race of creatures lie. *God's Decrees.*
106. Let them neglect Thy glory, Lord (1707). *Creation and Redemption.*
107. Let us adore the eternal Word (1707). *Holy Communion.*
108. Life is the time to serve the Lord. *Life the Day of Grace and Hope.* See also p. 675, ii.
- (1) Life is the hour that God hath given.
109. Like sheep we went astray. *Redemption.*
110. Long have I sat beneath the sound. *Unfruitfulness lamented.*
- (1) Long have I heard the joyful sound.
111. Lord, how divine Thy comforts are (1707). *Holy Communion.*
112. Lord, how secure my conscience was. *Lent.*
113. Lord, we adore Thy bounteous hand. *Holy Communion.*
114. Lord, we adore Thy vast designs (1707). *Darkness of Providence.*
115. Lord, we are blind, we mortals blind. *God Invisible.*
116. Lord, when my thoughts with wonder roll. *Desiring to Praise Christ.*
117. Man has a soul of vast desires. *Man not content with Earth.*
118. My dear [blest, great] Redeemer and my Lord. *Christ, the Example.*
119. My drowsy powers, why sleep ye so? (1707). *Spiritual Slota.*
120. My God, my Life, my Love (1707). *God, All and in All.*
121. My God, permit me not to be. *Retirement.*
122. My soul, come meditate the day (1707). *Death anticipated.*
- (1) O could we die with those that die.
123. My soul forsakes her vain delight. *Parting with Carnal Joys.*
- (1) There's nothing round this spacious earth.
124. My thoughts on awful subjects roll. *Death of a Sinner.*
125. My thoughts surmount these lower skies. *Hope of Heaven.*
126. Naked as from the earth we came (1707). *Submission.* See also p. 794, ii.
- (1) 'Tis God that lifts our comforts high.
127. Nature, with all her powers shall sing. *National Hymn.*
128. Nature with open volume stands (1707). *Wonders of the Cross.*
- (1) O the sweet wonders of that Cross.
129. No more, my God, I boast no more. *Christ our Righteousness.*
130. Nor [no] eye hath seen, nor ear hath heard. *Heaven.*
131. Not all the outward forms on earth. *Engeneration.*
132. Not the malicious or profane. *Nature and Grace.*
133. Not with our mortal eyes. *Christ unseen, yet beloved.*
134. Now be the God of Israel blessed. *The Benedictus.*
- (1) John was the Prophet of the Lord.
135. Now by the bowels of my God. *Brotherly Love.*
- (1) Let bitter words no more be known.
- (2) Now by the love of Christ may God.
- (3) The Spirit, like a peaceful dove.
136. Now for a [hymn] tune of lofty praise (1707). *Christ's Sufferings and Glory.*
137. Now have our hearts embraced our God. *Non-Dimittis.*
- (1) Here we have seen Thy Face, O Lord.
138. Now, in the heat of youthful blood. *Advice to Youth.*
139. Now let our pains be all forgot. *Holy Communion.*
140. Now to the Lord a noble song (1707). *Christ All and in All.*
141. Now to the power of God supreme. *Subjection through Christ.*
142. O if my soul were formed for woe (1707). *Lent.*
- (1) 'Twas for my sins, my dearest Lord.
143. O might I once mount up and see (1707). *Vision of God desired.*
144. O the delights, the heavenly Joys (1707). *The Glories of Christ in Heaven.*
145. Once more, my soul, the rising day (1707). *Morning.*
146. Our days, alas, our mortal days. *Shortness of Life.*
147. Our God, how firm His promise stands. *Security in Christ.*
148. Our sins, alas, how strong they be. *Shame anticipated.*
- (1) The waves of trouble, how they rise.
149. Our spirits join to adore the Lamb. *Good Friday.*
150. Praise, everlasting praise, be paid (1707). *Promises of God.*
- (1) O for a strong and lasting faith.
151. Raise thee, my soul, fly up and run (1707). *Heaven anticipated.*
- (1) There, on a high majestic throne.
152. Rise, rise, my soul, and leave the ground. *Eternity of God.*
- (1) Long ere the lofty skies were spread.
153. Saints, at your heavenly Father's word. *Submission and Delivrance.*
154. Shall the vile [weak] race of flesh and blood? *Man, Mortal.*
155. Shall wisdom cry aloud? *Christ, the Wisdom of God.* See also p. 1083, ii.
156. Sin has a thousand treacherous arts. *Deceitfulness of Sin.*
157. Sin, like a venomous disease. *Folly and Madness of Sin.*
158. Sitting around our Father's board. *Holy Communion.*
159. So let our lips and lives express. *Grace and Holiness.*
160. So new-born babes desire the breast. *Character of the Children of God.*
- (1) As new-born babes desire the breast.
- (2) We find access at every hour.
161. Stand up, my soul, shake off thy fears (1707). *Christian Warfare.*
- (1) Stand up, my soul, thy fears disarm.
162. Stoop down, my thoughts, that used to rise (1707). *Death and Eternity.*
163. Strait is the way, the door is strait. *The Narrow Way.*

164. That awful day will surely come (1707). *Second Advent.*
165. The glories of my Maker God (1707). *Praise from all Creatures.*
166. The God of mercy be adored. *Doxology.*
167. The Law by Moses came. *The Law and the Gospel.*
168. The Law commands and makes us known. *The Law and the Gospel.*
169. The Lord declares His will. *Holy Scriptures.*
170. The Lord descending from above. *God glorified in the Gospel.*
171. The Lord on high proclaims. *Christ our Righteousness.*
172. The majesty of Solomon. *Ministry of Angels.*
(1) Now to the Hands of Christ our King.
173. The promise of my (the) Father's love (1707). *Holy Communion.*
174. The true Messiah now appears. *Christ the fulfilment of the Law.*
175. There is a house not made with hands. *Heaven anticipated.*
176. This is the word of truth and love. *Power of Divine Truth.*
177. Thou, Whom my soul admires above (1707). *The Good Shepherd.*
178. Thus did the sons of Abraham pass. *Circumcision and Holy Baptism.*
179. Thus far the Lord has [hath] led me on. *Booming.*
180. Thus saith the mercy of the Lord. *Holy Baptism.*
181. Thy favours, Lord, surprise our souls. *Divine Worship.*
182. Time, what an empty vapour 'tis. *Shortness of Life.*
(1) Yet, mighty God, our fleeting days.
(2) Our life is ever on the wing.
183. 'Tis by the faith of joys to come. *Faith our Guide.*
(1) It is by faith in joys to come.
184. 'Tis from the treasures of His word. *Titles of Christ.*
(1) From the rich treasures of His word.
185. To Him that chose us first. *Holy Trinity.*
186. 'Twas on that dark, that doleful night (1707). *Holy Communion.*
187. 'Twas the commission of our Lord (1707). *Missions.*
188. Up to the fields where angels lie. *Vision of God desired.*
189. Up to the Lord that [who] reigns on high (1707). *Condescension of God.*
190. We are a garden walled around. *The Church of Christ.*
191. We bless the prophet of the Lord. *Offices of Christ.*
192. Welcome, sweet day of rest. *Sunday.*
193. Well, the Redeemer's gone. *Ascension; Christ, the Intercessor.*
(1) The great Redeemer's gone.
194. What equal honours shall we bring? *Christ's Humiliation and Exaltation.*
195. What happy men or angels, these. *Saints in Heaven.*
196. What vain desires and passions vain. *Flesh and Spirit.*
197. When in the light of faith divine. *Temptation.*
198. When strangers stand and hear me tell. *Christ's Omnipotence.*
(1) My best-beloved keeps His throne.
199. When the Eternal bows the skies. *Grace of God.*
200. When the first parents of our race. *Redemption.*
(1) Behold what pity touched the heart.
(2) Infinite pity touched the heart.
201. Who can describe the joys that rise? *Joy in Heaven over the Repenting Sinner.*
202. Who is this fair one in distress? *Christ's spouse, the Church.*
(1) O let my name engraven stand.
203. Who shall the Lord's elect condemn? *Triumph of Faith (1707).*
(1) He lives! He lives, and sits above.
204. Why do we mourn departing friends? *Death and Burial (1707).*
(1) Why do we mourn for dying friends?
205. Why does your face, ye humble souls? *Sufficiency of Pardon (1707).*
206. Why is my heart so far from Thee? *Fluctuating Love (1707).*

207. Why should this earth delight us so? *The Judgment.*
208. Why should we start and fear to die? *Death contemplated (1707).*
209. Zion rejoice, and Judah sing. *Thanksgiving for Victory.*
iii. From the *Divine and Moral Songs*, 1715.
210. Blest be the wisdom and the power. *Praise for Redemption.*
211. Great God, to Thee my voice I raise. *Love of one's Country.*
212. Great God, with wonder and with praise. *Holy Scriptures.*
213. Happy the child whose youngest [tender] years. *Youthful Piety.*
(1) When we devote our youth to God.
(2) Youth when devoted to the Lord.
214. How doth the little busy bee. *Industry.*
215. How fine has the day been, how bright was the sun. *Summer Evening.*
216. How glorious is our heavenly King. *Praise to God the Father.*
217. Hush, my dear, lie still and slumber. *Cradle Hymn.*
218. Let dogs delight to bark and bite. *Against Quarrelling.*
(1) Let love through all your actions run.
219. Lord, how delightful 'tis to see. *Divine Worship.*
(1) O write upon my memory, Lord.
220. Lord, I ascribe it to Thy grace. *Praise for the Gospel.*
221. My God, Who makes the sun to know. *Morning.*
222. O 'tis a lovely thing for youth. *Youth and Piety.*
223. Our tongues were made to bless the Lord. *Against Scolding.*
224. The praises of my tongue. *Praise to God for learning to read.*
(1) Now I can read and learn.
225. There is a God Who reigns above. *Death anticipated.*
226. This is the day when Christ arose. *Sunday Morning.*
227. We sing the Almighty power of God. *Praise for Creation and Providence.*
228. What blest examples do I find. *Early Piety.*
229. Whatever brawls disturb the street. *Brotherly Love.*
230. Where'er I take my walks abroad. *Praise for Temporal and Spiritual Mercies.*
231. Why should I deprive my neighbour? *Against theft.*
232. Why should I join with those in play? *Against evil Company.*
233. Why should I love my sport so well? *The Child's Complaint.*
234. Why should I say, 'Tis yet too soon? *Danger of Delay.*
235. Why should our garments, made to hide? *Against Pride.*
(1) How proud we are, how fond of show.
- iv. From *The Psalms of David*, 1719.
236. Behold the morning sun. *Ps. xvii.*
(1) I hear Thy word with love.
237. Behold the sure Foundation-Stone. *Ps. cxviii.*
238. Behold Thy waiting servant, Lord. *Ps. cxix.*
239. Blest are the sons of peace. *Ps. cxxxiii.*
240. Blest are the undefiled in heart. *Ps. cxix.*
241. Blest is the man who shuns the place. *Ps. i.*
242. Come, sound His praise abroad. *Ps. ccv.*
243. Consider all my sorrows, Lord. *Ps. cxix.*
244. Deep in our hearts let us record. *Ps. lxxix.*
245. Early, my God, without delay. *Ps. lxxiii.*
Sunday Morning.
246. Exalt the Lord our God. *Ps. xcix.*
247. Far as Thy Name is known. *Ps. lxxviii.*
248. Father, I bless Thy gentle hand. *Ps. cxxix.*
249. Father, I sing Thy wondrous grace. *Ps. lxxix.*
250. Fools in their heart believe and say. *Ps. xiv.*
(1) The Lord from His celestial throne.
251. From deep distress and troubled thoughts. *Ps. cxxxv.*
252. Give thanks to God; He reigns above. *Ps. cxi.*
253. Give thanks to God; invoke His Name. *Ps. cv.*
254. Give thanks to God the Sovereign Lord. *Ps. cxxxvi.*
255. Give to the Lord, ye sons of fame. *Ps. xlvii.*
256. God in His earthly temple lays. *Ps. lxxxviii.*
257. God, my Supporter and my Hope. *Ps. lxxviii.*
258. God of my childhood and my youth. *Ps. lxxvi.*
259. God of my life, look gently down. *Ps. xxxix.*
260. God of my mercy and my praise. *Ps. cix.*

261. Great God, attend, while Zion sings. *Ps. lxxxvii.*
 262. Great God, the heavens well-ordered frame. *Ps. xix.*
 (1) I love the volumes of Thy word.
 263. Great is the Lord, exalted high. *Ps. cxxxv.*
 264. Great is the Lord, His works of might. *Ps. cxi.*
 265. Happy the man to whom his God. *Ps. xxxvii.*
 266. Happy the man whose cautious feet. *Ps. i.*
 (1) How blest the man whose cautious feet.
 267. He lives, the everlasting God. *Ps. cxxi.*
 268. He reigns, the Lord, the Saviour, reigns. *Ps. xcvi.*
 269. He that hath made his Refuge God. *Ps. cxi.*
 270. Hear me, O God, nor hide Thy Face. *Ps. cii.*
 271. High in the heavens, eternal God. *Ps. xxxvii.*
 272. How did my heart rejoice to hear. *Ps. cxxvii.*
 (1) Peace be within this sacred place.
 273. How long, O Lord, shall I complain. *Ps. cxlii.*
 274. How pleasant, how divinely fair. *Ps. lxxxv.*
 275. How pleasant 'tis to see. *Ps. cxxxviii.*
 276. How pleased and blest was I. *Ps. cxxvii.*
 277. How shall the young secure their hearts? *Ps. cxvii.*
 278. I love the Lord, He heard my cries. *Ps. cxvi.*
 279. I waited patient for the Lord. *Ps. xl.*
 280. I will extol Thee, Lord on high. *Ps. xxx.*
 281. If God succeed not, all the cost. *Ps. cxxvii.*
 282. I'll bless the Lord from day to day. *Ps. xxxv.*
 283. I'll speak the honours of my King. *Ps. xlv.*
 284. In all my vast concerns with Thee. *Ps. cxxxviii.*
 (1) Lord, where shall guilty souls retire.
 285. In God's own house pronounce His praise. *Ps. cl.*
 286. In Judah, God of old was known. *Ps. lxxvi.*
 287. In robes of judgment, lo, He comes. *Ps. xcvi.*
 288. Is there ambition in my heart? *Ps. cxxxv.*
 289. It is the Lord our Saviour's hand. *Ps. cii.*
 (1) Spare us, O Lord, aloud we pray.
 290. Jehovah reigns, He dwells in light. *Ps. cxliii.*
 291. Jesus, our Lord, ascend Thy throne. *Ps. cx.*
 292. Judge me, O Lord, and prove my ways. *Ps. xxxvi.*
 293. Judges who rule the world by laws. *Ps. lxxvii.*
 294. Let all the earth their voices raise. *Ps. xcvi.*
 295. Let all the heathen writers join. *Ps. cxix.*
 296. Let children hear the mighty deeds. *Ps. lxxxviii.*
 297. Let every creature join. *Ps. cxlviii.*
 298. Let every tongue Thy goodness speak. *Ps. cxlv.*
 299. Let God arise in all His might. *Ps. lxxviii.*
 (1) Kingdoms and thrones to God belong.
 300. Let sinners take their course. *Ps. lv.*
 301. Let Zion, and her sons, rejoice. *Ps. cii.*
 302. Let Zion in her King rejoice. *Ps. xlv.*
 303. Lo, what a glorious Corner Stone. *Ps. cxxviii.*
 304. Lo, what an entertaining sight. *Ps. cxxxviii.*
 305. Long as I live I'll bless Thy Name. *Ps. cxlv.*
 306. Lord, I have found it good for me. *Ps. cxix.*
 307. Lord, I will bless Thee all my days. *Ps. xxxv.*
 308. Lord, in the morning Thou shalt hear. *Ps. v.*
 309. Lord, Thou hast called Thy grace to mind. *Ps. lxxxv.*
 310. Lord, Thou hast searched and seen me through. *Ps. cxxxix.*
 311. Lord, Thou wilt hear me when I pray. *Ps. lv.*
 312. Lord, 'tis a pleasant thing to stand. *Ps. xcii.*
 313. Lord, what a feeble piece. *Ps. xc.*
 (1) Our moments fly apace.
 314. Lord, what a thoughtless wretch was I. *Ps. lxxviii.*
 315. Lord, when I count Thy mercies o'er. *Ps. cxxxix.*
 316. Lord, when Thou didst ascend on high. *Ps. lxxviii.*
 317. Loud hallelujahs to the Lord. *Ps. cxlviii.*
 318. Maker and sovereign Lord. *Ps. ii.*
 (1) Now He's ascended high.
 (2) Why did the Gentiles rage.
 319. Mine eyes and my desire. *Ps. xxxv.*
 320. My God, accept my early vows. *Ps. cxli.*
 321. My God, my everlasting Hope. *Ps. lxxv.*
 322. My God, my King, Thy various praise. *Ps. cxlv.*
 323. My God, permit my tongue. *Ps. lxxvii.*
 324. My God, the steps of pious men. *Ps. cxxxvii.*
 325. My heart rejoices in Thy name. *Ps. xxxv.*
 326. My never ceasing songs shall show. *Ps. lxxxviii.*
 327. My Refuge is the God of love. *Ps. xi.*
 328. My righteous Judge, my gracious God. *Ps. cxliii.*

329. My Saviour and my King. *Ps. xlv.*
 330. My Saviour, my almighty Friend. *Ps. lxxv.*
 331. My Shepherd will supply my need. *Ps. xlviii.*
 332. My soul, how lovely is the place. *Ps. lxxxv.*
 (1) With His rich gifts the heavenly Dove.
 333. My soul lies cleaving to the dust. *Ps. cxix.*
 334. My soul repeat His praise. *Ps. cxiii.*
 (1) The pity of the Lord.
 335. My spirit looks to God alone. *Ps. lxxv.*
 336. My spirit sinks within me, Lord. *Ps. cxli.*
 337. Not to ourselves who are but dust. *Ps. cxv.*
 338. Now be my heart inspired to sing. *Ps. xlv.*
 339. Now let our mournful songs record. *Ps. xxxv.*
 340. Now may the God of power and grace. *Ps. xxx.*
 341. Now shall my solemn vows be paid. *Ps. lxxv.*
 342. O all ye nations, praise the Lord. *Ps. cxviii.*
 343. O bless the Lord, my soul, Let all, &c. *Ps. cxiii.*
 344. O blessed souls are they. *Ps. xxxvii.*
 345. O Britain, praise Thy mighty God. *Ps. cxlvii.*
 346. O for a shout of sacred joy. *Ps. xlviii.*
 (1) Now raise a shout of sacred joy.
 347. O God of mercy, hear my call. *Ps. li.*
 348. O happy man whose soul is filled. *Ps. cxxxviii.*
 349. O happy nation where the Lord. *Ps. xxxvii.*
 350. O how I love Thy holy law. *Ps. cxix.*
 351. O Lord, how many are my foes. *Ps. lxxv.*
 352. O Lord, our heavenly King. *Ps. xviii.*
 353. O Lord our Lord [God], how wondrous great. *Ps. xviii.*
 354. O that the Lord would guide my ways. *Ps. cxviii.*
 355. O that Thy statutes every hour. *Ps. cxix.*
 356. Of justice and of grace I sing. *Ps. cl.*
 (1) Mercy and judgment will I sing.
 357. Out of the deeps of long distress. *Ps. cxxx.*
 358. Praise waits in Zion, Lord, for Thee. *Ps. lxxv.*
 359. Praise ye the Lord, exalt His Name. *Ps. cxxxv.*
 360. Praise ye the Lord, my heart shall join. *Ps. cxviii.*
 361. Praise ye the Lord, 'tis good to raise. *Ps. cxlviii.*
 362. Preserve me, Lord, in time of need. *Ps. xvi.*
 363. Rejoice, ye righteous, in the Lord. *Ps. xxxvii.*
 364. Remember, Lord, our mortal state. *Ps. lxxxviii.*
 365. Return, O God of love, return. *Ps. xc.*
 366. Salvation is for ever nigh. *Ps. lxxxv.*
 367. See what a living Stone. *Ps. cxviii.*
 (1) This is the glorious day.
 368. Sing, all ye nations, to the Lord. *Ps. lxxv.*
 369. Sing to the Lord Jehovah's Name. *Ps. xcv.*
 370. Sing to the Lord, ye distant lands. *Ps. xcvi.*
 371. Songs of immortal praise belong. *Ps. cxv.*
 372. Soon as I heard my Father say. *Ps. xxxvii.*
 373. Sure there's a righteous God. *Ps. lxxxviii.*
 374. Sweet is the memory of Thy grace. *Ps. cxv.*
 375. Teach me the measure of my days. *Ps. xxxv.*
 376. The Almighty reigns, exalted high. *Ps. xcvi.*
 (1) Jehovah reigns, exalted high.
 377. The earth for ever is the Lord's. *Ps. xlviii.*
 378. The God [great] Jehovah reigns. *Ps. xviii.*
 379. The God of our salvation bears. *Ps. lxxv.*
 (1) At his command the morning ray.
 (2) On God the race of man depends.
 380. The heavens declare Thy glory, Lord. *Ps. xviii.*
 (1) Great sun of righteousness, arise.
 381. The heavens, O Lord, Thy rule obey. *Ps. cxix.*
 382. The King, O Lord, with songs of praise. *Ps. xlv.*
 383. The King of saints, how fair His Face. *Ps. xlv.*
 384. The Lord can clear the darkest skies. *Ps. cxxxv.*
 385. The Lord, how wondrous are His ways. *Ps. cxiii.*
 386. The Lord is come, the heavens proclaim. *Ps. xcvi.*
 387. The Lord Jehovah reigns, And royal state maintains. *Ps. xcvi.*
 388. The Lord my Shepherd is, I shall be well supplied. *Ps. xlviii.*
 389. The Lord of glory is my Light. *Ps. xxxv.*
 390. The Lord of glory reigns, He reigns on high. *Ps. xcvi.*
 391. The Lord, the Judge, before His throne. *Ps. l.*
 392. The Lord, the [our] sovereign King. *Ps. cxviii.*
 393. The praise of Zion waits for Thee. *Ps. lxxv.*
 394. The starry heavens Thy rule obey. *Ps. cxix.*
 395. Think, mighty God, on feeble man. *Ps. lxxxix.*
 396. This spacious earth is all the Lord's, And man, and worms, &c. *Ps. xxxv.*
 (1) Rejoice, ye shining worlds on high.
 397. Thou art my Portion, O my God. *Ps. cxix.*
 398. Thrice happy man who fears the Lord. *Ps. cxviii.*
 399. Through every age, eternal God. *Ps. xc.*
 400. Thus saith the Lord, your work is vain. *Ps. xl.*
 (1) No blood of beasts on altars shed.

401. Thy mercies fill the earth, O Lord. *Ps. cxviii.*
 (1) When I confess'd my wandering ways.
402. Thy Name, almighty Lord. *Ps. cxviii.*
403. 'Tis by Thy strength the mountains stand.
Ps. lxxv.
404. To God I cried with mournful voice. *Ps. lxxviii.*
 (1) Will God for ever cast me off?
405. To God I made my sorrows known. *Ps. cxliii.*
406. To God the great, the ever blest. *Ps. cxi.*
407. To heaven I lift my waiting eyes. *Ps. cxviii.*
408. To our Almighty Maker, God. *Ps. xcvi.*
409. 'Twas in the watches of the night. *Ps. lxxviii.*
410. Unshaken as the sacred hill. *Ps. cxxv.*
411. Up to the hills I lift mine [my] eyes. *Ps. cxviii.*
412. Upward I lift mine eyes. *Ps. cxviii.*
413. Vast are Thy works, almighty Lord. *Ps. civ.*
414. We bless the Lord, the just, the good.
Ps. lxxviii.
415. We love Thee, Lord, and we adore. *Ps. cxviii.*
416. What shall I render to my God. *Ps. cxviii.*
 (1) Among the saints that fill Thine house.
417. When God is nigh my faith is strong. *Ps. xvi.*
418. When God restored our captive state. *Ps. cxviii.*
419. When God revealed His gracious [precious] Name.
Ps. cxxvii.
420. When I with pleasing wonder stand.
Ps. cxxxviii.
421. When man grows bold in sin. *Ps. cxxvii.*
 (1) But there's a dreadful God.
422. When overwhelmed with grief. *Ps. lxxi.*
 (1) O lead me to the Rock.
423. When the great Judge, supreme and just. *Ps. lxx.*
 (1) Rise, great Redeemer, from Thy seat.
424. Where'er the man is found. *Ps. xxv.*
425. Where shall the man be found. *Ps. xcv.*
426. Where shall we go to seek and find. *Ps. cxxxviii.*
427. While men grow bold in wicked ways.
Ps. cxxvii.
 (1) Above the heaven's created rounds.
428. Who shall ascend Thy heavenly place? *Ps. xvi.*
 (1) Who shall ascend to the heavenly place.
429. With all my powers of heart and tongue. *Ps. cxxxviii.*
 (1) Grace will complete what grace begins.
 (2) To God I cried when troubles rose.
430. With earnest longings of the mind. *Ps. xliii.*
431. With my whole heart I'll raise my song. *Ps. lxx.*
432. With reverence let the saints appear. *Ps. lxxxviii.*
 (1) With wonder and with awful fear.
433. With songs and honours sounding loud. *Ps. cxlvii.*
434. Would you behold the works of God? *Ps. cxlvii.*
435. Ye holy souls, in God rejoice. *Ps. cxxxviii.*
436. Ye islands of the northern sea. *Ps. cxviii.*
 (1) Ye lands and isles of every sea.
 (2) Ye shores and isles of every sea.
437. Ye nations round the earth rejoice. *Ps. c.*
438. Ye servants of the Almighty King. *Ps. cxviii.*
439. Ye sons of men, a feeble race. *Ps. xci.*
440. Ye that delight to serve the Lord. *Ps. cxviii.*
441. Ye that obey the immortal King. *Ps. cxxxviii.*
442. Ye tribes of Adam, join. *Ps. cxlviii.*
443. Yet, saith the Lord, if David's race. *Ps. lxxxviii.*
- v. From *Sermons*, 1721-1727.
444. Do flesh and nature dread to die. *Death.*
445. Do I believe what Jesus saith. *Courage and Honour.*
446. Father of glory to Thy Name. *Holy Trinity.*
447. How is our nature spotted by sin. *The Atonement.*
448. Must friends and kindreds droop and die. *Death.*
449. O happy soul, that lives on high. *Christian Life withén.*
450. O that I knew the sacred place. *Lent.*
451. Questions and doubts be heard no more. *Witness of the Holy Spirit.*
452. What shall the dying sinner do? *The Gospel the Power of God to Salvation.*
- vi. From *Reliquiae Juveniles*, 1734.
453. Where shall the tribes of Abraham find. *Christ our Life.*
 (1) Jesus, our Kinsman and our God.
- vii. From *Remnants of Time*, 1736.
454. The mighty frame of glorious grace. *Redemption.*
 (1) Proclaim thimtable love.

These 454 Hymns and Versions of the Psalms, in addition to the centos which are indicated by the sublines, are all in C. U. at the present time. The more important and best known of Dr. Watts's Hymns and versions of the Psalms have separate annotations under their respective first lines. [See *Index of Authors and Translators.*] [J. J.]

Waugh, Benjamin, was b. at Settle, in Yorkshire, Feb. 20, 1839, and educated for the Congregational Ministry at Airedale College, Bradford. He has held pastorates at Newbury, Berkshire, Greenwich, and New Southgate. He has been for several years editor of *The Sunday Magazine*, and a large contributor to its pages. He has pub. (1) *The Good Cradle, Who rocks it*; (2) *Sunday Evenings with my Children*; (3) *The Children's Sunday Hour*; (4) *The Child of the English Savage*; (5) *Imperial Legislation and Street Children*. Mr. Waugh's hymns have appeared from time to time in *The Sunday Magazine*, and have not been separately published. Those which have come into C. U. include:—

1. Jesus, the Friend of friendless men. *Jesus the Sinner's Friend.* 1874.
2. O happy pair of Nazareth. *The Child Jesus.*
3. O let me see Thy beauty, Lord. *The Beauty of the Lord.* This is given in a revised form as "Now let us see Thy beauty, Lord," in *Horder's Cong. Hymns*, 1884.

Mr. Waugh's hymns are for children's use, and are exceedingly fresh and unconventional. Several others of merit might be selected from the *Sunday Magazine* with advantage to children's hymnody. [W. G. H.]

We all had sinned and gone astray. *G. Thring.* [*The Good Shepherd.*] This was the author's first hymn, and was written to the tune "Cambridge New," at his mother's request, in 1861. It was pub. in *Morrell & How's Ps. & Hys.*, 1864; and in his own *Hys. Cong. and Others*, 1866, p. 11, in 4 st. of 6 l., and entitled, "The Love of Christ." Also given in his *Hys. & Sac. Lyrica*, 1874, p. 86, and in his *Coll.*, 1882. [J. J.]

We all, O Lord, have gone astray. [*The Shepherd and His wandering Sheep.*] This is based upon J. Merrick's version of the last part (*Tau*) of *Ps. cxix.*, pub. in his *Ps. of David*, &c., 1765. It was given in *Cotterill's Sel.*, 1819, p. 64, and has been repeated in a few collections in G. Britain and America. It was arranged from Merrick by Cotterill. [J. J.]

We are but little children poor [weak]. *Cecil F. Alexander, née Humphreys.* [*Holy Baptism.*] Pub. in *Dr. Hook's Leeds Church S. S. H. Bk.*, 1850, in 9 st. of 4 l. It is in use, sometimes abbreviated, in its original form; as "We are but little children weak," in the 1868 *Appendix to H. A. & M.*, and numerous other collections; and as, "O Lord, the Holy Innocents" (st. ii.), in the *American Protestant Episcopal Hymnal*, 1871. In these various forms it is in extensive use. [J. J.]

We bid Thee welcome in the Name. *J. Montgomery.* [*Induction of a Minister.*] This hymn is in the *M. Mss.*, but is undated. It was pub. in *Montgomery's Christian Psalmist*, 1825, No. 535, and again in his *Original Hymns*, 1853, No. 305, in 6 st. of 4 l., and headed, "On the Appointment of a Minister."

It is found in many collections, but usually in an abbreviated form. [J. J.]

We bow before Thy gracious Throne. This, in the American Unitarian *Hys. for the Church of Christ*, 1853, No. 518, is a cento from two hymns by C. Wesley, st. i., iv. being from "Thou Son of God, Whose flaming eye"; and st. ii., iii. from "Come, O Thou all-victorious Lord (p. 249, ii.), as in the *Wes. H. Bk.* 1780. [J. J.]

We come, Lord, to Thy feet. [*Opening of Sunday School.*] This hymn, together with the companion hymn for the *Closing of a Sunday School*, "O Lord, our hearts would give Thee praise," appeared on a card printed for Sunday-school use by Bp. Pelham, when Incumbent of Christ Church, Hampstead. Both hymns were adapted by him from another and now unknown source. The Rev. E. H. Bickersteth included both hymns, with slight alterations, in his *Ps. & Hys., &c.*, 1858, from thence they have passed into several collections. W. F. Stevenson attributes the former in his *Hys. for Church and Home*, 1878, to Lady Lucy Whitmore, 1824, but we have failed to find it in her *Family Prayers, &c.*, 1824 (see p. 1046, B.), and know of no authority for the ascription. [J. J.]

We give Thee but Thine own. *Bp. W. W. How.* [*Offertory.*] Written about 1858, and 1st pub. in the enlarged ed. of Morrell & How's *Psalms & Hymns*, 1864, No. 197, in 6 st. of 4 l. From thence it has passed into numerous collections, and now ranks in popularity with some of the best of modern hymns. Of the author's compositions in extensiveness of use it is exceeded only by his "For all Thy Saints who from their labours rest." Orig. text, *Church Hymns*, 1871. The doxology in *H. A. & M.* and others is an addition. [J. J.]

We have not seen Thy footsteps tread. *Anne Richter, née Rigby.* [*Faith.*] The complicated nature of the various forms of this hymn in C. U. requires the reproduction of the original poem, and the texts of some of the hymns adapted therefrom.

1. The earliest date to which we have traced the original poem is 1834. In that year it appeared anonymously in *Songs from the Valley: A Collection of Sacred Poetry*. Kirkby Lonsdale, 18mo. This volume was compiled by the elder daughters of the Rev. W. Carus Wilson. [E. MSS.] At page 130 it reads:—

"FAITH.

"Blessed are they who have not seen, and yet have believed."

"We have not seen Thy footsteps tread
This wild and sinful earth of ours,
Nor heard Thy voice restore the dead
Again to life's reviving powers:
But we believe—for all things are
The gifts of Thine Almighty care.

"We have not seen the billowy sea
Grow calm and still at Thy command,
Nor the dim orbs again to see,
Beneath the healing of Thine hand:
But we believe the Fount of Light
Again could give those eyeballs sight.

"We did not see Thee tread the wave;
We did not hear the voice from heaven,
Which once with awful warning gave
That God's own Son for us was given.
But we believe—oh! strengthen Thou
The faith which to Thy Name we owe.

"We did not see the armed throng
Steal to the garden's' midnight shade,
And watch the palm-tree's boughs among.
Then quail beneath Thy glance afraid:
But we believe—Almighty love
Alone could such dark moments prove.

"We did not see the darkness veil
With sudden gloom the noon-day skies;
Nor the fierce soldier's cheek grow pale,
And proudly mockers veil their eyes:
When the proud Roman owned the power
Of heaven, 'twas in that awful hour.

"We did not hear the footsteps fall
Within that lonely garden ground,
Of the all-wakeful sentinel,
Slow tracing there his watchful round:
But we believe—the Holy One
Bursting that tomb, in glory shone.

"We were not with the chosen few
Who saw Thee through the clouds ascend,
Who gazed, and wished to follow too,
Then on the earth all prostrate bend;
But we believe that mortal eyes
Beheld the journey to the skies.

"Chase every shade of doubt away;
'Light of the World!' in mercy shine:
Illume with faith our erring way.
We would no worship own but Thine.
Bring us to heaven's peaceful shore,
And make us Thine for evermore!"

This text was republished in the April number of *The Friendly Visitor*, 1836, also printed at Kirkby Lonsdale, and edited by the Rev. W. Carus Wilson. It is signed "Anne R. Kirton-Lindsay." It is also found in *Original and Select Hymns; A Companion to Select Poetry*. Lond. John Van Voorst, 1857, No. 148 (2nd ed. enlarged 1858). The editor of this work was a Miss Little, of Bedford.

2. The first adaptation of this poem for congregational use appeared in J. H. Gurney's *Lutterworth Coll. of Hys. for Public Worship*, 1838, No. 264. It is signed "American," i.e. from an American source with alterations and additions. From the MSS. of H. J. Backroll (p. 191, l.) we gather that it was the joint production of Gurney and himself. This text is:—

"We saw Thee not when Thou didst tread,
In mortal guise, this sinful earth,
Nor heard Thy voice restore the dead,
And wake them to a second birth:
But we believe that Thou didst come,
And leave for us Thy glorious home.

"We were not with Thee on the wave,
When Thou the stormy sea couldst bind:
Nor saw the health Thy blessing gave
To lame and sick, to deaf and blind:
But we believe the Fount of light
Could give the darkened eye-ball sight.

"We did not mark the chosen few,
When Thou didst through the clouds ascend,
First lift to heaven their wondering view,
Then to the earth all prostrate bend:
But we believe that mortal eyes
Beheld that journey to the skies.

"And now that Thou dost reign on high,
And thence Thy faithful people bless,
No ray of glory from the sky
Doth shine upon our wilderness:
Yet we believe that Thou art there;
And sing Thy praise, and lift our prayer."

3. The next recast was apparently by H. J. Buckroll, alone (see § 5). It appeared in *Ps. & Hys.* for use in the Rugby School Chapel (of which he was joint editor with Dr. Goulburn), 1850, No. 53, as follows:—

"We saw Thee not when Thou didst tread,
O Saviour, this our sinful earth;
Nor heard Thy voice restore the dead,
And wake them to a second birth:
But we believe that Thou didst come,
And quit for us Thy glorious home.

- "We were not with the faithful few,
Who stood Thy bitter cross around,
Nor heard the prayer for those who slew,
Nor felt that earthquake rock the ground:
We saw no spear-wound pierce Thy side;
Yet we believe that Thou hast died.
- "No angels' message met our ear,
On that first glorious Easter-day,
'The Lord is risen, He is not here,
Come see the place where Jesus lay!'
But we believe that Thou didst quell
The banded powers of Death and Hell.
- "We saw Thee not return on high,
And now our longing sight to bless,
No ray of glory from the sky
Shines down upon our wilderness:
Yet we believe that Thou art there,
And seek Thee, Lord, in praise and prayer."

4. The next form of the text appeared in J. H. Gurney's *Ps. & Hys. for Public Worship, Selected for some of the Churches in Marylebone*, Lond. 1851, No. 269, and reads:—

- "We saw Thee not when Thou didst come
To this poor world of sin and death,
Nor e'er beheld Thy cottage-home
In that despised Nazareth;
But we BELIEVE Thy footsteps trod
Its streets and pinnas, Thou Son of God.
- "We did not see Thee lifted high
Amid the wild and savage crew,
Nor heard Thy meek, imploring cry,
'Forgive, they know not what they do';
Yet we BELIEVE the deed was done,
Which shook the earth, and veiled the sun.
- "We stood not by the empty tomb
Where late Thy sacred body lay,
Nor sat within that upper room,
Nor met Thee in the open way;
But we BELIEVE that angels said,
'Why seek the living with the dead?'
- "We did not mark the chosen few,
When Thou didst thro' the clouds ascend,
First lift to heaven their wondering view
Then to the earth all prostrate bend;
Yet we BELIEVE that mortal eyes
Beheld that journey to the skies.
- "And now that Thou dost reign on high,
And thence Thy waiting people bless,
No ray of glory from the sky
Doth shine upon our wilderness;
But we BELIEVE Thy faithful word,
And trust in our Redeeming Lord."

It will be noted that st. iv., v. are from the *Lutterworth Coll.*, 1838. In a note to this hymn in the "Table of first lines" to the *Marylebone Ps. & Hys.*, Gurney says concerning it:—

"This hymn, and the last hymn in the book, 'Yes God is good,' were suggested by two poems in a small American volume, which were well conceived, but very imperfectly executed. Successive alterations have left nothing of the original compositions remaining but the *eyes* four words, and the *repeated* words, in each hymn. With this acknowledgment, the writer has not scrupled to put his name to them—J. H. G."

The "small American volume" here referred to has not been identified. In the *American Sabbath H. Bk.*, 1858, No. 861 begins with st. ii. of this text, "We did not see Thee lifted high."

5. On the death of Buckoll in 1871, a ms. in his handwriting, but undated, was found which contained the *Lutterworth* text of 1838 expanded into 14 stanzas. With the aid of this ms. we are enabled to say with tolerable certainty that of the *Lutterworth* text st. i., ii. were by Buckoll, and st. iii., iv. were by Gurney; the *Rugby* text, 1850, was by Buckoll; and the *Marylebone* text, 1851, by Gurney.

vi. After the publication of Gurney's text in the *Marylebone Ps. & Hys.*, 1851, complications soon arose mainly in the form of centos. Some of these are:—

(1) In the *Hys. for the Chapel of Harrow School*, 1846, No. 90 is thus composed, st. i., ii. Buckoll from the *Lutterworth Coll.*; st. iii., iv., Buckoll, from the *Rugby Hymns*; st. v., vi., Gurney, from the *Lutterworth Coll.*

(2) In the *American Sabbath H. Bk.*, 1858, and others, is composed of st. ii.-v. of Gurney's 1851 text, and begins "We did not see Thee lifted high."

(3) In *Pott's Hys. Fitted to the Order of Common Prayer*, &c.; 1861, No. 182, we have Pt. i. st. i., Gurney, from the *Marylebone*; st. ii., iii., Buckoll, from the *Lutterworth Coll.*; Pt. ii., "We did not see Thee lifted high," Gurney, from the *Marylebone* text.

(4) The text of the S. P. C. K. *Church Hymns*, 1871, No. 541, is: st. i., ii., Buckoll, from the *Lutterworth Coll.*; st. iii., Buckoll, from the *Rugby Hymns*; st. iv., v., Gurney, from the *Lutterworth Coll.*

(5) In the *American Unitarian Hymn*, [and Tune] Bk., 1868, No. 428, is composed of st. ii.-iv. of Buckoll's *Rugby* text alone, and begins "We were not with the faithful few."

The text by Gurney, as in the *Marylebone Ps. & Hys.*, 1851, is the most popular form of the hymn. It is found in *H. A. & M.*, 1875; the *Hy. Comp.*, 1876; *Thring's Coll.*, 1882, and many others. [J. J.]

We in the lower parts. [*Holy Communion*.] This cento appeared in the 1874 *Suppl. to the New Cong. H. Bk.*, No. 1242. It is thus composed: st. i. and iii. are from No. 97 of C. Wesley's *Hys. on the Lord's Supper*, 1745; st. ii. from No. 81 of the same; and st. iv. and v. from another source. [J. J.]

We limit not the truth of God. *G. Rawson*. [*Profound Depth of Holy Scripture*.] This hymn was given in the *Leeds H. Bk.*, 1853, No. 409, in 5 st. of 8 l., and headed with the following extract upon which it was based:—

"He charged us before God, and His blessed angels, if God should reveal anything to us by any other instrument of His, to be as ready to receive it as any truth by his ministry; for he was very confident the Lord had more light and truth yet to break forth out of His holy word." *Narrative of Pastor Robinson's Address to the Pilgrim Fathers*.

This note, together with the hymn, also appeared in Mr. Rawson's *Hys., Verses, and Chants*, 1876. [J. J.]

We love the place, O Lord [God]. *W. Bullock and Sir H. W. Baker*. [*The House of God*.] In its original form this hymn appeared in *Dean Bullock's Songs of the Church*, Halifax, N. Scotia, 1854, pp. 37, 38, as follows:

"THIRD SUNDAY AFTER EPIPHANY.

"Lord, I have loved the habitation of Thy house." *Psalms* xvi. 8.

"We love the place, O Lord,
Wherein Thine honour dwells;
The joy of Thy abode
All other joy excels.

"We love the house of prayer,
Wherein Thy servants meet;
For Thou, O Lord, art there,
Thy chosen ones to greet.

"We love the sacred font
Wherein the Holy Dove
Pours out, as He is wont,
The effluence from above.

"We love our Father's board,
Its altar steps are dear;
For there in faith adored,
We find Thy Presence near.

"We love Thy saints who come
Thy mercy to proclaim,
To call the wanderers home,
And magnify Thy name.

"Our first and latest love
To Zion shall be given—
The House of God above,
On earth the Gate of Heav'n."

2. This text, which has many features of excellence, underwent the following changes

at the hands of Sir H. W. Baker, in 1860, and was pub. in *H. A. & M.*, 1861, as follows, the italics being Sir H. W. Baker's alterations and additions:—

"We love the place, O God,
Wherein Thine honour dwells;
The joy of Thine abode
All earthly joy excels.

"It is the House of prayer,
Wherein Thy servants meet;
And Thou, O Lord, art there
Thy chosen flock to greet.

"We love the sacred Font;
For there the Holy Dove
To pour is ever wont
His blessing from above.

"We love Thine Altar, Lord;
Oh what on earth so dear?
For there, in faith adored,
We find Thy Presence near.

"We love the Word of Life,
The Word that tells of peace,
Of comfort in the strife,
And joys that never cease.

"We love to sing below
For mercies freely given;
But Oh! we long to know
The triumph-song of heaven.

"Lord Jesus, give us grace
On earth to love Thee more,
In heaven to see Thy Face,
And with Thy saints adore."

This form of the hymn has passed into most extensive use in all English-speaking countries, and has been translated into several languages.

3. A third form appeared in Harland's *Church Psalter and Hymn*, enlarged ed. 1867, the opening stanza of which begins:—

"O Lord, we love the place
Wherein Thine honour dwells;
The sweetness of Thy grace
All other joy excels."

This is based upon the *H. A. & M.* text; but is very inferior as a piece of literary workmanship.

4. A fourth form is given in Thring's *Coll.*, 1882. Of this st. i., ii. are by Bullock, with "God" for "Lord," in st. i. l. 1; st. iii. ll. 1, 2, Bullock, l. 3, Bullock altered by Thring, l. 4, Bullock altered by Baker; st. v. by Thring; st. vi. ll. 1-3, by Thring, l. 4, Bullock altered by Baker. This is a good cento and worthy of more extensive use. [J. J.]

We love Thee, Lord! yet not alone.
Julia A. Elliott, nee Marshall. [*Love for Christ.*] This appeared in her husband's *Ps. & Hymns*, 1835, in 6 st. of 4 double lines. Although not separately numbered as such, it is really a hymn in two parts, Pt. ii. beginning with st. iv., "We love Thee, Lord! because when we, &c." It has passed into a few collections. [J. J.]

We plan foundations for the dead.
J. Montgomery. [*Foundation Stone of a Cemetery Chapel.*] The ms. of this hymn is dated "May 5, 1848." The hymn was written for the laying of the foundation-stone of the chapel for the Church of England portion of the Sheffield General Cemetery. Montgomery's hymn, "Father of glory, God of grace," was written for the *Opening* of the same, and is dated "June 27, 1850." Montgomery d. on April 30, 1854, and was buried under the shadow of the spire of this chapel. [J. J.]

We sing the praise of Him Who died. *T. Kelly.* [*Passiontide.*] Appeared in *Hymns by Thomas Kelly, not before Published*, Dublin, 1815, No. 52, in 5 st. of 4 l., and headed, "God forbid that I should glory save in the Cross: Gal. vi. 14." Here st. v. reads:—

"The balm of life; the cure of woe;
The measure and the pledge of love:
'Tis all that sinners want below;
'Tis all that angels know above."

In later editions of Kelly's *Hymns* this stanza is altered by Kelly to:—

"The balm of life, the cure of woe,
The measure and the pledge of love;
The sinner's refuge here below,
The angel's theme in heaven above."

This authorised text is that usually found in modern collections. In *H. A. & M.*, 1861, an additional stanza was given by the Compilers. The use of this hymn in all English-speaking countries is extensive. It has also been tr. into several languages. The Rev. L. C. Biggs's rendering into Latin of the *H. A. & M.* text in his annotated edition of *H. A. & M.*, 1867, begins "Laudes canamus mortui." Lord Selborne [Sir R. Palmer] said at the York Church Congress, 1866 [*Report, Hymnody*] that this hymn "is distinguished by a calm subdued power, rising gradually from a rather low to a very high key [quotes, and continues], I doubt whether Montgomery ever wrote anything quite equal to this." In several collections this hymn begins with st. ii., "Inscribed upon the Cross we see." An adaptation of the original text for use at Holy Communion is given in the *Memoir* of S. Medley, by his daughter, pub. in Liverpool in 1833. It begins with the same first line, and was probably made by Medley. [J. J.]

We sing to Thee Whose wisdom formed. [*Divine Use of Music.*] This appeared in *The Whole Book of Psalms: with the Usual Hymns and Spiritual Songs. Together with all the Ancient and Proper Tunes sung in Churches, with some of Later Use. Composed in Three Parts. . . .* By John Playford, London, 1677, p. 293, in 7 st. of 4 l. and a doxology. It was included in the 6th ed. of the *Supplement to the New Version*, 1708, but has fallen out of use. Its original title is, "On the Divine use of Musick." [J. J.]

We thank, Thee, Lord, for this fair earth. *Bp. G. E. L. Cotton.* [*Flower Services.*] Pub. in *Hymns for use in the Chapel of Marlborough College*, 1856, No. 94, in 4 st. of 4 l., and again in the enlarged edition of 1869. It has passed into numerous collections, and usually with the change of two or three words in the whole hymn. [J. J.]

We walk by faith and not by sight.
H. Alford. [*St. Thomas.*] Appeared in his *Ps. & Hymns*, &c., 1844, p. 108, in 4 st. of 4 l., and again in his *Year of Praise*, 1867, No. 249. It is also given in the *Westminster Abbey H. Bk.*, 1883, and others. [J. J.]

Wearied in the strife of sin. *Bp. E. H. Bickersteth.* [*Ascension.*] This hymn was pub. as a leaflet, with music by Dr. Charles Vincent, in 1887. It is in 7 st. of 4 l., headed "Cruified and Crowned," and dated "Ascen-

sion Day, 1887." It is No. 236 in the 1890 ed. of the *H. Comp.* [J. J.]

Weary of earth, and laden with my sin. *S. J. Stone.* [*Lent.*] Written in 1866, and 1st pub. in the same year in his *Lyra Fidelium*, p. 44, in 8 st. of 4 l. It is based on Art. 10 of the Apostles' Creed, "The Forgiveness of Sins," and was written, originally, for a parochial mission. In 1868 Mr. Stone revised it for the *Appendix to H. A. & M.* From *H. A. & M.* it has passed into numerous collections in G. Britain and America. It is one of the most tender and plaintive of Mr. Stone's hymns. In the American *Laudes Domini*, 1884, it is divided into two parts, pt. i. being st. i.-v.; and pt. ii. st. vi.-viii., altered to "O Jesus Christ the righteous I live in me." [J. J.]

Weary of this wordy strife. *C. Wesley.* [*For Unity.*] 1st pub. in 7 st. of 6 l. at the end of *J. Wesley's Sermon* on 2 Kings x. 15, in 1755. (*P. Works*, 1868-72, vol. vi. 71.) Two centos are in C. U. (1) "Weary of this wordy strife," in the *Westminster Abbey H. Bk.*, 1883; and (2) "My brethren, friends, and kinsmen these," in the *American Church Praise Book*, N. Y., 1882. [J. J.]

Webb, Benjamin, M.A., was b. in London in 1820, and was educated in St. Paul's School; whence he passed to Trinity College, Cambridge, in 1838, B.A. 1842, M.A. 1845. Ordained by the Bishop [Monk] of Gloucester and Bristol he was Assistant Curate of Kemeston in Gloucestershire, 1843-44; of Christ Church, St. Pancras, 1847-49; and of Brasted, Kent, 1849-51; at which date he was presented to the P. C. of Sheen in Staffordshire, which he held until 1862, when he became Vicar of St. Andrews, Wells Street, London. In 1881 the Bishop [Jackson] of London collated him to the Prebend of Portpool in St. Paul's Cathedral. Mr. Webb was one of the Founders of the *Cambridge Camden*, afterwards the *Eccelesiological Society*; and the Editor of the *Eccelesiologist* from 1842 to 1868, as well as the General Editor of the Society's publications. His first appearance in print was as joint editor of Bp. Montague's *Articles of Inquiry* in 1841; in 1843 he was joined with Mr. J. M. Neale in *An Essay on Symbolism*, and *A Translation of Durandus*; in 1847 he put forth his valuable work on *Continental Ecclesiology*; in 1848 he was joint editor with Dr. Mill of *Frank's Sermons*, for the Anglo-Catholic Library, and with the Rev. J. Fuller-Russell of *Hierurgia Anglicana*. After the decease of his father-in-law (Dr. Mill), he edited Dr. Mill's *Catechetical Lectures*, 1856; a second edition of Dr. Mill's Christian Advocates Publications on the *Mythical Interpretation of the Gospels*, 1861; and of Dr. Mill's *Sermons on our Lord's Temptation*, 1873. He was also one of the editors of the Burntisland reprint of the *Sarum Missal*. One of his most valuable works is *Instructions and Prayers for Candidates for Confirmation*, of which the third edition was pub. in 1882. Mr. Webb was one of the original editors of the *Hymnal Noted*, and of the sub-Committee of the *Eccelesiological Society*, appointed to arrange the words and the music of that book; and was also the translator of

some of the hymns. In conjunction with the Rev. Canon W. Cooke he was editor of the *Hymnary*, 1872, for which office his habitual reconstruction and composition of the words of the anthems used at St. Andrew's, Wells Street, as well as his connection with the *Hymnal Noted*, eminently qualified him. His original hymns contributed to the *Hymnary*, 1871 and 1872, were:—

1. **Assessor to thy King.** *St. Bartholomew.* In the *Hymnary*, 1872.

2. **Behold He comes, thy King most holy.** *Advent.* Originally written to be sung in St. Andrew's Church, Wells Street, as an anthem to the music of Schumann's *Advent-licied*, and afterwards pub. in the *Hymnary*, 1872.

3. **Praise God, the Holy Trinity.** *Hymn of Faith.* Originally written for use in St. Andrew's, Wells Street, and subsequently in the *Hymnary*, 1872.

4. **Praise the Rock of our salvation.** *Dedication of a Church.* Pub. in the *Hymnary*, 1872. Mr. Webb's authorised text is in the *Westminster Abbey H. Bk.*, 1883.

5. **Ye angel hosts above.** *Universal Praise to God.* In the *Hymnary*, 1872.

Mr. Webb's *trs.* are annotated elsewhere. (See Index of Authors and Translators.) He d. in London, Nov. 27, 1885. [Wm. C.]

Wedderburn, James, John and Robert, were the three sons of James Wedderburn, a Dundee merchant. James, the eldest, entered the University of St. Andrews in 1514. He afterwards went to France, and on his return produced tragedies and comedies in Scotch which roused the rage of the ecclesiastics, who forced him to flee, in 1540, to France, where he d., probably at Dieppe, about 1550. John, the second son, graduated M.A. at St. Andrews in 1528. Having entered the priesthood and officiated at Dundee, he fell under suspicion of heresy, and fled in 1539 to Wittenberg, where he associated with Luther, Melancthon, and other Reformers. There in his exile, doubtless under Luther's influence, he wrote and translated many of the psalms, hymns and ballads commonly known as *The Gude and Godlie Ballates*. After the death of James v. (Dec. 13, 1542), he returned to Scotland, but was forced in 1546 again to flee. He d. in England in 1556. Robert, the youngest son, graduated M.A. at St. Andrews in 1530. He entered the priesthood, and was Vicar of Dundee in 1553. He seems to have written a number of the "Ballates" proper. To him Dr. Laing would ascribe the remarkable *Complaynt of Scotland*, a satirical poem first pub. at St. Andrews in 1549. (See *Scottish Hymnody*, § 3; and the works by Dr. Laing and Dr. Mitchell mentioned in the *Appendix* to that article.) [J. M.]

Weep, mourner, for the joys that fade. *W. Knox.* [*Heaven.*] 1st pub. in his *Harp of Zion*, 1825, in 2 st. of 11 l., and entitled "Heaven." It is based on Job xix. 26. It was also included in his *Poems, &c.*, 1847, p. 181, but is unknown to the hymnals in that form. As early as 1844 it was given in an altered form as: "O weep not for the joys that fade," in the *American Unitarian Christian Hymns*, of the Cheshire Pastoral Association, and, later, in other American collections, in most of which it is ascribed to *Knowles*, in error. [J. J.]

Wegelin, Josua, D.D., s. of Johann Wegelin, or Wegelein, then superintendent of

(Ephorus) of the Evangelical college at Augsburg, was b. at Augsburg Jan. 11, 1604. After studying at the University of Tübingen (M.A. 1626), he was for a short time pastor at Budweiler, and was appointed in 1627 fourth diaconus of the Franciscan (Barfüßner) church at Augsburg. In 1629, along with 13 other Evangelical pastors, he was compelled to leave Augsburg by the decree of Restitution (see p. 1090, *il.*) enacted by the Emperor Ferdinand III. After Gustavus Adolphus had become master of the city, in 1632, Wegelin was recalled to the Barfüßner Kirche as archidiaconus. In 1633 he was appointed preacher at the Hospital Church of the Holy Ghost, but in 1635, as a result of the battle of Nördlingen (Sept., 1634), he was again forced to flee from Augsburg. He found refuge at Pressburg, in Hungary, where he became pastor, and afterwards Senior, Inspector, and Doctor of Theology. He d. at Pressburg, Sept. 14, 1640 (*Koch*, iii. 169; Goedeke's *Grundriss*, vol. iii. 1887, p. 161, &c.).

Wegelin's hymns are simple and natural, and are the productions of an earnest, true-hearted and good pastor rather than of a skillful poet. Goedeke, as above, gives lists of their first lines from his (1) *Augsburger Bet Büchlein*, Nürnberg, 1636 (copy in possession of Pastor E. Krause of Greifswald. There are also eds. which have the engraved title dated 1636, and the printed title dated 1648, a copy of the 8vo ed. being in the Göttingen Library, and a copy of the 12mo in the Library of the Pre diger Seminar at Hannover), and from his (2) *Hand-Land- und Stand-Büchlein*, Nürnberg, 1637 (Göttingen Library). Some 20 of his hymns were included in J. M. Dilherr's *G. B.*, Nürnberg, 1654 (p. 301, *il.*), and other collections of the 17th cent.

The only hymn by Wegelin which has passed into English is:—

Alein auf Christi Himmelfahrt. Ascension. This is his most popular hymn. 1st pub. 1636, as above, p. 609 (Göttingen copy p. 562, Hannover copy p. 681), in 3 st. of 7 l. entitled, "iv. Short Psalm of Praise on the Ascension of Christ;" repeated in Dilherr's *G. B.*, 1654, p. 394. In the *Lüneburg G. B.*, 1661, No. 112, it is recast and begins, "Auf Christi Himmel-Fart allein"; this recast being probably made by the compiler Ernst Sonnemann (1658 conrector of the Latin school at Celle, 1661 pastor of St. Alexander's Church at Einbeck or Einbeck, in Hannover; d. at Einbeck, Nov. 17, 1670). Both forms are given in the *Leipzig Vorrath*, 1673, Nos. 388 and 389, and in the *Uav. L. S.*, 1851. *Tr.* as:—

1. Raise your Devotion, mortal Tongues. By J. C. Jacobi, in his *Psal. Ger.*, 1732, p. 34; repeated, altered, in his 2nd ed., 1732, p. 41. In 1722 it is marked as *tr.* from the second form of Wegelin's hymn; in 1732 as from J. Zwick's *Auf diesen Tag bedenken wir*. It may be regarded as a very free *tr.* from Wegelin; with the first stanza taken from st. v. of Isaac Watts's "Hosannah to the Prince of Light." The 1732 text was included as No. 443 in pt. i. of the *Moravian H. Bk.*, 1754, with a new *tr.* of st. III. added. This *tr.* of st. III. was omitted in the 1789 and later eds. In the edition of 1886, No. 170, only st. I., II. of Jacobi are retained.

2. Since Christ is gone to heaven, His home. This is a good *tr.* from the second form, by Miss Winkworth, in her *Lyra Ger.*, 2nd ser., 1858, p. 47; and in Schaff's *Christ in Song*, 1869, p. 314. In her *C. B. for England*, 1863, No. 64, it is altered in metre. [J. M.]

Wegleiter, Christoph, s. of Leonhardt Wegleiter, book-keeper at Nürnberg, was b. at Nürnberg, April 22, 1659. In 1676 he matriculated at the University of Altdorf, and so distinguished himself by his poetic gifts that he was, in 1679, received by S. von Birken as a member of the Pegnitz Shepherd and Flower order, and in 1680 was at once capped M.A. and laureated as a poet. After studying at other German universities, and making a lengthened tour (1685-88) in Ger-

many, Holland, and England, he was appointed, in 1688, Professor of Theology at the University of Altdorf, and also diaconus of the Town Church there; receiving from the University the degree of D.D. in 1697. He d. at Altdorf Aug. 16 (13?), 1706 (*Koch*, iii. 502; *Blätter für Hymnologie*, 1885, p. 178; 1886, p. 157; 1887, pp. 30, 31; Will's *Nürnbergisches Gelehrten Lexicon*, pt. iv. p. 187, &c.).

Wegleiter was a successful professor, and an edifying preacher of the school of Spenser and Francke. His hymns, some 25 in all, are thoughtful, original, and devout, but somewhat artificial in style. Six were contributed to the 2nd ed., 1691, of the Pegnitz Society's *Poetischer Andachtsklang* (p. 608, l.), and the rest appeared in various hymn-books of the period.

The only hymn by Wegleiter which has passed into English is:—

Bekehrtes Herz, leg ab die Sorgen. Sunday Morning. 1st pub. in the *Geistliche Hertzen-Music*, Schlessingen, 1701, No. 497, in 8 st. of 8 l., entitled "Sunday Hymn," and marked as by "D. Christ. Wegleiter." Included in the *Uav. L. S.*, 1851. Sometimes erroneously ascribed to B. W. Marperger. *Tr.* as:—

Knower'd heart! lay by thy sorrow. This is a good *tr.*, omitting st. vi., vii., by Miss Cox, in her *Sacred Hymns from Germany*, 1841, p. 69. Her *tr.* of st. III., IV., II. 1-4; VIII., II. 1-4, beginning, "My God, I now appear before Thee," are included in the *Hedge & Huntington Hys. for the Ch. of Christ*, Boston, U.S., 1863, No. 9.

Other *trs.* are:—

(1) "O'erburden'd Heart, thy Labour banish," by H. J. Buckolz, 1842, p. 1. (2) "Now weary heart! thy cares dismiss," by Lady E. Fortescue, 1843, p. 15. (3) "Now, heavy heart, away with sorrow," by Miss Huntington, 1863, p. 147. (4) "My burdened heart, throw off thy cares," by Dr. J. Guthrie, 1869, p. 114. (5) "O burden'd heart, cast off thy sorrow." This is No. 1912 in Reid's *Præse Bk.*, 1872. [J. M.]

Weingärtner, Sigismund. Very little is known of this author. His name appears as "Sigismund Weingart" in the Index of Authors prefixed to the 766 *Geistliche Psalmen*, &c., pub. at Nürnberg in 1607, but no biographical particulars are there given. He is generally said to have been a preacher in or near Heilbronn. But *Koch*, ii. 300, says that no preacher of that name ever held office in or near Heilbronn on the Neckar; and conjectures that he may have been of Heilsbrunn in Bavaria. As to Heilsbronn, Dr. Zahn, now of Neundettelsau in Bavaria, informs me that there was no preacher of that name near Heilsbronn, and that he has been unable anywhere to trace this writer. Goedeke, in his *Grundriss*, vol. II., 1884, p. 198, says, "he seems to have been of Basel," but for this also there is no clear evidence.

In the 1607 work as above, the Index of First Lines reads thus:—

"S. W. Auff Jesum Christum secht all mein Thun, 766."
"Auff meinen Heben Gott, traw ich, 836."

The latter has been *tr.* into English, viz.:—

Auf meinen lieben Gott. Trust is God. Included, 1607, as above, p. 836, in 5 st. of 6 l., entitled, "Another beautiful hymn"; but, as will be seen above, no initials are attached to it in the 1607 index of First Lines. Later compilers, however (such as Jeremias Weber in his *G. B.*, Leipzig, 1638, p. 767; marked as "Another. Sigismundi Weingärtners"), transferred the initials given in the 1607 index, and so ascribed "Auf meinen lieben Gott," to Weingärtner. This ascription is probably a mistake. L. Curtze in his D. Philipp Nicolai's *Leben und Lieder*, 1869, p. 10, ascribes the hymn to Friedrich Beurhaus, since 1567 prorector of the school at Dortmund (d. 1609), but this also lacks confirmation. Wackernagel, v. p. 433, gives it as anonymous, printing it from M. Vulpus's *G. B.*, 1609, with a second form from J. Aldenberger's *Gedächtnlein*, Nürnberg, 1611. Whoever was the author the hymn is certainly a good one, and has been a great favourite in Germany. In the *Uav.*

L. S., 1851, No. 694, st. i.-iv., vr. are as in 1697, and st. v. is one of the st. added in C. Demantius's *Threnodice*, Freiberg, 1696. *The trs.* in C. U. are:—

1. On God in all my woes. This is a good tr. of st. i.-iv. of the 1607, by A. T. Russell, as No. 231 in his *Ps. & Hys.*, 1861.

2. In God my faithful God. This is a good and full tr. from the 1607, by Miss Winkworth, in her *C. B. for England*, 1863, No. 147, slightly altered in her *Christian Singers*, 1869, p. 166. Repeated, omitting st. iv., in the *Ohio Luth. Hym.*, 1880.

Other trs. are:—

(1) "In God the Lord most just," by J. C. Jacobi, 1732, p. 82; repeated in the *Moravian H. Bk.*, 1754, pt. 1, No. 474. (2) "I trust my blessed God," by N. L. Frothingham, 1870, p. 219. [J. M.]

Weisse, Michael (Weiss, Wiss, Wegs, Weys, Weys), was b. circa 1480, in Neisse, Silesia, took priest's orders, and was for some time a monk at Breslau. When the early writings of Luther came into his hands, Weisse, with two other monks, abandoned the convent, and sought refuge in the Bohemian Brethren's House at Leutomischl in Bohemia. He became German preacher (and apparently founder of the German communities) to the Bohemian Brethren at Landskron in Bohemia, and Fulnek in Moravia, and d. at Landskron in 1534 (*Koch*, ii. 115-120; *Wackernagel's D. Kirchenkied*, i. p. 727; *Fontes rerum Austriacarum, Scriptores*, vol. ii. pt. ii. p. 227, Vienna, 1863, &c.).

Weisse was admitted as a priest among the Brethren at the Synod of Brandels, in 1531, and in 1532 was appointed a member of their Select Council, but he had previously performed important missions for the Brethren. He was, e.g., sent by Bishop Lucas, in 1522, along with J. Roh or Horn, to explain the views of the Bohemian Brethren to Luther; and again, in 1524, when they were appointed more especially to report on the practices and holiness of life of the followers of the German Reformers. He was also entrusted with the editing of the first German hymn-book of the Bohemian Brethren, which appeared as *Ein New Gesengebuechlein* at Jungenbunzel (Jung Bunzlau) in Bohemia in 1531 (see pp. 156, i., and 167). This contained 166 hymns, all apparently either translations or else originals by himself. The proportion of trs. is not very clear. In the preface to the 1531, Weisse addressing the German Communities at Fulnek and Landskron says, "I have also, according to my power, put forth all my ability, your old hymn-book as well as the Bohemian hymn-book (*Cantional*) being before me, and have brought the same sense, in accordance with Holy Scripture, into German rhyme." So Johann Roh in the preface to the 1544 ed. speaks of himself as correcting "hymns which he (i.e. Weisse) transferred from Bohemian into German"; and the 1639 ed. speaks of Weisse as having "begun to translate the (Bohemian) *Cantional*, and rendered 143 hymns into German." Mr. Müller, however (see p. 167), has only been able to identify 12 as trs. from the Bohemian.

Luther called Weisse "a good poet, with somewhat erroneous views on the Sacrament" (i.e. Holy Communion); and, after the Sacramental hymns had been revised by Roh (1544), included 12 of his hymns in V. Babst's *G. B.*, 1646. Many of his hymns possess considerable merit. The style is flowing and musical, the religious tone is earnest and manly, but yet tender and truly devout, and the best of them are distinguished by a certain charming simplicity of thought and expression. At least 119 passed into the German Lutheran hymn-books of the 16th and 17th centuries, and many are still in use. Three are annotated in this Dictionary at pp. 395, ii.; 832, i.; and 866, i.

The following hymns by Weisse have also passed into English:—

i. *Christus ist erstanden, Von des Todes Banden*. *Easter*. 1st pub. 1531 as above, and thence in *Wackernagel*, iii. p. 273, in 7 st. of 4 l. It is suggested by the older hymn, "Christ ist erstanden" (p. 225, 4). In the *Unv. L. S.*, 1851, No. 129. *The tr.* in C. U. is:—

Christ the Lord is risen again! This is a full and very good tr., by Miss Winkworth, in her

Lyra Ger., 2nd Ser., 1858, p. 37, and her *C. B. for England*, 1863, No. 58. It has been included in many recent English and American hymnals; generally omitting st. ii., as in *H. A. & M.*, 1861; *Hymnary*, 1872; *Thring's Coll.*, 1880-82; *Cong. Ch. Hym.*, 1887, and in America in the *Epis. Hym.*, 1871; *Bapt. Service of Song*, 1871, &c. Further abridged forms are in the S. P. C. K. *Church Hym.*, 1871; and in the *Laudes Domini*, N. Y., 1884, and many others, especially in America.

Other trs. are:—

(1) "Christ (and 'tis no wonder)". This is No. 360 in pt. 1. of the *Moravian H. Bk.*, 1754. (2) "Christ our Lord is risen," by Dr. H. Müller, 1866, p. 322.

ii. *Es geht daher des Tages Schein*. *Morning*. 1531 as above, and thence in *Wackernagel*, iii. p. 318, in 7 st. of 4 l. In the *Unv. L. S.*, 1851, No. 455. *The trs.* in C. U. are:—

1. *The Light of Day again we see*. In full, by H. J. Buckoll in his *Hys. from German*, 1842, p. 14. His trs. of st. iii., iv., vi., vii., beginning "Great God, eternal Lord of Heaven," were included in the *Rugby School H. Bk.*, 1850.

2. *Once more the day-light shines abroad*. This is a full and very good tr., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 69, and her *C. B. for England*, 1863, No. 18. Repeated in *Thring's Coll.*, 1880-82.

iii. *Gelebt sei Gott im höchsten Thron*. *Easter*. 1531 as above, and thence in *Wackernagel*, iii. p. 265, in 20 st. of 3 l., with Alleluia. In the *Pfalz G. B.*, 1859, No. 19, five st. are given, and in *Layriz's Kern*, 1844, No. 139, there are six st. At p. 167 it is marked as from the Bohemian (1st pub. 1501), the Bohemian being suggested by the "Surrexit Christus hodie" (p. 104, l.), and the German being based on both. *The trs.* in C. U. are:—

1. *Praise God upon His heavenly throne*. This is a free tr. of st. 1, 4, 10, 19, 20, by A. T. Russell, as No. 112, in his *Ps. & Hys.*, 1851.

2. *Glory to God upon His throne*. By Mrs. H. R. Spaeth, in the *Southern Lutheran Service and Hys. for Sunday Schools*, Philadelphia, 1883.

iv. *Gott sah zu seiner Zeit*. *Christmas*. 1531 as above, and thence in *Wackernagel*, iii. p. 244, in 10 st. of 9 l. *The tr.* in C. U. is:—

When the due Time had taken place. By C. Kinchen, omitting st. v., as No. 169 in the *Moravian H. Bk.*, 1742 (1849, No. 20). In the ed. of 1886, No. 954 consists of st. x., beginning "Ah come, Lord Jesus, hear our prayer."

v. *Lob sei dem allmächtigen Gott*. *Advent*. 1531 as above, and thence in *Wackernagel*, iii. p. 280, in 14 st. of 4 l. Included in V. Babst's *G. B.*, 1545, and recently as No. 12 in the *Unv. L. S.*, 1851. In the larger ed. of the *Moravian H. Bk.*, 1866, it is marked as a tr. from a Bohemian hymn, beginning "Cirkev Kristova Boha chval." *The trs.* are:—

1. *Praise be to that Almighty God*. By J. Gambold, omitting st. xi.-xiii., as No. 246, in pt. i. of the *Moravian H. Bk.*, 1754. In the 1789 and later eds. (1886, No. 31), it begins "To God we render thanks and praise."

2. *O come, th' Almighty's praise declare*. By A. T. Russell, of st. i.-iii., v., as No. 26 in his *Ps. & Hys.*, 1851.

vi. *O Herre Jesu Christ, der du ersohienen bist*. *For Children*. *On Christ's Example in His early years on earth*. 1531 as above, and in *Wackernagel*, iii. p. 326, in 7 st. of 7 l. The first three st. are tr. as "Christ Jesus, Lord most dear," in

the *Moravian H. Bk.*, 1754, pt. i., No. 278. The form in C. U. is that in Knapp's *Ev. L. S.*, 1837, No. 2951 (1865, No. 2601), which begins "Nun hilf uns, o Herr Jesu Christ," and is in 3 st. of 4 l., entirely recast. This is *tr.* as:—

Lord Jesus Christ, we come to Thee. In full from Knapp, by Miss Winkworth, in her *C. B. for England*, 1863, No. 179.

Hymns not in English C. U.:—

vii. Den Vater dort oben. *Grace after Meat*, 1631, and thence in *Wackernagel*, iii., p. 321, in 5 st. of 7 l. In the Berlin *G. L. S.*, ed. 1863, No. 1136. *Tr.* as "Father, Lord of mercy," by *J. C. Jacobi*, 1722, p. 117. In his ed., 1732, p. 183, slightly altered, and thence in the *Moravian H. Bk.*, 1754, pt. i., No. 290.

viii. Die Sonne wird mit ihrem Schein. *Evening*, 1531, and thence in *Wackernagel*, iii., p. 323, in 6 st. of 4 l. In the *Utu. L. S.*, 1851, No. 517. *Tr.* as, "Soon from our wishful eyes awhile," by *H. J. Buckoll*, 1842. ix. Komm, heiliger Geist, washer Gott. *Whitsuntide*, 1531, and in *Wackernagel*, iii., p. 282, in 9 st. of 5 l. In the Bohemian as noted at p. 187, and partly suggested by the "Veni Sancte Spiritus reple" (q.v.). The *tr.* are: (1) "Come, Holy Ghost, Lord God indeed." This is No. 285 in pt. i. of the *Moravian H. Bk.*, 1754. (2) "Thou great Teacher, Who instructest." This is a *tr.* of st. vii., as No. 234 in the *Moravian H. Bk.*, 1801 (1849, No. 287).

x. Lob und Ehr' mit stetem Dankopfer. *The Creation. Septuagesima*, 1531, and in *Wackernagel*, iii., p. 287, in 5 st. of 16 l. *Tr.* as, "Praise, glory, thanks, be ever paid," by *Miss Winkworth*, 1869, p. 137.

xi. O Jesu Christ, der Heiden Licht. *Epiphany*, 1531, and in *Wackernagel*, iii., p. 248, in 2 st. of 14 l. *Tr.* as, "O Jesus Christ, the Gentiles' Light." This is No. 253 in pt. i. of the *Moravian H. Bk.*, 1754. In the *Bridger G. B.*, 1778, No. 1467, st. ii. was rewritten. This form begins, "Erscheine allen Auserwählten," and is in 4 st. of 4 l. *Tr.* as, "Lord, to Thy chosen ones appear," by *Miss Winkworth*, 1869, p. 139.

xii. Singet lieben Lant. *Redemption by Christ*, 1531, and in *Wackernagel*, iii., p. 243, in 16 st. of 4 l. *Tr.* as, "Sing, be glad, ye happy sheep." This is a *tr.* of st. xiv., by C. G. Clemens, as No. 299 in the *Moravian H. Bk.*, 1759. In the 1801 and later eds. (1849, No. 403) it begins, "O rejoice, Christ's happy sheep."

Besides the above the following in pt. i. of the *Moravian H. Bk.*, 1754, are also from Weissel (the numbers in brackets being references to the complete hymns in vol. iii. of *Wackernagel*, in cases where the *tr.* does not begin with st. i. of the original), viz. Nos. 247, 248, 250, 255, 256 (iii., 294), 257, 261, 270, 271 (iii., 351), 272, 273 (iii., 401), 280 (iii., 355), 284, 288 (see p. 187. *Tr.* from the Bohemian, No. 2), 289 (iii., 378), 292. [J. M.]

Weissel, Georg, s. of Johann Weissel, judge and afterwards burgomaster at Domnau, near Königsberg, was b. at Domnau in 1590. He studied at the University of Königsberg, from 1608 to 1611, and thereafter, for short periods, at Wittenberg, Leipzig, Jena, Strassburg, Basel and Marburg. In 1614 he was appointed rector of the school at Friedland near Domnau, but resigned this post after three years, and returned to Königsberg to resume his studies in theology. Finally, in 1623, he became pastor of the newly erected Altrossgart church at Königsberg, where he remained till his death, on August 1, 1635 (*Koch*, iii. 180; *Allpreussische Monatsschrift*, 1867, p. 430; *Goedeke's Grundriss*, vol. iii., 1887, p. 122, &c.).

Weissel was one of the most important of the earlier hymn-writers of Prussia. His hymns, about 20 in all, are good in style, moderate in length, and varied in metre. The earliest seem to have been written for use at the consecration of the Altrossgart church on the 2nd S. in Advent, 1623. The majority are for the greater festivals of the Christian year. The best are No. ii. below, and those for the dying. They appeared mostly in the Königsberg hymn-books, 1638-1660, and in the

Preussische Fest-Lieder, pt. i., Elbing, 1643; pt. ii., Königsberg, 1644 (Berlin library).

Those of Weissel's hymns which have passed into English are:—

i. Im ännern Stall, o Wunder gross. *Christmas*. 1st pub. in B. Derschau's *Ausserleacene geistliche Lieder*, Königsberg, 1639, p. 7, in 5 st. of 5 l. In the *Preussische Fest-Lieder*, pt. i., 1642, No. 14, it is entitled "On the Birth of Christ, Lux in tenebris lucet," and in the Index is marked as by Georg Weisselius. Repeated in the Königsberg *G. B.*, 1650, p. 66, and as No. 168 in the Berlin *G. L. S.*, ed. 1863. The *tr.* in C. U. is:—
O miracle of love and might! This is a somewhat free *tr.*, omitting st. v., by Dr. Kennedy, as No. 104 in his *Hymno. Christ.*, 1863.

ii. Macht hoch die Thür, das Thor macht weit. *Advent*. This is a Hymn of Triumph for the Entry of the King of Glory, founded on Ps. xxiv.; and is one of the finest German Advent hymns. 1st pub. in the *Preussische Fest-Lieder*, pt. i., 1642, No. 2, in 5 st. of 8 l., marked as "On the 1st S. of Advent," and in the Index marked as by Georgius Weisselius. Included in Crüger's *Praxis*, Frankfurt-am-Main, 1662, and most later books, as e.g. the Berlin *G. L. S.*, ed. 1863, No. 1599. The *tr.* in C. U. are:—

1. Lift up your heads, ye mighty gates. This is a good and full *tr.* by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 10, and her *C. B. for England*, 1863, No. 25. In the *Cong. Church Hyl.*, 1887, the *Evang. Hyl.*, N. Y., 1880, and others, the original form is followed. In the *Bapt. Ps. & Hys.*, 1858; *Bapt. Hyl.*, 1879; Horder's *Cong. Hys.*, 1884, and others, ll. 7, 8 of each stanza are omitted. In Schaff's *Christ in Song*, 1869, p. 17, ll. 1-4 of each stanza are given, and then ll. 6, 7 of st. iv., v. are added as a sixth st.—this form being followed in the *Hys. & Songs of Praise*, N. Y., 1874; *Meth. Epia. Hyl.*, 1878, and other American *Colls.* Other forms are:—

- (1) Behold One cometh from afar (i. alt.). This (partly from Mercer) is in the 1874 *Suppl.* to the *New Cong. H. Bk.*, and the 1874 *Appx.* to the *Leeds H. Bk.*
- (2) Behold He cometh from afar. In *J. L. Porter's Coll.*, 1876, altered from No. 1.
- (3) Oh! hallowed is the land and blest (iii. l. 1, alt.). In the American *Sabbath H. Bk.*, 1858, &c.
- (4) O blest the souls, for ever blest (iii. l. 1, alt.). In *Hys. of the Spirit*, Boston, U.S., 1864.
- (5) Fling wide the portals of your heart (iv.). In the American Unitarian *H. Bk.*, 1868.

3. The mighty gates of earth unbar. This is by W. Mercer, based on Miss Winkworth's *tr.*, in his *Church P. & H. Bk.*, 1857, No. 14 (Ox. ed., 1864, No. 71), repeated in *Kennedy*, 1863.

Another *tr.* is: "Lift up, lift up your heads, ye gates," by G. Moultrie, in his *Sponsals of S. Dorothea*, 1878.

iii. We ist dein Stachel nun, o Tod! *Easter*. Founded on 1 Cor. xv., 55-58. 1st pub. as No. 3 in pt. ii., 1644, of the *Preussische Fest-Lieder*, in 5 st. of 8 l., entitled "For the Easter festival," and in the index marked as by Georgius Weisselius. Thence in the Königsberg *G. B.*, 1650, p. 193, and others. The form which has passed into English is that in the Hannover *G. B.*, 1657, No. 74, in 10 st., repeated as No. 315 in the Berlin *G. L. S.*, ed. 1863. This, beginning "O Tod, wo ist dein Stachel nun," is entirely rewritten, probably by Justus Gæsenius. *Tr.* as:—
O Death! where is thy cruel sting! This is a full and good version of the 1657 text, as No. 80 in the Ohio *Luth. Hyl.*, 1880, marked as a compilation. [J. M.]

Weissensee; Philipp Heinrich, was b. Feb. 6, 1673, at Vichberg, near Gaildorf, Württemberg, where his father was pastor and consistorialbrath. He studied at the University of Tübingen, and, after acting as assistant to several clergymen, became, in 1697, a tutor to the court pages at Stuttgart. In 1703 he was appointed a tutor in the clergy training school at Maulbronn, and in 1708 in that at Blaubeuren. He was then appointed, in 1722, prelate at Blaubeuren, and in 1727 took up residence at Stuttgart as prelate of Hirsau and member of the Württemberg consistory. For political reasons he was removed, in 1740, to Denkendorf near Esslingen, as Probst and General Superintendent. He d. at Denkendorf, Jan. 6, 1767, being then the father and senior of the Lutheran Church in Württemberg (*Koch*, v. 79; B. Haug's *Liederdichter des württembergischen Landgesangsbuchs*, 1780, p. 42, and *Appz.* ii., &c.).

Weissensee was one of the earliest friends of Foreign Missions, being especially interested in that to Malabar. He was a good poet, and in 1718 pub. a German metrical version of Thomas à Kempis's Imitation. The most important of his hymns were contributed to the 2nd ed. of J. A. Grammlich's *Vierzig Betrachtungen von Christi Leiden und Tod, auf die Vierzig Tagen in den Fasten*, Stuttgart, 1727 [Berlin Library. The 1st ed., 1722, has no hymns].

Those of Weissensee's hymns which have passed into English are:—

i. *Der Tod kommt an: da soll ich ringen.* For the *Dying*. 1st pub. 1727, vs above, p. 144, in 4 st. of 6 l., as the companion to Meditation on St. Luke xxii. 44. Included in Knapp's *Ec. L. S.*, 1837 and 1865. In Bunsen's *Versuch*, 1833, No. 898, it begins "Kommt an der Tod, da ich soll ringen." The tr. in C. U. is:

When the last agony draws nigh. This is a good tr. of st. i., tr., by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1856, p. 239; repeated as No. 548 in the *Pennsylvania Lutheran Church Bk.*, 1868.

ii. *Jesus, hilf beten! und bete du Treuer.* *Prayer*. 1st pub. 1727 as above, p. 124, in 4 st. of 6 l., as the companion to Meditation ix. on St. Luke xxii. 40. Included in the Württemberg *G. B.*, 1742, No. 94 (1842, No. 265). Tr. as "Help me to pray, Lord! and make supplication," by J. D. Burns in his *Memoir and Remains*, 1869, p. 232. [J. M.]

Welsh Hymnody. No reasonable doubt can exist as to hymns being sung in the early British Church. People whose muse always sang the praises of men, whether kings, warriors, or patriots, would scarcely fail to pour forth their feelings of devotion, and to give the highest scope possible to their muse in the form of hymns or sacred lyrics. In the works of Taliesin, who is supposed to be a bard of the sixth century, reference is made to the hymnology of that period, "Nid cerddor celfydd ni molwy Ddafydd; nid cywir ceiniad ni molwy y Tâd"; that is, "No musician is skilful unless he extols the Lord, and no singer is correct unless he praises the Father."

In the works of Llawdden, a bard who took a prominent part in the reformation of Welsh poetry in the year 1451, some reference is also made to the hymnology of the mediæval period:—

"Mi a luniaf fun lanawth,
Gwyddau a Salmaw saith;
A naw emyn o newydd,
A phawb gair i Fair fydd."

Tudur Aled, also, says that in heaven it will be a part of the saints' supremest joy to sing the Virgin's praises:—

"Cawn wynfyd, cawn y Wenfair,
Cawn y nef oll, cawn i Fair."

In the year 1340, Davydd Ddu o Hira-ddug Vicar of Tremeirchion, and Canon of St. Asaph, composed some hymns, perhaps the first Welsh hymns, since the early Church hymns were lost. He also translated the Te Deum, in the Welsh metre known as Hyynt or Vaulted Strain. His sacred poem, *Am Ddiwedd Dyn a'i Gorph*, is printed in the *Myvrian Archaeology* of Wales. Also a very poetical translation of the *Officium B. Mariæ* from Latin into Welsh by him, fills thirty columns of the first volume of the *Myvrian Archaeology*.

At the time of the Protestant Reformation the Welsh appeared to have lost the spirit of sacred song. On the Continent the Reformation was the signal for an outburst of vernacular hymnology. Luther's hymns and psalms fired the hearts of his followers, so that his opponents feared his hymns more than his sermons, and England and Wales caught the fire.

i. *Established Church.*—In the years 1549–62, Sternhold and Hopkins gave to the English people the Metrical Psalms; but Wales had to wait many years for the appearance of a poet whose name is now familiar to all Welshmen, as well as the task he so admirably performed—*Salmaw Edmund Prys*.

1. *Vicar Prichard*, commonly known as *Vicar Rees Prichard* (p. 909, i.), did good service as a hymnologist. It appears that his book called *Canwyll y Cymry*; or, *The Welshman's Candle*, was at one time much used, and some of its quaint verses sung as hymns, probably for the want of something better, for in his days the voice of sacred song and praise was scarcely heard in Wales. His compositions were in use before Archdeacon Prys's *Psalms* were published. On the decay of religion in Wales, according to one author, when the recognised teachers of the people neglected their duty, *The Welshman's Candle* appeared and was extensively circulated. Much of it was sung, for it served as a kind of Welsh hymn-book. It was the beginning of a new era. The following is one of his hymns, that was much used before and after Archdeacon Prys's *Psalms* appeared. The title is:—*Mawlgan am gariad Crist at y byd* (or, Praise for Christ's love for the world):—

"Rhyfedd fawr gariad Mab Duw at y byd,
Pan ddaeth of o'r Nefoedd i'n prynu mor ddrud;
Myfyriwn i gofio am gariad Mab Duw,
A'i foll'n wastadol tra byddom ni byw.
Cyflawnodd y Gyfrith, boddlonodd ei Dâd,
Fe brynodd ein pardwn, fe'i seilodd a'i waed;
Fe'n dygodd ni ellwath i beddwch a Duw,
Mollawn yr Iesu tra byddom ni byw.
Fe ddug ar y Croesbren ein pechod bob un,
Fe'n golchodd o'n belau a'i wir waed ei hun;
Fe'n gwnaeth yn frenhinol offetiariad i Dduw,
Mollawn yr Iesu tra byddom ni byw.
Gogoniant a gallu a dloch bob pryd,
A fo'r Glân Drindod o'n prynu mor ddrud;
A mawr-glod a mollant i'n Prynuw a'n Pen,
A d'wedod pob Cristion yn wastad, Amen."

This may be taken as a specimen of his style, and of the early hymns that were heard from every mouth in the Principality before the time of Archdeacon Prys.

"It is scarcely credible," says Canon Williams, "with what avidity and pleasure the work was received, read, repeated, and it may be said, sung by the people."

2 *Archdeacon Prys* (p. 915, ii.), however, is the connecting link between our Hymnology and the Reformation period. It was in the year 1621 that he turned the Psalms into a metrical shape, in order, as he quaintly puts it, "that the Welsh people might be enabled to praise God from their hearts." It was a glorious task. His version of the Psalms is still used. Some have thought it dry and stiff, but on the whole the task was admirably performed. The Ven. Archdeacon Prys was a man of deep learning and piety. He was educated at St. John's College, Cambridge, where he took his degree. He assisted Dr. Morgan in the translation of the Welsh Bible; and from his *Metrical Psalms, Englynion, Cywyddau*, and other things composed by him, we have abundant evidence that he was a man of culture, taste and capacity, and that he possessed the religious spirit that could enter into sympathetic relations with the authors of the *Psalms*, and interpret them from his inmost soul. In some cases, indeed, his rendering of the Psalms, and his recasting them as it were in his own mould, sheds a flood of light on their meaning. His version of the latter part of the 110th Psalm has been pointed out as an illustration of this: "He shall drink of the brook in the way, therefore shall he lift up the head."

"O wir frys i'r gyflafan hon,
Fe of o'r afon nesa
A gaffo, ar ei ffordd yn rhwydd
i'r Arglwyd! a'i dyrchafa."

That of itself is a sufficient commentary on the Psalm, and its reference to the sufferings and exaltation of the Messiah. It has been said that the Archdeacon's translation of the Psalms is dry and rugged, and that in several places he is guilty of breaking the fixed rules of poetry, and of frequently ignoring the principle of metres so thoroughly developed in Welsh poetry. This, I believe, is a mistake. The old poet, if fairly dealt with, shows that he understood and recognised the principles of rhyme and metre, and the various ways of measuring and adorning Welsh poetry, and their development into a system and rules of art. I do not say that his metrical *Psalms* are faultless, but I hold that he is not so guilty of the fault called *camceniad*, as some have accused him of being. I believe he has respected the rules of rhyme and rhythm, and where he is thought guilty of trampling on those of metre, he is skillfully avoiding doing so by changing the metrical feet and autometers [*cyhydeddau a'r corjannau*]. The ninety-second Psalm, in which occurs the famous stanza:—

"Y rhai a blannwyd yn nhy Dduw,
Yn goedwig fyw y tyfant;
Ac yn nghynteddau ein Duw ni
Y rheiny a ffoeauant,"

is an excellent translation.

3. Next to the Archdeacon's comes the name of *Rowland Vaughan* (p. 1206, i.), a gentleman, a scholar, and an excellent poet, although his chief mark was made as a translator of hymns, &c. His translation of that beautiful hymn, "Veni Creator Spiritus," is well-known. Whether he translated the original Latin or the English of Bishop Cosin we are not able to decide. The English and Welsh metres,

however, differ, the Welsh being a little shorter than the English, but in sweetness, vividness and strength the Welsh far surpasses the English. We quote the opening stanza of each, together with the original:—

"Veni Creator Spiritus
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora."

"Come, Holy Ghost, our souls inspire,
And lighten with celestial fire;
Thou the anointing spirit art
Who dost thy seven-fold gifts impart."

"Tyr'd Ysbyrd Glân i'n c'lonau ni,
A dod d'oleuni nefol;
Tydi wyt Ysbyrd Crist, dy ddawn
Sydd fawr iawn a rhaogol."

Rowland Vaughan's tr. of the *Veni Creator Spiritus*, and *Galarnad Peckadur*, ought to be remembered, for we have nothing more beautiful in the whole range of Welsh Hymnology.

4. *Elis Wyn o Llanys* (p. 1206, ii.), (or *Bardd Cusg*) should be mentioned in connection with this period. One of the best Welsh hymns we have was composed by him, and was as much admired then as it is now. It is a funeral hymn, or, as the Welsh people call it, "Kwyn Cynhebrwng, neu Wylnoa." It always appeared in Welsh editions of the Prayer-book after 1710:—

"Myn yw'r Adgyfodlad mawr,
Myn yw gwaer y bywyd;
Caiff pawb a'm cred, medd f'Arglwydd Dduw,
Er trengu, fyw newn eilfyd.
A'r sawl sy'n byw newn ufudd gred
Iml, caiff drowydd nefol,
Na allo'r Angau brenhin braw;
Ddrwg iddaw yn drag 'w yddol.
Yn wir, yn wir, medd Gwir ei Hun,
Pob cyfryw ddy'n sy'n gwrando
Fy nghair, gan greu'r Tad a'm rhoes,
Mae didranc einloes ganddo.
A wnel ei oreu'n ufuddhau,
Trwy fydd i'm geiriau hyfryd;
Ni ddaw i farn, ond trwodd aeth,
O angau caeth, i fywyd."

Some of his works are mentioned in his biographical notice, q. v.

5. The Rev. Griffith Jones (p. 606, ii.), of Llanddowror, published a hymn-book under the title of *Casgliad o Hymnau, gan y Ffarch. Griffith Jones. (A Collection of Hymns by the Rev. Griffith Jones.)* We have not been able to find any hymns composed by this celebrated clergyman. The hymns in his collection were selections from the works of different authors. The Rev. Griffith Jones has been called the morning star of the Reformation in Wales. His voice had been heard speaking against corruption and sins rampant in Wales more than twenty years before Rowland and Harris began to rouse the country. Williams of Pantycelyn refers to this in his elegy to the Rev. Griffith Jones:—

"Dyma'r ger a dorrodd allan,
Rony'n bach cyn torri'r wawr;
Had fe hauodd, fe eglodd,
Fe ddaw yn gynhauf mawr."

His collection of Hymns is not in use now, though some of the hymns it contained are still sung by Welsh congregations.

6. The Rev. Evan Evans (*Glangetryonidd*), is the chief hymnologist of this century. He published two books of hymns and tunes between the years 1829 and 1841. He was Vicar of Rhyl, and died in the year 1850. "Ar lan Iorddonen ddofn," and "O Dduw, rho i'm dy hedd," are two of his hymns that

have been sung, and are still sung with unction by many Welsh congregations. Most of his hymns are tender and plaintive. His collections of hymns and tunes are not in use in the Welsh Church now, but in every edition of hymns published in Wales by Churchmen and Dissenters, since his time, his hymns always appear among the choicest.

Several hymn-books have appeared for use in the Established Church in Wales, from time to time, since the days of the Rev. Griffith Jones. Often clergymen composed and collected a number of hymns for one or two or more parishes. This seems to have been the state of things during the greater part of the seventeenth century. After that larger collections were published, but with no efforts to secure for the Welsh Church one general hymn-book. The hymns sung by the Church were much the same as those sung by Nonconformists throughout Wales.

7. The Rev. Robert Davies, M.A., published a collection of hymns which proved useful in parts of North Wales. It was called:—

Hymnau ar Wytiau ac Ymryddiaid Eglwys Loegr, wedi eu casglu allan o weith gwahanol awdyseyr, yn nghyd ag amryw rai newyddion; that is, "Hymns on the Feasts and Fasts of the Church of England, collected from the works of different authors, with several New Hymns, by the Rev. Robert Davies, M.A., of Cambridge, and Curate of Rhuddlan, in Flintshire."

Singularly the book has no date. It was published at Denbigh. Several of its hymns are found in the collections of the present day.

Another hymn-book which was in use in many churches, was called *Daniel Jones's Book*. The Rev. Daniel Jones was a celebrated clergyman in South Wales. He was Vicar of St. Dogmell's in Pembrokeshire. His book is still used in some parts of Wales. Another collection was called *The Bishops' Hymn-book*. This was collected and published under the direction of the four Bishops, and was an attempt to provide a book for the general use of the Church in Wales. The attempt was not successful; for some reason or other the work failed to commend itself to the universal favour of the Welsh Church.

8. There are three collections which have had a large circulation, and are now used throughout the Principality. (1) *Hymnau Hŷ a Newydd*, or "Hymns Ancient and Modern," London, Haddon, 1868, 555 H.; enlarged in 1875 to 596 H., not to be confounded with the English hymn-book of the same name, though the Introits are added, and it is of a similar school. (2) The Rev. Canon Daniel Evans's book, *Hymnau a Thomaŷ*, London, Novello, 1865, 504 H.; and the (3) *Emynydd* by the late Rev. T. Williams, Rector of St. George, dedicated to the Lord Bishop of St. Asaph.

These three books contain many of the same hymns, being selections from the works of Williams of Pantycelyn, Morgan Rhys, Ann Griffiths, Rev. E. Evans, and translations from English collections. These hymns as yet belong to no party in the Church, but are hymns that may be sung by all. Complaints are made by some clergymen that many of the hymns are of too subjective a cast, and that they should be replaced by hymns more objective in character, and there is also a demand for more Sacramental Hymns. There is now

[1886] in course of preparation, by the Rev. Elis Roberts, Vicar of Llangwn; and the Rev. W. G. Thomas, Vicar of St. Asaph, a new hymnal which is intended, in accordance with the Bishop of St. Asaph's desire, to be a good and acceptable hymnal for the use of the Church in Wales.

ii. Calvinistic Methodists.

1. During the latter part of the eighteenth century a complete change came over the country. The cold negligent spirit which had characterised the first half, disappeared, the people were shaken from a long deep sleep, and with the revival came a love for hymns and spiritual songs. The Methodist revival is a starting point from which has been unfolded a rich and pure literature that will bear comparison with anything of the same nature produced by the most cultured nations. Foremost in the rank of religious poets stands the Rev. W. Williams (b. 1717, d. 1791) of Pantycelyn. He was a most prolific writer. It is a matter of history that his sacred songs and hymns did more than anything else to arouse the people and create a taste for reading in all parts of Wales. The extensive circulation and the universal reception given to his hymns published at different times between the years 1744 and 1758, must lead us to believe that they carried a mighty influence, and were a great factor in the education of the people of Wales. People who could not themselves read soon learnt the hymns, and thousands of people knew a great many of them by heart. All his works appeared in one volume in 1758, and contained upwards of 800 hymns. They are still in general use in the Established Church, and among the different denominations.

2. *Morgan Rhys*, of Llanfynydd (d. 1776), worked well to build up Welsh hymnody. There are about two hundred of his hymns now extant. Many of them are the favourite hymns of Welsh congregations. The following:—

"O agor fy llygaid i weled"

"Dyma Geldwad i'r colledig"

"O gariad, o gariad, anfeidrôl ei fraint," &c.,

have found their way into every collection of hymns by Churchmen and Nonconformists. He was a contemporary of Williams of Pantycelyn, and belonged to the same religious body.

3. The Rev. David Morris, David Charles, and Thomas Charles, have contributed to the hymnology of Wales. The well-known hymn, "O fryniâu Caeraleam: ceir gwled," by the Rev. D. Charles, of Caermarthen, is to be found in all Welsh hymnals. The Rev. Thomas Charles, of Bala, the eminent divine, and one of the founders of the British and Foreign Bible Society, and organizer of the Sunday School as it now exists in Wales, has left behind him only one hymn, but of such a beautiful character as to make Welsh people wish he had done more in that direction. This hymn is in the Calvinistic Hymn-book, now in use among that body throughout the country. It begins, "Dyfais fawr trag'wyddol gariad." In that book it is divided into two parts with five verses in each part. The Rev. D. Charles, jun., is the translator of "Jerusalem, my happy home," as "O Salem, fy anwyl gartrefe."

4. The Calvinistic Hymn-book that we have

just referred to, was published by the authority of the General Assembly of the Calvinistic Methodists, and is perhaps the most perfect hymnal in Wales. It is the only hymn-book used among the congregations of that body throughout the Principality. A list of the authors from whose works the hymns are selected is given in the beginning of the book, and the number of authors is over fifty, but by far the greatest number of hymns is taken from W. Williams of Pantycelyn. The book was prepared by a committee appointed by the General Assembly, and bears the date of 1869.

iii. Congregational.

1. One of the first editions of hymns, if not the first ever published, for the Congregationalists in Wales, was by the *Rev. T. Baddy*, in 1703, about 14 years before Williams of Pantycelyn was born, and about 82 years after the appearance of Archdeacon Prys's *Psalms*. Baddy published an edition of hymns under the title of *Sacramental Hymns*, and also a translation of Thomas Doolittle's *Christian's Passover*, to which were added six hymns to be sung after receiving Holy Communion.

2. In the year 1714, the *Rev. D. Lewis*, Newport, published *Heavenly Songs and Spiritual Hymns*. Nothing is known of him beyond the fact that he was a minister of the gospel in South Wales.

3. In 1742, the *Rev. Herbert Jenkins* issued his *Hymnau Duwiol*. Mr. Jenkins was a minister at Maidstone, where he d. in 1772, after a ministry of more than 24 years.

4. *David Jones*, of Caio, is known as the translator of Dr. Watts's works. He published his translation of Watts's *Psalms* in 1753, and soon afterwards a translation of Watts's *Divine Songs*.

5. The *Rev. Ioan Thomas*, of Rhaiadr, published many editions of hymns between the years 1776 and 1786, under the titles of *Caniadau Sion*, and *Hymnau yn perthyn i'r Drysorfa Euraidd* (or, "Hymns relating to the Golden Treasury" [a Magazine]). There are extant about 187 of his hymns, many of which are still used in many congregations.

6. The *Rev. Thomas Williams* (q.v.), of Bethesda'r Frô, was a prolific hymn-writer. He published his first collection of hymns in 1812. They became very popular among the Independents, and other denominations in Wales.

7. The Congregationalists have had several collections of hymns since the publication of Watts's *Hymns*, &c. In 1840, Mr. Evan Edwards, of Mold, brought out a collection, and Dr. Rees published the *Pergantedydd* (or, "The Sweet Singer") in 1847. Another collection by the *Rev. E. Griffiths*, of Swansea, appeared in 1857; and Caledfryn's *Collection*, in 1861. Their best collection is *Aberth Moliant*, pub. in Liverpool (?), chief ed. Dr. W. Rees.

8. The collection known as *S. R.*, published in 1841, is still used by some congregations.

9. The collection of hymns and tunes in general use among the Congregationalists at present, is *Jones & Stephens*, published in 1868; and a 2nd ed. by Stephens in 1869. This last book contains the principal hymns of Williams

of Pantycelyn; D. Jones, of Caio, D. Williams, Ann Griffiths, Edward Jones, B. Francis, and others.

iv. Baptists.

1. The first collection of hymns belonging to the Baptist denomination in Wales, was by the *Rev. Joseph Harris* [*Gomer*], 1821, and this was their only book for many years. The hymns it contained were principally selections, but it contained also many new hymns by "Gomer" himself and his talented son, Ieuan Ddu, also by the *Rev. Benjamin Francis*, Titus Lewis, and D. Saunders. It contained about 800 hymns.

2. Later the *Rev. Daniel Jones*, of Liverpool, made a large collection which was adopted by several congregations, but although in contained many excellent hymns, new and old, it never reached a second edition. After that, the *Rev. Robert Jones*, Llanllyfni, issued a collection containing new hymns by himself and others. This obtained considerable patronage among the churches in North Wales, and is still in use in some congregations.

3. In the year 1867 another collection made its appearance, compiled by the late *Rev. Lewis Jones*, of Pwllheli, containing about 1200 hymns. This is extensively used in both South and North Wales.

4. There are also several local hymn-books in use in a few churches in South Wales. In some cases a collection is confined to one congregation.

5. Lately, however, another candidate has made its appearance, and has secured a very large circulation. It is called *Llawysfr Moliant* (or, "The Hand-book of Praise"), and was prepared by a committee appointed by the Carnarvon Association, and first published in 1881. It contains 422 hymns and 125 tunes. Between 30,000 and 40,000 copies of this book have been sold.

6. A new edition of *J. Harris's (Gomer's)* book was published, but arranged differently from the first. "Gomer's" arrangement was topical or doctrinal, but the arrangement of this edition is metrical.

v. Wesleyan Methodists.

1. The Wesleyan Body has a large collection of hymns from different sources which was pub. at Llanidloes in 1846. It contains 1040 hymns. This hymnal was prepared by persons appointed by the Synod. The work is also recommended by two Chief Ministers from North Wales, and two from South Wales. Some of the hymns are very good. Several of the hymns are by Williams, of Pantycelyn (with alterations), and other Welsh hymn-writers. Many of the Wesley's hymns are translated in this hymnal, and with other translations from the English have become favourite hymns among the congregations of the Welsh Wesleyans.

vi. Unitarians.

The Welsh Unitarians, like their brethren in England, developed in the 18th cent. chiefly out of the old Presbyterian congregations, passing through the same stages of Arminian and Arian doctrine. [Cf. *Unit. Hymnody*.]

1. The first book to be used in their congregations appears to have been the translation of Watts's *Psalms*, by David Jones, of Caio, 1753.

2. In 1796 Rev. Josiah Rees, of Gellionen, pub. a collection of hymns, and the year following a selection from Watts's *Psalms*. The bulk of these are D. Jones's translations, but hymns are added from other authors, the editor himself, his father, Owen Rees, Sol. Harris, of Swansea, who contributed a translation of Addison's "Spacious firmament," Jenkin Jones, D. Lloyd, David Davis, &c. A new ed. was pub. in 1834 with considerable additions.

3. The great hymn-writer of the Unitarians is Edward Williams (*Iolo Morgannwg*), (1745-1826). He pub. in 1812 a collection of 204 original Psalms, and in 1834 his son brought out a further collection, 211 in number. There was a new ed. 1857. Iolo has also left a collection of about 2000 hymns in ms., besides those published.

4. In 1857, Rev. John Jones, of Aberdare, brought out a collection of hymns, 208 being by Edward Williams, 68 by Thomas Evans, and some by the editor and his brother Rees Jones.

5. But this and other earlier collections are now superseded in congregational use by the collection of his son, Rev. R. J. Jones, minister at Aberdare.

"*Emynu o Fawl a Gwedd; or, Hymns of Praise and Prayer*," collected by R. J. Jones, Aberdâr. Jenkin Howell, Printer, 1878. Seconded, 1883.

This collection of 379 hymns is excellent, and is modelled on the plan of Dr. Martineau's *Hymns of Praise and Prayer*. It contains hymns from many sources, including translations of several in C. U. The translations of Dr. Newman's hymn, "Lead, kindly light"; "Nearer, my God, to Thee," and of "For ever with the Lord," are specially good. The names of the 64 authors from whom the hymns are taken, and a very useful glossary, form a part of the book. The bulk of the hymns are by Edward Williams. Other authors of original hymns are Thomas Evans, Owen Rees, Josiah Rees, Jenkin Jones, David Davis, Rees Jones (Amnon), William Thomas, the Editor, &c. In style, order and perspicuity, it is second to no book of the kind ever published in Wales.

vii. *General Survey*.—Passing from the *Collections* to the *Hymns*, we find that Welsh hymnody is, to a great extent, a home production, and is almost, but not entirely, confined to home use. There are a dozen or two of Welsh hymns which have become the favourite hymns of English congregations, most of which are by Williams of Pantycelyn. We give the first lines in Welsh and English. Some were composed in English, and have not been translated into Welsh, such as:—

- (1) "Hark! the voice of my beloved."
- (2) "Jesus, lead us with Thy power."
- (3) "O for a strong foundation" (Author unknown).
- (4) "Jesus is all my hope."

The last is one of Williams's English hymns. The following Welsh and English hymns are also by Williams:—

- (5) "Iesu, Iesu, 'rwyf ti'n ddigon."
"Jesus, Thou art all-sufficient."

- (6) "Arglwydd, arwain trwy'r anialwch."
"Guide me, O Thou Great Jehovah."
- (7) "O Iachawdwr pechaduriaid."
"Great Redeemer, friend of sinners."
- (8) "Gosod babel yn uwlad Gosen."
"Piz, O Lord, a tent in Goshen."
- (9) "Pa'm y caiff bwyetfiod rheibus."
"Why should cruel beasts be suffered."
- (10) "Dros y brynau tywyll niwlog."
"O'er the gloomy hills of darkness."

This last hymn is famous in the Missionary fields, and has been translated into many languages. In the Cashmere districts, in India, most successful Mission work is carried on under the care of Welsh Calvinistic Methodist Missionaries. The *Khasi Hymnal*, 1877, consists of 242 hymns, some original, but mostly translations from the latest collection of the Welsh Calvinistic Methodists, is the official hymn-book of the Mission.

Ewald says that Hebrew poetry has a simplicity and transparency that can scarcely be found anywhere else, and a natural sublimity that knows but little of fixed forms of art; that even when art comes into play, it ever remains unconscious and careless of it. Compared with the poetry of other nations and ancient peoples, it appears to belong to a simple and child-like age of mankind, overflowing with an internal fulness and grace that troubles itself but little with external ornament and nice artistic law. Much of this is applicable to Welsh religious poetry. In spirit, character, figures of speech, and emotional language, it may be aptly compared with the Hebrew. Williams of Pantycelyn, Morgan Rhys, D. Williams, and Glangeirionydd, and Islwyn, especially turned to the world of nature, attentively regarded it and used it; and entered into deep fellowship with it in its various phases, not for itself alone, but (like the Hebrew prophet), on account of its relation to their own souls. Nature to them spoke the language of heaven: all forces—animal, vegetable, and physical, attracted them to God. Williams of Pantycelyn, in some of his hymns, makes the most beautiful use of the floral world, as well as of the physical. Nothing could excel the faithfulness to nature, the vividness and the graphic powers of these hymns:—

"Planna'r egwyddorion hyn,
Yn fy nghalon bob yr un,
Ag sydd megis peraroglan
Yn dy natur di hun;
Blodau hyfyrd, &c.
Fo'n disgleirio dae'r a nen.
'Rwyf yn caru'r perrinton
Ar y creigiau serth y ay,
Ar eu traed ac ar eu dwylaw
'N ceisio dringo i fyny fry;
Ar fy neulin,
Minau ddof i ben y bryn."

Williams's true and intense admiration of the beauties of nature, and his reverence for its sublimities, may be seen in the use he made of it to express his own experience, which indeed has been the experience of humanity in all ages of the world.

Next to Williams of Pantycelyn comes another Williams, almost his equal as a poet—David Williams, of Llanbedr-y-Frô. Many of his hymns are popular, and some of them are very beautiful. Morgan Rhys, as a hymn-writer, stands almost abreast with those we have named. Several of his hymns have a

sacred interest for thousands of Welshmen; and many have a grand martial sound which is most inspiring. T. Williams, Bethesda'r-Frô, is another writer of great merit; often in his hymns we have the utterances of penitence and prayer, the breathings of a weary pilgrim, and the "yearning plaintive music of earth's sadder minstrelsy," followed by jubilant strains and peals of victory, as in:—

" Mae pren wedi 'i gael
Mewn dyrys anial dir,
Yn plygu 'i frig, yn cymbell pawb
I fwyta 'i frwythau pur."

Welsh hymn-writers, in common with others, differ in style, but meet on the wide field of subjects suggested by the Gospel. Their works are rich in narrative and scriptural allusion, in praises for redemption, in utterances of penitence and self-abasement and in vivid description of the Christian warfare. Williams of Pantycelyn surpasses all in the expression of the yearnings of the heavenly home-sickness; in devout tenderness, often rising into rapture, wherewith his faith clasps the crucified Saviour, when wrapt in contemplation of the glory of Jesus as the Head of the Church militant and triumphant; and also in the depth and maturity of his theological thoughts. [See Various.] [W. G. T.]

Wenn mein Stündlein fürhänden ist. *N. Herman.* [For the Dying.] This beautiful hymn, probably the finest of its author, appeared in his *Historien von der Sündflut*, &c., Wittenberg, 1562, in 4 st. of 7 l., entitled, "A spiritual song, in which supplication is made for a happy final hour, on the saying of Augustine:—

' Turbabor, sed non perturbabor.
Quia vulnerum Christi recordabor."

Thence in *Wackernagel*, iii. p. 1211, and in *Ledderhose's* ed. of *Herman*, p. 104. *Wackernagel* also gives the hymn as lengthened in the *Bonn G. B.*, 1575, to 11 st., being the above 4, the 5 st. of *Herman's* hymn, "Da nun Elias seinen Lauff," and 2 st. not by *Herman*, as v. and x. This st. v. (which *Mützell*, No. 247, quotes from *Drei schöne geistliche Lieder*, Cöln, 1574), as altered in the *Leipzig G. B.*, 1582, is generally attached to *Herman's* original 4 st., as in the *Unv. L. S.*, 1851, No. 843, in 5 st. *Tr.* as:—

1. **When Thou shalt close my fleeting day.** A good *tr.* of st. i.—iii., by A. T. Russell, as No. 247 in his *Ps. & Hys.*, 1851. In *Kennedy*, 1863, it begins, "When death shall close our fleeting day," and this form is in *Dr. Thomas's Augustine H. Bk.*, 1866, and the *Ibrox Hul.*, 1871.

2. **Mine hour appointed is at hand.** A full and very good *tr.* by R. Massie, contributed as No. 482 to the 1857 ed. of *Mercer's C. P. & H. Bk.* (Ox. ed., 1864, No. 385), and thence in his *Lyra Domestica*, 1864, p. 134. Repeated in the *Wes. H. Bk.*, 1875, and the *Moravian H. Bk.*, 1886.

3. **When my last hour is close at hand, My last sad, &c.** A full and very good *tr.* by Edgar Alfred Bowring, made at request of the Queen for use at the funeral of the Prince Consort in St. George's Chapel, Windsor, Dec. 23, 1861, and printed as the first of the *Two Chorales* then sung. St. iv., v., beginning "I shall not in the grave remain," are set to music and were sung. The full *tr.* is printed, without music, between the two chorales. The second chorale is, "To

Thee, O Lord, I yield my spirit" (p. 301. ß.) In full in the *H. Bk. for St. Aidun's College*, 1864, and omitting st. iii., in *Adam's C. Pastorals*, 1864, the *Luth. Ch. Bk.*, 1868, and others. St. iv., v. beginning "I shall not in the grave remain," are given as a separate hymn in *Kennedy*, 1863.

4. **When my appointed hour is come To pass from earth, &c.** A good and full *tr.* in the *Eng. Presb. Ps. & Hys.*, 1867, No. 67; and repeated in *Dale's Eng. H. Bk.*, 1874, and C. N. Hall's *Christ Ch. Hyl.*, 1876. St. iv., v. are from the *Bowring* version, No. 3.

5. **When my last hour is close at hand. And I must, &c.** A good and full *tr.* by Miss Winkworth, in her *C. B. for England*, 1863, No. 193, rewritten and improved in her *Christian Sings*, 1869, p. 143. In the *Ohio Luth. Hyl.*, 1880.

Other *trs.* are: (1) "Jesus, by Thy Almighty pow'r," as No. 832 in the *Moravian H. Bk.*, 1789 (1849, No. 1261). (2) "When now the solemn hour is nigh," by *Dr. H. Mills*, 1856, p. 243. (3) "When death arrives, and I must go," by *Dr. G. Walker*, 1860, p. 104. [J. M.]

Werde munter, mein Gemüthe, Und ihr Sinnen geht herfür. *J. Rist.* [Evening.] Probably *Rist's* finest hymn. 1st pub. in the "Dritte Zehen" of his *Himmlische Lieder*, Lüneburg, 1642, p. 45, in 12 st. of 8 l., entitled, "A Christian Evening Hymn, with which to commit oneself to the protection of the Most High." Included in *Crüger's Praxis*, 1636, No. 26, and most later hymn-books, and in the *Unv. L. S.*, 1851, No. 537. The sixth stanza has been a special favourite in Germany, and was (so *Koch*, viii. 191) repeated in their last moments by *Johann Georg*, Duke of Mecklenburg, 1675, and *Moritz Wilhelm*, Duke of Sachse-Zeitz, 1718. *Tr.* as:—

1. **Beune thy self my soul and gather.** In full, by J. C. Jacobi, in his *Psalmodia Germanica*, 1722, p. 113. In his ed., 1732, p. 176, slightly altered, and thence as No. 480, in pt. i. of the *Moravian H. Bk.*, 1754. In the *Moravian H. Bk.*, 1789, a considerably altered form of st. vii., ix., v., beginning, "Author of the whole Creation," was included as No. 762 (1866, No. 1184), and this passed into *J. Montgomery's Christian Psalmist*, 1825, *J. A. Latrobe's Coll.*, 1841, and *P. Maurice's Choral H. Bk.*, 1861.

2. **Sink not yet, my soul, to slumber.** A very good *tr.*, omitting st. viii., ix., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 78. From this st. i.—iv., xii., were repeated in *Ps. & Hys.*, Bedford, 1859; i.—iii., in the *Eng. Presb. Ps. & Hys.*, 1867; and i., ii., x., xiii., in the *Ohio Luth. Hyl.*, 1880. Other *trs.* are:—

(1) **Father, merciful and holy** (st. ii.), in *Kennedy*, 1863, and *Dr. Thomas's Augustine H. Bk.*, 1866, No. 174. (2) **Have I, Lord, from Thee departed** (st. vi.), in *Dr. Thomas's Augustine H. Bk.*, 1866, No. 504.

In her *C. B. for England*, No. 167 (set to the beautiful melody of 1642, by J. Schop), Miss Winkworth omitted the *trs.* of st. iii., v., xi.

3. **Now, awake, my soul, my senses.** A *tr.* of st. i., v., vii., xii., contributed by Miss Bortwick to *Dr. Pagenstecher's Coll.*, 1864, No. 180.

Other *trs.* are: (1) "Thou, my Soul, thy Thoughts be raising!" by *H. J. Bucknoll*, 1842, p. 73. (2) "Be thou glad, my inmost being," by *N. L. Frothingham*, 1870, p. 169. [J. M.]

We're strangers here below. *J. Fawcett.* [Life a Pilgrimage.] Pub. in his *Hy Adapted to the Circumstances of Public Wor-*

ship, &c., 1782, No. 26, in 7 st. of 4 l., and headed, "Thro' much tribulation we must enter the kingdom of God: Acts xiv. 22." In Conder's *Cong. H. Bk.*, 1836, st. i.-iii. are given as, "As strangers here below." This form has been repeated in later hymnals. [J. J.]

Wesley Family, The.—This very remarkable family is almost as interesting from the hymnologist's as from the Church historian's point of view. The father and his three sons all wrote hymns which are suited for public worship, while one of the daughters, Mehetabel, though not strictly speaking a hymn-writer, wrote poetry of a religious tendency, which sometimes rises to a higher level than that which her father or any of her brothers—with the possible exception of Charles—ever reached. The well-known history of the Wesleys at Epworth gives us a vivid picture of the good side of the life of a clergyman's family in the early part of the eighteenth century. Though the admirable wife and mother was unquestionably the central figure of the group, and perhaps the ruling spirit in the household, yet from the stand-point of this work, the father holds the more prominent place, because it was he and not Mrs. Wesley who both set the example of writing poetry himself, and transmitted the taste to his children. To him also, no less than to Mrs. Wesley, may be traced some of the characteristics which are more or less common to all the family. The chief of these characteristics were clear, vigorous, common-sense, a high standard of faith and morals, an acuteness of intellect sharpened to the finest possible point by education, a certain manliness and robustness of character, which is as conspicuous in the females as in the males, and an outspokenness and even brusqueness of manner which, did we not know the affectionate relationship which always subsisted between all the members, we might have expected to have led to ruptures between them. Owing to the great reputation which John Wesley has attained, and the vast numbers of those who revere him as their spiritual leader, the history of the Wesley family is tolerably familiar to most people, and it will therefore be sufficient in this article to touch briefly upon the leading events in the lives of those members of it who were writers of sacred poetry.

i. **Samuel Wesley, M.A.**, the elder, was b. in 1662 at Whitchurch in Dorsetshire, of which parish his father, John Wesley, was Vicar until the Act of Uniformity caused him to resign his living. He was educated at a Dissenting academy by a Mr. Morton, and was designed for the Nonconformist Ministry. But having been, on account of his talents, selected as a champion to defend the dissenters against some severe invectives, and having commenced a course of controversial reading for this purpose, he was led by his studies to embrace the opposite views, and became, and continued through life, a pronounced churchman. With the impetuosity which was a family trait, he set forth on foot to Oxford, and entered himself at Exeter College. In spite of his straitened means, he managed to keep his terms and take his degrees at the University.

He then received Holy Orders and took a curacy of £28 a year. Having held this curacy for a year, he obtained a naval chaplaincy, and then took another curacy in London. About the year 1690 he married Susanna, daughter of Dr. Annesley, a famous Nonconformist minister, and a scion of the noble house of Anglesey. The wife, like the husband, had been brought up as a dissenter, but at the early age of 13 she had come over to the Church of England, and was afterwards a Jacobite in politics. In 1693 Mr. Wesley was presented to the living of South Ormsby in Lincolnshire. He was also chaplain to the Marquis of Normandy, afterwards Duke of Buckingham. In 1697 he was appointed by the Crown to the Rectory of Epworth, and there he spent the remainder of his life, nearly forty years. The first part of his residence at Epworth was marked by a series of troubles arising partly from his pecuniary embarrassments, which increased with his increasing family, partly from the animosity of his parishioners, who resented the part which he felt it his duty to take, as a staunch churchman, in politics, and partly from unfortunate accidents. These troubles reached their climax in 1705, when he was thrown into Lincoln gaol for debt. They are graphically described by his own pen.

"I have been thrown behind," he writes to his good friends at Oxford, "by a series of misfortunes. My Parsonage Barn was blown down ere I had recovered the Taking my Living; My House great part of it burnt down about 2 years since. My Flax, great part of my Income now in my own Hands, I doubt willfully fired and burnt in y^e night, whilst I was last in London. My Income sunk about one half by the low price of Grain and my credit lost by the taking away my Regiment. I was brought to Lincoln Castle June 23^d last past. About 3 weeks since my very unkind People, thinking they had not yet done enough, have in y^e night stabbed my 3 cows, w^{ch} were a great part of my poor Numerous Family's Subsistence.—For wth God forgive them."

Some points in this letter require explanation. When he speaks of being in London, he means on Convocation business; for he was elected Proctor for the Diocese, and in one of his absences Mrs. Wesley instituted those religious meetings at the Rectory which are thought by some to have been the precursors of the Wesleyan Society Meetings. "His Regiment" was a Chaplaincy in the army which had been given him in reward for a poem in praise of the Duke of Marlborough. The last and worst of the many fires through which he suffered was in 1709, when the rectory was entirely burnt down, and the present house erected in its place. The latter part of his time at Epworth was more free from troubles. He met with many generous friends who enabled him to emerge from his pecuniary difficulties, the firmest and most constant of these friends being the admirable Archbishop of York, Dr. John Sharp; his sons grew up to be a comfort and a credit to him; his income was slightly increased by the addition of the neighbouring living of Wroot; and his parishioners gradually became more tractable. The annoyance caused by the famous Epworth Ghost can scarcely be reckoned among his serious troubles. In 1781 he met with an accident which probably hastened his end, and in 1785 he passed away and was buried in Epworth churchyard, leaving behind him the character

of an excellent parish priest, a good husband and father, and a man of very considerable abilities and attainments.

Mr. Wesley was a somewhat voluminous writer. His first publication was a volume of poems bearing the unpromising, not to say repulsive, title of *Maggots*. It appeared in 1685. In 1691 he became the clerical correspondent to the *Athenian Gazette* (afterwards *Mercury*) pub. by his brother-in-law, John Dunton. In 1693 appeared an *Heroic Poem on the Life of Our Blessed Lord and Saviour Jesus Christ*. This was dedicated to Queen Mary, and led to his appointment to the living of Epworth. In 1695 he pub. *Elegies on Queen Mary and Archbishop Tillotson*; and in 1698 *A Sermon preached before the Society for the Reformation of Manners*. The *Elegies* are rather fulsome and in bad taste according to the standard of the present day; but it should be remembered that high-flown panegyrics were the fashion of the age. The *Sermon* is a spirited and energetic defence of the "Societies," which were regarded with some suspicion by many high-churchmen, but of which Mr. Wesley, like his friend Robert Nelson, was a warm supporter. In 1700 he published *The Pious Communicant rightly prepared; or a Discourse concerning the Blessed Sacrament, &c. With Prayers and Hymns suited to the several parts of that holy office. To which is added A short Discourse of Baptism*. In this work appeared his version of the "Great Hallel" or "Paschal Hymn." In 1704 he pub. *The History of the Old and New Testaments in Verse*, in three volumes, which he dedicated to Queen Anne. This, like his *Life of Christ*, was illustrated with numerous and costly engravings. In 1705 he pub. a poem of nearly 600 lines on the "Battle of Blenheim," entitled *Marlborough, or The Fate of Europe*. For this he was rewarded with the Chaplaincy of Colonel Lepell's regiment; but his political enemies at Epworth soon succeeded in getting him deprived of this office. In 1707 appeared *A Reply to Mr. Palmer's Vindication of the Learning, Loyalty, Morals, and most Christian Behaviour of the Dissenters towards the Church of England*. This originated in the publication, without his consent or knowledge, of a letter he wrote to a friend *Concerning the Education of the Dissenters in their Private Academies*. The letter was attacked anonymously and defended by Mr. Wesley in a pamphlet (1704). The pamphlet was answered by Mr. Palmer. After this, Mr. Wesley's pen seems to have rested for some time; but during the last ten years of his life he was engaged in his elaborate *Dissertation on the Book of Job*, his incessant labours upon which are said to have hastened his end. This work was dedicated to Queen Caroline, the wife of George II., and presented to her by John Wesley some months after the author's death.

Thus Samuel Wesley had the honour of dedicating works to three Queens. There is yet one more poem attributed to Mr. Wesley, but it seems very doubtful whether he was the real, or at any rate, the sole author. It is entitled *Eupolis' Hymn to the Creator*, and is a sort of Christian Pindaric Ode of considerable length, written in the classical style affected in the 18th century. Dr. Adam Clarke tells us that the ms. is partly in the hand-writing of Mehetabel Wesley; and internal evidence certainly points to her as the chief author; for it bears traces of a far more delicate and elegant touch than Mr. Wesley ever showed that he possessed; while Mehetabel's other writings are fully equal, if not superior, to it. In fact, it must be confessed that the bulk of Mr. Wesley's poetical writings are tedious and prosaic. He had the disadvantage of being over-praised at the outset, and of winning a reputation which he was unable to sustain. Nahum Tate, the Laureate, and others lauded his *Heroic Poem* in absurdly extravagant terms; Ralph Thoresby refers to him as "that noted poet Mr. Wesley," and Thomas Hearne alludes to him in similar terms. The reaction was sure to come, and his poetry began to be laughed at. Swift and Pope thought very slightly of it, and he appears to have narrowly escaped being pilloried

in the *Dunciad*. But all that he wrote was in the service of virtue and religion; to use the words of his relative, Thomas Fuller,* he "had drunk more of Jordan than of Helicon." Perhaps if he had written less, and spent more time in elaborating what he *did* write, he might have been more successful; but, after all, the "Divine afflatus" must have been wanting; and the best service which he rendered to sacred poetry was in being father of his children.

ii. Samuel Wesley, M.A., the younger, was the eldest child of Samuel and Susanna Wesley, and was born in or near London in 1691. He received his early education from his mother, who always took a special interest in him as her first-born. In 1704 he went to Westminster School, where he was elected King's Scholar in 1707. Westminster had, under the mastership of Dr. Busby for 55 years, attained the highest reputation for scholarship, and Samuel Wesley, as a classical scholar, was not unworthy of his school. In 1709, Dr. Spratt, Bishop of Rochester, patronised the young scholar, and frequently invited him to Bromley. In 1711 he went with a Westminster student-ship to Christ Church, Oxford, and having taken his degree, returned to Westminster as an Usher. He then received Holy Orders and became an intimate friend of Bishop Atterbury, who was then Dean of Westminster. His intimacy with this prelate was a bar to his advancement, and he was bitterly disappointed at not being appointed under-master at Westminster when that post was vacant. But he was faithful to his friend in his adversity, and the banished prelate warmly appreciated his attachment. In 1732 he was invited, without solicitation, to accept the head-mastership of the Free School at Tiverton, and here he spent the remainder of his life. He strongly disapproved of John and Charles Wesley's proceedings; but though the brothers expressed their opinions to one another with characteristic frankness, the disagreement did not cause any interruption in the friendly relations between them. Samuel Wesley was universally acknowledged to be an honest, conscientious and deeply religious man. He was a most uncompromising High Churchman both in the political and the theological sense of that term; and there is no doubt that he was the mainstay of the Wesley family at Epworth. His kindness to his father and mother was unbounded, and he acted like a father to his younger brothers and sisters. He also took a great interest in works of charity, and was one of the first promoters of the Westminster Infirmary. He died at Tiverton in the 49th year of his age, Nov. 6, 1739. His epitaph in Tiverton Churchyard does not exaggerate his merits, when it describes him as—
"a man for his uncommon wit and learning, For the benevolence of his temper, and simplicity of manner. Deservedly loved and esteemed by all: An excellent Preacher; But whose best sermon Was the constant example of an edifying life: So continually and assiduously employed in acts of beneficence and charity. That he truly followed His blessed Master's example in going about doing good; Of such scrupulous integrity, That he declined occasions of advancement in the world,

* Fuller, the Church historian, was Mr. Wesley's great uncle on the maternal side.

Through fear of being involved in dangerous compliances; And avoided the usual ways to preferment As studiously as many others seek them."

Samuel Wesley pub. in 1736 *A Collection of Poems on several occasions*, some of which are full of a rather coarse humour, but all of a good moral and religious tendency. This work was reprinted in 1743, and again by W. Nichols in 1862. Dr. Adam Clarke specifies eight hymns of S. Wesley's composition which were in use among the Methodists of that time (1823). The Wesleyan Hymn-book of the present day contains five, the best-known of which is "The Lord of Sabbath let us praise." His other writings are scarcely of sufficient importance to claim a notice in this brief sketch.

iii. John Wesley, M.A. The life of the next brother is, or easily might be, so familiar to every one in its every detail that it will suffice to give the barest outline of his career. John Wesley was b. at Epworth Rectory in 1703, and, like the rest of the family, received his early education from his mother. He narrowly escaped perishing in the fire which destroyed the rectory house in 1709, and his deliverance made a life-long impression upon him. In 1714 he was nominated on the foundation of Charterhouse by his father's patron, the Duke of Buckingham, and remained at that school until 1720, when he went up, with a scholarship, from Charterhouse to Christ Church, Oxford. Having taken his degree, he received Holy Orders from the Bishop of Oxford (Dr. Potter) in 1725. In 1726 he was elected Fellow of Lincoln College, and remained at Oxford until 1727, when he returned into Lincolnshire to assist his father as curate at Epworth and Wroot. In 1729 he was summoned back to Oxford by his firm friend, Dr. Morley, Rector of Lincoln, to assist in the College tuition. There he found already established the little band of "Oxford Methodists" who immediately placed themselves under his direction. In 1735 he went, as a Missionary of the Society for the Propagation of the Gospel, to Georgia, where a new colony had been founded under the governorship of General Oglethorpe. On his voyage out he was deeply impressed with the piety and Christian courage of some German fellow-travellers, Moravians. During his short ministry in Georgia he met with many discouragements, and returned home saddened and dissatisfied both with himself and his work; but in London he again fell in with the Moravians, especially with Peter Böhler; and one memorable night (May 24, 1738) he went to a meeting in Aldersgate Street, where some one was reading Luther's preface to the Epistle to the Romans. There, "About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone, for salvation; and an assurance was given me, that He had taken away my sins, even mine, and saved me from the law of sin and death." From that moment his future course was sealed; and for more than half a century he laboured, through evil report and good report, to spread what he believed to be the everlasting Gospel, travelling more miles, preaching

more sermons, publishing more books of a practical sort, and making more converts than any man of his day, or perhaps of any day, and dying at last, March 2, 1791, in harness, at the patriarchal age of 88.

In this sketch we are only concerned with one of the many phases of his infinitely varied life; but that, by no means the least important phase. The popular conception of the division of labour between the two brothers in the Revival, is that John was the preacher, and Charles the hymn-writer. But this is not strictly accurate. On the one hand Charles was also a great preacher, second only to his brother and George Whitefield in the effects which he produced. On the other hand, John by no means relegated to Charles the exclusive task of supplying the people with their hymns. When he speaks of the Evangelistic work, his general expression is, "My brother and I;" and when he speaks of the hymns, it is still, "My brother and I." John Wesley was not the sort of man to depute any part of his work entirely to another: and this part was, in his opinion, one of vital importance. With that wonderful instinct for gauging the popular mind which was one element in his success, he saw at once that hymns might be utilized, not only for raising the devotion, but also for instructing, and establishing the faith of his disciples. He intended the hymns to be not merely a constituent part of public worship, but also a kind of creed in verse. They were to be "a body of experimental and practical divinity." "In what other publication," he asks in his Preface to the *Wes. H. Bk.*, 1780 (Preface, Oct. 20, 1779), "have you so distinct and full an account of Scriptural Christianity; such a declaration of the heights and depths of religion, speculative and practical: so strong cautions against the most plausible errors, particularly those now most prevalent; and so clear directions for making your calling and election sure: for perfecting holiness in the fear of God?" The part which he actually took in writing the hymns, it is not easy to ascertain; but it is certain that more than thirty translations from the German, French and Spanish (chiefly from the German) were exclusively his; and there are some original hymns, admittedly his composition, which are not unworthy to stand by the side of his brother's. His translations from the German especially have had a wide circulation. Although somewhat free as translations they embody the fire and energy of the originals. (For further information see the article on *Methodist Hymnody*.)

iv. Charles Wesley, M.A. But, after all, it was Charles Wesley who was the great hymn-writer of the Wesley family,—perhaps, taking quantity and quality into consideration, the great hymn-writer of all ages. Charles Wesley was the youngest son and 18th child of Samuel and Susanna Wesley, and was b. at Epworth Rectory, Dec. 18, 1707. In 1716 he went to Westminster School, being provided with a home and board by his elder brother Samuel, then usher at the school, until 1721, when he was elected King's Scholar, and as such received his board and education free. While he was at Westminster, his father received a letter from a wealthy Irish man, ask-

ing him if he had a son named Charles, and if so offering to adopt him and make him his heir. The acceptance of the offer was left to Charles himself, who declined it. In 1726 Charles Wesley was elected to a Westminster studentship at Christ Church, Oxford, where he took his degree in 1729, and became a college tutor. In the early part of the same year his religious impressions were much deepened, and he became one of the first band of "Oxford Methodists." In 1735 he went with his brother John to Georgia, as secretary to General Oglethorpe, having before he set out received Deacon's and Priest's Orders on two successive Sundays. His stay in Georgia was very short; he returned to England in 1736, and in 1737 came under the influence of Count Zinzendorf and the Moravians, especially of that remarkable man who had so large a share in moulding John Wesley's career, Peter Böhler, and also of a Mr. Bray, a brazier in Little Britain. On Whitsunday, 1737, he "found rest to his soul," and in 1738 he became curate to his friend, Mr. Stonehouse, Vicar of Islington, but the opposition of the churchwardens was so great that the Vicar consented that he "should preach in his church no more." Henceforth his work was identified with that of his brother John, and he became an indefatigable itinerant and field preacher. On April 8, 1749, he married Miss Sarah Gwynne. His marriage, unlike that of his brother John, was a most happy one; his wife was accustomed to accompany him on his evangelistic journeys, which were as frequent as ever until the year 1756, when he ceased to itinerate, and mainly devoted himself to the care of the Societies in London and Bristol. Bristol was his head-quarters until 1771, when he removed with his family to London, and, besides attending to the Societies, devoted himself much, as he had done in his youth, to the spiritual care of prisoners in Newgate. He had long been troubled about the relations of Methodism to the Church of England, and strongly disapproved of his brother John's "ordinations." Wesley-like, he expressed his disapproval in the most outspoken fashion, but, as in the case of Samuel at an earlier period, the differences between the brothers never led to a breach of friendship. He d. in London, March 23, 1788, and was buried in Marylebone churchyard. His brother John was deeply grieved because he would not consent to be interred in the burial-ground of the City Road Chapel, where he had prepared a grave for himself, but Charles said, "I have lived, and I die, in the Communion of the Church of England, and I will be buried in the yard of my parish church." Eight clergymen of the Church of England bore his pall. He had a large family, four of whom survived him; three sons, who all became distinguished in the musical world, and one daughter, who inherited some of her father's poetical genius. The widow and orphans were treated with the greatest kindness and generosity by John Wesley.

As a hymn-writer Charles Wesley was unique. He is said to have written no less than 6500 hymns, and though, of course, in no vast a number some are of unequal merit, it is perfectly marvellous how many there are

which rise to the highest degree of excellence. His feelings on every occasion of importance, whether private or public, found their best expression in a hymn. His own conversion, his own marriage, the earthquake panic, the rumours of an invasion from France, the defeat of Prince Charles Edward at Culloden, the Gordon riots, every Festival of the Christian Church, every doctrine of the Christian Faith, striking scenes in Scripture history, striking scenes which came within his own view, the deaths of friends as they passed away, one by one, before him, all furnished occasions for the exercise of his divine gift. Nor must we forget his hymns for little children, a branch of sacred poetry in which the mantle of Dr. Watts seems to have fallen upon him. It would be simply impossible within our space to enumerate even those of the hymns which have become really classical. The saying that a really good hymn is as rare an appearance as that of a comet is falsified by the work of Charles Wesley; for hymns, which are really good in every respect, flowed from his pen in quick succession, and death alone stopped the course of the perennial stream.

v. *Mehetabel Wesley*. Here, strictly speaking, the list of hymn-writers in the Wesley family ends; but the sketches would scarcely be complete without some mention of one who, if she did not write hymns, showed plainly that she could have done so with a success which might have rivalled Charles's own. *Mehetabel Wesley* had an exquisite poetic genius, which was cultivated by a careful study of the best models—Latin and Greek, as well as English. For she was an accomplished scholar. Like all the Wesleys, except Samuel and Charles, she was most unfortunate in her marriage: her husband, Mr. Wright, a plumber and glazier, was quite incapable of appreciating her refined mind, and, being a man of no principle, sought relief from society in which he must have felt uncomfortable in low company and pursuits. The neglected *Hetty* was most unhappy, but her very unhappiness lent a pathetic tenderness to her poetry, which is one of its chief charms. As her name is unknown among hymn-writers, one or two extracts from her poetry seem necessary to justify the mention of her in this connection at all. What glorious hymns might have been written by the author of the following exquisite lines!

A Mother's Address to her Dying Infant.

"Tender softness! infant mild!
Perfect, purest, brightest child!
Transient lustre! tearful clay!
Smiling wonder of a day!
Ere the last convulsive start
Rends thy unresisting heart,
Ere the long enduring swoon
Weigh thy precious eyelids down;
Ah regard a mother's moan,
Anguish deeper than thy own.
Fairest eyes, whose dawning light
Late with rapture blest my sight,
Ere your orbs extinguish'd be
Bend their trembling beams on me!
Drooping sweetness! verdant flower!
Blooming, withering in an hour!
Ere thy gentle breast sustains
Latest, fiercest, mortal pains,
Hear a suppliant! let me be
Partner in thy destiny!
That whene'er the fatal cloud
Must thy radiant temples shroud;

When deadly damps, impending now,
Shall hover round thy destined brow,
Diffusive may their influence be,
And with the blossom blast the tree!"

It is a great temptation to go on quoting this exquisite writer. Her "Lines written when in deep anguish of spirit"; her "Epitaph on herself"; "The Resignation: a penitent heart hoping in God" (which really might be used as a hymn); her "Farewell to the world"; her "Address to a Husband"—all maintain the same high level. But it must be remembered that Mehetabel Wesley was a hymn-writer only "in posse," not "in esse," and can therefore only claim a passing notice. [J. H. O.]

The hymns by the Wesley family are naturally most extensively used in the Methodist Societies throughout the world. Usually they are given in the hymn-books with little or no alteration. The American Methodist Episcopalian *Hymns* of 1849 is an exception. The texts in that collection are more mutilated than in all other Methodists' hymn-books put together. A large number of the Wesley hymns are annotated under their respective first lines. (See *Index of Authors and Translators*.) The following lists will complete the number in C. U.:

I. Samuel Wesley, the Elder. Two of his hymns are in C. U. and are annotated as follows:—

1. Behold the Saviour of mankind, p. 120, i.
2. O Thou Who, when I did complain, p. 352, i.

II. Samuel Wesley, the Younger. Six of his hymns are in C. U., and are annotated as follows:—

1. From whence these dire portents around, p. 400, ii.
2. Hail, Father, Whose creating call, p. 477, ii.
3. Hail, God the Son in glory crowned, p. 477, ii.
4. Hail, Holy Ghost, Jehovah, Third, p. 477, ii.
5. The Lord of Sabbath, let us praise, p. 1163, ii.
6. The morning flowers display their sweets, p. 1166, i.

John and Charles Wesley. In the article on *Methodist Hymnody*, p. 726, ii., a full and detailed account of the hymns published by the two brothers is given. As a guide in indicating the sources of their hymns now in common use, and not annotated under their own first lines, we subjoin a Table of Titles, Dates, and Contents of their works which was compiled by the writer of the article on *Methodist Hymnody*. The Title-pages of those works which contain hymns by writers other than J. & C. Wesley are printed in italics.

THE POETICAL WORKS OF JOHN AND CHARLES WESLEY.

	Date of 1st Pub- lication.	TITLE.	No. of Pages.	Size.	No. of Hymns.
1	1738	<i>Collection of Psalms and Hymns, by John Wesley</i>	84	12mo	70
2	1739	<i>Hymns and Sacred Poems, by John and Charles Wesley, 3 editions same year.</i>	223	12mo	139
3	1740	<i>Hymns and Sacred Poems, by John and Charles Wesley</i>	209	12mo	96
4	1741	<i>Collection of Psalms and Hymns, by John and Charles Wesley</i>	126	12mo	165
5	1741	<i>Hymns on God's Everlasting Love, two parts, by Charles Wesley.</i>	84	12mo	38
6	1742	<i>Hymns and Sacred Poems, by John and Charles Wesley</i>	304	12mo	156
7	1742	<i>Collection of German Hymns, by John Wesley</i>	36	12mo	24
8	1742	<i>A Collection of Thirty-six tunes, set to music, as they are sung at the Foundry.</i>	36	12mo	..
9	1742	<i>Elegy on R. Jones, Esq., by Charles Wesley</i>	..	..	1
10	1743	<i>Collections of Psalms and Hymns, enlarged, by John and Charles Wesley.</i>	138	12mo	138
11	1743	<i>Poems on several occasions, 2nd edit., by Samuel Wesley, jun.</i>	332	12mo	104
12	1744	<i>Hymns for Times of Trouble and Persecution, by John and Charles Wesley</i>	47	12mo	33
13	1744	<i>A Collection of Moral and Sacred Poems, 3 vols., by John Wesley.</i>	1008	12mo	213
14	1744	<i>Hymns for the Nativity of our Lord, by Charles Wesley</i>	24	12mo	18
15	1744	<i>Hymns for the Watch-night, by Charles Wesley</i>	12	12mo	11
16	1744	<i>Funeral Hymns, by Charles Wesley</i>	24	12mo	16
17	1745	<i>Hymns for Times of Trouble, for the year 1745, by Charles Wesley.</i>	69	12mo	15
18	1745	<i>A short view of the Differences between the Moravian Brethren and John and Charles Wesley</i>	24	12mo	6
19	1745	<i>Hymns on the Lord's Supper, by Charles Wesley</i>	141	12mo	166
20	1745	<i>A Word in Season, &c., by John Wesley</i>	8	12mo	2
21	1745	<i>Hymns for Times of Trouble, &c., 2nd edit., additional, by Charles Wesley</i>	22	12mo	15
22	1746	<i>Hymns for Times of Trouble, by Charles Wesley</i>	12	12mo	6
23	1746	<i>Hymns (9) and Prayers (4) for Children [John and Charles Wesley]</i>	12	12mo	9
24	1746	<i>Gloria Patri, &c., Hymns to the Trinity, by Charles Wesley</i>	12	12mo	24
25	1746	<i>Hymns on the great Festivals and other occasions, by Charles Wesley, with music by Lampe</i>	64	4to	24
26	1746	<i>Hymns of Petition and Thanksgiving for the Promise of the Father. Whit Sunday, by John and Charles Wesley</i>	36	12mo	32
27	1746	<i>Hymns for Ascension Day, by Charles Wesley</i>	12	12mo	7
28	1746	<i>Hymns for Our Lord's Resurrection, by Charles Wesley</i>	20	12mo	16
29	1746	<i>Graces before and after Meat, by Charles Wesley</i>	12	12mo	26
30	1746	<i>Hymns for the Public Thanksgiving, October 9, 1746, by Charles Wesley.</i>	12	12mo	7
31	1747	<i>Hymns for those that seek and those that have Redemption in the blood of Jesus Christ, by Charles Wesley</i>	72	12mo	52
32	1749	<i>Hymns on his Marriage, by Charles Wesley</i>	..	..	17
33	1749	<i>Hymns on occasion of his being prosecuted in Ireland as a Vagabond, by Charles Wesley</i>	..	..	3
34	1749	<i>Hymns and Sacred Poems, 2 vols., by Charles Wesley</i>	608	12mo	455

	Date of first Publication.	TITLE.	No. of Pages.	Size.	No. of Hymns.
35	1749	Hymns extracted from the Brethren's Book, by John Wesley	12	12mo	20
36	1750	Hymns for New Year's Day, 1751, by Charles Wesley	11	12mo	7
37	1750	Hymns occasioned by the Earthquake, March 8.	24	12mo	19
38	1753	Select Hymns for the use of Christians of all Denominations, by John Wesley	157	12mo	149
39	1753	Hymns and Spiritual Songs intended for the use of real Christians, &c.	132	12mo	116
40	1755	An Epistle to the Rev. Mr. John Wesley, by Charles Wesley	16	12mo	1
41	1755	An Epistle to the Rev. Mr. George Whitefield, by Charles Wesley [first published in 1771].	16	12mo	1
42	1756	Hymns occasioned by the Earthquake, 2nd edit.	36	12mo	23
43	1756	Hymns for the year 1756, particularly for the Fast Day, February 6, by Charles Wesley	24	12mo	17
44	1758	Hymns of Intercession for all Mankind, by Charles Wesley	34	12mo	40
45	1758	Hymns for the use of Methodist Preachers, by Charles Wesley	12	12mo	19
46	1759	Funeral Hymns enlarged, by Charles Wesley	76	12mo	43
47	1759	Hymns on the expected invasion, by Charles Wesley.	12	12mo	9
48	1759	Hymns to be used on the Thanksgiving day, November 29, and after it, by Charles Wesley	24	12mo	15
49	1761	Hymns for those to whom Chris- is all in all, by Charles Wesley	144	12mo	134
50	1761	Select Hymns, with tunes annex	254	12mo	133
51	1762	Short Hymns on Select Passages of Holy Scripture, 2 vols., by Charles Wesley	624	12mo	2630
52	1763	Hymns for Children, by Charles Wesley	84	12mo	100
53	1765	Hymns on the Gospels in MS., by Charles Wesley	...	...	...
54	1767	Hymns for the use of Families, and on various occasions by Charles Wesley	176	12mo	196
55	1767	Hymns on the Trinity (including Hymns and Prayers to the Trinity), by Charles Wesley	132	17mo	192
56	1772	Preparation for Death, in several Hymns, by Charles Wesley	46	12mo	140
57	177-	A Hymn praying for his Brother's long life, by Charles Wesley	...	...	1
58	1780	Collection of Hymns for the use of the People called Methodists.	504	12mo	525
59	1780	Hymns written in the time of the Tumults, June, 1780, by Charles Wesley	19	12mo	13
60	1781	Protestant Association, written in the midst of the Tumults, June, 1780	24	12mo	7
61	1782	Hymns for the Nation, and Hymns for the National Fast Day, February 8, 1782, by Charles Wesley	47	12mo	32
62	1785	Prayers for condemned Malefactors, by Charles Wesley	12	12mo	10
63	1786	Pocket Hymn Book for the use of Christians of all Denominations.	240	...	254

It must be noted that the Wesleyan authorities, in the revised edition of their *Coll. of Hys. for the Use of the People called Methodists*, 1875, decline to distinguish the hymns which appeared in the joint works of the two brothers. They say:—

“The letter W. is affixed to those hymns which first appeared in publications for which the Wesleys were jointly responsible; in this case it cannot be determined with certainty to which of the two brothers a hymn should be ascribed.” (Preface to the “Index to the Hymns.”)

It has been the common practice, however for a hundred years or more to ascribe all translations from the German to *John Wesley*, as he only of the two brothers knew that language; and to assign to *Charles Wesley* all the original hymns except such as are traceable to John Wesley through his *Journals* and other works. In this *Dictionary* this course has been adopted throughout.

Two works remain to be noted: (1) *Collection of Psalms and Hymns, Charles Town. Printed by Lewis Timothy, 1737*; and (2) *The Poetical Works of John and Charles Wesley: Reprinted from the Originals, with the last corrections of the Authors; together with the Poems of Charles Wesley not before Published. Collected and Arranged by G. Osborn, D.D. Lond.: Wesleyan-Methodist Conference Office, 1868-72*. In 13 vols. The first of these works has been reprinted in facsimile from the only known copy now existing, together with a Preface by Dr. Osborn. Lond.: T. Woolmer, 1882. The second contains fac-

simile reprints of the titles of the above Table of Titles; Introductions and notes by Dr. Osborn; the usual Index of first lines to vols. i.-viii.; and an Index to the first line of every verse (except the first in vols. i.-viii.), extending to 239 pages, the joint work of the Rev. Julius Briggs, then of Hawes, Yorkshire, and Mr. William Sugden, B.A., Head Master of the Wesleyan Normal Training Institution, Westminster. The accuracy and completeness of the latter Index merit the highest praise.

In addition to a large number of hymns from the above works which are annotated elsewhere in this *Dictionary* (see *Index of Authors and Translators*) the following are also in C. U. The sublines indicate altered texts or omissions from the hymns:—

- i. From No. 2, *Hymns and Sacred Poems, 1789*:—
 1. Captain of my salvation, bear! *Help desired in the Battle of Life.*
 - (1) Steel me to shame, reproach, disgrace.
 2. Come, Holy Ghost, all-quickening fire, Come, and in me delight, &c. *Whitsuntide.*
 3. Jesus, the sinner's Friend, to Thee. *Lent.*
 4. O Filial Deity, Accept my new-born cry. *To God the Son.*
 5. Peace, fluttering soul! the storm is o'er. *Recovery from Sickness.*
 - (1) When on the margin of the grave.
 6. Saviour, the world's and mine. *Pacifistide.*
 7. See the day-spring from afar. *Morning.*
 8. Sons of God, triumphant rise. *Holy Communion.*
 - (1) Ye that round our altars throng.
 9. Summoned my labour to renew. *Singing whilst at work.*

10. Thee, O my God and King. *Thanksgiving to the Father.*
11. Weary of struggling with my pain. *Lent.*
 (1) Lord, I despair myself to heal.
 (2) With humble faith on Thee I call.
12. Why do the deeds of happier men? *Against Indifference.*
 (1) God of my life and all its powers.
- ii. From No. 3, *Hymns and Sacred Poems, 1740* :—
13. Brethren in Christ, and well beloved. *Admission into a Religious Society.*
14. Come, Holy Ghost, our hearts inspire, Let us Thine influence prove. *Before reading Holy Scripture.*
15. Father of all, in Whom alone. *Before reading Holy Scripture.*
16. Ho! every one that thirsts, draw nigh [near]. *Jactitation to the Living Waters.*
17. How do Thy mercies close me round. *Evening.*
 (1) My God protects; my fears begone.
 (2) While Thou art intimately nigh.
18. Jesus, if still the same Thou art. *Faith in the Promises of Jesus.*
 (1) While dead in trespasses I lie.
 19. Jesus in Whom the Godhead's rays. *Jesus, full of Truth and Grace.*
20. Jesus, in Whom the weary find. *Parting with Friends.*
 (1) Parted from God, and far removed.
 21. Jesus, my Life! Thyself apply. *Holiness desired.*
22. Jesus, the all-restoring word. *Morning.*
23. My God, my God, on Thee I call. *Lent.*
 (1) My God, my God, to Thee I cry, Thee only, &c.
 (2) O could I lose myself in Thee!
24. Out of the depth of self-despair. *Ps. cxxx.*
25. Saviour Who ready art to hear. *On a journey.*
 (1) Saviour, to me Thyself reveal.
 (2) Speak with me, Lord, Thyself reveal.
 (3) Talk with me, Lord, Thyself reveal.
26. Shepherd Divine, our wants relieve. *In temptation.*
 (1) Father Divine, our wants relieve.
27. Sinners, your Saviour see. *Looking unto Jesus.*
 (1) Author of faith, appear.
28. Where shall I lay my weary head? *Desiring Christ.*
- iii. From No. 4, *Coll. of Psalms and Hymns, 1741* :—
29. O Sun of Righteousness arise, with healing, &c. *Light of Life desired.*
30. We lift our hearts to Thee, O Day-star from on high. *Morning.*
- iv. From No. 5, *Hys. on God's Everlasting Love, 1741* :—
31. Glorious Saviour of my soul. *Thanks for Salvation.*
32. O all that pass by, To Jesus draw near. *Invitation.*
33. O my Offended God. *Lent. For Pardon.*
- v. From No. 6, *Hys. and Sacred Poems, 1742* :—
34. Be it according to Thy word. *Holiness desired.*
35. Behold how good a thing, It is to dwell in peace. *Ps. cxviii.*
36. Father of our dying Lord. *Whitsuntide.*
37. Fountain of Life, to all below. *On entering a Religious Society.*
38. Giver and Guardian of my sleep. *Morning.*
 (1) Thy presence, Lord, the place shall fill.
39. Glory be to God above. *Meeting of Christian Friends.*
40. Happy soul, who sees the day. *Pardon and Peace.*
41. Hearken to the solemn voice. *Midnight.*
42. I will hearken what the Lord. *Lent.*
43. Jesu, Friend of sinners, hear. *Restoring Grace desired.*
44. Jesu, take my sins away. *Lent. For Pardon.*
45. Jesu, the Life, the Truth, the Way. *Jesus, the Way, Truth, and Life.*
46. Jesu, Thy wandering sheep behold. *The Good Shepherd.*
47. Jesu, my King, to Thee I bow. *The Fight of Faith.*
48. Jesus, Thou hast bid us pray. *Importunate Prayer.*
49. Join, all ye ransomed sons of grace. *Old and New Year.*

50. Let the world their virtue boast. *Knowledge of Christ and Him Crucified.*
51. Lord, I believe Thy work of grace. *Peace and Holiness in Christ.*
 (1) O joyful sound of gospel grace.
52. Lord, and is Thine anger gone? *Renewed Grace and Pardon.*
53. Lord, I believe Thy every word. *Renewal of Spiritual Strength.*
54. Lord, and am I yet alive? *Thanksgiving.*
55. Lord of the harvest, hear. *Missions.*
56. Lord, regard my earnest cry. *Lent.*
57. O but must I, Lord, return? *On approaching Danger.*
 (1) O Almighty God of love.
58. O God of my salvation hear. *Thanksgiving.*
 (1) I soon shall hear Thy quickening voice.
59. O great mountain, who art thou? *Indwelling sin.*
 (1) Who hath slighted or contemned?
60. O Jesu, full of truth and grace. *Trust in Christ.*
61. O Jesu, still, still shall I groan? *Groaning for Redemption.*
 (1) Jesu, Thou knowest my simpleness.
 (2) Break, stubborn heart, and sigh no more.
 (3) Saviour from sin, I wait to prove.
62. O Love, I languish at Thy stay. *Holiness desired.*
63. O my false, deceitful heart. *The heart's deceitfulness.*
 (1) O my God, what must I do?
 64. O that my load of sin were gone. *Pardon and Holiness desired.*
 (1) Rest for my soul I long to find.
 65. O that the life-infusing grace. *Peace with God desired.*
 (1) Behold He comes, and every eye.
 (2) I am the First and I the Last.
 (3) Say, which of you would see the Lord?
66. O the cruel power of sin. *Waiting for the Promise.*
 (1) O might I this moment cease.
 67. O the dire effects of sin. *The Backslider.*
68. O Thou Whom vain my soul would love. *Lent.*
69. O what shall I do my Saviour to praise? *Thanksgiving.*
 (1) O heavenly King, look down from above.
 (2) My Father, my God, I long for Thy love.
70. Or have I cursed my natal day. *Birthday.*
 (1) Fountain of Life and all my joy.
71. Or I in my heart have said. *Righteousness by Faith.*
72. Omnipotent Lord, my Saviour and King. *The Fight of Faith.*
73. Peace be to this house bestowed. *Pastoral Salvation.*
74. Prisoners of hope, lift up your heads. *The Word of God unchangeable.*
 (1) Prisoners of hope, be strong, be bold.
75. Sinners, your hearts lift up. *Whitsuntide.*
76. Son of God, if Thy free grace. *After Recovery from Sin.*
 (1) By me, O my Saviour, stand,
 77. The Lord unto my Lord hath said. *Ps. cx.*
 (1) Come, Lord, and claim me for Thine own.
78. Thee, Jesu, Thee the sinner's Friend, *Desiring to Love.*
 (1) O glorious hope of perfect love.
79. Thy will be done, Thy Name be blest. *On Recovery from Sickness.*
 (1) If, Lord, I have acceptance found.
80. To the haven of Thy breast. *Christ, the Rock of Shelter.*
 (1) Now to the haven of Thy breast.
 (2) Saviour, now in me perform.
81. Vain, delusive world, adieu. *Faith in the Cross.*
 (1) Other knowledge I disdain.
82. Welcome, friend, in that great Name. *Reception of a Friend.*
 (1) Jesus is our common Lord.
83. What shall I do, my God, my Lord? *Faith in Christ.*
 (1) Jesus hath died that I might live.
84. What shall I do my God to love? *Holiness desired.*
85. When, dearest [gracious] Lord, when shall it be? *Lent.*
 (1) Whom man forsakes Thou wilt not leave.
86. When, my Saviour, shall I be? *Submission.*
87. Who is this gigantic foe? *David and Goliath.*
88. Woe is me! what tongue can tell? *The Good Samaritan.*
89. Ye happy [ransomed] sinners, hear. *Rejoicing in Hope.*

vi. From No. 10, *Coll. of Ps. and Hys.*, 1743 :—

90. Clap your hands, ye people all. *Ps. xlviii.*
 91. Have mercy, Lord, for man hath none. *Ps. lvi.*
 (1) Through God I will His word proclaim.
 92. How long wilt Thou forget me, Lord? *Ps. xliii.*
 93. My heart is full of Christ, and longs. *Ps. xlv.*
 94. Remember, Lord, the pious zeal. *Ps. cxxxvii.*
 95. See, O Lord, my foes increase. *Ps. iii.*
 (1) Thou, Lor I, art a shield to me.
 96. Shepherd of souls, the Great, the Good. *Ps. lxxx.*
 97. The earth with [and] all her fulness owns. *Ps. xxiv.*

(1) Our Lord is risen from the dead.
 98. When Israel out of Egypt came. *Ps. cxv.*
 99. When our redeeming Lord. *Ps. cxvii.*
 100. Who in the Lord confide. *Ps. cxv.*

vii. From No. 14, *Hys. for the Nativity*, 1744 :—

101. Glory be to God on high, And peace on earth descend. *Christmas.*
 102. Let earth and heaven combine. *Christmas.*

viii. From No. 16, *Funeral Hys., 1st Series*, 1744 :—

103. Happy who in Jesus live. *Burial.*
 104. O when shall we sweetly remove? *Death and Burial.*
 (1) Not all the archangels can tell.
 105. Hosanna to Jesus on high. *Burial.*
 106. Rejoice [weep] for a brother deceased. *Burial.*
 107. We know, by faith we know. *Death and Burial.*
 (1) We have a house above.

ix. From Nos. 12, 17, 22, *Hys. for Times of Trouble, &c.*, 1744-6 :—

108. Lamb of God, Who bearest away. *For the Nation.* 1745.
 109. Lord, Thou hast bid Thy people pray. *For the King.* 1744.
 110. Safe in the fiery furnace. *Confidence amid National Peril* (1746).

x. From No. 19, *Hys. on the Lord's Supper*, 1745 :—

111. All praise to God above. *After Holy Communion.*
 (1) O what delight is this?
 112. Come all who truly bear. *The Invitation to Holy Communion.*
 113. Come, Thou Everlasting Spirit. *Before partaking of Holy Communion.*
 114. Father, into Thy hands. *Resignation.*
 115. Happy the souls to Jesus joined. *Communion of Saints.*
 116. Hearts of Stone, relent, relent. *Passiontide.*
 117. How happy are Thy servants, Lord. *After Holy Communion.*

- (1) Who Thy mysterious Supper share.
 118. In that sad memorial night. *Institution of the Holy Communion.*
 119. Jesu, we thus obey. *Before Holy Communion.*
 120. Let all who truly bear. *Invitation to Holy Communion.*
 121. Let Him to Whom we now belong. *After Holy Communion.*
 122. Lift your eyes of faith and see. *All Saints Day; or The Church Triumphant.*
 123. O Thou Whose offering on the trees. *Holy Communion at Passiontide.*
 124. See there the quickening Cause of all. *Good Friday.*

- (1) He sleeps; and from His open side.
 125. See where our Great High-Priest. *Jesu, the Great High-Priest.*
 126. Son of God, Thy blessing grant. *Before Holy Communion.*
 127. Thee, King of Saints, we praise. *Holy Communion.*
 128. This, this is He that came. *Good Friday.*
 129. Thou very Paschal Lamb. *Passiontide.*
 130. Victim Divine, Thy grace we claim. *Holy Communion.*
 131. What [Who] are these arrayed in white? *All Saints.*

xi. From No. 26, *Hys. of Petition, &c.*, 1746 :—

132. Come, Holy celestial Dove. *Whitsuntide.*
 133. Father, glorify Thy Son. *Whitsuntide.*
 134. Father of everlasting grace, Thy goodness, &c. *Whitsuntide.*

135. Jesus, we on the word depend. *Whitsuntide.*

136. Sinners, lift your hearts. *Whitsuntide.*

(1) To God we lift our heart.

137. Spirit of Faith [Truth] come down. *Whitsuntide.*

xii. From Nos. 27, 28, *Hys. for Ascension, &c.*, 1746 :—

138. Come then, [O Thou] Prophet of the Lord. *Ascension. Christ the Interpreter.*
 139. Father, God, we glorify. *Easter.*
 140. God is gone up on high, With a triumphant noise. *Ascension.*
 141. Jesu, to These we fly. *Ascension.*
 142. Sinners, rejoice, your peace is made. *Ascension.*

xiii. From No. 31, *Hys. for those that seek and those that have Redemption, &c.*, 1747 :—

143. Father of Jesus Christ the Just. *Seeking redemption.*
 144. Glory be to God on high, God in Whom we live and move. *Burial.*
 145. Infinite God, to Thee we raise. *To Deum.*
 (1) When Thou hast rendered up Thy breath.
 146. Jesus, accept the praise. *Parting of Friends.*
 (1) Now, Lord, we part awhile.
 147. Jesus, my Lord, attend. *Lent.*
 148. Jesus, my Strength and Righteousness. *For a Minister's Use.*
 149. Jesus, take all the glory. *Thanksgiving for Redemption.*

150. O wondrous power of faithful prayer. *Prayer.*
 151. Out of the deep I cry. *Lent.*
 152. Rejoice evermore With angels above. *Praises for Redemption.*
 153. Shepherd of souls, with pitying eye. *Home Missions.*
 154. Still out of the deepest abyss. *Lent.*
 155. Thou great mysterious God unknown. *Assurance of Faith desired.*
 156. Thou hidden God, for whom I groan. *Lent.*
 157. Weary souls who wander wide. *Invitation to seek Christ.*
 158. What shall I do my God to love, My God, Who loved, &c. *Lent.*
 159. Ye simple souls that stray. *Exhortation with Sinners.*

(1) Riches unsearchable In Jesu's love we know.

xiv. From No. 34, *Hys. and Sacred Poems*, 1749 :—

160. Come all whose'er have set. *On a Journey.*
 (1) Nearer and nearer still.
 161. Come, let us anew, Our journey pursue, With vigour arise, &c. *On a journey.*
 162. Come, let us arise, And aim at the prize. *Holiness enjoined.*
 163. Come, let us arise, And press to the skies. *The journey to the eternal Home.*
 164. Come, Thou omniscient Son of Man. *Holiness desired.*

165. Father, to Thee I lift mine eyes. *Morning.*
 (1) O would'st Thou, Lord, Thy servant guard.
 (2) The slumber from my soul I shake.
 166. God of all grace and majesty. *The Fear of God desired.*
 167. God of my life, how good, how wise. *Resignation.*
 168. Harken to Me, Who seek the Lamb. *Children of Abraham.*
 (1) Thus saith the Lord "Who seek the Lamb."
 169. Head of Thy Church, Whose spirit fills. *Intercession.*

- (1) Come, Lord, the glorious Spirit cries.
 170. Help, Lord, to Whom for help I fly. *In Temptation.*
 171. How can a sinner [sinners] know? *Full Assurance of Faith.*
 172. How happy are they, Who the Saviour obey. *For one Fallen from Grace.*
 173. How happy, gracious Lord, are we. *Old and New Year.*
 174. How shall a lost sinner in pain? *For one Fallen from Grace.*
 (1) O Jesu, in pity draw near.
 175. I want a principle within. *A Tender Conscience desired.*

- (1) Almighty God of truth and love.
 176. Jesu, cast a pitying eye. *Holiness desired.*
 (1) Saviour of the sin-sick soul.
 177. Jesu, let Thy pitying eye. *St. Peter's Day.*
 (1) Saviour, Prince, enthroned above.
 178. Jesu, Lord, we look to Thee. *For Unity.*

179. Jesu, my Truth, my Way. *Leaning on Jesus.*
 180. Jesu, Shepherd of the Sheep. *The Good Shepherd*
 181. Jesu, Thou sovereign Lord of all. *Desiring to Pray.*
 (1) Our Father God, Who lovest all.
 182. Jesu, to Thee our hearts we lift. *Meeting of Friends.*
 183. Jesu, we look to Thee. *Meeting of Friends.*
 (1) Father, we look to Thee.
 (2) Not in the name of pride.
 184. Jesus comes with all His grace. *Redemption.*
 185. Jesus, great Shepherd of the sheep. *The Good Shepherd.*
 186. Jesus, I believe Thee near. *For one Fallen from Grace.*
 187. Jesus the Conqueror reigns. *Encouragement to Persevere.*
 (1) Urge on your rapid course.
 188. Jesus, Thy far-extended fame. *The Name of Jesus.*
 (1) Though eighteen hundred years are past.
 189. Jesus, was ever love like Thine? *In sickness.*
 (1) What'er my Heavenly Father wills.
 190. Jesus, with kindest pity see. *For Purity in Friendship, and in Married Life.*
 191. Let all men rejoice By Jesus restored. *Simplicity of the Gospel.*
 192. Lift up your hearts to things above. *Praise of Jesus.*
 193. Master, I own Thy lawful claim. *Resigning all for God.*
 194. My brethren beloved, Your calling ye see. *The Gospel preached unto the Poor.*
 195. O God, my Hope, my heavenly Rest. *The Divine Presence desired.*
 196. O God of all grace, Thy goodness we praise. *Praise to the Father.*
 197. O God, Thy faithfulness I plead. *In Temptation.*
 198. O God, Thy righteousness we own, Judgment is at Thy house begun. *For one fallen from Grace.*
 199. O how shall a sinner perform? *After renewal of the Covenant.*
 200. O Jesu, at Thy feet we wait. *Holiness desired.*
 201. O Jesus, my Hope, For me offered up. *Lent.*
 202. O my Advocate above. *Jesus, the Advocate.*
 (1) After all that I have done.
 203. O my old, my bosom foe. *Prayer against the World, the Flesh and the Devil.*
 204. O that I could repent, O that I could believe. *Lent.*
 (1) This is Thy will, I know.
 205. O that I could repent, With all my idols part. *Lent.*
 206. O that I could revere. *Lent.*
 207. O Thou our Husband, Brother, Friend. *Intercession.*
 208. O Thou Who hast in mercy sought. *Lent.*
 (1) Fain would we love the God we fear.
 209. O Thou, Whom once they flocked to hear. *Lent.*
 210. O what an evil heart have I. *After Recovery from Backsliding.*
 (1) Come quickly, gracious Lord, and take.
 (2) Infinite, unexhausted love.
 211. Prisoners of Hope arise. *The Offer of Salvation.*
 212. Saviour, cast a pitying eye. *Lent.*
 213. Saviour of all, what hast Thou done? *Trial of Faith.*
 (1) Thy every suffering servant, Lord.
 214. Saviour, Prince of Israel's race. *Lent.*
 (1) Jesus, seek Thy wandering sheep.
 215. See how great a flame aspires. *The spread of the Gospel.*
 (1) Saw ye not the cloud arise?
 216. See, Jesus, Thy disciples see. *For Religious Meetings.*
 217. Shepherd of Israel, hear. *For Unity.*
 (1) God of all power and grace.
 218. Still, Lord, I languish for Thy grace. *Desiring to Live.*
 (1) O Jesu, let me bless Thy Name.
 (2) O conquer this rebellious will.
 219. Surrounded by a host of foes. *Trust and Confidence in Jesus.*
 220. The earth is the Lord's, And all it contains. *Seek first the Kingdom of God.*
 221. The Lord of earth and sky. *The New Year.*
 222. The Spirit of the Lord, my [our] God. *The Mission of Jesus.*
 (1) Sinners, obey the heavenly call.
 223. Thee, Jesus, full of truth and grace. *In Affliction.*
 224. Thou God of truth and love. *For Family Unity.*
 225. Thou hidden Source of calm repose. *Trust and Confidence.*

226. Thou Judge of quick and dead. *Advent.*
 227. Thou very present aid. *For Widows.*
 228. To Thee, great God of love, I bow. *The Divine Presence desired.*
 229. Two are better far than one. *For Unity.*
 230. Vouchsafe to keep me [us], Lord, this day. *Trust and Confidence.*
 231. What am I, O Thou Gracious God? *Believers rejoicing.*
 232. Wherefore should I make my moan? *Leath of a Child.*
 233. Weary of wandering from my God. *Lent.*
 234. Ye now, My chosen servants, hear. *The Message of Christ.*
 (1) Thus saith the Lord of earth and heaven.
 235. Ye virgin [waiting] souls, arise. *Old and New Year.*
 236. Yet hear me, for Thy people hear. *For use by a Minister.*
 (1) Forgive us for Thy mercies sake.
 xv. From No. 36, *Hys. for N. Year's Day, 1750* :—
 237. Wisdom ascribe, and might, and praise. *The New Year.*
 238. Ye worms of earth, arise. *New Year.*
 xvi. From Nos. 37 and 42, *Hys. occasioned by the Earthquake, March 8, 1750, 2nd ed. 1756.*
 239. How weak the thoughts and vain. *Uncertainty of Life. 1750.*
 240. Woe to the men on earth who dwell. *Uncertainty of Life. 1756.*
 (1) By faith we find the place above.
 (2) Jesus, to Thy dear wounds we flee.
 xvii. From No. 43, *Hys. for the Year 1756, &c.* :—
 241. How happy are the little flock. *Security in Jesus.*
 242. Righteous God, Whose vengeful phials. *National Humiliation.*
 xviii. From No. 44, *Hys. of Intercession, &c., 1758* :—
 243. Father of faithful Abraham, hear. *For the Jews.*
 244. He comes! He comes! the Judge severe. *Advent.*
 245. Let God, Who comforts the distressed. *Missions.*
 246. Lift your heads, ye friends of Jesus. *Advent.*
 247. Lord over all, if Thou hast made. *Missions.*
 248. Our earth we now lament to see. *For Universal Peace.*
 249. Sun of unclouded righteousness. *Missions.*
 xix. From No. 47, *Hys. on the Expected Invasion, 1759* :—
 250. Let God, the mighty God. *National Danger.*
 xx. From No. 51, *Short Hymns, &c., 1762* :—
 251. Be it my only wisdom here. *The Fear of God desired.*
 252. Blest be our everlasting Lord. *Praise.*
 253. Branch of Jesse's stem, arise. *The Holy Spirit desired.*
 254. Brightness of the Eternal Glory. *The Divinity of Christ.*
 255. By faith I to the Fountain fly. *Christ the Fountain of Life.*
 256. Called from above, I rise. *Christ the Open Fountain.*
 257. Calmer of the troubled heart. *Rest in Jesus desired.*
 258. Chastized and afflicted below. *In affliction.*
 259. Chastized by an indulgent God. *Chastisement.*
 260. Christ, our Passover, is slain. *Christ our Pass-over.*
 261. Christ, Whose glory fills the skies, That famous Plant Thou art. *The Plant of Renown.*
 262. Come, Divine Interpreter. *Before reading Holy Scripture.*
 263. Coming through our Great High Priest. *Christ the Interpreter.*
 264. Deepen the wounds Thy hand has made. *Lent.*
 265. Entered the holy place above. *Christ the Advocate.*
 266. Expand Thy wings, celestial Dove. *Holy Spirit's enlightenment desired.*
 267. Father, if Thou must reprove. *Chastisement.*
 268. Father of boundless grace. *Missions.*
 269. Father of everlasting grace. *Divine Worship.*
 270. Father, to me the faith impart. *Faith desired.*

271. Forgive my foes? It cannot be? *Forgiveness.*
 272. Holy as Thine [Thou] O Lord, is none. *Holiness of God.*
 273. How happy the sorrowful man. *Chastisement.*
 274. I call the world's Redeemer mine. *The Resurrection.*
 275. I long to behold Him arrayed. *Heaven desired.*
 276. I seek the Kingdom first. *Seeking the Kingdom of God first.*
 277. I the good fight have fought. *The fight of Faith.*
 278. If death my [our] friend and me [us] divide. *Separation.*
 279. Inspirer of the ancient seers. *Inspiration of Holy Scripture.*
 280. It is the Lord, Who doth not grieve. *Chastisement.*
 281. Jesu, th' Irrevocable word. *Lent.*
 (1) I ask the gift of righteousness.
 282. Jesu, the First and Last. *Present Peace; anticipated joy.*
 283. Jesu, Thou dear redeeming Lord. *Fulness of divine Grace desired.*
 (1) Jesu, Thou great redeeming Lord.
 284. Jesu, descended from the sky. *The words of Jesu give Life.*
 285. Jesu, from Thy heavenly place. *On behalf of the Church.*
 286. Jesu, I fain would find. *Zealousness.*
 287. Jesu, kind, inviting Lord. *Holy Baptism.*
 288. Jesu, the gift divine I know. *The Water of Life.*
 289. Jesu, the word of mercy give. *Missions.*
 290. Jesu, was ever love like Thine? *Good Friday.*
 291. Let not the wise his [their] wisdom boast. *The Lord our Righteousness.*
 292. Lord, I adore Thy gracious will. *Chastisement and Submission.*
 293. Lord, I believe Thy mercy's power. *Security in Jesu.*
 294. Lord, in the strength of grace. *Personal Consecration.*
 295. May I throughout this day of Thine. *Sunday.*
 (1) Throughout this sacred day of Thine.
 296. Me, me, Thou justly may'st upbraid. *Desiring to know Jesu.*
 (1) O would'st Thou now Thy Spirit breathe.
 297. Messiah, full of grace. *For the Jews.*
 298. Messiah, Prince of Peace. *For Peace.*
 299. My soul, through my Redeemer's care. *Personal Consecration.*
 300. No, Lord, it cannot shortened be. *The Hand of God.*
 (1) Thy hand, Lord, cannot shortened be.
 301. Not for a favoured form or name. *Prosperity of the Church desired.*
 302. Now, even now, I yield, I yield. *Holiness desired.*
 303. O come, Thou radiant Morning Star. *Missions.*
 304. O for that tenderness of heart. *Humility desired.*
 305. O God, at Thy command we rise. *Praise to God.*
 306. O God, most merciful and true. *Holiness desired.*
 307. O God of peace, and pardoning love. *Holiness desired.*
 308. O Jesu, let Thy dying cry. *Good Friday.*
 309. O might [may] Thy powerful word. *Holiness desired.*
 310. O Thou faithful God of love. *For the Use of a dying Father.*
 311. Pass a few swiftly-fleeting years. *Burial.*
 312. Prince of universal peace. *For Peace.*
 313. Quicken'd with our immortal Head. *Pardon, and Liberty in Christ.*
 314. Redeemer of mankind. *Jesu the Advocate and Friend.*
 315. Saviour, I now with shame confess. *Lent.*
 316. Saviour, on me the grace bestow. *Image of God desired.*
 (1) Father, on me the grace bestow.
 317. Saviour, on me the want bestow. *The Beatitudes.*
 318. Send then Thy servants forth. *For the Jews.*
 319. Shall foolish, weak, short-sighted man? *The Greatness of the Father.*
 320. She saw, she took, she ate. *The Fall.*
 321. Sole self-existent God and Lord. *Omnipotent love of God.*
 322. That blessed law of Thine. *The Divine Law in the Heart.*
 323. That voice which speaks Jehovah near. *The Still Small Voice.*
 (1) The voice that speaks Jehovah near.
 324. The Church in her militant state. *Advent.*
325. The eagle fond her charge awakes. *God the Leader and Guide.*
 326. The great redeeming Angel, Thee. *Holy Baptism.*
 327. The harvest of my joys is past. *Lent.*
 328. The living principle of grace. *Jesu, the P-nisher of our Faith.*
 (1) Jesus, we steadfastly believe.
 329. The men who slight Thy faithful word. *For the enemies of the Church.*
 330. The name we still acknowledge. *Jesu the Deliverer.*
 331. The past no longer in my power. *Resignation and Security.*
 332. The people that in darkness lay, The confines, &c. *Christ the Light of the Gentiles.*
 333. The saints who die of Christ possess. *Burial.*
 334. The thirsty are called to their Lord. *Water of Life.*
 335. Their earthly task who fail to do. *Daily Duties.*
 336. Thou God, that answerest by fire. *Elijah's Sacrifice.*
 337. Thou God unsearchable, unknown. *Lent.*
 338. Thou, Lord, on Whom I still depend. *Heaven anticipated.*
 339. Thou Man of griefs, remember me. *Passiontide.*
 (1) Father, if I may call Thee so.
 340. Thou Shepherd, of Israel and mine [divine]. *The Good Shepherd.*
 341. Times without number have I prayed. *Lent.*
 342. To me, Almighty Saviour, give. *A Receptive Heart desired.*
 343. Too strong I was to conquer sin. *Lent.*
 344. True and Faithful Witness, Thee. *The Faithful Witness.*
 345. Trusting in our Lord alone. *Christ the Great High Priest.*
 346. Upright both in heart and will. *The Fall and its consequences.*
 347. Us who climb Thy holy hill. *Missions.*
 348. Watched by the world's malignant eye. *Walking in the fear of God.*
 349. What now is my object and aim? *Holiness desired.*
 350. When quiet in my house I sit. *Holy Scripture.*
 351. Where is the Hebrew's God? *The Cloud and the Fire.*
 352. Who can worthily commend? *Passiontide.*
 353. Who now His Flesh and Blood partake. *Holy Communion.*
 354. Why not now, my God, my God. *Lent.*
 355. Ye faithful souls, who Jesu know. *Risen in Christ.*
 356. Ye thirsty for God, to Jesu give ear. *Invitation by Christ.*
 357. Yes, from this instant now, I will. *Lent.*
- xxi. From No. 52, *Hys. for Children.*
 1763:—
 358. But who sufficient is to lead? *Opening of a School.*
 359. Come Father, Son, and Holy Ghost, To Whom, &c. *On behalf of Children.*
 360. Come, let us embrace. *Early Piety.*
 361. Come, let us join the hosts above. *Children's Praise.*
 362. Come, let us join with one accord. *Sunday.*
 363. Come, let us with our Lord arise. *Sunday.*
 364. Give me that enlarged desire. *Ps. lxxvii.*
 365. Glorious God, accept my heart. *The Attributes of God.*
 366. God is Goodness, Wisdom, Power. *The Attributes of God.*
 367. Hall, Father, Son, and Holy Ghost. *Holy Trinity.*
 368. Happy beyond conception be. *Early Piety.*
 369. Happy the well instructed youth. *Against Lying.*
 370. Let all that breathe, Jehovah praise. *The Creation.*
 371. Let children proclaim their Saviour and King. *Christ, the Children's King.*
 372. Maker, Saviour of Mankind. *Holiness desired.*
 373. O all-creating God. *Creation and Fall of Man.*
 374. O that I, like Timothy. *Before reading Holy Scripture.*
 375. Terrible thought! shall I alone? *Eternal Punishment.*
 376. Thou, my God, art good and wise. *Thanksgiving for Temporal and Spiritual Mercies.*
 (1) For my life, and clothes, and food.
 (2) Gracious God, my sins forgive.

377. Thou, the great eternal Lord. *Praise to the Father.*

- (1) Good Thou art, and good Thou doest.
- (2) Thou great eternal God.
- (3) Thou, the eternal Lord.

378. Where shall true believers go? *Saints glorified.*
 379. Young men and maidens, raise. *Praise to Jesus as King.*

xxii. From *Hys. for Use of Families, &c.*, 1767:—

380. Cast on the fidelity Of my redeeming Lord. *Childbirth anticipated.*
 381. Come, Thou all-inspiring Spirit? *Pardon and Holiness desired.*
 382. Come, wisdom, power, and grace divine. *For Unity.*
 383. Except the Lord conduct the plan. *Family Worship.*
 384. Father, by saints on earth adored. *Evening.*
 385. Father of all, by Whom we are. *A Parent's Prayer.*
 386. Father of lights, Thy needful aid. *A Parent's Prayer.*
 387. Father of omnipresent grace. *Private Worship.*
 388. Full of trembling expectation. *Childbirth anticipated.*

(1) Suffering Son of Man, be near me.
 389. God only wise, almighty, good. *A Parent's Prayer.*
 390. Holy Lamb, who Thee confess. *Christ the Example.*
 391. How good and pleasant 'tis to see. *Meeting of Families.*
 392. How happy are we Who in Jesus agree. *Divine Worship.*
 393. How shall I walk my God to please? *Head of a Household.*
 394. I, and my house will serve the Lord. *Head of a Household.*
 395. Let the redeemed give thanks and praise. *Pardon before Praise.*
 396. Master supreme, I look to Thee. *For the Household.*
 397. Meet and right it is to praise. *Praise for Divine Mercies.*
 398. O Saviour, cast a gracious [pitying] smile. *For the Family.*
 (1) Jesus, fulfil our one desire.
 399. O that I could my Lord receive. *Lent.*
 (1) In answer to ten thousand prayers.
 400. O that I, first of love possessed. *Lent.*
 401. O Thou Who hast our sorrows borne. *Passion-tide.*
 402. O Thou, Whose wise, Paternal love. *In sickness.*
 403. The power to bless my house. *Head of the Household.*
 404. Thou Son of God, Whose flaming eyes. *Evening.*
 405. With glorious clouds encompassed round. *Lent.*

xxiii. From No 55, *Hys. on the Trinity*, 1767:—

406. Come, Father, Son, and Holy Ghost, Whom one, &c. *Holy Trinity.*
 407. God, the offended God most high. *Ministers as Ambassadors.*
 408. Hall, co-essential Three. *Holy Trinity.*
 409. Hall, Father, Son, and Spirit, great, Before the birth of time. *Holy Trinity.*
 410. Hall, holy, holy Lord, One in Three, &c. *Holy Trinity.*
 411. Holy, holy, holy Lord, God the Father, &c. *Holy Trinity.*
 412. Jehovah, God the Father, bless. *Holy Trinity.*
 413. Jesus, Jehovah, God. *Ascension; or, The Divinity of Jesus.*
 414. Spirit of truth, essential God. *Inspiration of Holy Scripture.*
 415. The day of Christ, the day of God. *Advent.*
 416. The wisdom owned by all Thy sons. *Knowledge concerning the Trinity desired.*
 417. Whither shall a creature run? *Omnipresence of the Holy Spirit.*

xxiv. From No. 56, *Preparation for Death, &c.*, 1772:—

418. Jesu, Thou hast to hoary hairs. *Old Age.*
 419. Tremendous God, with humble fear. *Death and Burial.*
 420. Warned of my dissolution near. *Death anticipated.*

xxv. From No. 61, *Hys. for the Nation*, 1782:—

421. Saviour, Whom our hearts adore. *Universal Reign of Christ desired.*

xxvi. From *The Wesley MSS.*

422. Christ is the one foundation laid. *Christ the Foundation.*
 423. Far off we need not rove. *Providence.*
 424. Great is our redeeming Lord. *Ps. xlviii. In the Arminian Mag., 1797.*
 425. He lost his ancient colleague's aid. *Missions.*
 (1) Lord of the Gospel harvest, send.
 426. His Name is Jesus Christ, the Just. *Trust in the Name of Jesus.*
 427. How lovely are Thy tents, O Lord. *Ps. lxxvii. In the Arminian Mag., 1798.*
 428. I know in Whom I have believed. *Security in Jesus.*
 429. I know the power was Thine. *Restraint from Sin. In Dr. Lefebvre's Original Hys., 1842.*
 (1) My God, the power was Thine.
 430. I seem desirous to repent. *Lent.*
 431. If but one faithless soul be here. *St. Thomas's Day.*
 432. In every time and place. *The Narrow Path. In the Suppl. to the Wes. H. Bk., 1830.*
 433. In true and patient hope. *Ps. lxxv. In the Arminian Mag., 1798.*
 434. Jehovah reigns on high. *Ps. xciii. Pub. by Rev. H. Park, 1854.*
 435. Jehovah's Fellow and his Son. *Divinity of Jesus.*
 436. Jesus hath left His house below. *Parable of the Man who went into a far country.*
 (1) Master, Thy grace vouchsafed to me.
 437. Jesus I humbly seek. *Passion-tide.*
 438. Jesus, in earth and heaven the same. *Holy Baptism.*
 439. Jesus the Good Shepherd is. *The Good Shepherd. In the Arminian Mag., 1800.*
 440. Jesus, the infinite I Am. *Divinity of Jesus.*
 441. Jesus, Thee Thy works proclaim. *Divinity of Jesus seen in His works. In the Arminian Mag., 1790.*
 442. Jesus, Thy servants bless. *For Ministers. In the Suppl. to the Wes. H. Bk., 1830.*
 443. Jesus, to Thee I would look up. *In Temptation.*
 444. Justly Thou mightest in helpless age. *Death anticipated.*
 445. Lead me not into temptation. *Against Temptation.*
 446. Lord, I believe Thou wilt forgive. *Lent.*
 447. Lord, if at Thy command. *The Sower. In the Suppl. to the Wes. H. Bk., 1830.*
 448. Lord of earth, and air, and sea. *On going to Sea. In the Suppl. to the Wes. H. Bk., 1830.*
 449. Lord of hosts, our God and Lord. *Missions.*
 450. Lord, Whom winds and waves obey. *On going to Sea. In the Suppl. to the Wes. H. Bk., 1830.*
 451. Lord, with open heart and ear. *Word of God gladly received.*
 452. Made by persecution strong. *Boldness in Preaching the Gospel.*
 (1) Bold in our almighty Lord.
 453. Not from a stock of ours, but Thine. *Jesus the Giver of Gifts.*
 454. O Lord, Thy faithful servant save. *Ps. cvi. In the Arminian Mag., 1799.*
 455. O that I could in every place. *Omnipresence of God. In the 1830 Suppl. to the Wes. H. Bk.*
 456. Omnipotent Redeemer, Our ransomed souls, &c. *Praise for the Success of the Gospel.*
 457. Praise, O God, attends on Thee. *Ps. lxxv. and Harvest.*
 (1) Full of Providential love.
 458. Prostrate, with eyes of faith I see. *Good Friday.*
 459. Pure baptismal Fire divine. *Whitsuntide.*
 460. Saviour, I still to Thee apply. *Before reading Holy Scripture.*
 461. Saviour, Thy balmy grace impart. *The great Physician.*
 (1) That health of soul I gasp to know.
 462. Saviour, Thy sacred day. *Sunday.*
 463. Sing we to our conquering Lord. *Ps. xcvi. In the Arminian Mag., 1798.*
 464. Stupendous height of heavenly love. *Christmas. In the 1830 Suppl. to the Wes. H. Bk.*
 465. Stupendous love of God most high. *Rest for the Weary.*
 466. Taught by our Lord, we will not pray To be, &c. *Renunciation. In the American Meth. Episco. Hymns 1849.*

467. The Church in ancient days. *Christ Unchangeable*. In the 1830 *Suppl.* to the *Wes. H. Bk.*
 (1) Saviour, we know Thou art.
 468. The holy unconcerned. *Steadfastness*.
 469. Thee will I praise with all my heart. *Ps. ix.*
 470. Thou art gone up on high, Our Saviour in the sky. *Ascension*.
 471. Thou bidd'st me ask, and with the word. *Lent*.
 472. To-ugh God to Christ reveal. *Use of Privileges*.
 473. To-day, while it is called to-day. *Holiness desired*.
 474. To us a Child of Royal birth. *Christmas*. In the 1830 *Suppl.* to the *Wes. H. Bk.*
 475. Two or three in Jesu's Name. *Open-air Service*.
 476. Unclean, of life and heart unclean. *The issue of Blood; or Lent*.
 477. We know by faith, we surely know. *Christ realized by Faith*.
 478. When ministers make known. *Thanksgiving for the success of the Gospel*.
 (1) Thy messengers make known.
 479. When Thou hast disposed a heart. *Preaching the Gospel*.
 480. Who Jesus our Example know. *Divine Worship*.
 481. Whom Jesu's blood doth sanctify. *Security in Christ*. In the 1830 *Suppl.* to the *Wes. H. Bk.* In the *P. Works*, ix. p. 112, it is prefaced by a new stanza from C. Wesley's mss., beginning "The people out of Egypt brought"
 482. Why should I till to-morrow stay? *Divine readiness to Forgive*.

The translations by John Wesley from the German are given in vols. i. ii. of the *Poetical Works*, and number 82. They can be easily identified and their history, together with the history of the originals, traced through the *Index of Authors and Translators*.

The foregoing list of original hymns, in addition to those by the Wesleys annotated elsewhere, all of which are in C. U. at the present time, and most of which have formed an important part of Methodist hymnody for more than a hundred years, shows the enormous influence of the Wesleys on the English hymnody of the nineteenth century. [J. J.]

Wesleyan Methodist Association Hymnody. [*Methodist Hymnody*, § 5.]

Wesleyan Methodist Hymnody. [*Methodist Hymnody*, § ii.]

Wesleyan Reformers Hymnody. [*Methodist Hymnody*, § v.]

West, Robert Athow, an editor and author, was b. in England in 1802. In 1843 he went to America, and was the official reporter to the General Conference of the Methodist Episcopal Church in 1844. He was also one of the committee appointed by that conference to prepare a Standard edition of the Methodist Hymn Book. That collection appeared as *Hymns for the Use of The Methodist Episcopal Church*, in 1849. To it West contributed two hymns—(1) "Come, let us tune our loudest song" (*Praise of Jesus*), and (2) "Now, Lord, fulfil Thy faithful word" (*On behalf of Ministers*). (*Nutter's Hymn Studies*, 1884, p. 32.) [J. J.]

Wetzel, Johann Caspar, s. of Johann Michael Wetzel, shoemaker at Meiningen, was b. at Meiningen, Feb. 22, 1691. He matriculated, at Easter, 1711, as a student of theology at the University of Jena, and afterwards went to Halle. After varied tutorial work, &c., he was appointed, in 1727, diaconus at Römheld, where he eventually became archidiaconus. While returning from a visit to the Bad Liebenstein he was unable to pro-

ceed further than Meiningen, where he d. Aug. 6, 1755 (*Koch*, v. 507, &c.).

Wetzel claims notice here as the best of the earlier-German hymnologists. His two most important works, in which he gives notices of more than 1100 hymn-writers; are (1) *Hymnopoecographia*, pub. at Herrstadt, pt. I. 1719, II. 1721, III. 1724, IV. 1728; and (2) *Analecta Hymnica*, pub. at Gotha, vol. I. pts. 1-3 in 1761, pts. 4-6 in 1762; vol. II. pt. I. in 1753, pts. 2-4 in 1754, pts. 5, 6 in 1755. The style of these works is excrable, but they contain much useful matter, and still rank as standard authorities.

Of Wetzel's original hymns, 62 in all, the most important appeared as his *Heilige und dem Herrn gewidmete Andachts-Prüchle*, in 5 pts., each with 16 hymns, pub. at Coburg; I. II. in 1718; III. IV. in 1721; V. in 1722. One of these hymns has been tr., viz. :—

Gott sorgt für mich, was soll ich sorgen. Trus' in God. 1st pub. in pt. v., Coburg, 1722 as above, as No. VII., entitled a "Devotional hymn on the Providence of God," and in 9 st. of 6 l., each stanza beginning and ending with the words, "Gott sorgt für mich." In the *Berlin G. L. S.*, ed. 1863, No. 61 erroneously ascribed to B. Schmolck. Tr. as "God cares for me; why need I sorrow," by *Miss Manington*, 1863, p. 36. [J. M.]

What ails my heart, that in my breast? *G. Wither*. [*Sleeplessness*] 1st pub. in his *Hallelujah; or, Britan's Sacred Remembrance*. London, 1641, Pt. I., No. 20, in 4 st. of 8 l. It is introduced by the following note:—

"When we cannot sleep at reasonable times, vain musings and want of right meditating on God, is frequently chief cause of unrest. Therefore this meditation directeth to the remedy of such untimely watchfulness."

The hymn is included in Farr's reprint of the *Hallelujah* in 1857, and thence it passed, with slight alterations, into *Kennedy*, 1863, No. 845. [W. T. B.]

What are these in bright array? *J. Montgomery*. [*All Saints*] Pub. in his *Greenland and other Poems*, 1819, p. 185, in 3 st. of 8 l., and headed "Saints in heaven." It was repeated in *Cotterill's Sel.*, 1819, No. 204; in *Montgomery's Christian Psalmist*, 1825, No. 559; and in his *Original Hymns*, 1853, No. 237. It is given in several collections in G. Britain and America, and sometimes as, "Who are these in bright array?" In R. Bingham's *Hymno. Christ. Latina*, 1871, it is rendered into Latin as "Quid sint cohortes lucidæ." [J. J.]

What care the saints of God, if they. *G. Moultrie*. [*Confessors*] Pub. in his *Hymns and Lyrics*, 1867, p. 159, in 9 st. of 6 l., and headed "Hymn for Festival of Confessors." In an abbreviated form it is found in the 1869 *Appendix* to the S. P. C. K. *Pa. & Hys.*; *Thring's Coll.*, 1882, and others. [J. J.]

What countless crowd on Zion stands. *J. Antice*. [*All Saints*] 1st pub. in his posthumous *Hymns*, 1836, p. 37, in 6 st. of 4 l., and again in *The Child's Christian Year*, 1841. In the *Bap. Pa. & Hys.*, 1858, st. i.-iii., vi., iv. are re-written (from 8.8.8.8.) in c. m. [J. J.]

What grace, O Lord, and beauty shone. *Sir E. Denny*. [*The love of Jesus*] Appeared in his *Sel. of Hys.*, 1839, No. 32, in 5 st. of 4 l.; and again in his *Hys. and Poems*, 1848, p. 71, and later editions. It has passed into most of the hymn-books of the Plymouth Brethren, and also into several other collections. [J. J.]

What is earth with all its treasures?

[*Missions.*] Appeared anonymously in W. Urwick's *Coll. of Hys. adapted to Cong. Worship*, Dublin, 1829, No. 343, in 6 st. of 4 l., and headed "The dark world enlightened by the Saviour's glory." In addition to an abbreviated form beginning with st. i. there are also "Earth is but the land of shadows" (st. ii.), and "O Thou Sun of glorious splendour" (st. iii.) in C. U. [J. J.]

What is the thing of highest [great-est] price? *J. Montgomery.* [*The Soul.*] Pub. in his *Christian Psalmist*, 1825, No. 504, in 6 st. of 4 l.; and again in his *Original Hymns*, 1853. It is found in a few modern books in G. Britain and America. [J. J.]

What is the world? a wildering mase. *J. Montgomery.* [*Holy Scripture a Light.*] In his *Poetical Works*, 1851, p. 304, Montgomery dates this hymn "1815": but in his newspaper, the *Sheffield Iris*, of 1817, he printed it in 3 st. of 6 l., and dated it "February, 1817." Under these circumstances it is difficult to say which of these dates is correct. The hymn was repeated in *Montgomery's Greenland and Other Poems*, 1819, p. 187; his *Christian Psalmist*, 1825, No. 548; his *Poetical Works*, 1828, and his *Original Hymns*, 1853, No. 26. It is also found in *Cotterill's Sel.*, 1819, and in several of the older and modern hymn-books. It is not, however, a good example of Montgomery's powers as a writer of hymns. [J. J.]

What liberty so glad and gay? *J. Keble.* [*Forgiveness of Enemies.*] Written Feb. 7, 1826, on the words "Lord, how oft shall my brother sin against me, and I forgive him?" St. Matt. xviii. 21, and pub. in his *Christian Year*, 1827, in 12 st. of 4 l. as the poem for the 22nd S. after Trinity. In *Elliott's Ps. & Hys.*, 1835, st. x.-xiii. were given as "Thou ransomed sinner, wouldst thou know?" This has been repeated in later collections, but is not in extensive use. [J. J.]

What! never speak one evil word? *C. Wesley.* [*Holiness desired.*] This cento is thus composed: St. i., ii. are from *Wesley's Short Hymns*, 1762, vol. ii., No. 753, on James iii. 2; and st. iii., iv. from the same, vol. i., No. 854, on Ps. ciii. 3. In this form it appeared in the *Wes. H. Bk.*, 1780, No. 353, and has been repeated in several collections. Original texts in *P. Works*, 1868-72, vols. xiii. and ix. [J. J.]

What shall we ask of God in prayer? *J. Montgomery.* [*Prayer.*] Written in 1818, and first printed on a broadsheet with Montgomery's "Prayer is the soul's sincere desire," "Lord, teach us how to pray," and "Thou, God, art a consuming fire," for use in the Nonconformist Sunday schools in Sheffield and the neighbourhood. It was included in *Cotterill's Sel.*, 1819, No. 281, in 4 st. of 8 l., and headed, "Ask and ye shall receive that your joy may be full." In *Montgomery's Christian Psalmist*, 1825, No. 483, and in his *Original Hymns*, 1853, No. 64, it was given with the change, in st. iv., l. 1 of "with" to *by*, and in 8 st. of 4 l. It is usually given in an abbreviated form. In some American hymn-books a cento from this hymn is given as "Father of all our mercies, Thou." [J. J.]

What shall we render. *E. Parson, née Rooker.* [*Praise.*] 1st pub. in *J. Curwen's Child's Own H. Bk.*, 1840; and subsequently in *Mrs. Parson's Willing-Class Hymns*. It was composed for the Air by Mozart, commonly known as "Life let us cherish," and is given in several collections. [J. J.]

What sudden blaze of song. *J. Keble.* [*Christmas.*] Pub. in his *Christian Year*, 1827, in 11 st. of 6 l., as the poem for Christmas Day. In the *American Church Pastorals*, Boston, 1864, st. i., v., ix. are given in an altered form, but beginning with the same first line. [J. J.]

What tho' my frail eyelids refuse. *A. M. Toplady.* [*At Night.*] Pub. in the *Gospel Magazine*, Dec. 1774, in 6 st. of 8 l., entitled "A Chamber Hymn," and signed "Minimus." Also in *Sedgwick's* reprint of *Toplady's Hymns, &c.*, 1860. It was given in its original form in several of the older hymn-books, but in *Collyer's Coll.*, 1812, it was divided into two parts, Pt. i. being composed of st. i.-iii., and Pt. ii., beginning, "Inspired and Hearer of prayer," of st. iv.-vi. From that date the first part fell gradually out of use, whilst the second part rose to great popularity, and has been rendered into several languages. The tr. into Latin by R. Bingham in his *Hymno. Christ. Latina*, 1871, begins, "O Tu precum inspirator." [J. J.]

What various hindrances we meet. *W. Cowper.* [*Exhortation to Prayer.*] Appeared in the *Olney Hymns*, 1779, Bk. ii., No. 60, in 6 st. of 4 l., and headed "Exhortation to Prayer." It has passed into numerous collections, and sometimes in an abbreviated form. Dr. Hatfield, in his *Church H. Bk.*, N. Y., 1872, dates it 1772. By this he probably means the date of its composition. We cannot, however, find any authority for that date. In R. Bingham's *Hymno. Christ. Latina*, 1871, 5 stanzas are rendered into Latin as "Si precibus solium Genitoris adire velimus." [J. J.]

Whate'er to Thee, our Lord, belongs. [*Holy Baptism.*] This is the first of 13 "Single Verses on Baptism" given in *Rippon's Bap. Sel.*, 1787, Nos. 455-476. The authors of these stanzas are; st. i., iii.-v., *B. Baddome*; ii. xi., *J. Stennett*; vii.-ix., *H. F.*; x., *H.*; xii., *G.*; and vi. and xiii. anonymous, but possibly by *Rippon*. The object of this arrangement of these stanzas is thus stated by *Rippon* in a note:—

"As it is now pretty common to sing by the water side, and as some of our brethren in the country give out a verse or two, while they are administering the ordinance, it is hoped these single verses will be acceptable."

In the *American Bap. Hymn [und Tune] Bk.*, Philadelphia, 1871, st. iii., iv. and vi. are given as "Behold the grave where Jesus lay." The same arrangement with the addition of st. vii. had previously appeared in the Baptist edition of the *Sabbath H. Bk.*, 1858. [J. J.]

When at this distance, Lord, we trace. *P. Doddridge.* [*Transfiguration.*] This hymn is No. 90 in the D. mss., but is undated. It was included, without alteration, in *J. Orton's* posthumous edition of *Doddridge's Hymns, &c.*, 1755, No. 183, in 6 st. of 4 l.; and

again, but with alterations, in J. D. Humphreys's edition of the same, 1839, No. 204. The original text is that in C. U. [J. J.]

When bending o'er [on] the brink of life. *W. B. Collyer.* [*Death anticipated.*] Pub. in his *Coll.*, &c., 1812, No. 827, in 6 st. of 4 l. It is found in several modern hymnals, but usually in an abbreviated form. It presents death in its saddest form, and embodies a prayer for divine assistance. In several American collections, including the *Meth. Episc. Hymns*, 1849; their new *Meth. Hymnal*, 1878; and others, it is rewritten in s. m. as, "When on the brink of death." [J. J.]

When blooming youth is snatched away. *Anne Steele.* [*Death and Burial of a Young Person.*] 1st pub. in her *Poems on Subjects Chiefly Devotional*, &c., 1760, vol. i. p. 106, in 6 st. of 4 l., and headed "At the Funeral of a Young Person." Also given in the 1780 ed. of the *Poems*, and in D. Sedgwick's reprint of her *Hymns*, &c., 1863, p. 66. The form of the text usually found in American hymn-books is "When those we love are snatched away." This was given in the *Prayer Bk. Coll.*, 1826, in 5 st., and is found in later hymnals. Another arrangement in 3 st. is in use in G. Britain. It appeared in Bickersteth's *Christian Psalmody*, 1833, as "When youth or age is snatched away." The text in *Common Praise*, 1879, is in 5 st., the last of the original being omitted, and the rest somewhat altered. [J. J.]

When brothers part for manhood's race. *J. Keble.* [*St. Andrew.*] Written Jan. 27, 1822, and included in his *Christian Year*, 1827, in 11 st. of 4 l. Two centos from it are in C. U.; the first beginning with the opening stanza, and the second with st. vi., "First seek thy [the] Saviour out, and dwell." Their use is limited. [J. J.]

When came in flesh the Incarnate Word. *J. Anstice.* [*Christmas.*] Pub. in his posthumous *Hymns*, 1836, p. 17, in 6 st. of 4 l. It is given in *Hys. for the Use of the University of Oxford in St. Mary's Church*, 1872, and several other modern collections in G. Britain and America. [J. J.]

When Christ His body up had borne. *H. More.* [*Whitsuntide.*] This is the opening line of a hymn in 14 st. of 4 l., entitled "An Hymn upon the Descent of the Holy Ghost at the Day of Pentecost," which appeared in More's *Divine Hymns* appended to his *Divine Dialogues*, &c., Lond. 1668. This hymn was rewritten in 15 st. by J. Wesley, and included in the *Wesley Hys. and Sacred Poems*, 1739, beginning "When Christ had left his flock below." From this revision, st. vi.-xv., slightly altered, were given in the *Wes. H. Bk.*, 1790, as, "Father, if justly still we claim" (No. 444); and "On all the earth Thy Spirit shower" (No. 445). These hymns have been repeated in many collections in G. Britain and America. Wesley's full revised text is in the *P. Works*, 1868-72, vol. i. p. 165. The first stanza of "Father, if justly still we claim" is by J. Wesley (1739). Dr. More's original text of the remaining stanzas of the two hymns is:—

- vi. "The Spirit of holy Zeal and Love
And of Discerning give us, Lord;
The Spirit of Power from above,
Of Unity and good Accord:
- vii. "The Spirit of convincing Speech,
Such as will every Conscience smite,
And to the heart of each man reach,
And sin and Errour put to flight:
- viii. "The Spirit of refining Fire,
Searching the inmost of the mind,
To purge all foul and fell desire,
And kindle Life more pure and kinde.
- ix. "The Spirit of Faith in this thy Day
Of Power against the force of Sin,
That through this Faith we ever may
Against our Lufts the Conquests win.
- x. "Pour down thy Spirit of inward Life,
Which in our hearts thy laws may write,
That without any pain or strife
We naturally may do what's right.
- xi. "On all the Earth thy Spirit pour,
In righteousness it to renew:
That Satan's Kingdom 't may o'repow'r,
And to CHRIS'T'S Sceptre all subdue.
- xii. "Like mighty Winde or Torrent force
Let it Withstanders all o'errun,
And every wicked law reverse,
That Faith and Love may make all one.
- xiii. "Let Peace and Joy in each place bring,
And Righteousness, the Spirits fruits,
With Meekness, Friendship, and each thing
That with th' Christian Spirit suits.
- xiv. "Grant this, O holy God and true,
Who th' ancient Prophets didst inspire:
Haste to perform thy Promise due,
As all thy Servants thee desire."

A comparison of Wesley's version with this original shows most forcibly how a well conceived but indifferently executed composition may be turned to good account by an experienced hand. The rest of More's hymns, six in all, are worthy of attention. [J. J.]

When Christ the Lord would [shall] come on earth. *H. Alford.* [*St. John Baptist.*] In the Author's *Hys. for the Sundays and Festivals throughout the Year*, 1836, this hymn was appointed for St. John Baptist's Day: but on its transference to his *Ps. & Hys.*, 1844, it was given for the 3rd S. in Advent, No. vi., and marked in error as having been pub. in that collection for the first time. It is found in his *Year of Praise*, 1867, and *Poetical Works*, in the 8th ed. of which it is dated 1835. Orig. text, in the *S. P. C. K. Church Hymns*, 1871. It is in somewhat extensive use, and sometimes in an altered form, as in the *Murray's Hymnal*, 1852, with the same first line, but much altered and with the addition of a new stanza. [J. J.]

When darkness long has veiled my mind. *W. Cowper.* [*Peace.*] 1st pub. in R. Conyer's *Coll.*, 1772, in 4 st. of 4 l., and headed "Trials overcome by Hope." When included in the *Olney Hymns*, 1779, Bk. iii. No. 23, it was expanded into 6 st. of 4 l., and headed, "Peace after a Storm." In its full, or in an abbreviated form, it is found in several hymn-books in G. Britain and America, both old and new. Although not referred to, so far as we can find, in Cowper's *Memoirs*, it was evidently written at or about the same time as his "God moves in a mysterious way" (p. 433, i.). [J. J.]

When gathering clouds around I view. *Sir R. Grant.* [*In Trial and Temptation.*] Appeared first in the *Christian Observer*, Feb. 1806, in 6 st. of 6 l., and signed "E. Y. D. R.;" and again in the same maga-

zine in Feb. 1812, accompanied with a letter explaining that it had been sent in an altered form, and signed as before. In 1835, Elliott included it in his *Ps. and Hys.*, No. 342, with a note in the Preface to the effect that it had been revised by the Author for that Collection. It was also given in the Author's *Sacred Poems* (pub. by his brother) in 1839, p. 3, the text being that of 1812. Three texts of this hymn thus exist, and all by the author: (1) the first in the *Christian Observer*, 1806; (2) the second in the same, 1812, and in the *Sacred Poems*, 1839; (3) and the third in Elliott's *Ps. and Hys.*, 1835. Of these the second text is that usually received as authorized, and is given as such in *Lyra Britannica*, 1867, and in Lord Selborne's *Book of Praise*, 1862. The hymn is based on Heb. iv. 15, "For we have not a High Priest," &c., and is often given in an abbreviated form. In R. Bingham's *Hymno. Christ. Latina*, 1871, 4 stanzas are rendered into Latin as: "Quum circumcirea glomerantia nubila corna." [J. J.]

When God of old came down from heaven. *J. Keble.* [*Whitsuntide.*] 1st pub. in his *Christian Year*, 1827, in 11 st. of 4 l., as the poem for Whitsunday. In an abbreviated form it is in extensive use. A cento therefrom is given in a few American hymn-books as "Lo, when the Spirit of our God." In Bp. Wordsworth's (St. Andrews) *Series Collectarum*, &c., 1890, sts. i., iii., iv., vi., vii., ix., and xi. are rendered into Latin as "Olim cum Dominiu superi descendit ab arce." [J. J.]

When His lost sheep the Shepherd finds. [*The Lost Sheep.*] This appeared in the *Uttoxeter Sel. of Ps. & Hys.*, 1805 (p. 1084, ii.), and is also in Cotterill's *Sel.*, 1819, and later hymnals, and is sometimes given (but in error) as an altered form of J. Needham's "When some kind shepherd from his fold" (p. 793, ii.). [J. J.]

When I can read my title clear. *I. Watts.* [*Assurance of Faith and Hope.*] Appeared in his *Hys. and Spiritual Songs*, 1707, in 4 st. of 4 l. It is headed: "The Hopes of Heaven our Support under Trials on Earth." Its use in G. Britain and America is very extensive. The text has undergone several alterations at the hands of Bickersteth in his *Ps. & Hys.*, 1833; Elliott in his *Ps. & Hys.*, 1835, and others. The most important is Bickersteth's rendering of st. iv.:—

"There, anchor'd safe, my weary soul
Shall find eternal rest,
Nor storms shall beat, nor billows roll,
Nor fears assail my breast."

It is hard to see that this is an improvement upon Watts's original:—

"There shall I bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast."

The original text of the whole hymn, as in the *Hy. Comp.*, is that most commonly used. Miller (*Singers and Songs*, 1869, p. 140) points out that the opening lines of the hymn,—

"When I can read my title clear
To mansions in the skies,"

are used by Cowper in his poem on *Truth* (pub. in 1782), in his comparison of the lot of Voltaire and that of the poor and believing cottager, who

"Just knows, and knows no more, her Bible true—
A truth the brilliant Frenchman never knew:
And in that charter reads with sparkling eyes,
Her title to a treasure in the skies." [J. J.]

When I can trust my all with God. *J. Conder.* [*Resignation.*] Written on the death of one of his children, Jan. 1818, and included in his *Star in the East*, &c., 1824, p. 113, in 5 st. of 6 l., headed "On the death of an Infant Son," and accompanied with the footnote "C. J. C. ob. Jan. 1818." In Conder's *Cong. H. Bk.*, 1836, 3 st. were given as No. 311; and these were repeated in his posthumous *Hys. of Praise, Prayer, &c.*, 1856. This form of the hymn is that in C. U. in G. Britain and America. [J. J.]

When I resolved to watch my thoughts. *Anne Steele.* [*Ps. xxxiii.*] Pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. ii., p. 168, in 13 st. of 4 l.; in the 2d ed. of the *Poems*, 1780; and in Sedgwick's reprint of her *Hymns*, 1863, p. 171. It is not in C. U. in its original form; but from it the following are taken:—

1. **Almighty Maker of my [our] frame.** This cento, composed of st. iv.–vii. was given in Rippon's *Bap. Sel.*, 1787, as a hymn on "The Shortness of Life." It is found in many hymnals in G. Britain and America.

2. **O God, to Whom my life I owe.** This, in the *Primitive Methodist Hymnal*, 1887, is the above cento with the opening stanza re-written. [J. J.]

When I survey life's varied scene. *Anne Steele.* [*Resignation.*] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i., p. 134, in 10 st. of 4 l., and entitled "Desiring Resignation and Thankfulness." It was repeated in the new ed. of her *Poems*, &c., 1780; and again in Sedgwick's reprint of her *Hymns*, 1863. As a whole it is not in C. U. From it, however, the following centos are found in modern hymn-books:—

1. **When I survey life's varied scene,** in the *Irish Church Hymnal*, 1873, is composed of st. i., ii., viii. and ix., slightly altered.

2. **Father, whatever of earthly bliss.** This was given in Toplady's *Ps. & Hys.*, 1776, No. 214, and thus came into use in the Church of England. From *Toplady it passed into Rippon's Bap. Sel.*, 1787, and thence into modern Nonconformist collections. Its use is extensive. It is composed of st. viii., ix., slightly altered. A Latin rendering, "Quidquid optatum famulo precanti," by the Rev. R. Bingham, was pub. in his *Hymno. Christ. Latina*, 1871.

3. **Lord, teach me to adore Thy Name.** No. 178, in the *Scottish Pres. Hymnal*, 1876, is composed of st. ii., viii., ix. and x. unaltered.

4. **My God, whatever of earthly bliss.** In T. Darling's *Hys. for the Ch. of England*, 1887. It is composed of st. viii.–x., and a doxology not in the original.

Taking these centos together this hymn has a wider circulation than any other of Miss Steele's compositions. [J. J.]

When I survey the wondrous Cross. *I. Watts.* [*Good Friday.*] This, the most popular and widely used of Watts's hymns, appeared in his *Hys. and Spiritual Songs*, 1707, and in the enlarged ed. 1709, as:—

"Crucifixion to the World, by the Cross of CHRIST.
Gal. vi. 14.

- "When I survey the wond'rous Cross
On which the Prince of Glory dy'd,
My richest gain I count but Loss,
And pour Contempt on all my Pride.
- "Forbid it, Lord, that I should boast
Save in the Death of CHRIST my God;
All the vain Things that charm me most,
I sacrifice them to his Blood.

3. " See from his Head, his Hands, his Feet,
Sorrow and Love flow mingled down!
Did e'er such Love and Sorrow meet,
Or Thorns compose so rich a Crown!
4. "[His dying Crimfon, like a Robe,
Spreads o'er his Body on the Tree;
Then am I dead to all the Globe,
And all the Globe is dead to me.]
5. " Were the whole Realm of Nature mine,
That were a Present far too small;
Love fo amazing, fo divine,
Demands my Soul, my Life, my All."

The first to popularize the four-stanza form of the hymn (st. iv. being omitted) was G. Whitefield in the 1757 *Suppl.* to his *Coll. of Hys.* It came rapidly into general use. In common with most of the older hymns a few alterations have crept into the text, and in some instances have been received with favour by modern compilers. These include:

- St. ii. l. 2. " Save in the Cross," *Madan*, 1760.
St. iii. l. 2. " Love flow mingling," *Salisbury*, 1857.
St. iv. l. 2. " That were a tribute," *Cotterill*, 1819.
" " " That were an offering," *Stowell*, 1831.

The most extensive mutilations of the text were made by T. Cotterill in his *Sel.*, 1819; E. Bickersteth in his *Christian Psalmody*, 1833; W. J. Hall in his *Mitre H. Bk.* 1836; J. Keble in the *Salisbury H. Bk.* 1857; and T. Darling in his *Hys. for the Church of England*, 1857. Although Mr. Darling's text was the only one condemned by Lord Selborne in his *English Church Hymnody at the York Church Congress in 1866*, the mutilations by others were equally bad, and would have justified him in saying of them all, as he did of Mr. Darling's text in particular:—

" There is just enough of Watts left here to remind one of Horace's saying, that you may know the remains of a poet even when he is torn to pieces."

In the 1857 *Appendix to Murray's Hymnal*; in the *Salisbury H. Bk.* 1857; in *H. A. & M.* 1861 and 1875; in the *Hymnary*, 1872; and in one or two others a doxology has been added, but this practice has not been received with general favour. One of the most curious examples of a hymn turned upside down, and mutilated in addition, is Basil Woodd's version of this hymn beginning " Arise, my soul, with wonder see," in his undated *Ps. of David*, &c. (circa 1810), No. 198.

The four-stanza form of this hymn has been translated into numerous languages and dialects. The renderings into Latin include: " Quando admirandam Crucem," by R. Bingham in his *Hymno. Christ. Latina*, 1871; and " Mirabilem videns Crucem," by H. M. Macgill in his *Songs of the Christian Creed and Life*, 1876. The five-stanza form of the text as in *H. A. & M.* (st. v. being by the compilers) is *tr.* in Bp. Wordsworth's (St. Andrews) *Series Collectarum*, 1890, as " Cúm miram intueor, de qua Præstantior omni." In popularity and use in all English speaking countries, in its original or in a slightly altered form, this hymn is one of the four which stand at the head of all hymns in the English language. The remaining three are, " Awake, my soul, and with the sun;" " Hark! the herald angels sing;" and " Rock of Ages, cleft for me." (See *English Hymnody*, Early, §§ XII. XIII.)

[J. J.]

When Israel freed from Pharaoh's hand. *I. Watts. [Ps. cxiv.]* Written in 1712, and sent by Watts, with a letter, to the

Spectator, in which it appeared on " Tuesday, August 19, 1712," No. 461, in 6 st. of 4 l. as a rendering of Ps. cxiv. In the letter Watts explained the origin of his rendering, it being to show the force and wisdom of retaining the Name of God to the end of the paraphrase as in the Psalm, and not to introduce it at the beginning as had been previously done by others. The paraphrase was given in Watts's *Ps. of David*, 1719, with the alteration of st. ii. ll. 3, 4 from—

" The streams of Jordan saw, and fled
With backward current to their head,"

to—

" Jordan beheld their march, and fled
With backward current to his head."

The *New Cong.*, 1859, and others give the text of 1719. [J. J.]

When Israel, of the Lord beloved.
Sir W. Scott. [Omnipresence.] This hymn appeared in Scott's *Levenshoe*, 1817, Chap. 40. It is thus introduced:—

" It was in the twilight of the day when her trial, if it could be called such, had taken place, that a low knock was heard at Rebecca's prison-chamber. It disturbed not the inmate, who was then engaged in the evening prayer recommended by her religion, and which concluded with a hymn we have ventured thus to translate into English,

" When Israel, the Lord beloved,
Out of the land of bondage came," &c.

The hymn extended to 4 st. of 8 l. The imaginary trial referred to was that of Rebecca the Jewess by a court of the Order of the Templars for sorcery, the charge being that she had bewitched one Brian de Bois-Guilbert, one of the Knights, into breaking several of the rules of the Order. When stripped of these romantic surroundings, it yet remains a striking hymn. It is based on Ps. cv. It is found in several modern collections; and has been rendered into Latin by H. M. Macgill in his *Songs of the Christian Creed and Life*, 1876, as " Exeunte Israele Servitute de crudeli." In the American Unitarian *Hys. of the Spirit*, pt. iii., is given as, " O present still, though still unseen." [J. J.]

When Israel press'd by Pharaoh, stood. *J. Montgomery. [Thanksgiving on being rescued from Drowning.]* Pub. in his *Christian Psalmist*, 1825, No. 529, in 6 st. of 4 l., and headed, " For a Sermon before a Society for the Recovery of persons apparently Drowned." It was repeated in his *Orig. Hys.* 1833, p. 308. [J. J.]

When Jesus left His Father's throne. *J. Montgomery. [Child's Hymn.]* From a flyleaf preserved with the "m. mss." we find this hymn was written for the Hallam Sunday School near Sheffield, and is dated as having been used there on Oct. 26, 1816. In 1819 it was given in Cotterill's *Sel.*, No. 258, in 5 st. of 4 l., and entitled " Children Praising Christ." In 1825 it was republished in a re-written and extended form of 8 st. in *Montgomery's Christian Psalmist*, No. 537, with the new title, " Children recalling Christ's Example and His Love." This text and title were repeated in his *Original Hymns*, 1853, No. 326, the added stanzas being iii., iv., and v. In Cotterill's *Sel.* the opening line is " When Jesus left the throne of God." In some collections the opening line is " When Jesus left His heavenly home " [J. J.]

When languor and disease invade. *A. M. Toplady. [Affliction and Death.]* In the *Lady Huntingdon Coll. of Hys.*, 1780, there is as No. 238, "When languor and disease invade," in 8 st. of 4 l., and headed "Meditation on God's Love," and as No. 263 "Sweet to rejoice in lively hope," in 6 st. of 4 l., and headed "Funeral," the two hymns thus making 14 st. of 4 l. These two hymns, with an additional stanza (x.), were given in the *Gospel Magazine*, Oct. 1796, as a single poem, with this note appended thereto:—

"This hymn was written for the late Countess of Huntingdon, at her request, when in illness, by the Rev. Mr. Toplady, and kindly given to the publisher as it originally stood, by the Right Hon. Lady Ann Erskine."

From the poem as thus printed we find that No. 238 above was composed of st. i.-vii. and xiv., and No. 263 of st. viii., ix., xi.-xiii. and xv. Stanza x. was not used. The centos from this poem now in C. U. are:—

1. How blest to rest in lively hope (st. viii.). In *Windle's Met. Psalter and Hym.*

2. Sweet to reflect how grace divine (st. iv.). In some American collections.

3. Sweet to rejoice in lively hope (st. viii.). In a few American collections.

4. "This sweet to rest in lively hope (st. viii.). In C. U. in G. Britain and America.

5. When languor and disease invade (st. i.). In extensive use in most English-speaking countries.

The full text of the poem is in D. Sedgwick's reprint of *Toplady's Hys. and Sacred Poems*, 1869. [J. J.]

When like a stranger on our sphere.

J. Montgomery. [Public Hospitals.] Of this hymn there are two texts, details of which are as follows:—(1) It was written for the opening of the Sheffield Infirmary, October, 1797, and printed in *Montgomery's Iris* newspaper, Oct. 6, 1797. In 1819 it was included in *Cotterill's Sel.*, No. 246, in 4 st. of 8 l., and entitled "At a Sermon for an Infirmary." In 1825 this text was repeated, with slight alterations, in *Montgomery's Christian Psalmist*, No. 531, broken into 8 st. of 4 l., entitled "For a Public Hospital." (2) Amongst the m. mss. there is a ms. of this hymn in 10 st., and thus dated: "Revised, June 2, 1844." It is this revised text which was given by *Montgomery* in his *Original Hymns*, 1853, No. 286, under the heading "Hymn for the Opening of the Sheffield Infirmary, October, 1797," and from which *Dr. Kennedy*, in his *Hymns*, *Christ.*, 1863, and other modern editors have taken their text. The older hymn-books have the text as in *Cotterill's Sel.*, whilst most of the modern collections follow that of the *Original Hymns*, 1853. [J. J.]

When marshall'd on the nightly plain. *H. K. White. [The Star of Bethlehem.]* Appeared in *Collyer's Sel.*, 1812, No. 362, in 6 st. of 4 l., and headed "The Star of Bethlehem." It has much biographical interest, in that it gives a poetical version of the author's change of mind from a species of scepticism to the faith of Christ. The special personal interest is introduced with st. iii., "Once on the raging seas I rode." This also forms the beginning of a cento from this hymn given in one or two American hymn-books. [J. J.]

When my love to Christ [God] grows cold [weak]. *J. R. Wreford. [Passiontide.]* Contributed to *J. R. Beard's Unitarian Coll. of Hys.* 1837, No. 140, in 6 st. of

4 l., and headed "Christ's Agony and Crucifixion." In the *American Unitarian Bk. of Hys.* 1848, No. 144, it was given in a rewritten form of 5 st. The alterations were made by *S. Longfellow*, one of the editors. This text has passed into several hymn-books in G. Britain, as in *Thring's Coll.*, 1882; with a doxology. *Horler's Cong. Hys.* 1884, &c.; and as "When my love to God grows cold," in *Maitineau's Hymns*, &c., 1873. [J. J.]

When on her Maker's bosom. *Bp. R. Heber. [Epiphany.]* Appeared in his posthumous *Hymns*, &c., 1827, p. 33, in 6 st. of 4 l. and appointed for the 2nd S. after Epiphany. It is found in a few modern hymn-books only. [J. J.]

When on the giddy cliff I stand. *T. Haweis. [The Sea in the hands of God.]* Pub. in his *Carmine Christi*, 1792, in 6 st. of 4 l., and based on *Jeremiah* v. 22. It passed into *Collyer's Coll.*, 1812; *H. W. Beecher's Plymouth Coll.*, 1855; and a few hymnals in G. Britain of a later date. [J. J.]

When our heads are bowed with woe. *H. H. Milman. [Litany in Lent. Burial.]* Appeared in *Bp. Heber's* posthumous *Hymns*, &c., 1827, p. 114, in 6 st. of 3 l., and the refrain, "Gracious Son of Mary, hear." It was appointed for the 16th S. after Trinity, and is based on the Gospel of that day, the raising of the widow's son at Nain, but deals only with the sad side of that event. Although it has become one of the most popular and widely used of *Milman's* hymns, yet it was not included by him in his *Ps. and Hys.*, 1837, nor in any subsequent edition. In *Bickersteth's Christian Psalmody*, enlarged ed., 1841, No. 122, the hymn begins with st. v., "When the heart is sad within," and the text is re-arranged thus, st. v., vi., i., ii., iii., and a new stanza. This last stanza is repeated in *Bp. Bickersteth's H. Comp.*, 1870. The refrain "Gracious Son of Mary, hear," has exercised the ingenuity of many editors of hymn-books. The following list of changes in that one line, although not complete, is yet sufficiently long to illustrate the difficulty of maintaining unity in these matters.

1. "Gracious Son of David, hear." *Elliott.* 1835.
2. "Jesus, Son of David, hear." *Bickersteth.* 1841.
3. "Son of Man, O Jesu, hear." *English Hym.* 1852.
4. "Jesu, Son of Mary, hear." *Murray's Hym.* 1852.
5. "Gracious Lord of Mercy, hear." *T. Love's Hys.* 1854.
6. "Jesu, born of Woman, hear." *S. P. C. K. ed.* 1863.
7. "Jesu, Man of Sorrows, hear." *Alford.* 1867.
8. "Jesu, Loving Saviour, hear." *Windle.* 1864.
9. "Gracious Saviour, hear." *Scottish U. P. C.* 1862.
10. "Gracious Son of David, hear." *Horler.* 1884.

The text of this hymn as in *H. A. & M.*, 1861, has been tr. into Latin by the *Rev. C. B. Pearson* in *Biggs's* annotated ed. of *H. A. & M.*, 1867, as "Tristes, orbos lacrymantas." [J. J.]

When spring unlocks the flowers. *Bp. R. Heber. [Spring.]* 1st pub. in the *Christian Observer*, 1816, p. 27, in 4 st. of 8 l., headed "Spring," and signed "R." In *Heber's* posthumous *Hymns*, &c., 1827, p. 98, it was repeated, after revision by himself, in 4 st. of 4 double lines, and appointed, without any apparent reason, for the 7th S. after Trinity. The text in C. U. is that of 1827. [J. J.]

When the Architect Almighty fashioned had the heaven and earth. *Bp. C. Wordsworth of Lincoln*. [*Consecration of a Church*.] Appeared in his *Holy Year*, 1862, p. 221, in 10 double st. of 4 l., and headed "Consecration of Churches, or Laying the First Stone." In the 3rd ed. of the *Holy Year* it was repeated in two parts, Pt. ii. beginning "O'er the Font's baptismal waters may the Holy Spirit move." Usually this hymn is given in an abbreviated form, that adopted by the *S. P. C. K. Church Hymns*, 1871, being the most popular. For its special purpose, for use at the Consecration of a Church, it is one of the finest hymns in C. U. [J. J.]

When the earth was full of darkness. *J. M. Neale*. [*St. Margaret*.] Written for the use of the Sisters of St. Margaret's, East Grinstead, as a hymn for St. Margaret's Day, at Laude, probably for the Festival of July 20, 1865, and first printed in the *Church Times*, July 15, 1865, where it is signed "J. M. N." In 1866 it was included, with slight alterations, in Dr. Neale's *Original Sequences, Hymns, and Other Ecclesiastical Verses*. With further alterations and the omission of st. v. it was also given in the *People's H.*, 1867, No. 263. [J. J.]

When the Lord of Hosts ascended. *Bp. C. Wordsworth*. [*Whitsunday*.] 1st pub. in his *Holy Year*, 1862, p. 103, in 9 st. of 8 l. In the 3rd ed. of the *Holy Year*, 1863, it was given in two parts, Pt. ii. being "Not in fire from heaven descending," the text throughout being revised by the author. Three centos therefrom are in C. U.: (1) Opening with st. i.; (2) "Guide of sinners, go before us;" (3) "Holy Ghost, Divine Creator." [J. J.]

When the wild [dark] waves round us roll. *Bp. W. W. How*. [*St. Peter*.] Pub. in the enlarged ed. of Morrell and How's *Ps. and Hys.*, 1864, in 6 st. of 4 l. In the *S. P. C. K. Church Hys.*, 1871, Thring's *Coll.*, 1882, and others, it reads, "When the dark waves round us roll." It is a very popular hymn and is found in many collections. [J. J.]

When this passing world is done. *R. M. McCheyne*. [*Debtor to Christ*.] Printed in the *Scottish Christian Herald*, May 20, 1837; and repeated, in his *Songs of Zion* appended to his *Memoir and Remains*, 1844, in 9 st. of 6 l., and headed "I am Debtor." As a whole it is not in C. U.; but the following centos therefrom are in C. U. :—

1. When this passing world is done. Various centos of unequal length, with this as the opening stanza are in C. U. in G. Britain and America.

2. When I stand before the throne. This cento, in *Kennedy*, 1863, and others begins with st. iii.

3. Chosen not for good in me. This cento is in extensive use. It begins with st. vi.

4. Oft I walk beneath the cloud. In use in G. Britain and America. It opens with st. vi.

When these centos are taken into account it is found that this is the best known and most widely used of the author's hymns. Original text in *Lyra Brit.*, 1867. [J. J.]

When thy faith is sorely tried. *J. Conder*. [*Divine Footprints*.] This hymn appeared in his posthumous *Hys. of Praise, Prayer, &c.*, 1856, in 8 st. of 4 l., and headed "Divine Footprints." The idea is to devote a

stanza to events which took place at "Jehovah-jireh," "Bethel," "Mahanaim," "Peniel," "Jehovah-nissi," &c. Each stanza is headed with the name of the place, and a reference to the passage in Holy Scripture which is dwelt upon by the writer. The cento, "God is in the loneliest spot," in the *American Church Pastorals*, 1864, is from this hymn. [J. J.]

When waves of trouble [sorrow] round me swell. *Charlotte Elliott*. [*In Affliction*.] This hymn, based upon St. Matt. xiv. 27, appeared in the 1834 *Appendix to the Invalid's H. Bk.*, No. v., in 4 st. of 4 l. Subsequently it was given in the body of that collection; and is also found, unaltered, in *Snepp's Songs of G. & G.*, 1872. [J. J.]

When, within sight of danger's hour. *H. Alford*. [*St. Peter*.] 1st pub. in his *Ps. & Hys.*, 1844, No. 85, in 3 st. of 4 l., and appointed for St. Peter's Day. It was repeated in his *Year of Praise*, 1867, No. 257, and is also found in other collections. [J. J.]

When wounded sore the stricken soul. *Cecil F. Alexander*. [*Passiontide*.] Appeared in her *Hys. Descriptive and Devotional, &c.*, 1858, No. 12, in 5 st. of 4 l., and headed "Passion Week." It was repeated without alteration in her *Legend of the Golden Prayers and Other Poems*, 1859, p. 141, with the new heading "Touched with the feeling of our infirmities." It is found in many hymn-books in G. Britain and America, and usually in an unaltered form. [J. J.]

Whence do our mournful thoughts arise? *I. Watts*. [*Consolation*.] 1st pub. in his *Hys. and Spiritual Songs*, 1707, in 5 st. of 4 l., and based upon Is. xl. 27-30 (ed. 1708). *Bk. i.* No. 32). Another form of this hymn was given in the 1745 *Draft of the Scottish Translations and Paraphrases*, No. xvi., in 7 st. of 4 l. as "Why pour'st thou forth thine anxious plaint?" In the *Drafts of 1751 and 1781* further alterations were introduced until it assumed the authorized form as in the *Trs. and Paraphs.* of 1781. In the markings by the eldest daughter of W. Cameron (p. 200, ii.) the alterations of 1781 are said to be by him. The designation of the hymn is *I. Watts, 1707; Trs. & Paraphs., 1745; W. Cameron, 1781*. In the *American Prayer Book Coll.*, 1826, and several later hymnals it begins "Why mourne'st thou, my anxious soul?" Sometimes st. iv.-viii. are found as a separate hymn, beginning, "Supreme in wisdom as in power," as in *W. F. Stevenson's Hys. for the Church and Home*, 1873. In one or two American Unitarian hymnals a cento therefrom is also given as "Mere human power shall fast decay." In *Jane E. Leeson's Paraphrases and Hys.*, 1853, the 1781 text is rewritten in three parts as:—(1) "Thus saith the Holy One, to Whom"; (2) "O Jacob and O Israel"; (3) "God giveth power unto the faint." [J. J.]

Where God doth dwell, sure heaven is there. *J. Mason*. [*Praise to, and Joy in God*.] This cento in *Spurgeon's O. O. H. Bk.*, 1866, and *Dale's English H. Bk.*, 1874, is compiled from *Mason's Spiritual Songs, or Songs of Praise*, 1683, thus:—st. i., ii. from Song 23, st. v.; st. iii.-v. from Song 24, st.

i. ii.; st. v. from Song 27, st. iv., ll. 5-8 rewritten. The result is a pleasing hymn of Praise and Joy. [J. J.]

Where high the heavenly temple stands. *M. Bruce.* [*The Divine Mediator.*] This hymn, which we have ascribed to *M. Bruce* on evidence given in his Memoir in this work (p. 107, i.) was written probably about 1764-65, for a singing class in Kinnesswood, Scotland, and was first published by *J. Logan* in his *Poems*, 1781, p. 117, No. 9, as his own. In the same year (1781) it was given, with slight alterations, in the *Scottish Translations and Paraphrases*, No. 58, as a second rendering of "Heb. iv. 14 to the end." The alterations extended only to the following:—

St. 1., l. 4, "The Guardian," for "The Patron." St. ii., l. 1, "their surety," for "in mercy stood;" l. 3, "his mighty plan," for "his plan of grace;" l. 4, "The Saviour and the friend of man," for "The Guardian God of human race."

In the markings of the *Trs. and Paraphs.* by the eldest daughter of *W. Cameron* (p. 300, ii.), the text of 1781 is ascribed to *J. Logan*. The hymn is found in numerous collections in *G. Britain* and *America*, and is of great merit. The hymn "He, Who for men their Surety stood," in *Kennedy*, 1863, No. 953, is st. ii., iv.-vi., in a re-written form. [J. J.]

Where shall my wondering soul begin? *C. Wesley.* [*Praise for Pardon and Peace.*] Written in *May*, 1738, together with the hymn, "And can it be that I should gain?" (p. 64, i.), on the occasion of the great spiritual change which the author then underwent. Minute details of the event are given in the author's *Diary*, *May* 21-23, 1738. Its biographical interests, together with that of "And can it be," &c., are not inconsiderable, showing as they do the struggles and triumphs of a sincere and cultured man. This hymn was 1st pub. in the *Hys. and Sacred Poems*, 1739, in 8 st. of 6 l., and again, with the omission of st. vi., in the *Wes. H. Bk.*, 1780, No. 29, from whence it has passed into other collections. Original text *P. Works*, 1868-72, vol. i. p. 91. *Dr. Osborn's* note on this hymn, vol. i. p. 91, is:—

"Probably the hymn written on his conversion by *Charles Wesley*. Compare his *Journal*, under date *May* 23, 1738: 'Least of all would be [the enemy] have us tell what things God has done for our souls. . . . In His name, therefore, and through His strength, I will perform my vows unto the Lord, of not hiding His righteousness within my heart, if it should ever please Him to plant it there' (vol. i. p. 94). The same hymn was probably sung next day, when his brother *John* was able to declare, 'I believe' (ib. p. 95)."

Further extracts from the *Journal* are given in *G. J. Stevenson's Meth. H. Bk. Notes*, 1863, p. 40, together with other comments which are worthy of attention, but are too lengthy to transcribe. [J. J.]

Where'er have trod Thy sacred feet. [*Leut.*] In the "Notes and Illustrations" to *Church Hys.*, 1881, *Mr. Ellerton* says of this hymn, "It is hymn 205 in the enlarged edition of *Morrill & How's Psalms and Hymns*, 1864. *Bishop How* found it in a small hymnal compiled for *All Saints' Church, Blackheath*, where it is attributed to 'Neale.' But it is not in any publication of *Dr. Neale's*."

Beyond this we have no information, and the hymn must remain "Anon." [J. J.]

Where'er the Patriarch pitch'd his tent. *J. Montgomery.* [*Abraham, the Father of the Faithful.*] Written "Jan. 5, 1834" [m. mss.], and pub. in *Leitchild's Original Hymns*, 1843, No. 25, in 6 st. of 4 l.; and again in *Montgomery's Original Hymns*, 1853, No. 89. It is given in a few modern hymn-books only. [J. J.]

Wherefore so heavy, O my soul? *E. Caswall.* [*Resignation.*] Pub. in his *Masque of Mary*, &c., 1858, p. 226, and again in his *Hys. and Poems*, 1873, p. 255, in 4 st. of 4 l., and entitled "Resignation." In some hymn-books it is given as, "O why so heavy, O my soul?" Its use is limited. [J. J.]

Wherefore, we sinners mindful of the love. *W. Bright.* [*Holy Communion.*] This hymn was pub. in *The Monthly Packet* for *October* 1873, in 6 st. of 6 l. without signature, and entitled "The Eucharistic Presentation." In the following year *Canon Bright* included it in his *Hymns and Poems*, 2nd ed., 1874. From thence st. iii.-vi. passed as, "And now, O Father, mindful of the love," into the revised ed. of *H. A. & M.* in 1875. Full original text as above. [W. T. B.]

Wherewith, O God, shall I draw near? *C. Wesley.* [*Leut.*] 1st pub. in the *Hys. & Sacred Poems*, 1739, p. 88, in 13 st. of 4 l., and based on *Micah* vi. 6, &c. (*P. Works*, 1868-72, vol. i. p. 276). It is given in centos in the hymn-books as follows:—

1. **Wherewith, O God, shall I draw near!** In the *Wes. H. Bk.*, 1780, No. 123, and several modern collections. It is composed of 10 stanzas, st. iv., vii. and xi. being omitted.

2. **Wherewith, O Lord, shall I draw near!** In *A. M. Toplady's Pr. & Hys.*, 1776, No. 47, and later hymn-books in the *Church of England*. It embodies st. i.-iii., viii.-xiii. slightly altered.

3. **Jesus, the Lamb of God, hath bled.** In several modern collections. It begins with st. x.; but the choice of stanzas varies.

4. See, where before the throne He stands. Usually composed of st. xii., xiii. [J. J.]

Which of the [mighty] petty kings of earth? *C. Wesley.* [*Guardian Angels.*] Given from the *Wesley* mss. in *Dr. Leitchild's Original Hys.*, 1842, and again in the *Wesley P. Works*, 1868-72, vol. xiii., in 6 st. of 8 l. It is based on *Heb. i. 14*. A cento therefrom is sometimes found beginning with st. iii., "Angels, where'er we go, attend." [J. J.]

While carnal men, with all their might. *B. Beddome.* [*Zeal and Diligence.*] This hymn appeared in *Rippon's Baptist Sel.*, 1787, in two parts as follows: Pt. i. consisted of 3 st. of 4 l.; Pt. ii., beginning "If duty calls and suffering too," in 7 st. of 4 l. From Pt. ii. the hymn "Alike in happiness and woe," in the *Bap. Ps. & Hys.*, 1858, is taken, the stanzas having been re-written throughout. In *Beddome's* posthumous *Hymns*, &c., 1817, portions of the hymn as in *Rippon* are given as Nos. 161 and 216. [J. J.]

While conscious sinners tremble. *W. Jowett.* [*The Judgment.*] This is in *Verses written on Various Occasions for Friends.* *London*, 1843. Printed for *Private Distribution*, p. 4, in 2 st. of 4 l. In a note to four hymns, of which this is the last, reads:—

"The four preceding hymns were written [by William Jowett] at the request of the late Dr. Jowett, to accompany some selections made by his dear and intimate friend, the R. v. C. J. Latrobe, from compositions of Michael Haydn."

This hymn has appeared in a few collections, as *Kemble's Ps. & Hys.*, 1853, and others. *The Verses, &c.*, 1843, also include "Thoughts suggested by the Collects." [J. J.]

While for Thy saints who poured abroad. *Bp. R. Mant.* [*Thanksgiving for the Church Reformers.*] Appeared in his *Ancient Hymns, &c.*, 1837, p. 138, in 4 st. of 8 l., and headed "Hymn of Thanksgiving for the Church's Reformers" (ed. 1871, p. 233). In *Common Praise*, 1879, No. 364, "Lord, in Thy truth Thy church delights," is a cento from this hymn. [J. J.]

While health and youth and strength remain. [*Early Piety.*] This hymn appeared with three others including "Praise the Lord, ye heav'n's adore Him," on a supplementary sheet appended to the musical ed. of the *Foundling Coll.*, 1796, and to the book of words issued in 1801. In the 1809 ed. of that *Coll.* it was included in the body of the work, and thence passed, in 1810, into *J. Kempthorne's Ps. & Hys.*, No. cxcviii. in 4 st. of 4 l., and somewhat considerably altered. Although still retained in the *Foundling Coll.*, it has almost altogether fallen out of common use. On the authority of D. Sedgwick this hymn is usually ascribed to J. Kempthorne, but there is no evidence whatever in his favour. Its ascription is *Anon. Foundling Coll.*, 1796. [W. T. B.]

While in sweet communion feeding. *Sir E. Denny.* [*Holy Communion.*] 1st pub. in his *Set. of Hys.*, 1839, No. 292, in 2 st. of 8 l. It was repeated in his *Hys. and Poems*, 1848, and 1870, and has also passed into several collections in G. Britain and America, including *Snepp's Songs of G. & G.*, 1872; *Hatfield's Church H. Bk.*, N. Y., 1872, and others. [J. J.]

While justice waves her vengeful hand. *Anne Steele.* [*National Humiliation.*] This hymn was written for the National Fast of Feb. 11, 1757, and pub. in her *Poems on Subjects Chiefly Devotional*, 1760, vol. i. p. 250, in 9 st. of 4 l., and headed "National Judgments deprecated. On the Fast. Feb. 11, 1757." It was also given in D. Sedgwick's ed. of her *Hymns, &c.*, 1863, p. 116. This hymn is usually given in an abbreviated form as in the American Presby. *Set. of Hymns*, Philadelphia, 1861. [J. J.]

While midnight shades the earth o'erspread. *C. Wesley.* [*Midnight.*] Pub. in the *Hys. and Sacred Poems*, 1739, p. 85, in 6 st. of 6 l. (*P. Works*, 1868-72, vol. i. p. 49), and entitled "A Hymn for Midnight." In the *P. Works*, Dr. Osborn adds this note on the title:—

"In some editions this title was changed to 'A Midnight Hymn for one under the Law.' Wesley saw how this phrase had been misapprehended; and in a copy of the 5th edition now before me, it is corrected with his own hand to 'A Midnight Hymn for one convicted of Sin.'"

The hymn was written about 1737, and sets forth the unsettled state of his mind at that time. In the *Wes. H. Bk.*, 1780, No. 148,

J. Wesley gave it with the omission of st. 1, ii., and a few verbal changes. T. Jackson in his *Memoirs of C. Wesley* (small ed. 1848, p. 51) says:—

"On the 18th December, 1736, he [Wesley] says, 'I began my twenty-seventh year in a murmuring, discontented spirit; reading over and over the third of Job.' While in this state of mind, he wrote the 'Hymn for Midnight,' which is strikingly descriptive of his defective creed and gloomy feelings. He had no hope of permanent happiness, but by the dissolution of his earthly frame. [St. i. and iii. quoted; then he proceeds.] To this fine composition his brother afterwards gave an evangelical character [in the *Wes. H. Bk.* as above] by substituting the word 'faith' for 'death' in the line 'Since death alone confirms me His'. Thus altered, it no longer appears as the desponding language of a Christian, expecting to be made free from sin and its attendant misery only by the body's dissolution; but as the prayer of a weeping penitent, who is convinced of his guilt and corruption, and is looking for a present deliverance from them through faith in the blood of the atonement."

The *Wes. H. Bk.* form of the hymn begins with st. iii., "Fain would I leave the world below," and is that which is in C. U. in G. Britain and America. [J. J.]

While my Jesus I'm possessing. [*Good Friday.*] This hymn appeared in *The Kendal H. Bk.*, edited by J. Allen (p. 80. i.), 1757, No. 54, in 6 st. of 8 l. In its original form it has almost entirely passed out of C. U. From this hymn 24 lines were re-written by W. Shirley, and included in the 1770 ed. of the Countess of Huntingdon's *Coll. of Hymns*, as:—"Sweet the moments rich in blessing," in 3 st. of 8 l. The original lines are:—

- St. ii. "O how happy are the moments
Which I here in transport spend!
Life deriving from His torments
Who remains the sinner's Friend.
Here I'll sit, for ever viewing
How the blood flows from each vein;
Every stream, my soul bedewing
Mortifies the carnal flame.
- St. iii. "Really blessed is the portion
Destined me by sovereign grace:
Still to view divine compassion
In the Saviour's bruised face.
'Tis my fixed resolution,
Jesus Christ, my Lord, to love;
At His feet to fix my station,
Nor from thence a hair's-breadth move.
- St. iv. "Filled with sinner-like contrition,
With my tears His feet I'll bathe;
Happy in the sweet fruition
Of my Saviour's painful death.
- St. v. "May I still enjoy this feeling,
In all need to Jesus go;
Prove His wounds each day more healing,
And from hence salvation draw."

These lines were manipulated by W. Shirley into the following hymn:—

- "Sweet the moments, rich in blessing
Which before the Cross I spend;
Life, and health, and peace possessing
From the sinner's dying Friend.
Here I'll sit for ever viewing
Mercy's streams in streams of blood;
Precious drops my soul bedewing
Plead and claim my peace with God.
- "Truly blessed is this station
Low before the Cross to lie;
While I see divine compassion
Floating in His languid eye;
Here it is I find my heaven,
While upon the Lamb I gaze;
Love I much! I've much forgiven,
I'm a miracle of grace.
- "Love and grief my heart dividing,
With my tears His feet I'll bathe;
Constant still in faith abiding,
Life deriving from His death.

May I still enjoy this feeling,
In all need to Jesus go;
Prove His wounds each day more healing,
And *Himself* more deeply know!"

In Cooke and Denton's *Church Hymnal*, 1853, No. 78, *Shirley's* st. i. and ii., ll. 1-4 were given, with slight alteration, and the following lines were added to complete the hymn in 3 st. of 8 l. :—

"Lord, in ceaseless contemplation
Fix our hearts and eyes on Thee,
Till we taste Thy whole salvation,
And unweild Thy glories see.
"For Thy sorrows we adore Thee,
For the griefs that wrought our peace;
Gracious Saviour! we implore Thee,
In our hearts Thy love increase.
Unto Thee, the world's Salvation,
Father, Spirit, unto Thee,
Low we bow in adoration,
Ever-blessed One and Three."

This text, with one or two slight alterations, was repeated in the *Hymnary*, 1872. The alterations and additions in 1853, and the changes in 1872, were by Canon William Cooke and Mr. Webb. In *H. A. & M.*, 1861, Canon Cooke's arrangement, reduced to 4 st. of 4 l. was given as No. 95, st. i.-iii. being from *Shirley*, and st. iv. part of the additions by Canon Cooke as above. This text was repeated, with slight changes and the addition of st. iii., ll. 1-4, from *Shirley* as above, in the *Hy. Comp.*, 1870; in the S. P. C. K. *Church Hymns*, 1871; Thring's *Coll.*, 1882, and many others. Other arrangements from *Shirley's* text are in C. U. in G. Britain and America, and can be tested by *Shirley* as above. The *H. A. & M.* text has been rendered into Latin by the Rev. R. Thornton, D.D., in Gittley and Thornton's *Fasciculus*, 1866, and L. C. Biggs's annotated ed. of *H. A. & M.*, 1867, as "Sauve tempus et serenum;" and by Hodges in his *The County Palatine, &c.*, 1886, as "Ter beatae dulces horæ;" and the *Hy. Comp.* text, with the omission of st. iii., by the Rev. R. Bingham in his *Hymno. Christ. Latina*, 1871, as, "O quam dulce et beatum." Both these forms have also been rendered into other languages. The full original text by J. Allen of "While my Jesus I'm possessing," is in *Lyra Britannica*, 1867. [J. J.]

While saints and angels, glorious King. *J. Montgomery.* [*Charitable Objects.*] Pub. in Dr. Sutton's *Ps. & Hys.*,, *Sung at the Parish Church, Sheffield*, 2nd ed., enlarged, 1816, No. 102, in 6 st. of 4 l. It was repeated in Cotterill's *Sel.*, 1819, No. 255; in Montgomery's *Christian Psalmist*, 1825, No. 540, and in his *Original Hymns*, 1853, No. 345. In the last two works it is headed "For the Children in a Charity School." It was probably written to be sung at an anniversary of one of the Sheffield Charity Schools. Sometimes it begins with st. iv. as "Father Thy heavenly gifts afford." [J. J.]

While shepherds watched their flocks by night. *N. Tate.* [*Christmas.*] Appeared in the *Supplement to the New Version* (p. 801, i.), in 1702, in 6 st. of 4 l., and in all later editions of the same. In full, or in an abbreviated form, it is found in most hymn-books in English-speaking countries. Original text in the *Hy. Comp.* In addition to the original, two additional versions are in C. U. :—

1. **While humble Shepherds watched their flocks.** This was given in the 1745 Draft of the Scottish *Translations and Paraphrases*, the opening stanza reading :—

"While humble Shepherds watch'd their Flocks
in Bethleem's Plains by Night,
An Angel sent from Heav'n appear'd
and fill'd the Plains with Light."

The alterations were confined to this stanza. On its adoption in the revised *Draft* of 1751, and again in the authorized issue of the *Trs. and Paraphs.*, 1781, the concluding lines of the last stanza read :—

"Good-will is shewn by Heav'n to men,
and never more shall cease."

This arrangement of the text has been in C. U. for more than 100 years.

2. **On Judah's plains as Shepherds kept.** This is found in one or two American collections only.

The original has been fr. into several languages. Those in Latin include: (1) "Pastorum in pœudes noctu vigilaute catervâ," by Lord Lyttelton, 1806; and (2) "Noctivagos, acclinis humo, pastoria pubes," by C. S. Calverley, both in L. C. Biggs's annotated ed. of *H. A. & M.*, 1867; (3) "Oves dum custodientes," by R. Bingham, in his *Hymno. Christ. Latina*, 1871; and (4) "Pro grege Pastores vigilabant nocte silenti," by Bp. Wordsworth (St. Andrews) in his *Series Collectarum, &c.*, 1890. [J. J.]

While with ceaseless course the sun. *J. Newton.* [*New Year.*] Pub. in his *Twenty Six Letters on Religious Subjects, &c.*, by Omicron, 1774, in 3 st. of 8 l., and headed, "For the New Year." It was repeated in B. Conyer's *Ps. & Hys.* the same year, and again in the *Olney Hymns*, 1779, Bk. ii., No. 1. It is in extensive use in G. Britain and America. In some collections st. ii., iii. are given as, "As the winged arrow flies," but this is not so popular as the full text. [J. J.]

White, Henry Kirke, remarkable both for the early development of his genius and for the untimely termination of his brief life of splendid promise, was b. at Nottingham, March 21, 1785. His father was a butcher, but his mother must have been a superior woman, since for a number of years she successfully conducted a boarding-school for girls. The writing-master in her establishment was for some time Henry's teacher, and under his instruction he made remarkable progress in Latin and other subjects. At the age of 13 he composed the lines "To an early Primrose," which were subsequently printed with his poems. At 14 he left school, and was put to the stocking-frame, in order to learn practically the business of a hosier; but, disliking the employment, he was removed to an attorney's office in Nottingham, with a view to the legal profession. All his spare time was now devoted to literary pursuits, the acquisition of languages, and the composition of poetical and other contributions for the periodicals of the day. At the age of 15 he obtained from the *Monthly Preceptor* a silver medal for a translation from Horace, and a pair of globes for the best description of an imaginary tour from London to Edinburgh. When only 17 he was encouraged to publish his *Clifton Grove and other Poems*, which were certainly excellent as the compositions of a mere boy. About this time he was inclined to scepticism, but through the perusal of Scott's *Force of*

Truth and the arguments and appeals of a young friend, R. W. Almond (afterwards Rector of St. Peter's, Nottingham), he was led to earnest faith in Christianity. His well-known hymn "When marshalled on the nightly plain" is understood to be a figurative description of his spiritual experience at this period. He now desired to become a Christian minister, and through the generosity of his employers he was released from his articles in 1804. With the help of the Rev. C. Simeon and other friends, he became a student of St. John's College, Cambridge. There he speedily distinguished himself, and the highest honours seemed within his grasp: but over application to study destroyed his health, and he fell ill and d. Oct. 19, 1806, in the 22nd year of his age. Universal regret was expressed at his untimely end. Southey published his *Remains*, accompanied by a short memoir. Lord Byron composed some beautiful lines on the sad event. Josiah Conder and others wrote commemorative verses. The entire literary young manhood of England and America seemed moved with sympathy. A monumental tablet, with a medallion by Chantry, was erected in All Saints Church, Cambridge, at the expense of a citizen of Boston, in the United States. Ten hymns are ascribed to H. K. White, which were printed by the Rev. Dr. W. B. Collyer in his *Suppl. to Dr. Watts's Psalms & Hymns* Lond. 1812. Of these four of the most popular are annotated as follows: "Awake, sweet harp of Judah, wake," p. 103, ii.; "Christians, brethren, ere we part," p. 231, ii.; "Mush in sorrow, oft in woe," p. 773, ii.; "When marshalled on the nightly plain," p. 1871, i. These are all in extensive use. The rest, all in C. U. at the present time, are:—

1. O Lord, another day has flown. *Evening*. From this the hymn "O let Thy grace perform its part" is taken.
2. O Lord, my God, in mercy turn. *Penitence and Faith*.
3. The Lord our God is full [clothed in] of might. *Divine Sovereignty*.
4. The Lord our God is Lord of all. *Divine Sovereignty*.
5. Through sorrow's night and danger's path. *The Resurrection*. Sometimes given as "When sorrow's path and danger's road."
6. What is this passing scene? *Human Frailty*. This hymn consists of selected stanzas from his "Ode on Disappointment." [W. B. S.]

Whitfield, Frederick, B.A., s. of H. Whitfield, was b. at Thrapwood, Shropshire, Jan. 7, 1829, and educated at Trinity College, Dublin, where he took his B.A. in 1859. On taking Holy Orders, he was successively curate of Otley, vicar of Kirby-Ravensworth, senior curate of Greenwich, and Vicar of St. John's, Bexley. In 1875 he was preferred to St. Mary's, Hastings. Mr. Whitfield's works in prose and verse number upwards of thirty, including *Spiritual unfolding from the Word of Life: Voices from the Valley Testifying of Jesus; The Word Unveiled: Gleanings from Scripture*, &c. Several of his hymns appeared in his *Sacred Poems and Prose*. 1861, 2nd Series, 1864; *The Casket*, and *Quiet Hours in the Sanctuary*. The hymn by which he is most widely known is "I need Thee, precious Jesu" (p. 567, i.). Other hymns by him in C. U. include:—

1. I have a Great High Priest above. *Christ the High Priest*.
2. I saw the Cross of Jesus. *The Cross*.
3. In spirit, Lord, we meet Thee now. *Missions*. This was written at the request of the Committee of the Irish Church Missions for one of their annual meetings in London.
4. Jesus, Thou Name of magic power. *The Name of Jesus*. Sometimes given as "Jesus, Thou Name of power divine."
5. The sprinkled blood is speaking. *The Blood of Christ*.
6. There is a day I long to see. *Heaven Anticipated*.
7. There is a Name I love to bear. *The Name of Jesus*. Pub. in 1855 in hymn-sheets and leaflets in various languages. From this the hymn "Jesus, the Name I love so well" is taken.
8. There's naught on earth to rest upon. *God Unchangeable*.
9. When dead in sin and far from God. *Redemption*.

All these hymns, with the exception of No. 3, are in his *Sacred Poems and Prose*. 1861, and several of them have been printed as leaflets, and set to special music. The *Sacred Poems*, &c., contains 26 hymns, some of which are of considerable merit. [J. J.]

Whiting, John Bradford, M.A., s. of the Rev. James Whiting, M.A., Chaplain under the Hon. E. I. C., was b. at Cawnpore, India, and educated at Caius College, Cambridge, where he held a Scholarship and an Exhibition, and graduated B.A. 1850, and M.A. 1853. On taking Holy Orders he became Curate of Saffron Walden, 1851; Vicar of Bloomfield, 1861; and Vicar of St. Luke's, Ramsgate, 1875. He was also Chaplain to Bp. Wigram (Rochester), 1864-67, and Commissary to the Bishop of Niger, 1881. His *Hymns for the Catholic Church* was pub. in 1882. It contains 510 hymns, a few of which are new, but none are of his composing. (See *England, Hymnody, Church of*) [J. J.]

Whiting, Mary Bradford, was b. at Bloomfield, Essex. She is daughter of the Rev. J. B. Whiting, Vicar of St. Luke's, Ramsgate. To her father's *Hymns for the Church Catholic*, 1882, she contributed:—

1. Come ye yourselves apart and rest awhile. The way is weary, &c. *Holy Communion*.
2. O Sun of truth and glory. *Morning*.
3. O word of love! O word of life. *Holy Scripture*.
4. There was beauty on the sea. *Creation*.
5. Time is swiftly passing o'er us. *New Year*.
6. To Thee, Creator, in Whose love. *Holy Trinity*.
7. What was the holy joy, O Lord. *Work*.

The best of these hymns are Nos. 1 and 7, and all are worthy of attention. [J. J.]

Whiting, William, was b. in Kensington, London, Nov. 1, 1825, and educated at Clapham. He was for several years Master of the Winchester College Choristers' School. His *Rural Thoughts* and other poems were pub. in 1851; but contained no hymns. His reputation as a hymn-writer is almost exclusively confined to his "Eternal Father, strong to save" (p. 356, i.). Other hymns by him were contributed to the following collections:—

- To the 1869 *Appendix* to the S. P. C. K. *Ps. & Hys.*
 1. O Lord the heaven Thy power displays. *Evening*.
 2. Onward through life Thy children stray. *Changing Scenes of Life*.
- To an *Appendix to H. A. & M.* issued by the Clergy of St. Philip's, Clerkenwell, 1868.
 3. Jesus, Lord, our childhood's Pattern. *Jesus the Example to the Young*.

4. Lord God Almighty, Everlasting Father. *Holy Trinity*.
5. Now the harvest toll is over. *Harvest*.
6. O Father of abounding grace. *Consecration of a Church*.
7. We thank Thee, Lord, for all. *All Saints Day*.
- iii. To *The Hymnary*, 1872.
8. Amen, the deed in faith is done. *Holy Baptism*.
9. Jesus Christ our Saviour. *For the Young*.
10. Now the billows, strong and dark. *For Use at Sea*.
11. O Father, Who the traveller's way. *For Travellers by Land*.
12. When Jesus Christ was crucified. *Holy Baptism*.

Mr. Whiting's hymns, with the exception of his "Eternal Father," &c., have not a wide acceptance. He d. in 1878. [J. J.]

Whitmore, Lady Lucy E. G. [Staffordshire Hymn-books, § v.]

Whittier, John Greenleaf, the American Quaker poet, was b. at Haverhill, Massachusetts, Dec. 17, 1807. He began life as a farm-boy and shoemaker, and subsequently became a successful journalist, editor and poet. In 1828 he became editor of the American *Manufacturer* (Boston), in 1830 of the *New England Review*, and in 1836 (on becoming Secretary to the American Anti-Slavery Society) of the *Pennsylvania Freeman*. He was also for some time, beginning with 1847, the corresponding editor of the *National Era*. In 1840 he removed to Amesbury, Massachusetts, where most of his later works have been written. At the present time [1890] he lives alternately at Amesbury and Boston. His first poetical piece was printed in the *Newburyport Free Press* in 1824. Since then his publications have been numerous, including:—

Voices of Freedom, 1833; *Songs of Labour, and other Poems*, 1850; *Ballads and other Poems*, Lond., 1844; *The Panorama, and other Poems*, 1856; *In War Time*, 1863; *Occasional Poems*, 1865; *Poetical Works*, 1869; *Complete Poetical Works*, 1876; *The Bay of the Seven Islands, and other Poems*, 1883, &c.

From his numerous poems the following hymns have been compiled, and have come into C. U., more especially amongst the American Unitarians:—

1. All as God wills, Who wisely leads. *Trust*. This begins with st. xi. of Whittier's poem, "My Psalm," in his work *The Panorama, and other Poems*, 1856 (*Complete P. Works*, Boston, 1876, p. 179), and is given in *Lyra Sac. Americana*, 1868; *Horder's Cong. Hys.*, 1884, &c.
2. All things are Thine: no gift have we. *Opening of a Place of Worship*. Written for the Opening of Plymouth Church, Minnesota, 1872 (*Comp. P. W.*, p. 261). In *Horder's Cong. Hys.*, 1884.
3. Another hand is beckoning us. *Bereavement*. From his poem "Gone," written in 1845 (*Comp. P. W.*, p. 106). In *Horder's Cong. Hys.*, 1884.
4. Dear Lord and Father of mankind. *Calmness in God desired*. From his poem "The Brewing of Soma," beginning with st. xii. (*Comp. P. W.*, p. 266). In *Horder's Cong. Hys.*, 1884.
5. God giveth quietness at last. *Death and Burial*. This begins with st. xvii. of his poem, "The Singer," written in 1871 (*Author's MS.*), and included in the *Comp. P. W.*, 1876, p. 265. In *Martineau's Hymns*, 1875.
6. Hast thou, 'midst life's empty noises. *The Purpose of Life*. Written in 1842. It is in Longfellow and Johnson's *Unitarian Bk. of Hys.*, Boston, 1846, and several other later American collections. Also in *Lyra Sac. Americana*, 1864.
7. I ask not now for gold to gild. *Resignation*. From his poem "The Wish of To-Day." Written in 1848 (*Author's MS.*). In Hedge and Huntingdon's *Unitarian Hys. for the Ch. of Christ*, Boston, 1853; the *Laudes Domini*, 1884, and other collections.
8. Immortal love, for ever full. *The Love of Jesus*. This poem, entitled "Our Master," appeared in Whittier's work, *The Panorama, and other Poems*, 1856, in

35 st. of 4 l.; in Schaff's *Christ in Song*, 1869-70, p. 117; and in the *Comp. P. W.*, 1876, p. 231, and others. From this poem the following centos have come into C. U.:—

(1) Immortal love for ever full. In the 1890 ed. of the *Hys. Comp.* and others.

(2) O Lord and Master of us all. Begins with st. xvi.

(3) O Love! O Life! our faith and sight. Begins with st. xxiv. In several American hymnals, including the *Unitarian Hymn [and Tune Bk.]*, Boston, 1868, and others.

(4) Our Friend, our Brother, and our Lord. Begins with st. xxxiv. In *Horder's Cong. Hys.*, 1884, &c.

(5) We faintly hear, we dimly see. Begins with st. xxvi. In *Barrett's Cong. Church Hyl.*, 1867.

(6) We may not climb the heavenly steeps. Begins with st. v. In *Laudes Domini*, 1884; the *Prim. Meth. Hyl.*, 1887, &c.

The use of these centos shows that the hymnic element in the original poem is of a high and enduring order.

9. It may not be our lot to wield. *Duty and its Reward*. This begins with st. iv. of his poem "Seed-time and Harvest." Written circa 1850 (*Author's MS.*). Given in his *Comp. P. W.*, p. 114. The hymn is in *Laudes Domini*, 1884, and other American collections.

10. May freedom speed onward, wherever the blood. *Freedom*. In the 1848 *Supplement* to the *Boston Bk. of Hys.*, Boston, No. 582, *Hys. of the Spirit*, 1864, and other collections. In Whittier's *Poetical Works*, Boston, 1869, p. 68, it is given as, "Right onward, O speed it! Wherever the blood."

11. Now is the seed-time; God alone. *Self-Sacrifice*. In the *Boston Hys. of the Spirit*, 1864, No. 683.

12. O backward-looking son of time. *New and Old*. This begins with st. xix. of his poem "The Reformer," and is given in this form in the *Boston Hys. for the Church of Christ*, Boston, 1863, No. 835, and again in later collections. In full in the *Comp. P. W.*, p. 78.

13. O beauty, old yet ever new. *The Law of Love*. This in the *Boston Hys. of the Spirit*, 1864, begins with st. xxi. of his poem on "The Shadow and the Light," given in full in the *Comp. P. W.*, p. 173.

14. O fairest-born of love and light. *American National Hymn*. This is from his poem "Democracy," which is dated "Election Day, 1843," and is in his *Ballads and other Poems*, Lond., 1844, p. 214, and his *Comp. P. W.*, p. 82.

15. O who, whom Jesus loves has truly spoken. *True Worship*. This in the 1848 *Supplement* to the *Boston Bk. of Hys.*, 1848, No. 578, begins with st. xi. of his poem on "Worship," given in full in his *Comp. P. W.*, p. 96. The poem is dated by the Author, 1848 (*Author's MS.*).

16. O holy Father, just and true. *Freedom*. "Lines written for the Celebration of the third Anniversary of British Emancipation at the Broadway Tabernacle, N. Y., First of August, 1837." (*Comp. P. W.*, p. 47.) It was included in the *Unitarian Christian Hys.*, Boston, 1844, and has been repeated in later collections.

17. O Maker of the Fruits and Flowers. *Flower Services*. This begins with st. iv. of his "Lines for the Agricultural and Horticultural Exhibition at Amesbury and Salisbury, Sep. 28, 1858," as given in his *Comp. P. W.*, p. 183. It is in the *Boston Hys. of the Spirit*, 1864, and as "O Painter of the fruits and flowers," in *Horder's Cong. Hys.*, 1884.

18. O not alone with outward sign. *Divine Institution*. This begins with st. ii. of his poem, "The Call of the Christian," given in his *Ballads and other Poems*, Lond., 1844, p. 185, and his *Comp. P. W.*, p. 73. The hymn appeared in the *Boston Bk. of Hys.*, 1846, and gain in later collections.

19. O pure Reformers, not in vain. *Freedom*. This begins with st. xii. of his poem "To the Reformers of England," as given in his *Comp. P. W.*, p. 177. The hymn was included in the *Boston Bk. of Hys.*, 1846, and has been repeated in later collections.

20. O sometimes gleams upon our sight. *Old and New*. This is taken from his poem "The Chapel of the Hermits," 1852 (in 94 st. of 4 l.), and begins with st. xi. (*Comp. P. W.*, p. 115.) The cento was given in the *Boston Hys. of the Spirit*, 1864, and repeated in later collections.

21. O Thou, at Whose rebuke the grave. *Mercy*. This was given in the *Boston Bk. of Hys.*, 1848, No. 441.

22. O [God] Thou, Whose presence went before. *National Hymn*. This hymn is dated by the author 1834 (*Author's MS.*), and was written for the Anti-slavery Meeting at Chatham Street Chapel, New York, "on the 4th of the 7th month, 1834." It is No. 760 in the *Unitarian Christian Hys.*, 1844. It is sometimes given as "O God, whose presence went before."

23. O, what though our feet may not tread where Christ trod. *Presence of Christ's Spirit.* The author dates this 1837 (*Author's MS.*). It is No. 150 in the *Boston Bk. of Hys.*, 1846. In their *Hys. of the Spirit*, 1864, No. 652, it begins: "O, wherefore the dream of the earthly abode." Both centos are from his poem "Poledom."

24. Shall we grow weary in our watch! *Patience, or Resignation.* This begins with st. x. of his poem "The Cypress-Tree of Ceylon." (*Comp. P. W.*, p. 84.) This form of the text was given in the *Boston Bk. of Hys.*, 1846, No. 278, in 7 st. of 4 l., and again in *Horder's Cong. Hys.*, 1884, in 3 st.

25. Sport of the changeful multitude. *Persecution.* This begins with line 6 of st. x. of his poem "Ezekiel," and was given in the *Boston Hys. of the Spirit*, 1864, No. 651. In full in *Comp. P. W.*, p. 67.

26. The green earth sends its incense up. *Worship of Nature.* The author dates this 1845 (*Author's MS.*). It is from his poem "The Worship of Nature," and was given in this form in the *Boston Hys. for the Church of Christ*, 1853, No. 193. The cento "The harp at Nature's advent strung," in the *Unitarian Hymn [and Tune] Bk.*, Boston, 1868, No. 195, is from the same poem. The cento No. 321 in the *Boston Hys. of the Spirit*, 1864, is also (altered) from this poem.

27. The path of life we walk to-day. *The Shadowing Rock.* This in the *Boston Hys. of the Spirit*, 1864, begins with st. xi. of his poem on "The Rock in El Gh'or," which the author dates 1859 (*Author's MS.*). In full in *Comp. P. W.*, p. 180.

28. Thine are all the gifts, O God. *Children's Missions, or Ragged Schools.* Written for the Anniversary of the Children's Mission, Boston, 1876. It is given in *Horder's Cong. Hys.*, 1884.

29. Thou hast fallen in thine armour. *Death.* From his poem "To the memory of Charles B. Storrs, late President of Western Reserve College," pub. in his *Ballads and other Poems*, Lond., 1844, p. 84. Dated by the author 1835 (*Author's MS.*). Abridged form in the *Hys. of the Spirit*, 1864.

30. To-day, beneath Thy chastening eye. *Seeking Rest.* This begins with st. iv. of his poem, "The Wish of To-Day," dated by the author 1847 (*Author's MS.*), and given in full in his *Comp. P. W.*, p. 114. The cento is in *Martineau's Hymns*, 1875, and others.

31. We see not, know not; all our way. *Resignation.* "Written at the opening of the Civil War, 1861" (*Author's MS.*), and included in his *7th War Time*, 1863, and his *Comp. P. W.*, p. 190. In full in the *Prim. Met. Hymnal*, 1887.

32. When on my day of life the night is falling. *Old Age.* Written in 1882 (*Author's MS.*), and included in his work *The Bay of the Seren Islands, and other Poems*, 1883. In *Horder's Cong. Hys.*, 1884.

33. With silence only as their benediction. *Death.* "1845. Written on the death of Sophia Sturge, sister of Joseph Sturge, of Birmingham, Eng." (*Author's MS.*). It is in several collections, including *Martineau's Hymns*, &c., 1875; *Horder's Cong. Hys.*, 1884, and others.

Notwithstanding this extensive use of portions of Mr. Whittier's poems as hymns for congregational use, he modestly says concerning himself: "I am really not a hymn-writer, for the good reason that I know nothing of music. Only a very few of my pieces were written for singing. A good hymn is the best use to which poetry can be devoted, but I do not claim that I have succeeded in composing one." (*Author's MS.*) We must add, however, that these pieces are characterized by rich poetic beauty, sweet tenderness, and deep sympathy with human kind. (See also *Index of Authors and Translators.*) [J. J.]

Whittingham, William. [Old Version, § ix. 3.]

Whittingham, William Rollinson, D.D., LL.D., was b. in New York, Dec. 2, 1805. He received his early education from his mother, and subsequently graduated at the General Theological Seminary, New York, 1825. He was for some time Rector of St. Mark's, Orange, New Jersey; then of St. Luke's, New York; and afterwards Professor

of Ecclesiastical History in the General Seminary, N. Y., 1835. In 1840 he was consecrated Bishop of Maryland, and d. in 1879. For talent, learning, and character. Bishop Whittingham is slow to be one of the great American Bishops, if not the greatest. His contributions to hymnology were specimens of a *Church Hymnal*, Baltimore, Dec. 1815, and two tra from the German, which appeared in *Hys. for Church and Home*, 1859. (See *Index of Authors and Translators.*) [F. M. B.]

Who are these that come from far? *T. Kelly. [Triumphs of the Gospel.]* This hymn in *Hatfield's Church Hymns*, N. Y., 1872, and others, is composed of st. iii., iv. (re-arranged) v., vi. of Kelly's "Hark! what sounds salute our ears," which appeared in the 1806 ed. of his *Hymns*, in 6 st. of 4 l. (ed. 1853, No. 6). [J. J.]

Who but Thou, Almighty Spirit? [*Missions.*] This hymn appeared in *The Evangelical Magazine*, 1821, in 3 st. of 6 l., and signed *Eriphan*. It was repeated in *Nettleton's American Village Hymns*, 1825, and subsequently in numerous collections in that country and elsewhere, as in *Hatfield's Church H. Bk.*, N. Y., 1872; *Spurgeon's O. O. H. Bk.*, 1866, &c. [J. J.]

Who can resist the Almighty arm? *J. Logan. [God Omnipotent.]* Pub. in the *Scottish Translations and Paraph.*, 1781, as a paraphrase of Job xxvi. 6, &c., in 9 st. of 4 l. It is rarely found outside of the *Tra. and Paraph.* We have ascribed it to J. Logan on evidence given under *Bruse, M.*, p. 188, ii. [J. J.]

Who is this so weak and helpless? *Bp. W. W. How. [Life and Death of Jesus.]* This very beautiful hymn in the form of question and answer, on the Life and Death of our Blessed Lord, was pub. in the 1867 *Supplement to Morrell and How's Ps. & Hys.* in 4 st. of 8 l. It was revised by Bp. How for the *S. P. C. K. Church Hymns*, 1871. It is found in a large number of modern hymnals. [J. J.]

Who says, the wan autumnal sun? *J. Keble. [Burial. The Widow at Sea.]* Dated Sep. 27, 1822, and pub. in the 4th ed. of the *Christian Year*, 1828, in 13 st. of 5 l., and based upon St. Luke vii. 13, 14, "And when the Lord saw her, He had compassion on her." &c. In R. T. Lowe's *Hys. for Christian Seasons*, Gainsburgh, 1854, st. iv.-vi., ix. and x., were given as "Who says the widow's heart must break?" In *Kennedy*, 1853, No. 1328, there is another hymn from this poem and beginning with the same opening line. It is composed of st. iv.-viii. Each of these arrangements forms a good hymn. [J. J.]

Why dost thou beat so quick, my heart. *F. W. Faber. [Prayer.]* Pub. in his *Jesus and Mary*, &c., 1849, in 12 st. of 4 l., and headed, "Sweetness in Prayer." It was also given in his *Hymns*, 1862. In *Martineau's Hymns*, &c., 1873, the cento, "Thy home is with the humble, Lord," is composed of st. viii., ix., and xii. Sometimes it is given as "Thy home is with the humble soul." [J. J.]

Why march ye forth with hymn and chant? *J. M. Neale. [Burial—and Burial at Sea.]* This appeared in his posthumous *Ori-*

ginal Sequences, Hymns, and other Ecclesiastical Verses, 1866, p. 75, in 4 st. of 9 l., and headed, "At a Funeral." The hymn for Burial at Sea, "We give his body to the surge," No. 516, in the *Hymnary*, 1872, is based thereupon. It is one of a very limited number of hymns adapted to that occasion. [J. J.]

Why should I fear the darkest hour? *J. Newton. [Jesus All and in All.]* Printed in the *Gospel Magazine*, June, 1771 in 8 st. of 3 l., headed "In uno Jesu omnia," and signed "Omicron." It was included in the *Olney Hymns*, 1779, Bk. iii., No. 46, with the heading "Jesus my All." It has passed into a large number of hymn-books both old and new. It is usually abbreviated. [J. J.]

Why should I sorrow more? [*Confidence in the Promises.*] This hymn in Spurgeon's *O. O. H. Bk.*, 1866, is W. Williams's hymn "My God, my Life, my All," rewritten for that collection by Mr. Spurgeon. Williams's original appeared in his *Gloria in Excelsis, or Hys. of Praise to God and the Lamb*, Carmarthen, 1772, No. 67, in 4 st. of 8 l. [J. J.]

Why should our tears in sorrow flow? [*Death of a Minister.*] Appeared in the *Missionary Minstrel*, Lond., 1826. It was by "O. P.," the anonymous compiler of that collection of missionary hymns. It was reprinted in *Pratt's Ps. & Hys.*, 1829, No. 569, in 6 st. of 4 l. From that collection it passed into many hymn-books, especially in America, and is in somewhat extensive use. [W. T. B.]

Why should the children of a [the] King. *I. Watts. [Assurance through Faith.]* Pub. in his *Hys. and Spiritual Songs*, 1709, Bk. i., No. 144, in 4 st. of 4 l., and headed, "The Witnessing and Sealing Spirit." It was adopted by G. Whitefield in his *Coll. of Hys.*, &c., 1759; A. M. Toplady in his *Ps. & Hys.*, 1776, and others amongst the older compilers. It is also widely used in G. Britain and America. [J. J.]

Why will ye lavish out your years. *P. Doddridge. [Care of the Soul.]* In the D. MSS. this hymn is undated, but is placed between two hymns which are dated respectively Oct. 29, 1735, and November 16, 1735. It was pub. in Job Orton's posthumous ed. of *Doddridge's Hymns, &c.*, 1755, No. 206, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 229. It is given in most American hymn-books as "Why will ye waste in trifling cares?" [J. J.]

Whythead, Thomas, M.A., s. of H. R. Whythead, Rector of Crayke, and Prebendary of Lincoln, was b. at Thormanby, Nov. 30, 1815. He was educated at Beverley Grammar School, and St. John's College, Cambridge. He was Bell University Scholar twice; won the Chancellor's medal for English Verse twice: the Hulsean prize of 1835; and other distinctions. He was also twenty-second senior optime in the Mathematical Tripos, and second in the first class in the Classical Tripos; B.A. in 1837, and Foundation Fellow of his college the same year. In 1838 he was classical lecturer at Clare College, but left the University for the Curacy of Freshwater, Isle of Wight, on taking Holy Orders in 1839.

In 1841 he was appointed Chaplain to Dr. Selwyn, Bishop elect of New Zealand, and sailed for that country in 1842. He was appointed the first Principal of the College which the Bishop established in New Zealand; but owing to the rupture of a blood vessel shortly after landing in New South Wales, he never took any duty in New Zealand. The little time and strength which remained to him he spent in correcting the Maori translation of the Bible and Prayer Book. The end came, however, only too soon, and he d. at Waimate, N. Zealand, March 19, 1843. The esteem in which he was held is emphasised by the fact that

"When the new chapel of his college (St. John's Cambridge) was erected and the vaulted roof was enriched with a series of figures, beautifully executed, according to the several successive centuries of the Christian era, the five which received the distinguished honour of being selected to represent the nineteenth century, all members of his college, were Henry Martyn, William Willerforce, William Wordsworth, James Wood, and Thomas Whythead."—(*Mission Life*, July 1873, p. 390.)

Whythead's *Poems* were pub. by Rivingtons in 1842, and his *College Life*, posthumously in 1845. In the former there are seven "Hymns towards a Holy Week." Of these "Last of creation's days" (*Sixth day*) and the widely known "Sabbath of the saints of old" (q.v.). Five days before he died he wrote to a friend:—

"I took up the translation of the Evening Hymn (four verses for service) into Maori rhyming verse, the first of the kind of the same metre and rhythm as the English. Two hundred and fifty copies have been printed, and sung in church and school by the natives, and several of them came and sang under my window. They call it the 'new hymn of the sick minister.' Bishop Ken's lines ('Glorio to Thee, my God, this night') is very hard for one to compress within the same bounds in a rude language. However it is done, and people seem pleased with it; and it is a comfort to think one has introduced Bishop Ken's beautiful hymn into the Maori's evening worship, and left them this legacy when I could do no more for them."

A life so short and holy could have had no more beautiful ending. [J. J.]

Wie ein Vogel lieblich singet. [*Morning.*] This hymn, which Miss Winkworth appropriately entitles "A Morning Song of Gladness," is included as No. 207 in the *Geistreiche Psalmen und Gesänge*, Marburg, 1722, in 6 st. of 8 l. It had previously appeared in the ed. of 1690 [Marburg University Library]. In J. Köbner's *Christliche, Harfentöne*, Hamburg, 1840, p. 239, st. i., iv., vi., are given, marked as "from the year 1580"; and this text is in Knapp's *Ev. L. S.*, 1850, No. 2255 (1865, No. 2323). We have failed to trace the hymn earlier than 1690. The tr. in C. U. is:—

As a bird in meadows fair. A good tr. from Knapp, by Miss Winkworth, in her *Jgra Ger.*, 2nd Ser., 1858, p. 73; repeated in Mrs. Brock's *Children's H. Bk.*, 1881, beginning, "As the bird in meadows fair." In her *C. B. for England*, 1863, No. 161, Miss Winkworth re-wrote it to the original metre, and there it begins, "As a bird at dawning singeth." [J. M.]

Wie gross ist des Allmächtigen Güte. *C. F. Gellert. [Praise.]* A beautiful hymn of thanksgiving for the goodness of God, one of the finest and most popular of Gellert's productions. First pub. in his *Geistliche Oden und Lieder*, Leipzig, 1757, p. 84, in 6 st. of 8 l., entitled, "The Goodness of God." In-

cluded in the Berlin *G. B.*, 1765, No. 20, in almost all subsequent collections, and recently in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

How bounteous our Creator's blessing! A good and full *tr.* by A. T. Russell, as No. 204 in his *Ps. & Hys.*, 1851.

Other *tr.* are: (1) "How great the goodness of the Lord," in Madame de Pontes' *Poets and Poetry of Germany*, 1868, vol. i. p. 473. (2) "How great Jehovah's love, how tender," by Mrs. Findlater, in *H. L. L.*, 1862, p. 47 (1884, p. 212). (3) "My God, how boundless is Thy love," in the *Day of Rest*, 1877, p. 405, marked as by "A. B. H." [J. M.]

Wie soll ich dich empfangen? P. Gerhardt. [*Advent.*] 1st pub. in the *Crüger-Runge G. B.*, 1653, No. 77, in 10 st. of 8 l., reprinted in Wackernagel's ed. of Gerhardt's *Geistl. Lieder*, No. 3, Bachmann's ed., No. 22, and the *Unv. L. S.*, 1851, No. 21. It is founded on St. Matt. xxi. 1-9, the Gospel for the first S. in Advent. The allusions in st. vi.-ix. would suggest that it was written during the Thirty Years' War. It is one of Gerhardt's finest productions, and is probably the best German Advent hymn. *Tr.* as:—

1. How shall I meet my Saviour. In full, by J. C. Jacobi, in his *Psalmodia Germanica*, 1722, p. 3 (1732, p. 3, slightly altered). Included in the *Moravian H. Bk.*, 1754, and repeated, altered, in later eds. (1886, No. 33). Varying centos under the original first line, but from the Moravian text, are found in Montgomery's *Christian Psalmist*, 1825, Dr. Pagenstecher's *Coll.*, 1864, Latrobe's *Ps. & Hys.*, 1841, and Bp. Ryle's *Coll.*, 1860. Other forms are (see also No. 3):—

(1) We go to meet Thee, Saviour (st. i. alt.), in Reid's *Praise Bk.*, 1872, mainly from the *Moravian H. Bk.*, 1801.

(2) Love caused Thine Incarnation (st. v. alt.), in Walker's *Coll.*, 1856, and Snapp's *Songs of G. & G.*, 1872, from the *Moravian H. Bk.*, 1801.

2. Oh, how shall I receive Thee. A good *tr.* of st. i., ii., vii., viii., x., by A. T. Russell, as No. 36 in his *Ps. & Hys.*, 1851. Repeated in *Kennedy*, 1863, and the *People's H.*, 1867; and abridged in J. L. Porter's *Coll.*, 1876, *H. & Songs of Praise*, N. Y., 1874, *Laudes Domini*, N. Y., 1884, &c.

3. Oh! how shall I receive Thee. This is No. 5 in the ed., 1857, of Mercer's *C. P. & H. Bk.* St. i., ii., are based on Russell, and st. iii.-v. (representing iv.-vi.), are based on Jacobi, as altered in the *Moravian H. Bk.*, 1801. Slightly altered in Mercer, 1859, and thence in the *Pennsylvania Luth. Ch. Bk.*, 1868; and (omitting *tr.* of st. iv.) in Mercer's *Ox. ed.*, 1864.

4. Ah! Lord, how shall I meet Thee. A *tr.* of st. i., ii., v., vi., viii., x., by Miss Winkworth, in her *C. B. for England*, 1863, No. 71.

5. Say with what salutations. In full, by J. Kelly, in his P. Gerhardt's *Spir. Songs*, 1867, p. 10; repeated, abridged, in the *Ohio Luth. Hyl.*, 1880.

Other *tr.* are: (1) "Lord, how shall I be meeting," by Dr. J. W. Alexander, in Schaff's *Kirchenfreund*, 1850, p. 176, and his *Christ in Song*, 1869, p. 20, and his own *Breaking Crucible*, 1861, p. 11. (2) "How shall I meet Thee? How my heart," by Miss Winkworth, 1855, p. 7. (3) "How shall I come to meet Thee," by Miss Marington, 1863, p. 65. (4) "Lord, how shall I receive Thee," by R. Massie, 1864, p. 93. [J. M.]

Wigner, John Murch, second s. of J. T. Wigner (see below), was b. at Lynn, June 19, 1844. He was educated at the Grammar School of Lynn, and afterwards graduated B.A. and B.Sc. in the London University. Mr.

J. M. Wigner now resides near London, and has been for many years in the India Home Civil Service. He is connected with his father's church, and has done much to promote the spiritual welfare of the young. He is the author of several hymns, three of which are in the *Baptist Ps. and Hys. for School and Home*, 1882:—

1. "Come to the Saviour now!" *Invitation.*
2. "Lost one! wandering on in sadness." *Return to God.*
3. "Lo, a loving Friend is waiting." *The Call of Jesus.*

The first of these is in the *Bap. Ps. and Hys.* 1880, and is dated 1871. [W. R. S.]

Wigner, John Thomas, was b. at Harwich, in or about the year 1815. When a youth he removed to Burubam, in Essex, where he became a member of a Baptist church. In 1836 he entered Stepney College as a student for the ministry, and in 1840 became pastor at Lynn, in Norfolk. From Lynn he removed in 1866 to Brockley, near London, where very shortly a new chapel was built for him, in which he continues to minister. Mr. Wigner was one of the committee which brought out, in 1858, the well-known Baptist Hymn-book *Ps. & Hys.* He was the editor of the *Supplement* to that book, which appeared in 1880, and was also editor of the *Baptist Ps. and Hys. for School and Home*, 1882. In these books two of his hymns were included: (1) "Hark! 'tis the song of heaven" (*The Angels' Song at the Birth of Christ*), and (2) "O Lord, revive Thy work" (*Prayer for a Revival*). A third, which appears in the above-named *School H. Bk.* is an adaptation by Mr. Wigner of a well-known hymn by Mrs. Reed, "O do not let the word depart" (*Expostulation with the Awakened*). [W. R. S.]

Wilhelm (II. or IV.), Duke of Saxe-Weimar, s. of Duke Johann of Saxe-Weimar, was b. in the castle of Altenburg, April 11, 1598. He studied for some time at the University of Jena, devoting himself especially to music and mathematics. On the outbreak of the Thirty Years' War he espoused the cause of Friedrich v. of the Palatinate. At the battle of the Weisse Berg, near Prague (see p. 155, i.), he was severely wounded, and at the battle fought near Städtlohn, in Westphalia (Aug., 1623), he was at first left for dead, and then taken prisoner by Tilly. In 1625 the Emperor allowed him to go free, and he assumed the government of Weimar. When Gustavus Adolphus came to Germany (1630), Wilhelm did not join him till after the battle of Breitenfeld (Sept. 1631), and in July, 1635, he was one of the consenting parties to the Peace of Prague, between Saxony and the Emperor, in consequence of which the Swedish troops made various inroads on his territory. When the final partition took place, in 1644, between himself and his surviving brother (Saxe-Weimar fell to Wilhelm, and Gotha to Ernst) he set himself earnestly to restore prosperity and godliness in the regions under his rule. He also found more time (especially after the peace of Westphalia, 1648), to devote to his studies in poetry and music, and to the adornment of Weimar. He d. at Wei-

mar, May 17, 1662 (*Koch*, iii. 110; *Wetzell*, iii. 426; *Bode*, p. 172, &c.).

Wilhelm joined, in 1617, in founding the Fruitbearing Society, the great German Literary and Patriotic Union of the 17th cent.; and, after the death (1650) of Ludwig, Prince of Anhalt-Cöthen, became its head. Weimar thus became the centre of its operations, in the direction of which the Duke was assisted by Georg Neumark (p. 798, i.). Neumark, in his *Palmbaum*, 1680, p. 449, speaks of the Duke as having "composed several hymns, as well-known in this place, especially the short Hymn of Peace 'Gott der Friede hat gegeben.'"

Besides this hymn on Peace only one other is known as Wilhelm's, viz. :—

Herr Jesu Christ, dich uns wend. *Public Worship*. This was included as No. 124 in the 2nd ed., 1651, of pt. i. of the *Cantionale Sacrum*, Gotha (1st ed. 1648), in 4 st. of 4 l., entitled "To be sung before the Sermon." As no author's name is there given, and as it did not appear in any of the three parts of the original ed. of 1646-48, the Duke's authorship is decidedly doubtful. So far as yet traced the Duke's name was not attached to it until in the *Altdorf Liederfreud* of 1676 (*Fischer's Supplement*, p. 71). In J. Niedling's *Handbüchlein*, 4th ed., 1655, p. 746, it appears without author's name (Niedling, be it observed, was living at Altenburg), and entitled "A heartfelt petition of pious Christians for grace and the help of the Holy Spirit, during Divine Service, before the Sermon." *Koch* says it was in the 1st ed., 1638, of *Niedling*, but this appears to be merely a guess, for the earliest ed. of *Niedling* which he describes at iii., 109, is that of 1655; and if it were in *Niedling's* 1638 ed., this circumstance would make the Duke's authorship still more unlikely. Whoever the author was the hymn soon became justly popular, and in 1678 was formally directed to be sung in all the churches in Saxony on all Sundays and festivals. It is a simple and forcible hymn, which survived the Rationalistic period, and is found in all recent German hymn-books, e.g. in the *Berlin G. L. S.*, ed. 1863, No. 356. *Tr.* as :—

1. **Lord Christ, reveal Thy holy Face.** In full by J. C. Jacobi, in his *Psal. Ger.*, 1722, p. 42 (1732, p. 69). Repeated as No. 322 in pt. i. of the *Moravian H. Bk.*, 1754 (1886, No. 724), and as No. 54 in J. F. Thrupp's *Ps. & Hys.*, 1853.

2. **Lord Jesu, by our prayer attend.** This is a good and full *tr.* by A. T. Russell, as No. 12 in his *Ps. & Hys.*, 1851.

3. **Lord Jesus Christ, be present now!** This is a good and full *tr.* by Miss Winkworth, as No. 13 in her *C. B. for England*, 1863; repeated in the *Pennsylvania Luth. Ch. Bk.*, 1868, No. 49.

4. **Christ Jesus Lord, to us attend.** In full by L. Heyl, as No. 3 in the *Ohio Luth. Hyl.*, 1880.

Other *tr.* are :—

(1) "Lord Jesus, turn to us, and down," by *Dr. G. Walker*, 1860, p. 48. (2) "Lord Jesus Christ, in mercy bend," by *Miss Manington*, 1863, p. 19. (3) "Lord Jesus Christ, now towards us bend," by *N. L. Frothingham*, 1870, p. 221. [J. M.]

Willard, Emma C. [*née Hart*]. A teacher and educational writer, b. at Berlin, Connecticut, 1787; resided in 1838 and sometime after at Hartford, and for many years conducted a well-known school at Troy, New York. She d. at Troy, 1870. Her hymn—

Booked in the cradle of the deep (*Sailor's Hymn*), is sometimes said to have been pub. in 1830. It is found in *Becher's Plymouth Coll.*, 1856, No. 1286. Its earlier

appearance has not been verified. It is a successful sailor's hymn. It is included in several modern collections. [F. M. B.]

Williams, David, a contemporary of William Williams (1717-1791) and author of numerous Welsh hymns. He also wrote English hymns, some of which were pub. in a small tract of 24 pp., entitled, *Joy in the Tents of Zion, or a Few Gospel Hymns*, Brecknock, 1779. These hymns are rough, and in the style of W. Williams. There is a wild Welsh beauty about them which makes itself felt under the restraints of a gloomy Calvinism and a half foreign language. The original tract is very rare. [W. T. B.]

Williams, David, of Bethesda'r Frô, was a minister with the Independents in South Wales. He was b. at a farm-house, called Trehedyn, near Cowbridge, Glamorganshire. In 1812 he published a collection of hymns, which he called *Llais y Durtur*, or *The Voice of the Turtle Dove*. In 1824 he published a new edition under the title of *Dyfroedd Bethesda*, containing 143 hymns and 10 songs. Many of his hymns are still used by all denominations in Wales. [W. G. T.]

Williams, Edward, or *Iolo Morganwg*, the greatest Welsh scholar of his time, published two vols. of hymns under the title *Saimau yr Eglwys yn yr Antwluch*, "The Psalms of the Church in the Wilderness." He is the chief author of the *Myvryrian* Archaeology of Wales. His hymns were chiefly used by the Unitarians. [W. G. T.]

Williams, Helen Maria, daughter of Charles Williams, an officer in the Army, was b. in the North of England in 1762. Through the influence of Dr. A. Kippis (p. 626, i.) whose help she sought in London, her first poem, *Edwin and Elfrida*, a legendary tale, was pub. in 1782. This was followed by *An Ode on the Peace*, 1783, and *Pern, a Poem*. These were all included in her *Poems*, 2 vols., 1786, 2nd ed. 1791. Being connected by her sister's marriage with a French Protestant family, she resided in Paris during the period of the Revolution and the reign of Terror. There she became well known as a political writer of strong republican sympathies, but her too independent expressions of opinion led to her temporary imprisonment by Robespierre. Her *Letters from France*, 1790, were pub. in England and America, and in a French translation, in France. She also pub. *Letters containing a Sketch of the Politics of France from the 31st May, 1793, till the 28th of July, 1794*, 2 vols., 1795, and other works of a like kind; some additional *Poems*, and a *tr.* of Humboldt's *Personal Narratives of his Travels*, 1815. The closing years of her life were spent at Amsterdam, in the house of her nephew, Athanasie Coquerel, a pastor of the Reformed Church there. Miss Williams d. in 1827. From her *Poems*, 1786, the following hymns have come into C. U. :—

1. **My God, all nature owns Thy sway.** *Nature speaks of God.* In *Martineau's Hymns*, 1840.

2. **While Thee I seek, protecting Power.** *Safety in God.* This hymn was in *Dr. Priestley's Birmingham Coll.*, 1790; in *Kippis's Coll.*, 1795; the *Breter Coll.*, 1801; and almost every other Unitarian collection to the present time. In the *New Cong. H. Bk.*, 1869, it begins "While Thee I seek, Almighty Power;" and in several

collections a cento beginning "Father, in all our [my] comforts here," is given as in *Stowell's Ps. & Hys.*, 1831 and 1877, and several others.

[V. D. D.]

Williams, Isaac, B.D., was b. at Cwmcynfelin in Cardiganshire, Dec. 12, 1802, where his mother happened to be staying at her father's house at the time of his birth. But his parents' house was in Bloomsbury, London, his father being a Chancery barrister at Lincoln's Inn. He received his early education from a clergyman named Polehampton, with whom he was at first a day pupil in London, but whom he afterwards accompanied to a curacy at Worpleston, near Guildford. All Mr. Polehampton's pupils (15), with the exception of Isaac Williams and his two elder brothers, were being prepared for Eton, where great stress was laid upon Latin versification; and it was in these early years that Isaac Williams acquired his fondness for, and proficiency in, this species of composition. In 1814 he was removed to Harrow, where Mr. Drury was his private tutor. He gained several school prizes, and became so used, not only to write, but to think, in Latin, that when he had to write an English theme he was obliged to translate his ideas, which were in Latin, into English. In 1821 he proceeded to Trinity College, Oxford, that college being chosen on the advice of Mr. Drury; and in his second term he was elected scholar of Trinity. In 1823 he won the University Prize for Latin Verse, the subject being *Ars Geologica*. The gaining of this prize was indirectly the turning point of his life, for it brought him into close relationship with John Keble, who may be termed his spiritual father. He had been previously introduced to Mr. Keble by the Vicar of Aberystwith, Mr. Richards, whom he had met at his grandfather's house. But there was no intimacy between them until he had won the Latin Verse Prize, when Mr. Keble came to his rooms and offered to look over the poem with him before it was recited and printed. This led to an intimate acquaintance which ripened into a warm friendship of infinite benefit to Isaac Williams's spiritual life. Mr. Keble offered to take him with him into the country and read with him during the Long Vacation, without any payment. Robert Wilberforce, then an undergraduate of Oriel, was also to be of the party. They settled at Southrop, near Fairford, a name familiar to the readers of Keble's *Life*. Here Isaac Williams made the acquaintance of Hurrell Froude, who was also reading with Mr. Keble, and this acquaintance also ripened into a friendship which was terminated only by death. Keble was like a boy with his pupils, entering with zest into all their amusements, but he also exercised a deep influence over their religious characters, especially that of Isaac Williams. Williams spent this and all his subsequent Long Vacations at Southrop, and became more and more influenced for good by Mr. Keble. He also became a great friend of Sir George Prevost, then an undergraduate of Oriel, who afterwards married his only sister. During one of these sojourns at Southrop, Keble showed Williams and Froude a ms. copy of the *Christian Year*, but, strange to say, the young men did not appreciate its

beauties. Williams's intimacy with Keble caused alarm to Mr. Hughes, the successor of the Vicar of Aberystwith who had first brought the two together; Mr. Hughes was greatly shocked to hear that he was a friend of Mr. Keble of Oriel, and said he would introduce him to a most excellent and promising person there, a Mr. Newman, whom the evangelical vicar knew in connexion with the Church Missionary Society, and who would, he doubtless thought, supply an antidote to Keble's High Church opinions. While Williams was an undergraduate at Oxford, though he was a member of Trinity College, he spent much of his time at Oriel, attracted thither, not only because it was Keble's college, but also because he had many friends there, the chief of whom were the Wilberforces, Ryder, Anderson (now Sir C. Anderson), Hurrell Froude, and Sir G. Prevost. As an accomplished scholar who had the benefit of Keble's tuition, it was naturally expected that he would take a high degree; and so, no doubt, he would have done, had he not attempted too much. In spite of the warnings of friends, he resolved to aim at a "double first," and, as mathematical studies were not to his taste, the labour over this uncongenial work in addition to the necessary preparation for the classical school was too severe for him; his health broke down, and he was obliged to be content with a pass degree. In 1829 he was ordained to the curacy of Windrush, about twelve miles from Fairford where Keble then lived, and about twenty from Bisley, where his brother-in-law, Sir George Prevost, who was now married, was curate. But he did not stay long at Windrush. Passman though he was, he competed successfully for a Trinity Fellowship, and had to return to Oxford the same year as college tutor. He lived on terms of great intimacy with Hurrell Froude, then Fellow of Oriel, and was introduced by him to J. H. Newman, to whom he was much attracted, like almost all who were brought into contact with that remarkable man. The attraction appears to have been mutual, and Williams became Newman's curate at S. Mary's, Oxford, which then included the village or rather hamlet of Littlemore. In 1842 he married Caroline, the third daughter of Arthur Champernown, of Dartington Hall, Devon, left Oxford, and went to Bisley as curate to Mr. T. Keble. So far as his outer life went, little more need be said. Nothing seems to have occurred to ruffle its placid course, except one episode which occurred in 1841-2. When John Keble resigned the Poetry Professorship at Oxford, he was naturally anxious that his friend Williams should be his successor. Not only was there a warm personal friendship and an entire sympathy of opinion on the most important of all matters between the two men, but on the score of poetical merit, Williams seemed to him obviously the proper person. He had already published several of his poetical works, and his reputation as a sacred poet was second only to that of Keble himself. But he was also identified in a peculiar way with the *Tract* writers. He had actually written that *Tract* which, next to the memor-

able *Tract* 90, had given the greatest offence of all, viz.: *Tract* 80, or *Reserve in the Communication of Religious Knowledge*, and he was also known as the especial friend and late coadjutor of Newman. It is not, therefore, surprising that vehement opposition was raised against his election. A rival candidate was found in the person of Mr. Edward Garbett, of Brasenose, a First Classman, but quite unknown in the domain of poetry. There was really no comparison whatever between the fitness of the two candidates, but that counted for little when men's minds were heated by the "odium theologicum." It became simply a party question; but a public contest was happily averted by a private comparison of votes, when it was found that there was a large majority of votes in favour of Mr. Garbett. Mr. Williams was much hurt—not by the opposition of the Low Churchmen, for he expected that,—but by the desertion of several whom he counted upon as friends. He withdrew from Oxford and from public life (which had never possessed much attraction to a man of his retiring and studious habits) altogether. He remained at Stinchcombe, and there he lived until his death. From time to time some cultured and thoughtful work from his pen was given to the world, but that was all; and when the announcement that he had quietly passed away on SS. Philip and James' Day, May 1, 1865, appeared, the outer world had almost forgotten that he was still living, though it had not forgotten, and will not, it is hoped, while the English language lasts, ever forget his writings. He died of a decline, the seeds of which had long been sown.

As a devotional writer both in prose and verse the name of Isaac Williams stands deservedly high, but as a writer of hymns for congregational use, he does not, either for quantity or quality, at all reach the first rank. Indeed, it would have been very distressing to him if he had done so, for he shared the distaste which most of the early leaders of the Oxford movement felt for the congregational use of any metrical hymns apart from the *Psalter*, and it is said that he purposely made his translations of the *Hymns from the Parisian Breviary* rough, in order to prevent them from being so used. His poetical works are:—

(1.) *The Cathedral*, his first publication in verse, issued in the early part of 1838. It was written about the same time as the famous *Tract on Reserve*, and "in pursuance of the same great object we had undertaken" (in the *Tracts for the Times*). What that object was is intimated in the alternative title, *The Cathedral, or the Catholic and Apostolic Church in England*. It followed very much the same lines as George Herbert's *Temple*, only it worked out the ideas far more in detail, connecting each part of the edifice with some portion of church doctrine or discipline. The whole volume is written in the true spirit of poetry, and some of the sonnets in it are good specimens of that difficult form of composition; but it contains scarcely any verses out of which even centos of hymns can be formed.

(2.) Later on in the same year (1838) he published a volume, entitled *Thoughts in Past Years*, though, as the title implies, many of its contents were written at an earlier date. In fact the composition ranged over a period of at least twelve years. In the writer's own opinion there was more true poetry in this volume than in *The Cathedral*, but the latter had the advantage of being written on one systematic plan, while the *Thoughts* was a collection of detached poems. The connexion

between the four divisions of the volume was, that they were all suggested by the writer's surroundings. Thus the "Golden Valley" was the beautiful district in the neighbourhood of Stroud known by that name; "The Mountain Home" was the writer's own birthplace, Cwmcyntell in Cardiganshire; "The River's Bank" was the River Windrush, on the banks of which was the writer's first curacy; "The Sacred City" is Oxford. In a later edition (1862) there is an additional division entitled "The side of the Hill," that is, Stinchcombe Hill, Gloucestershire. Like *The Cathedral*, this is rather a volume of sonnets and sacred poems for private use, than of hymns in the popular sense of the term. The same volume contains his *Reliquiæ Latinæ; or Harrow School Exercises*, and his Oxford Prize Poem, *Ars Geologica*. The Latinity of these poems fully bears out the writer's own remark, that in his early years he was more at home in Latin than he was in his own language. It also contained a translation of the "Dies Ire, Dies Illa," to which, in the revised and enlarged edition of 1848, were added, under the title of *Lyra Ecclesiastica*, a number of translations from other Latin and Greek Hymns. These translations are for the most part very free, and are not adapted, as they were certainly not intended, for congregational use.

(3.) His next publication was *Hymns translated from the Parisian Breviary*, 1839. He thought that "the ancient Latin hymns were the best source from which our acknowledged deficiency in metrical psalmody should be supplied, as being much more congenial to the spirit of our own liturgy than those hymns which are too often made to take part in our ancient services;" and he had already published many of the translations which appear in this volume, at intervals from 1835 to 1837, in the *British Magazine*, the church organ which was edited by Hugh James Rose. A few hymns from this volume, e.g. "O Heavenly Jerusalem," "Disposer Supreme," "O Word of God above," have been adopted for congregational use, but most of these are, perhaps purposely, done into such irregular metres, that they are not available for the purpose. Indirectly, however, they have been highly serviceable to the cause of congregational psalmody, for Mr. Chandler tells us in the Preface to his *Hymns of the Primitive Church* that Mr. Williams's translations in the *British Magazine* led him to produce that work.

(4.) The next little volume, *Hymns on the Catechism*, was written at Bisley and published in 1842. Its object was strictly practical; it was intended as "an aid towards following out that catechetical instruction which is so essential a part of the church system." It cannot be said that these hymns are likely to be so attractive to children, as, for example, those of Mrs. Alexander, but they are suitable for congregational, or at any rate, for Sunday school use, and one of them, "Be Thou my Guardian and my Guide," has found its way deservedly into most collections.

(5.) In the same year (1842) a much more ambitious work, *The Baptistery*, also saw the light. One seems to recognise in this work the pupil of John Keble, for its leading idea is very much the same as that of *Tract 89*, viz.: that earthly things are a shadow of heavenly. It is divided into thirty-two "Images," as the author terms them; it is not easy reading, but it well repays the careful attention which it requires, for both in form and matter it is the product of a true poet. One of the "Images," the 20th, "The Day of Days, or the Great Manifestation," has supplied our well-known hymn, "Lord, in this, Thy mercy's day," but the general tenour of the work is quite apart from hymnody.

(6.) The same may be said of *The Altar*, published in 1849, which takes the second great Sacrament of the Gospel, as *The Baptistery* took the first, for the basis of a series of devout meditations, 34 in number. The 1st ed. was illustrated by 34 pictures, one to each meditation, after the fashion of a foreign book which the writer had seen; but the illustrations were thought unworthy of the subject, and the later editions appeared without them. The object of the work was to connect the various events which occurred at the time of our Blessed Lord's Passion with the Eucharistic Service. It consists exclusively of a series of sonnets, and supplies no hymns for congregational use.

(7.) In the same year (1849) appeared another work of a very different type. It is entitled *The Christian Scholar*, and its object is "to render the study of the classics subservient to a higher wisdom." It incidentally gives us an interesting insight into the author's own training under Mr. Keble, for he tells us in the Preface that he himself "derived, not merely moral benefit, but actual religious training from this indirect mode of instruction in another to whom he owes everything that renders life valuable." The plan of the book is, in a

word, to take passages from all the chief classical authors, and to give Christian comments on each.

(8.) His only other poetical work was *Ancient Hymns for Children*, 1842, which consisted of a reprint, with slight alterations, of 30 of his *trs.* from the Latin, previously published in 1838 and 1839 as above.

Although Isaac Williams's prose writings are as valuable, and perhaps more popular than his verse, yet from the point of view of this article it will suffice to enumerate the principal of them. They include—

Several reviews for *The British Critic* at various dates; *Thoughts on the Study of the Gospels*, 1842; *Sermons on the Characters of the Old Testament*, 1856; *The Beginning of the Book of Genesis, with Notes and Reflections*, 1861; *The Psalms interpreted of Christ*, vol. 1., 1864 (no other volumes were published); *A Memoir of the Rev. R. A. Suckling, late Perpetual Curate of Busage*, 1852; *A Harmony of the Four Gospels*, 1850; *Sermons on the Epistles and Gospels*, 3 vols., 1853; *Sermons on the Female Characters of Holy Scripture*, 1859; *The Apocalypse*, 1851, and many other minor works.

Besides these, he edited a large number of *Plain Sermons* at different dates by various writers, and he also wrote some of the *Tracts for the Times*, notably *Tract 80* (1838), and *87* (1840), on *Reserve in Communicating Religious Knowledge*. It is difficult to see why these should have given so much offence. The principles on which the conclusion is based are obviously correct. Perhaps the title *Reserve* was alarming when men's minds were excited by the fear that they were being led by the new Oxford school they knew not whither. These two *Tracts*, with *Tract 86*, also by Isaac Williams, would fill an octavo volume of more than 200 pages. Both the character and the writings of Isaac Williams are singularly attractive. They both present a striking combination of qualities which are not often found in union. He was as firm as a rock in the maintenance and expression of his principles, but so quiet and retiring that his personality came far less before the public than that of any of the other leaders of the Oxford movement. His writings are so Christian and unaggressive in their tone that we are won over to his side almost without knowing it. He was a most valuable ally on this very account to his party, and the hymnologist may well regret that he did not devote his exquisite poetical taste, his refined culture, and his ardent piety more to hymn-writing than he did. [J. H. O.]

Isaac Williams's position in hymnody does not lie so much in the actual work which he did, as in the influence he had over others. His *trs.* from the Latin, mainly through the metres which he deliberately adopted, have not had a wide acceptance in the hymnody of the Church. J. Chandler, however, has left it on record that Williams's *trs.* in the *British Magazine* led him to undertake kindred work, and Chandler's *trs.* are amongst the most popular in the English language. Williams's *Hymns on the Catechism*, 1842, were with Dr. Neale's *Hymns for Children* of the same year the forerunners of the more popular productions on the same lines by later writers. Williams's *trs.* together with the more important of his original hymns may be traced through the Index of Authors and Translators. Of his original hymns the following are also in C. U. :—

1. How solemn, silent, and bow still. *Obedienc.* (1842.)
 2. Jesus, most loving Lord. *Hymn to Christ.* (1844.)
 3. Lord, Thou dost abhor the proud. *Humility.*
 4. Members of Christ are we. *Members of Christ.*
 5. The child leans on its parent's breast. *Trust in God.* (1842.)
 6. The High Priest once a year. *Ascension.* (1842.)
- The dates here given indicate the works in which these hymns appeared. [J. J.]

Williams, John, D.D., LL.D., was b. at Deerfield, Massachusetts, Aug. 30, 1817; graduated at Trinity College, 1835, and was ordained in 1838. From 1842 to 1848 he was Rector at Schenectady, New York, and President of Trinity College, Hartford, Connecticut, from 1848 to 1853. In 1861 he was consecrated Assistant Bishop of Connecticut, taking, in 1865, the full charge of that diocese. Bishop Williams is an eminent scholar. His contributions to hymnology were *Ancient Hymns of Holy Church*. Hartford, 1845, being *trs.* from the Latin; the "Additional Hymns," pp. 81-127, were selected from the *trs.* from the Latin by Isaac Williams. A few of Bp. Williams's *trs.* have come into C. U. (See Index of Authors and Translators.) [J. J.]

Williams, William, of Pantycelyn, was the Sweet Singer of Wales. He was b. at Cefn-y-Coed, in the Parish of Llanfair-y-bryn, near Llandoverly, in 1717. He was ordained a deacon of the Established Church in 1740, by Dr. Claget, Bishop of St. David's, and for three years he served the Curacies of Llanwrtyd and Llanddewi-Abergweyyn. He never received Priest's Orders. He became early acquainted with the revivalist Daniel Rowlands, and for thirty-five years he preached once a month at Llanllan and Caio and Llansawel, besides the preaching journeys he took in North and South Wales. He was held in great esteem as a preacher. In 1744 his first book of hymns appeared under the title of *Halleluiahs*, and soon ran through three editions. In 1762, he published another book under the title of *Y Môr o Wyr*, which soon went through five editions. His son John pub. an excellent edition of his hymns in the year 1811. In addition to his Welsh hymns Williams also pub. several in English as:—

- (1.) *Hosannah to the Son of Death; or, Hymns of Praise to God, For our glorious Redemption by Christ.* Some few translated from the Welsh Hymn-Book, but mostly composed on new Subjects. By William Williams. Bristol: Printed by John Grabham, in Narrow-Wine Street, 1759. This contains 51 hymns of which 11 are *tr.* from his Welsh hymns. This little book was reprinted by D. Sedgwick in 1859.
- (2.) *Gloria in Excelsis: or, Hymns of Praise to God and the Lamb.* By W. Williams . . . Carmarthen. Printed for the Author by John Ross, removed to Priory Street, near the Church, M.DCC.LXXI. This contains 70 hymns, not including parts.

From these volumes the following hymns are in C. U. :—

- i. From the *Hosannah*, 1759 :—
 1. Jesus, my Saviour is enough. *Jesus, All in All.*
 2. My God, my God, Who art my all. *Communion with God desired.*
 3. The enormous load of human guilt. *God's love unpeakable.*
- ii. From the *Gloria in Excelsis*, 1772.
 4. Awake, my soul, and rise. *Paschentide.*
 5. Beneath Thy Cross I lay me down. *Paschentide.*
 6. Hark! the voice of my Beloved. *The Voice of Jesus.*

7. Jesus, lead us with Thy power. *Divine Guidance Desired.* Sometimes given as "Father, lead us with Thy power."

8. Jesus, Whose Almighty sceptre. *Jesus as King.*

9. Saviour, look on Thy beloved. *The Help of Jesus desired.*

10. White and ruddy is my Beloved. *Beauties of Jesus.*

Williams is most widely known through his two hymns, "Guide me, O Thou great Jehovah," and "O'er those gloomy hills of darkness." Williams d. at Pantycelyn, Jan. 11, 1791. [See *Welsh Hymnody.*] [W. G. T.]

Willis, Nathaniel Parker, was b. at Portland, Maine, Jan. 20, 1807, and educated at Yale College, graduating in 1826. After writing for a time for the *American Monthly Magazine*, which he established, and the *New York Mirror*, into which the former was merged, he was attached to the American Legation at the French Court. His stay in Europe extended from 1831 to 1837. On his return he became in 1839 one of the editors of *The Corsair*. His works are numerous, and include *Sacred Poems*, 1843. He d. Jan. 29, 1867. His sister, Mrs. Parton, is the well-known "Fanny Fern." His hymn—"The perfect world by Adam trod" (*Dedication of a Place of Worship*), was "Written to be sung at the Consecration of Hanover Street [Unitarian] Church, Boston," in 1826, and since then has been widely used, although of no exceeding merit. [F. M. B.]

Willkommen unter deiner Schaar. *N. L. von Zinzendorf.* [*Christian Church.*] The origin of this hymn was somewhat remarkable. On May 10, 1737, Zinzendorf had been consecrated, at Berlin, by Daniel Ernst Jablonsky (see p. 706, ii.), as Bishop and Ordinary of the Moravian Brethren's Unity. In 1741 J. L. Dober, who had officiated as General-Elder (General-Aelteste) of the entire Moravian connexion, resigned his office. Zinzendorf then held (from Sept. 11 to Sept. 23, 1741) a noteworthy synodical conference at London at which the assembled brethren agreed that no suitable successor to Dober could be found in their midst. On Sept. 16, 1741, they therefore resolved to beseech the Lord Jesus Christ Himself to take the office of General-Elder of the entire Unity, and, as on casting lots the result was favourable to their wishes, they took for granted that He had assumed this position, and appointed 12 Assistant-Elders (Vice-Aelteste) to form the directing General Conference of the Unity, Zinzendorf's power of general superintendence being abolished (see Koch, v. 264). It was on this occasion that Zinzendorf wrote this hymn. Albert Knapp in his ed. of Zinzendorf's *Geistliche Gedichte* (1845, p. 288), entitles it "When Jesus assumed the position of General-Elder," and dates it Sept. 16, 1741. It was included in *Appz.* xi., circa 1743, to the *Herrnhut G. B.*, as No. 1778, and in 14 st. of 8 l. In the *Brüder G. B.*, 1778, No. 1099, st. vi.-viii. were omitted, and in the *Hist. Nachricht* thereto (ed. 1851, p. 188) it is dated "In London, 16 Sept., 1741." *Tr.* as:—

1. Welcome among thy flock of grace. This is a somewhat free tr. of st. i., ii., iv., v., ix.-xiii., as No. 529 in the *Moravian H. Bk.*, 1789 (1896, No. 834). It was adopted, slightly altered and beginning, "We hail Thee,

Lord, thy Church's Rock," as No. 278 in the 1857 ed. of Mercer's *C. P. & H. Bk.* (Ox. ed., 1864, No. 493, in 5 st.). From Mercer st. i., v., viii. passed into the Pennsylvania Luth. Church *Bk.*, 1868, No. 272.

2. Welcome among thy chosen flock. This is No. 234 in the *Appz.* of 1743 to the *Moravian H. Bk.*, 1742 (ed. 1764, pt. ii., No. 223). [J. M.]

Wilson, Caroline, nee Fry, daughter of a farmer, was b. at Tunbridge Wells, Dec. 31, 1787. In 1831 she was married to a Mr. Wilson, and d. at Tunbridge Wells, Sept. 17, 1848: Her publications were somewhat numerous, and included a *History of England in Verse*, 1801; a *Poetical Catechism*, 1821; *Serious Poetry*, 1822; *Death, and other Poems*, 1823, &c. Her *Autobiography, Letters, and Remains* were pub. in 1848, and her *Table of the Lord* in 1859. Her best known hymns are:—

1. For what shall I praise Thee, My God and my King? *Thanksgiving in Affliction.* In C. U. in G. Britain and America.

2. Oten the clouds of deepest woe. *Affliction leading to Glory.* From her *Poetical Catechism*, 1821, p. 26. In *Kennedy*, 1863, it begins "Full oft the clouds of deepest woe." [J. J.]

Wilson, Jane, known as *Sister Beatrice*, the Mother Superior of the Sisterhood of St. Thomas the Martyr, Oxford, was the daughter of a clergyman, and d. in 1872 aged 36 years. She pub. *Legenda Monastica, and other Poems* (Oxford: Mowbray), which has passed through several editions. This work includes 16 hymns, originally written for *Hymns used at the Church of S. Thomas the Martyr, Oxford*, edited by the Vicar, the Rev. T. Chamberlain, 1861; enlarged ed., 1870, as follows:—

1. A Fast before a Feast. *Shrove Tuesday.*
2. A virgin heart she brought to Christ. *St. Fridewide.*

3. Again our Lent has come to us. *Lent.*

4. At eventide was light. *Evening.*

5. Behold, she comes, in silence. *Conception of B. V. M.*

6. Calm the saint's slumber. *St. Peter ad Vincula; or, Lammas Day.*

7. Deep thoughts were in her breast. *Visitation of B. V. M.*

8. I love the courts of Jesus. *Love for the House of God.*

9. Jesu, ever present With Thy Church below. *Holy Communion.*

10. Loud in exultation. *St. George.*

11. Love and death have wrestled fiercely. *St. Mary Magdalene.*

12. 'Midst the bitter waters Moses. *The Holy Cross.*

13. The Church and world for once. *SS. Philip and James.*

14. 'Tis good, O Jesu, that alone with Thee. *Advent.*

15. We hail renowned Alban. *St. Alban.*

16. We cry to Thee, O Jesu. *Evening.* [J. J.]

Wilt Thou forgive that sin when I began. *John Donne.* [*Lent.*] Concerning this hymn, to which special reference is made in the article on Early English Hymnody, Izaak Walton says, in his *Life of Donne*, after quoting the hymn in detail:—

"I have the rather mentioned this hymn for that he caused it to be set to a most grave and solemn tune, and to be often sung to the organ by the Choristers of St. Paul's [Cathedral] Church in his own hearing, especially at the evening service, and at his return from his customary devotions in that place, did occasionally say to a friend, 'the words of this hymn have restored to me the same thoughts of joy that possessed my soul in my sickness, when I composed it. And, O the power of Church-music! that harmony added to this hymn has raised the affections of my heart, and quickened my grace of zeal and gratitude; and I observe that I always return from paying this public duty of prayer and praise with an unexpressible tranquillity of mind, and a willingness to leave the world.'"—*Walton's Lives*, 1670.

The special sickness during which this hymn was composed fell upon the author during the earlier part of his life. It was sung at St. Paul's Cathedral, at intervals from 1621 to 1631, when Donne died. It was published subsequently in *Donne's Poems* in 1633; again in 1635, and in later editions, and is usually entitled, "A Hymn to God the Father." Orig. text in *Walton's Lives*, 1670 (1850, pp. 53-4). [English Hymnody, Early, § vii.] [J. J.]

Winchester, Caleb Thomas, M.A., was b. in 1847. He is Professor of Rhetoric and English Literature in the Wesleyan University, Middletown, Connecticut. His hymn, "The Lord our God alone is strong" (*Dedication of a Science Hall*), was written for the opening of the Orange Judd Hall of Natural Science, Wesleyan University, Middletown. It was included in the *Meth. Episco. Hymnal*, 1878 (*Nutter's Hymn Studies*, 1884). [J. J.]

Winckler, Johann Joseph, s. of Gottfried Winckler, town clerk of Lucka, Sachsen-Altenburg, was b. at Lucka, Dec. 23, 1670. He became a student of Theology at the University of Leipzig, during the time when A. H. Francke and J. C. Schade were holding their Bible readings, and his sympathies henceforth were with the Pietistic movement. In 1692 he was appointed preacher to the St. George's Hospital at Magdeburg, and afternoon preacher at St. Peter's Church there. He became chaplain to the Prince Christian Ludwig regiment in 1695, and went with it to Holland and Italy. After the Peace of Ryswijk (Oct. 30, 1697) he made a tour in Holland and England. Returning to Magdeburg, he was appointed, in 1698, diaconus of the Cathedral, and in 1703 also inspector of the so-called Holzkreis. Finally, in 1714, he became chief preacher at the Cathedral, and in 1716, also Consistorialrath. He d. at Magdeburg, Aug. 11, 1722 (*Wetzl*, iii. 437; *Grischow-Kirchner Nachricht* to Freylinghausen, p. 53; *Koch*, iv. 383; *Blätter für Hymnologie*, 1888, p. 170, &c.).

Winckler was a man who had the courage of his opinions, and his hymn No. iv. below is a picture of the stand he was willing to make when conscience bade him. Not that he was fond of controversy, but rather the reverse. Twice however he raised considerable feeling against himself in Magdeburg, first by the position he took up against theatre going, and afterwards by his well-meant attempt to bring about a closer union between the Lutheran and Reformed churches in Prussia. But the opposition he encountered he bore patiently, and in the spirit of his hymn No. i. below. His hymns, some 27 in all, appeared mostly in the *Appz.* to the 2nd ed., 1703, of H. G. Neuss's *Heb-Opfer* (p. 798, ll.), in Forst's *G. B.*, Berlin, 1708,* and in Freylinghausen's *Neues geistreiches G. B.*, 1714. They rank among the better productions of the earlier Pietistic writers, and are distinguished by firm faith, earnestness, and picturesqueness; but are somewhat lengthy and frequently in unusual metres.

Those of Winckler's hymns which have passed into English are :—

i. *Meine Seele senket sich. Resignation.* 1st pub. in the 1703 ed. of Neuss's *Heb-Opfer*,

* Dr. J. F. Bachmann in his *Zur Geschichte der Berliner Gesangbücher*, 1856, was only able to describe the 3rd ed. of 1713. The present writer has examined the 2nd ed. of 1711 (*Neu-verbessertes geistreiches G. B.*). The references to the 1st ed. of 1708 are from the markings by Professor Müttzell, in a copy of the 1856 presented to him by Dr. Bachmann, and now in the possession of the present writer.

p. 248, in 6 st. of 6 l., entitled "Pa. 62 v. 1. My soul is still towards God." Repeated in *Freylinghausen*, 1714, No. 511, and in the *Uw. L. S.*, 1851, No. 714. It is a fine hymn on patient waiting upon God's will. *Tr.* as :—

Yes, my spirit fain would sink. In full, by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 198. In her *C. B. for England*, 1863, No. 138, it is greatly altered, beginning "In Thy heart and hands, my God"; and this form is No. 419 in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is: "Wearily my spirit sinketh," by Mrs. Bevan, 1858, p. 65.

ii. *O süsser Stand, o selig Leben. Christian Simplicity.* In Forst's *G. B.*, 1708, p. 519 (1711, No. 642), in 8 st. of 8 l., repeated in *Freylinghausen*, 1714, No. 322, and in the *Uw. L. S.*, 1851, No. 331. The *trs.* are :—

1. *O sweet condition, happy living.* This, omitting st. iii., is No. 658 in pt. i. of the *Moravian H. Bk.*, 1754.

2. *O blest condition, happy living.* This is a *tr.* of st. i., ii., vi., viii., based on the 1754 version, as No. 441 in the *Moravian H. Bk.*, 1789 (1886, No. 584).

iii. *Ringe recht, wenn Gottes Gnade. Christian Warfare.* A thoughtful and powerful hymn, included as No. 359 in *Freylinghausen*, 1714, in 23 st. of 4 l., and thence in the *Uw. L. S.*, 1851, No. 336. *Wetzl*, iii. 437, says it was written as a hymn on the three favourite Scripture passages of Ursula Maria Zorn, of Berlin, and was 1st pub. at the end of her funeral sermon by Johann Lysius, pastor of St. George's Church, Berlin. Thus st. i.-v. are founded on St. Luke xiii. 24; vi.-xv. on Philipp. ii. 12; and xvi.-xxiii. on Gen. xix. 15-22. The *trs.* in C. U. are :

1. *Strive, when thou art call'd of God.* This is a good *tr.* of st. i., iii.-viii., xii., xiii., xv., xvi. by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 46. Repeated, abridged, in *Kennedy*, 1863; the Harrow School *H. Bk.*, 1866, and *Rugby School H. Bk.*, 1876.

2. *Strive aright when God doth call thee.* This is a *tr.* of st. i., iii., iv., xii., xiii., xv., xvi., by Miss Winkworth, founded on her *Lyra Ger.* version, as No. 128 in her *C. B. for England*, 1863. Repeated in the Marlborough College *H. Bk.*, 1869.

3. *Thou must wrestle, when God's mercy.* This is a *tr.* of st. i., ii., x., xxii., signed E. T. L., as No. 230, in Dr. Pagenstecher's *Coll.*, 1864.

Another *tr.* is: "Wrestle on! for God is pleading," by Miss Burlingham in the *British Herald*, Sept., 1866, p. 137.

iv. *Sollt ich aus Furcht vor Menschenkindern. Adherence to Christ.* A hymn on constancy, and against cowardice and time-serving. In Forst's *G. B.*, 1708, p. 1133 (1711, No. 701), in 17 st. of 4 l. Repeated in *Freylinghausen*, 1714, No. 541 (entitled "For a Preacher"), in the *Uw. L. S.* 1851, No. 658, &c. The *tr.* in C. U. is :—

Shall I for fear of feeble man. This is a vigorous *tr.* in 10 st. (representing st. i.-iii., xii.-xv., xvii.; st. iv. being freely from vi., viii., and st. v. from viii., xi.), by J. Wesley in the *Hys. & Sac. Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 177). Included in full in the *Moravian H. Bk.*, 1754 (1849, No. 875 abridged). In the *Wes. H. Bk.*, 1780, st. i.-vii. were included as No. 270; st. viii.-x. being added in the ed. of 1800 (1875, No. 279). The full form is in the *Meth. N. Conn. H. Bk.*, 1863, and in *Mercer's C. P. & H.*

Bk., 1857, and abridged in Mercer's Oxford ed., 1864; Spurgeon's *O. H. Bk.*, 1866, and others. It is also found in the following forms:—

(1) *Awed by a mortal's frown, shall I (Wesley's st. II.)*. In *W. Carus Wilson's Gen. Psal.*, 1842.

(2) *Saviour of men, Thy searching eye (Wesley's st. VI.)*. In *J. A. Latrobe's Ps. & Hys.*, 1841, and various American collections.

(3) *Our Lives, our Blood, we here present (Wesley's st. ix. alt.)*. In *M. Madan's Ps. & Hys.*, 1760.

[J. M.]

Winkler, Edwin Theodore, D.D., was b. in Savannah, Nov. 13, 1823, and educated at Brown University. He entered the Baptist ministry in 1846, and subsequently filled several important literary and other appointments in addition to his pastorates. He d. at Marion, Alabama, Nov. 10, 1883. He compiled *The Sacred Lute, a Collection of popular Hymns*, 1855 (enlarged ed., 1860), to which he contributed 8 hymns, the first lines of which are given in Burrage. (*Burrage's Baptist H. Writers*, 1888, p. 416.) Some of these have passed into other American collections, including "Our land with mercies crowned." (*National Hymn.*) [J. J.]

Winkworth, Catherine, daughter of Henry Winkworth, of Alderley Edge, Cheshire, was b. in London, Sep. 13, 1829. Most of her early life was spent in the neighbourhood of Manchester. Subsequently she removed with the family to Clifton, near Bristol. She d. suddenly of heart disease, at Monnetier, in Savoy, in July, 1878. Miss Winkworth pub.:—

Trs. from the German of the *Life of Pastor Aiedner*, the Founder of the Sisterhood of Protestant Deaconesses at Kaiserswerth, 1861; and of the *Life of Amelia Sieckening*, 1863.

Her sympathy with practical efforts for the benefit of women, and with a pure devotional life, as seen in these *trs.*, received from her the most practical illustration possible in the deep and active interest which she took in educational work in connection with the Clifton Association for the Higher Education of Women, and kindred societies there and elsewhere. Our interest, however, is mainly centred in her hymnological work as embodied in her:—

(1) *Lyra Germanica*, 1st Ser., 1855. (2) *Lyra Germanica*, 2nd Ser., 1858. (3) *The Chorale Book for England* (containing *trs.* from the German, together with music), 1863; and (4) her charming biographical work, the *Christian Singers of Germany*, 1869.

In a sympathetic article on Miss Winkworth in *the Inquirer* of July 20, 1878, Dr. Martineau says:—

"The translations contained in these volumes are invariably faithful, and for the most part both terse and delicate; and an admirable art is applied to the management of complex and difficult verbalization. They have not quite the fire of John Wesley's versions of Moravian hymns, or the wonderful fusion and reproduction of thought which may be found in Coleridge. But if less flowing they are more conscientious than either, and attain a result as poetical as severe exactitude admits, being only a little short of 'native music.'"

Dr. Percival, then Principal of Clifton College, also wrote concerning her (in *the Bristol Times and Mirror*), in July, 1878:—

"She was a person of remarkable intellectual and social gifts, and very unusual attainments; but what specially distinguished her was her combination of rare ability and great knowledge with a certain tender and sympathetic refinement which constitutes the special charm of the true womanly character."

Dr. Martineau (as above) says her religious life afforded "a happy example of the plety which the Church of

England discipline may implant The fast hold she retained of her discipleship of Christ was no example of 'feminine simplicity,' carrying on the childish mind into maturer years, but the clear allegiance of a firm mind, familiar with the pretensions of non-Christian schools, well able to test them, and undelivered by them from her first love."

Miss Winkworth, although not the earliest of modern translators from the German into English, is certainly the foremost in rank and popularity. Her translations are the most widely used of any from that language, and have had more to do with the modern revival of the English use of German hymns than the versions of any other writer. [J. J.]

Winter reigneth o'er the land. *Bp. W. W. How.* [*Winter.*] Written for and first pub. in the *S. P. C. K. Church Hymns*, 1871, No. 64, and from thence has passed into numerous collections. In a few hymn-books, including Sir Josiah Mason's *Birmingham Orphanage Hymnal*, st. iii.-vi. are given as a hymn, "Sunny days are past and gone," but this mutilated text is not popular. [J. J.]

Wir glauben all an einen Gott, Schöpfer Himmels und der Erden. *M. Luther.* [*Nicene Creed.*] This very free setting of the Nicene Creed was 1st pub. in the *Geistliche gesangk Buchleyn*, Wittenberg, 1524, in 3 st. of 10 l., and thence in *Wachernagel*, iii. p. 16. Also in Schircks's ed. of *Luther's Geistliche Lieder*, 1854, p. 55; the *Urv. L. S.*, 1851, No. 253, &c. During the Reformation period it was generally sung after the Sermon. Luther included it among the *Christliche Geseng . . . zum Begräbnis*, 1542. It had been used at the funeral of the Elector Friedrich the Wise of Saxony, on May 9, 1525, and was often in later times sung before funeral sermons. *Tr.* as:—

1. *We all one only God believe.* By A. T. Russell, for his *Ps. & Hys.*, 1851, No. 15.

2. *We all believe in One true God, Maker of the earth and heaven, Who hath.* By R. Massie, in his *Martin Luther's Spir. Songs*, 1854, p. 59. Repeated in the *Ohio Luth. Hyl.*, 1880.

3. *We all believe in One true God, Maker of the earth and heaven; The Father.* By Miss Winkworth, in her *C. B. for England*, 1863, *Appx.*, No. vi. Repeated, recast, by Dr. Bacon, in his *Hys. of Martin Luther*, 1884, p. 47.

Other *trs.* are:—

(1) "We believe all upon one God." By *Bp. Coverdale*, 1539 (*Remains*, 1846, p. 546). (2) "We trow in God allanerle." In *the Gude and Godlie Ballater*, ed. 1668, folio 6, (1668, p. 9). (3) "Believe we all in our Lord God," as No. 185 in part I. of the *Moravian H. Bk.*, 1754. (4) "In One God we all believe." By *Miss Fry*, 1845, p. 60. (5) "We believe in God the Father." By *J. Anderson*, 1846, p. 57 (1847, p. 72). (6) "We all believe in God Most High." By *Dr. J. Hunt*, 1853, p. 86. (7) "In One true God we all believe." By *Dr. G. Macdonald*, in the *Sunday Magazine*, 1867, p. 571. Repeated, altered, in his *Exotics*, 1876, p. 89. [J. M.]

Wir legen, Herr! in deinem Namen. [*Laying the Foundation Stone of a Church.*] Included as No. 140 in the *Ohio G. B.*, 1870, in 4 st. of 6 l., entitled, "For the Festival of the Corner Stone laying." No author's name is given. *Tr.* as:—"In Thy dear name and by Thy favour," in full by C. H. L. Schnette, as No. 126 in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Wir singen dir, Immanuel. *P. Gerhardt.* [*Christmas.*] Included in the Berlin

ed. of 1658 of Crüger's *Praxis*, No. 100, in 16 st. of 4 l. In Ebeling's ed. of Gerhardt's *Geistliche Andachten*, Fünfte Dutzet, 1667, No. 52, four st. were added as iv., viii., ix., xvii. The complete text in 20 st. is in Wackernagel's ed. of Gerhardt's *Geistl. Lieder*, No. 10; Bachmann's ed., No. 42, and the *Uwe. L. S.*, 1851, No. 58. It is a beautiful hymn of praise to Emmanuel, the longed for by the Fathers and the Prophets. Tr as:—

1. Emmanuel, we sing Thy praise. This tr. of st. i.—iii., v.—vii., xviii.—xx., appeared in the *British Magazine*, January, 1838, p. 35. Repeated, omitting the tr. of st. xix., and beginning, "Emmanuel, Thy Name we sing," in *Kennerly*, 1863.

2. Emmanuel, we sing to Thee. A tr. of st. i.—iii., v., by A. T. Russell, as No. 12 in the Dalston Hospital *H. Bk.*, 1848.

3. Emmanuel, to Thee we sing, Of life, &c. A tr. of st. i.—iii., vi., xx., based on the earlier versions, as No. 35 in J. F. Thrupp's *Ps. & Hys.*, 1853.

4. Thee, O Immanuel, we praise. A good tr. of st. i.—iii., v.—vii., xviii.—xx., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 28. In her 2nd ed., 1856, p. 24, she added a tr. of st. ix., and thus in her *C. B. for England*, 1863, No. 35. Repeated, abridged, in the *Hyl. for St. John's, Abe deen*, 1870, and Flett's *Coll.*, Paisley, 1871; and, beginning, "With all Thy saints, Thee, Lord, we sing" (st. ii.), in Boardman's *Sel.*, Philadelphia, 1861.

5. We sing to Thee, Emmanuel, The Prince, &c. A good tr. of st. i.—iii., v.—vii., xviii.—xx., by Miss Cox, contributed to *Lyra Messianica*, 1864, p. 55, and in her own *Hys. from Ger.*, 1864, p. 35. In Schaff's *Christ in Song*, 1869, p. 56, it is in full, and in Jellicoe's *Coll.*, 1867, omitting the tr. of st. v. In the *Amer. Bapt. Hy. & Tune Bk.*, 1871, it begins, "All glory, worship, thanks and praise" (st. ii., iii., xix., xx.).

6. We sing to Thee, Immanuel! Thou Prince of Life. A tr. of st. i., ii., xix., xx., signed "F. C. C.," as No. 26 in Dr Pagenstecher's *Coll.*, 1864.

Other trs. are: (1) "We sing to Thee, Immanuel, Thou Prince of Life," &c., as No. 109, in pt. iii., 1748, of the *Moravian H. Bk.* (1754, pt. i., No. 436). (2) "Immanuel, to Thee we sing, Thou Prince," &c., by L. E. Schlecht, in the *Moravian H. Bk.*, 1789, No. 45 (1886, No. 45). (3) "Immanuel! Thy praise we sing," by Miss Fry, 1859, p. 163. (4) "To Thee, Immanuel, we sing, The Prince," &c., by Miss Manington, 1864, p. 36. (5) "Immanuel! to Thee we sing, The Fount," by J. Kelly, 1867, p. 37. [J. M.]

Wisdome, Robert. [Old Version § ix. 5.]

With heart, and soul, with mind, and might. *J. Montgomery*. [*Sunday Schools*.] Printed on a broadsheet for use at a gathering of Sunday schools on Whit Monday, 1851, and included in *Montgomery's Original Hymns*, 1853, in 6 st. of 4 l. [J. J.]

With joy we meditate the grace. *I. Watts*. [*Our High Priest*.] Pub. in his *Hys. and Spiritual Songs*, 1709, Bk. i., No. 125, in 6 st. of 4 l. J. Wesley included it with the omission of st. iii. in his *Charlestown Ps. & Hys.*, 1736-7, and again in the *Ps. & Hys.*, 1743. From the latter it passed into G. Whitefield's *Coll. of Hys.*, 1753; M. Madan's *Ps. & Hys.*, 1760, and others. This text, with slight alterations, was given in the *Wes. H. Bk.*, 1875. Another text, found mostly in the

Church of England collections, is from Toplady's *Ps. and Hys.*, 1776, with additional alterations of a later date, the principal sources of which are *Stovell*, 1831; *Bickersteth*, 1833, and *Elliott*, 1835. In common with many of Watts's longer hymns, most forms of the text are abbreviated, and the number and arrangement of stanzas vary considerably. These can be tested by any modern edition of the *Hys. & Spiritual Songs*. In Harland's *Ch. Psalter & Hyl.*, 1876, it begins, "With joy we celebrate the grace"; and in the *Down and Connor H. Bk.*, 1863, "With joy we contemplate the grace."

Another form of this hymn was given in the 1745 Draft of the Scottish *Translations and Paraphrases*, No. 8. This began, "Jesus, the Lord, Who once on earth," and was composed of st. i., ii., new, and the rest from *Watts*, st. i.—iv. and vi., with st. i. ll. 1, 2, altered. In the 1751 revised ed. of the *Draft* it was slightly altered, and there began, "Jesus, the Son of God, Who once." Stanza vii. was also rewritten as st. vii., viii. These alterations have been ascribed to Hugh Blair. The 1751 text was given in the authorized issue of the *Trs. and Paraphrases*, 1781, with st. v., vii., viii. rewritten. In the markings by the eldest daughter of W. Cameron (p. 200, l.), the 1781 alterations are ascribed to him. In Miss Jane E. Leeson's *Paraphs. & Hys.*, 1853, the text is reduced to 4 st., and begins with st. iii., "To human weakness not severe." [J. M.]

With praise to Thee my strain began. *I. Williams*. [*Charity Love*.] This is the concluding piece of his *Hys. on the Catechism*, 1842, in 14 st. of 4 l. and is based on the concluding words of the Catechism. "And be in charity with all men." Two centos therefrom are in C. U.:—(1) "All that we know of saints above" (*Quinquagesima*), and (2) "How shall we shew our love to Thee?" (*Brotherly Love*). These centos are of merit and will bear wider adoption than is now accorded to them. [J. J.]

With sin I would not make abode. *T. H. Gull*. [*Early Piety*.] Written in 1855, and first pub. in his *Golden Chain of Praise*, 1869, p. 154, in 8 st. of 4 l., and headed, "Early Love. 'How good it is to close with Christ betimes!'" Oliver Cromwell." In Dale's *English H. Bk.*, 1874, six stanzas are given as No. 1184, beginning with st. vi., "Lord! in the fulness of my might." This text is also given in other collections. [J. J.]

With solemn thanksgiving our Lord. *H. Blair* (?). [*Christ's Invitation*.] 1st appeared as No. 26 in the Draft Scottish *Translations and Paraphrases*, 1745, as a version of Matt. xi. 25-30, in 8 st. of 4 l. In the *Draft* of 1781 included, considerably altered, as No. 34, and beginning, "Thus spoke the Saviour of the world," and with st. ii., iii., condensed as ii. Thence with 10 lines altered in the public worship ed. of the *Trs. and Paraphs.*, issued in that year by the Church of Scotland and still in use. In the markings by the eldest daughter of W. Cameron (p. 200, li.) the original is ascribed to Blair, and the alterations in 1781 to Cameron. The revised text of 1781, omitting st. iii., was included as No. 93 in the Eng.

Presb. *Ps. & Hys.*, 1867, and slightly altered, and omitting st. iii., iv., vii., in Miss Jane E. Leeson's *Paraphs. & Hys. for Congregational Singing*, 1853, as pt. i. of No. 64. In the *American Sabbath H. Bk.*, 1858, No. 505, and Martineau's *Hymns*, 1873, No. 122, beginning with st. v. altered, "Come unto me, all ye who mourn."
[J. M.]

With thankful hearts our songs we raise. [*Holy Baptism.*] This hymn is No. 278, in the 4th ed., 1832, of J. Bickersteth's *Ps. & Hymns*, in 4 st. of 4 l. In common with all the hymns in the collection, it is unsigned, and there is nothing to determine its authorship. It is sometimes attributed to "Bickersteth," but for this ascription we know of no authority whatever. It is in somewhat extensive use in America.
[J. J.]

With Thee, Lord, will I walk by day. *T. Davis.* [*Morning.*] 1st pub. in his *Devotional Verse for a Month*, 1855, in 4 st. of 4 l., and based upon the words "When I awake I am still with Thee," *Ps. cxxxix.* 18. In 1858 it was included, unaltered, in the *Bap. Ps. & Hys.*, No. 911, and continued in later editions. When given in the author's *Family Hymnal*, 1860, and *Hymns Old and New*, 1864, st. iv. l. 3, "give" was changed to *grant*. This rendering was repeated in his *Annus Sanctus*, 1877, p. 246, as the authorized text.
[J. J.]

With years oppressed, with sorrow worn. *Sir R. Grant.* [*Ps. lxxi.*] Pub. in his posthumous *Sacred Poems*, 1839, p. 31, in 5 st. of 6 l. It is in C. U. in its full or abbreviated form, and also as "Thy mercy heard my infant prayer" (st. ii.).
[J. J.]

Wither, George, or Wyther—spelled in both ways by himself, the first usually, the second occasionally, e.g. in *Prince Henric's Obeisques* (1612), and erroneously Withers, was b. on June 11th, 1588, at Bentworth, near Alton, Hampshire. He was the only son of George Wither, of Bentworth. His early education was at the Grammar School of Colemore or Colemere, under its celebrated master, John Greaves. After thorough training and discipline here he was entered in 1604 at Magdalen College, Oxford. His tutor was John Warner, subsequently D.D. and Bishop of Rochester. He had only been three years at the University when malicious and ignorant persons persuaded his father that more learning was not required. And so, as he modestly tells us in his *Abuses Stript and Whipt* (1613), he was withdrawn "without taking any degree," being now destined, as he moderately puts it, "for the plough," that is, for rustic employment on the paternal estate. This proved utterly ungenial. He is found next at one of the Inns of Chancery, afterwards at Lincoln's Inn, and intimate with William Browne, the poet, of *Britannia's Pastorals*. His title-pages from 1617 to 1620 self-describe him as "Gentleman," and as "of the Societie of Lincoln's Inne" (*Fidelia* (1617), and *Lat Psalmes* (1620), and *Workes* (1620)). But Anthony a-Wood informs us:—

"still his geng after things more smooth and delightful, he did at length make himself known to the world (after he had taken several rambles therein) by certain specimens of poetry, which being dispersed in several hands,

he became shortly after a public author and most admired by some in that age for his quick advancement in that faculty" (*Athena. Oxon.* s. n.).

How uncritical was this miserable criticism, will be understood when it is recalled that amongst these "certain specimens" was the *Shepherds Hunting* under the first form of "A new song of a young man's opinion of the difference between good and bad women" (*Tepysian, ad Percy MS.*), *Prince Henric's Obeisques* (1612), *Epithalamia* (1612), and his stinging and patriotically outspoken *Abuses Stript and Whipt*. The last drew down upon him the wrath of the monarch (James I.) and nobles, and cast him prisoner into the Marshalsea. Four large editions within a year, and numerous others up to 1622 and continuously onward (exclusive of the reproductions in his *Workes*) was the answer of the People to the Upper Ten. While in prison he wrote some of the most delicious of his verse. He likewise composed *A Satyre to the King* (1615). The wisest fool in Christendom was shrewd enough to perceive that it would be safer to make such a subject a friend than an enemy. He had deftly signed the dedication to the king "his Majesty's most loyall Subject, and yet Prisoner in the Marshalsey." It procured him his release. From this time onward he was perpetually printing something, now in verse and now in prose, until the aggregate exceeded a hundred of books and pamphlets. There are several fairly accurate enumerations of them, e.g. *British Bibliographer*, i. 174-205, 305-32, 417-40; ii. 17-32, 378-91; Sir Egerton Brydges' *Censura and Restituta*; Hazlitt's *Bibliography* (1867). The *Spenser Society* reprinted a large portion of the *Workes* in prose and verse; but there was really no editing and no annotation. His successive books are the main facts of Wither's life; yet was he an active member of the nation. Spite of his hard usage and imprisonments, he was loyal as any cavalier. When Charles I. proceeded to declare and carry war into his native Scotland against the *Covenanters* in 1639, George Wither served his Majesty as a captain of horse and quarter-master of his regiment under the Earl of Arundel. How sorrowful the wrong-headedness of the king who compelled such a true man as Wither to forsake him and prefer the kingdom to the king, as many others who with pathetic reluctance became Roundheads! In 1641-2 he sold his hereditary estates and raised a troop of horse for the Parliament, in whose army he was promoted to be major. On his colours he carried this motto, *Pro Rege, Lege, Græge*. Having been taken prisoner by the Royalists, a good-humoured jest of Sir John Denham it is alleged saved his life, to wit, that "his Majesty really must not hang George Wither, for so long as he lives no one will account him [Sir John] the worst poet in England." He was set free. Not long after he was constituted by the Long Parliament a Justice of Peace in quorum for Hampshire, Surrey and Essex. This he held for six years, and afterwards was made by Cromwell Major-General of all the horse and foot in the County of Surrey. On the title-page of his *Bin Omnis Vatum* (1656) in the *British Museum* there is a contemporary ms. note,

"lately made Master of the Statute Office." At the Restoration he was shamefully dealt with, and by a vote of the Convention Parliament, was committed to Newgate because of his *Vox Vulgi*—a noble piece of fiery and idiomatic English, and manly pleading for respect to popular rights and liberties. For his *Prisoner's Plea humbly offered* (1661) he was again imprisoned, this time in the Tower. He married (Aubrey informs us) Elizabeth, eldest daughter of H. Emerson of South Lanuk, who, he says, was "a great wit and could write in verse too," and was of the same English Emersons from whom the great American Ralph Waldo Emerson descended. He had issue. He was at liberty when he died on 2nd May, 1667. Aubrey states that he was buried within the east doorway of Savoy Church in the Strand, having apparently lived near it, and either died in the church or in his own house (the phrasing being ambiguous).

This *Dictionary* is not a fitting place for any detailed criticism of the superabundant writings of George Wither. James Montgomery, in his admirable *Lectures on Poets and Poetry*, thus sums up his estimate of him and them:—

"There are scattered throughout his multifarious and very unequal productions, many passages of great beauty and excellence. He was avowedly a Christian poet, though he frequently lost his Christian meekness in the heat of polemics; but his zeal carried with it every evidence of honesty; and he was a sufferer almost to martyrdom, both for his loyalty and his orthodoxy, in the troublous times in which he lived. That he was a poet can never be questioned by any reader who has taste and sensibility enough to understand and enjoy the exquisitely affecting confession of his obligations to the Muse. That he was a Christian will be as little questioned by those who are most extensively acquainted with the character of his religious compositions" (s. n.).

Archbishop Trench, in annotating a charming sacred song entitled *Vanished Blessings* ("No voice which I did more esteem, Than music in her sweetest key," &c.), thus appropos:—

"I have detached these two stanzas from a longer poem of which they constitute the only valuable portion (?). George Wither ('a most profuse pourer forth of English rhyme,' Phillips calls him) was indeed so intolerable a power in verse, so overlaid his good with indifferent or bad, that one may easily forget how real a gift he possessed, and sometimes stoned that he possessed" (*Household Book of English Poetry*, 1866).

Mrs. Masson says of him—"he is remembered now-a-days as pre-eminently the Puritan poet, whose irrepressible Muse made herself heard even amid the din of civil war" (*Three Centuries of English Poetry*, p. 375). She quotes his delightful "Christmas" ("So now is come our joyfulest part"), and "Of Poesy" (which Milton did not disdain to utilize), and his "Shall I, wasting in despair." With reference to the "irrepressible Muse" of Wither, it is a felicitous characterisation however regarded, inasmuch as so "irrepressible" was he that he actually set up the types and printed off at least one of his bulkier books. Wither's contributions to hymnology are to be found chiefly in the following:—

(a) *Exercises Upon the First Psalm* (1620). At the close is a metrical paraphrase of Ecclesiastes xli. 1-8; (b) *Paraphrase on the Creed and the Lord's Prayer* (in *Works* 1620: separately 1648 and mis-asserted to be now "first printed"); (c) *The Songs of the Old Testament, Translated into English Measures: preserving the Naturall Phrase and genuine Sense of the*

Holy Text *To every Song is added a new and easie Tune* (1621). This was reprinted in Russell's *Library of Old Authors*; (d) *The Hymnes and Songs of the Church* (1623). This was published *Cum Privilegio Regis Regali*. It was reprinted like c.; (e) *The Psalmes of David translated as Lyrick Verse, according to the scope of the Original* (1632). Gutch had an autograph ms. of an alleged different text of the versified *Psalmes* which passed into the Caesar Library; (f) *A Collection of Emblemes, Ancient and Modern, quickened with Metrical Illustrations both Morall and Divine* (1635). This was a special favourite of *Elia*; (g) *Haleviak; or Britans Second Remembrance, bringing to Remembrance (in praisefull and penitentiall Hymns, Spirituall Songs, and Morall-Odes* (1641). This was reprinted like c and d; (h) *Three Graines of Spirituall Frankincense infused into Three Hymnes of Praise* (1661).

It is discreditable to the Church of England, of whom he was a devoted son to the close of his life, and to Nonconformity alike, that many, very many more of his *Hymnes and Spirituall Songs* have not found their way into their hymnals. A critical yet sympathetic reader would easily find a golden sheaf of musical, and well-wrought sacred song. (See Willmott's *Lives of Sacred Poets*; Gutch's *Collection of Works* in 3 vols. (1820); also Sir Egerton Brydges' reprints; Ellis; Holland's *Psalmists*; Campbell; Allibone, s. v.; and several of his *Hymnes* elsewhere noticed, s. c.

[A. B. G.]

Withington, Leonard, D.D., was b. at Dorchester, Massachusetts, in 1789, and graduated at Yale 1814. He was pastor of the First Congregational Church, Newburyport, Massachusetts, from 1816, and d. there, April 22, 1885. His hymn, "O Saviour of a world undone" (*Passiontide*), appeared in *E. Nason's Cong. H. Bk.* 1857. [F. M. B.]

Witness Divine, the Just and True. *C. Wesley*. [*Confidence through Faith*.] This poem was given in the *Hys. and Sacred Poems*, 1742, in 84 st. of 4 l., and divided into 4 parts:—

- Pt. i. Witness Divine, the Just and True (9 st.).
- Pt. ii. Come, O Thou greater than our heart (8 st.).
- Pt. iii. Unchangeable Almighty Lord (9 st.).
- Pt. iv. The Lord is King, the earth submits (8 st.).

From these parts the following centos have come into C. U.:—

1. Come, O Thou greater than our hearts. In several American collections.
2. Giver of peace and unity. Also in American hymn-books.
3. The Lord is King, the earth submits. In the *Wes. H. Bk.*, 1780, No. 271, and later collections.
4. Unchangeable Almighty Lord. In the *Wes. H. Bk.*, 1870, No. 491, and subsequent editions.

This poem is a paraphrase of a part of Isaiah xxviii., and is given in full in *P. Work.* 1868-72, vol. ii. p. 330. [J. J.]

Witter, Will Ellsworth, was b. Dec. 9, 1854, near La Grange, New York, and educated at the Genesee State Normal School, New York, and the University of Rochester. From the latter he passed in 1880 to the Rochester Baptist Theological Seminary, and in 1884 he entered the Baptist Ministry. He has written several songs and poems, one of which:—

While Jesus whispers to you (*The Divine Call*) has come into somewhat prominent use. It was written in July 1878, and originated mainly in the great anxiety of the author respecting two of his pupils. In 1878 it was set to music by H. R. Palmer, and included in his *Book of Anthems*, 1878: from whence it passed into *Good as Gold*, and *I. D. Sankey's Sacred S. and Solos*. Lond. 1881. [J. J.]

Woher kommt mir doch diese Zeit. [*Cross and Consolation.*] F. Hommel, in his *Geistliche Volkslieder*, Leipzig, 1864, No. 147, prints this, in 4 st. of 4 l., from the *Neue aufgerichtete Sing-Schul.*, a Roman Catholic collection which he describes as "apparently of the second half of the 17th cent." It is tr. as "Why is it that life is no longer sad?" By Miss Winkworth, in her *Christian Singers of Germany*, 1869, p. 255 (she quotes the first line as "Woher denn kommt es zu dieser Zeit"). [J. M.]

Wohl dem, der in Gottes Furcht steht. *M. Luther.* [*Ps. cxviii.*] This version of Ps. cxviii, was 1st pub. in *Eym Enchiridion*, Erfurt, 1524, in 5 st. of 4 l., and thence in *Wackernagel*, iii. p. 8. Also in Schiroks's ed. of Luther's *Geistliche Lieder*, 1854, p. 82, in the *Unv. L. S.*, 1851, &c. Being the description of a pious household it was often sung at weddings. Tr. as:—

(1) "Blessed are all that fear the Lord." By *Bp. Coverdale*, 1539 (*Remains*, 1846, p. 573). He also gives a second version of Ps. cxviii., 3 st. of 9 l., which contains many lines identical, but in form rather follows the version beginning "Wohl dem, der den Herren fürchtet," which *Wackernagel*, iii. p. 553, gives, in 3 st. of 7 l., from the Nürnberg *Enchiridion* of 1527. (2) "Blessed art thou that sit in God's dreid." In the *Gude and Godlie Ballades*, ed. 1668, folio 66 (ed. 1868, p. 113). (3) "Blest man! who walks in wisdom's way." By *J. Anderson*, 1846, p. 51 (1847, p. 68). (4) "Blest is the man who walks away." By *Dr. J. Hunt*, 1853, p. 81. (5) "Happy the man who feareth God." By *E. Massie*, 1864, p. 51. Repeated by *Dr. Bacon*, in his *Hym. of M. Luther*, 1884. (6) "Happy who in the fear of God." By *Dr. G. Macdonald*, in the *Sunday Magazine*, 1867. In his *Ecoties*, 1876, altered and beginning "Happy who in God's fear doth stay." [J. M.]

Wolcott, Samuel, D.D., was b. at South Windsor, Connecticut, July 2, 1813, and educated at Yale College, 1833, and Andover Theological Seminary, 1837. From 1840 to 1842 he was a missionary in Syria. On his return to America he was successively pastor of several Congregational congregations, including Belchertown, Massachusetts; Providence, Rhode Island; Chicago, &c. He was also for some time Secretary of the Ohio Home Missionary Society. He d. at Longmeadow, Massachusetts, Feb. 24, 1886. His hymn-writing began late in life, but has extended to more than 200 hymns, many of which are still in ms. Those of his hymns which have come into C. U. include:—

1. All thy realms in midnight shrouded. *Missions*. In the *Oberlin Manual of Praise*, 1880.
2. Christ for the world we sing. *Missions*. Written Feb. 7, 1869. Its origin is thus recorded by the author: "The Young Men's Christian Associations of Ohio met in one of our Churches, with their motto, in evergreen letters over the pulpit, 'Christ for the World, and the World for Christ.' This suggested the hymn 'Christ for the world we sing.'" It was when on his way home from that service that he composed the hymn. It is in several American collections, including *Laudes Domini*, 1884, &c.
3. Father, I own Thy voice. *Trust and Aspiration*. This, his first hymn, was written in 1868, more as an experiment in hymn-writing than anything else. It was pub. in the Rev. Darius E. Jones's *Songs for the New Life*. Chicago, 1869. It has since passed into other collections.
4. Goodly were thy tents, O Israel. *Missions*. Written May 31, 1881, and included in *Laudes Domini*, 1884.
5. Lo! the faith which crossed the ocean. *Missions*. In the *Oberlin Manual of Praise*, 1880.
6. O gracious Redeemer! O Jesus our Lord. *The Love of Jesus*. Written in 1881.
7. On the works of His creation. *God the Creator*.

In the Ohio Evangelical Association's *Hymn Book*, 1881.

8. Pitying Saviour, look with blessing. *Prayer for the Penitent*. In the Ohio Evangelical Association's *Hymn Book*, 1881.

9. Tell me Whom my soul doth love. *Opening of Divine Service*. A paraphrase of Cant. 1. 8. Written Feb. 6, 1870. Included in *Laudes Domini*, N. Y., 1884.

10. To us have distant ages. *Saints Days*. In *Dale's English H. Bk.*, 1874.

11. This house, most holy Lord, is Thine. *Opening of a Place of Worship*. In *Dale's English H. Bk.*, 1874.

For most of the information given above we are indebted to Duffield's *English Hymns*, N. Y., 1886. [J. J.]

Wolfe, Aaron Robarts, was b. at Mendham, New Jersey, Sep. 6, 1821, and educated at Williams College, 1844; and the Union Theological Seminary, New York, 1851. On April 9, 1851, he was licensed by the Third Presbytery of New York. For some time he had charge of a school for young ladies at Tallahassee, Florida; and in 1859 he established "The Hillside Seminary for Young Ladies" at Montclair, New Jersey. In 1858 he contributed 7 hymns under the signature "A. R. W." to Hastings's *Church Melodies*. These are:—

1. A Parting hymn we sing. *Close of Holy Communion*.
2. Complete in Thee, no work of mine. *Complete in Christ*. Pub. in the N. Y. *Evangelist*, 1850 or 51.
3. Draw near, O Holy Dove, draw near. *Holy Communion*.
4. How blest indeed are they. *In the Likeness of Christ*.
5. My God, I thank Thee for the guide. *Conscience*.
6. Mysterious influence divine. *The Cross of Christ*.
7. Thou Maker of our mortal frame. *Chief end of Man*.

The most popular of these hymns are Nos. 1, 2, and 3. [F. M. B.]

Wolff, Jakob Gabriel, LL.D., s. of Jakob Wolff, sometime corrector at Greifswald, was b. at Greifswald in 1684. He matriculated, in 1702, at the University of Greifswald, as a student of law. In 1705 went to Halle, where he graduated LL.D. In 1716 he was appointed extraordinary, and in 1724, ordinary professor of law at Halle, and afterwards received the title of Hofrath. He resigned his professorship in 1744, and d. at Halle. Aug. 6, 1754 (*Koch*, iv. 375; *Bode*, p. 174; the *Grischow-Kirchner Kurzfassete Nachricht*, Halle, 1771, p. 54, &c.).

Wolff's hymns were mostly written early in life, principally during his student years at Halle. He was in thorough sympathy with the characteristic teachings of the Halle Pietists, and his hymns share in their excellences and defects. Some of them are of considerable merit, elegant in style, earnest and glowing in devotion, and have attained considerable popularity in Germany. Nineteen were contributed to Freylinghansens *Neues geistreiches G. B.*, 1714; and these, with nine others, were included in his autograph ms. (see No. iv. below).

Those of Wolff's hymns which have passed into English are:—

1. Es ist gewiss ein köstlich Ding. *Patience*. 1st pub. 1714 as above, No. 481, in 6 st. of 7 l. In the *Hannover G. B.*, 1740, No. 653, with a new st. as st. vii. Tr. as "It is, indeed, a precious thing," by *Miss Manington*, 1863, p. 69.
- ii. O wie selig ist die Seel. *Love to Christ*. 1st pub. 1714 as above, No. 418, in 12 st. of 4 l. In the *Berlin G. L. S.*, ed. 1863, No. 1257. The trs. are: (1) "O how happy is the soul." As No. 688 in pt. 1. of the *Moravian H. Bk.*, 1754. (2) "O those souls are highly blest." As No. 294 in the *Moravian H. Bk.*, 1789. In the 1801 and later eds. (1886, No. 390) it begins "Blest are they, supremely blest."

iii. *Seale*, was *ermüdet du dich. Heavenly Mindedness*. 1st pub. 1714 as above, No. 401, in 12 st. of 6 l., ll. 5, 6 of each st. being the popular refrain,

"Suche Jesum und sein Licht;
Alles andre hilft dir nicht."

In the *Use. L. S.*, 1851, No. 338. Tr. as "O soul, why dost thou weary," by *Miss Warner*, 1869, p. 14.

iv. *Wohl dem der sich mit Fleisss bemühet. Christian Warfare*. On True and False Christianity. This hymn is ascribed to Wolff, by Count Christian Ernst of Stolberg Wernigerode (d. 1771, see p. 506, ll.), and by Koch, iv., 570. In the *Nachricht* as above, p. 54, it is given under Wolff's name; but *Kirchner* adds that it was not to be found in the autograph ms. of Wolff's hymns which he had bought at Wolff's sale in 1755. It appears in the Berlin *G. B.*, 1711, No. 825, in 11 st. of 6 l., and was repeated (reading "mit Eryna") as No. 235 in *Frey-Jinghausen*, 1714 as above. In the Berlin *G. L. S.*, ed. 1863, No. 846. The tr. in C. U. is: "O well for him who all things braves." This is a good and full tr. by *Miss Winkworth*, in her *Lyra Ger.*, 1st Ser. 1855, p. 167. Her st. ll.-iv., x., xi., beginning, "Who follows Christ, whate'er betide," are included in the *Bugby School H. Bk.*, 1876, No. 309. [J. M.]

Woodd, Basil, M.A., was born at Richmond in Surrey, Aug. 5, 1760. The influences of his home and of his widowed mother were most salutary, and produced the best results: As a boy he studied under the Rev. T. Clarke, of Cheam Bois, and at seventeen he entered Trinity College, Oxford. Taking Holy Orders in 1783, he was chosen lecturer of St. Peter's Cornhill, in 1784; morning preacher at Bentinck Chapel, Marylebone in 1785, and Rector of Drayton Beauchamp, Buckinghamshire, in 1808. Bentinck Chapel being a proprietary chapel, he purchased the lease in 1793, and held the incumbency, together with the Rectory of Drayton, from 1808 to his death on April 12, 1831. He took a deep interest in the great religious societies, and in the anti-slavery movement. His prose works were not numerous or important. He is associated with hymnody through the publication of the following:—

(1.) *The Psalms of David*, . . . Adapted to the Services of the Church of England, &c., 1794. 2nd ed. 1800. (2.) *The Psalms of David and other portions of the Sacred Scriptures arranged according to the Order of the Church of England, for every Sunday in the Year, &c.*, London: Printed and sold by Watts and Bridgewater, N.D. circa 1810-20. The Preface is signed "B. W." (3.) *A New Metrical Version of the Psalms of David; with an Appendix of select Psalms and Hymns, adapted to the service of the United Church of England and Ireland . . . By the Rev. Basil Woodd, M.A., &c.*, London: Printed and sold by E. Bridgewater, 1821. Dedicated to the Bp. of Durham. A portion of the preface of No. 2 was repeated; but the preface as a whole, was more historical than the preceding. With the exception of 4 hymns, and 4 doxologies at the end, this collection is a reprint of No. 2, with a new title-page, a dedication, and an enlarged preface.

Very few of Basil Woodd's hymns and paraphrases of the psalms are now in C. U. The best known is "Hail, Thou Source of every blessing" (p. 480, i.). The rest include:—

1. Blest be Jehovah, mighty Lord. *Ps. calv.* 1794.
2. Holy Ghost inspire our praises. *Whitsuntide*. circa 1810-20.
3. In Thee, O Lord, I trust, My hope is in Thy Name. *Ps. xxvi.* 1794.
4. Lord of glory and salvation. *Praise*. circa 1810-20.

A short *Memoir of the Rev. Basil Woodd, M.A.* By the Rev. S. C. Wilks, M.A., was pub. by Hatchard & Son, London, 1831. [J. J.]

Woodford, James Russell, D.D., was b. April 30, 1820, and educated at Merchant Taylors School, and Pembroke College, Cam-

bridge, of which he was a scholar; B.A. Senior Optime, and 2nd class in the Classical Tripos. He was ordained in 1843, and became second Master in Bishop's College, Bristol; and Curate of St. John the Baptist, Broad Street, in that city. He became Incumbent of St. Saviour's, Coalpit Heath, 1845; of St. Mark's, Easton, Bristol, 1848; and Vicar of Kempsford, Gloucestershire, 1855. In 1868 he was preferred by the Crown to the important vicarage of Leeds on Dr. Atlay's appointment as Bp. of Hereford. He was several times Select Preacher at Cambridge. He was also Hon. Chaplain to the Queen (1867). In 1873 he was consecrated, in Westminster Abbey, Bishop of Ely. He d. at Ely on Oct. 24, 1885. Bp. Woodford pub. *Sermons*, 1853; *Lectures for Holy Week*, 1853; *Lectures on the Creed*, 1853; *Sermons*, 1864; and *Sermons, Charges, &c.*, at later dates. His *Hymns arranged for the Sundays and Holy Days of the Church of England* appeared in 1852 and 1855. He also joined H. W. Beadon, and Greville Phillimore in editing *The Parish Hymn Book*, 1863, and (enlarged) 1875. To these collections his original hymns, and his trs. from the Latin, were contributed. The originals include:—

1. Lamb of God, for sinners slain. *Passiontide*. 1852.
2. Not by Thy mighty hand. *Epiphany*. 1863.
3. O come, and with the early morn. *Easter*. 1852.
4. Within the Father's house. *Epiphany*. 1863.

Bp. Woodford's trs. are annotated under their respective Latin first lines (see *Index of Authors and Translators*). They are good and popular, the best known being "Thee we adore, O hidden Saviour, Thee." [J. J.]

Woodhouse, Charles Goddard, B.A., son of George Windus Woodhouse, born Aug. 16, 1835, and educated at Albrighton and Christ Church, Oxford, graduating B.A. in 1860. He was for some time Vicar of Minsterley, Diocese of Hereford. He d. Aug. 20th, 1876. He was the author of a very tender hymn for "Institution to a Parish," beginning "By the Cross upon thy brow," and consisting of 3 st. of 8 l. It was printed on a fly-leaf. In 1881, Prebendary G. Thring recast the hymn, added a doxology, and gave it as "Heavenly Shepherd, Thee we pray," in his *Church of England Hymn Book*, 1882. [J. J.]

Woodhull, Alfred Alexander, M.D., grandson of John Woodhull, D.D., of Freehold, New Jersey; was b. March 23, 1810, educated for the medical profession, and practiced at Princeton, where he d. Oct. 5, 1836. His hymn, "God of the passing year to Thee," appeared as No. 406 in the official edition of Presbyterian *Psalms & Hymns*, Princeton, in 1829. It has attained to extensive use in the altered form as "Great God of nations, now to Thee." Its authorship was determined by Dr. Hatfield, in his *Church Hymn Book*, 1872, No. 1295. It is an American *National Thanksgiving* hymn. [F. M. B.]

Word supreme, before creation. J. Keble. [*St. John Evangelist*.] This hymn is dated "Hursley, April 19, 1856," and was first pub. in the *Salisbury H. Bk.*, 1857, No. 43, in 7 st. of 6 l. It was repeated in Keble's posthumous *Miscellaneous Poems*, 1869, p. 111, and in several hymn-books. Mr. L. C. Biggs, in

his annotated ed. of *H. A. & M.*, 1867, has drawn attention to the similarity between this hymn and a Sequence of the 11th cent., "Verbum Dei, Deo natum," which, according to Mr. Keble, "probably suggested some of his ideas." It has also a trace of Adam of St. Victor's "Verbi vere substantivi." In his annotated ed. of *H. A. & M.*, 1867, Mr. Biggs has rendered Keble's hymn into Latin as, "Verbum Dei, Increatum." [J. J.]

Wordsworth, Christopher, D.D., was b. at Lambeth (of which parish his father was then the rector), Oct. 30, 1807, and was the youngest son of Christopher Wordsworth, afterwards Master of Trinity College, Cambridge, and Priscilla (*née* Lloyd) his wife. He was educated at Winchester, where he distinguished himself both as a scholar and as an athlete. In 1826 he matriculated at Trinity College, Cambridge, where his career was an extraordinarily brilliant one. He swept off an unprecedented number of College and University prizes, and in 1830 graduated as Senior Classic in the Classical Tripos, and 14th Senior Optime in the Mathematical, won the First Chancellor's Medal for classical studies, and was elected Fellow of Trinity. He was engaged as classical lecturer in college for some time, and in 1836 was chosen Public Orator for the University. In the same year he was elected Head Master of Harrow School, and in 1838 he married Susan Hatley Freere. During his head-mastership the numbers at Harrow fell off, but he began a great moral reform in the school, and many of his pupils regarded him with enthusiastic admiration. In 1844 he was appointed by Sir Robert Peel to a Canonry at Westminster; and in 1848-49 he was Hulsean lecturer at Cambridge. In 1850 he took the small chapter living of Stanford-in-the-Vale cum Goosey, in Berkshire, and for the next nineteen years he passed his time as an exemplary parish priest in this retired spot, with the exception of his four months' statutable residence each year at Westminster. In 1869 he was elevated to the bishopric of Lincoln, which he held for more than fifteen years, resigning it a few months before his death, which took place on March 20th, 1885. As bearing upon his poetical character, it may be noted that he was the nephew of the poet-laureate, William Wordsworth, whom he constantly visited at Rydal up to the time of the poet's death in 1850, and with whom he kept up a regular and lengthy correspondence. Christopher Wordsworth was a very voluminous writer, his principal works being:—

- (1) *Athens and Attica*, 1836; (2) *Pompeian Inscriptions*, 1837; (3) *Greece Pictorial and Descriptive*, 1839;
- (4) *King Edward VII's Latin Grammar*, 1841; (5) *Bentley's Correspondence*, 1842; (6) *Theophilus Anglicanus*, 1843; (7) *Memoirs of William Wordsworth*, 1851; (8) *S. Hippolytus*, 1863; (9) *Notes at Paris*, 1864;
- (10) *A Commentary on the whole Bible*, 1868-1870; (11) *The Holy Year*, 1862; (12) *Church History*, 1861-1863; many volumes of *Sermons*, and an enormous amount of *Pamphlets, Addresses, Letters, Speeches*, on almost every subject in which the interests of the church were concerned, and also on subjects connected with classical literature.

Of his many works, however, the only one which claims notice from the hymnologist's point of view is *The Holy Year*, which contains hymns, not only for every season of the

Church's year, but also for every phase of that season, as indicated in the Book of Common Prayer. Dr. Wordsworth, like the Wesleys, looked upon hymns as a valuable means of stamping permanently upon the memory the great doctrines of the Christian Church. He held it to be "the first duty of a hymn-writer to teach sound doctrine, and thus to save souls." He thought that the materials for English Church hymns should be sought (1) in the Holy Scriptures, (2) in the writings of Christian Antiquity, and (3) in the Poetry of the Ancient Church. Hence he imposed upon himself the strictest limitations in his own compositions. He did not select a subject which seemed to him most adapted for poetical treatment, but felt himself bound to treat impartially every subject, and branch of a subject, that is brought before us in the Church's services, whether of a poetical nature or not. The natural result is that his hymns are of very unequal merit; whether his subject inspired him with poetical thoughts or not, he was bound to deal with it; hence while some of his hymns (such as "Hark! the sound of holy voices," &c., "See the Conqueror mounts in triumph," &c., "O, day of rest and gladness") are of a high order of excellence, others are prosaic. He was particularly anxious to avoid obscurity, and thus many of his hymns are simple to the verge of baldness. But this extreme simplicity was always intentional, and to those who can read between the lines there are many traces of the "ars celans artem." It is somewhat remarkable that though in citing examples of early hymn-writers he almost always refers to those of the Western Church, his own hymns more nearly resemble those of the Eastern, as may be seen by comparing *The Holy Year* with Dr. Mason Neale's *Hymns of the Eastern Church translated, with Notes*, &c. The reason of this perhaps half-unconscious resemblance is not far to seek. Christopher Wordsworth, like the Greek hymn-writers, drew his inspiration from Holy Scripture, and he loved, as they did, to interpret Holy Scripture mystically. He thought that "the dangers to which the Faith of England (especially in regard to the Old Testament) was exposed, arose from the abandonment of the ancient Christian, Apostolic and Patristic system of interpretation of the Old Testament for the frigid and servile modern exegesis of the literalists, who see nothing in the Old Testament but a common history, and who read it (as St. Paul says the Jews do) 'with a veil on their heart, which veil' (he adds) 'is done away in Christ.'" In the same spirit, he sought and found Christ everywhere in the New Testament. The Gospel History was only the history of what "Jesus began to do and to teach" on earth; the Acts of the Apostles and all the Epistles were the history of what he *continued* to do and to teach from Heaven; and the Apocalypse (perhaps his favourite book) was "the seal and colophon of all." Naturally he presents this theory, a theory most susceptible of poetical treatment, in his hymns even more prominently than in his other writings. The Greek writers took, more or less, the same view; hence the resemblance between his hymns and those of the Eastern Church. [J. H. O.]

During the time that Bp. Wordsworth was Canon of Westminster, and Vicar of Stanford-in-the-Vale cum Goosey, he published his collection of hymns as:—

The Holy Year; or Hymns for Sundays and Holy-days, And other Occasions. Lond. Rivingtons, 1862.

This work contained an extended Preface; a Calendar of Hymns; 117 Original Compositions; and a Supplement of 82 hymns from other sources. In the 3rd ed., 1863, the Supplement was omitted, and the Original hymns were increased to 127. Several of these hymns are annotated under their respective first lines, the rest in C. U. are:—

From The Holy Year, 1st ed., 1862:—

1. Five pebbles from the brook. *Temptation.* Stanza ix. added in 1863.
2. Giver of law is God's [Thy] dear Son. *Circumcision.* Doxology added in 1863.
3. Gracious Spirit, Holy Ghost. *Quinquagesima.*
4. Holy, holy, holy, Lord, God of Hosts, Eternal King. *Holy Trinity.*
5. Holy of Holies! awful name. *Epistle 5th S. in Lent.*
6. How blest are hearts which Christ the Lord. *Holy Matrimony.* In the 1863 in two parts, Pt. ii. being "Bless these Thy servants, gracious Lord."
7. How blessed is the force of prayer. *St. Peter.* In 1863, in two parts, Pt. i. being "Behold! at hand is Herod's doom."
8. How wondrous and mysterious are. *Holy Baptism.* In the 1863 ed. it is divided into four parts:—Pt. ii. "In Jordan Thou didst sanctify"; Pt. iii. "Thee, risen in triumph from the grave"; Pt. iv. "Baptized in Christ we put on Christ." The cento, "By Water and the Holy Ghost," is also from this hymn.
9. In sorrow and distress. *Asc. Wednesday.*
10. In Thy glorious Resurrection. *Easter.* In the 1863 ed. it begins, "Lord, Thy glorious Resurrection," and the doxology was added.
11. Lord, may we never, save to One. *Against False Worship.* Stanza vii. was added in 1863.
12. Lord not with [by] poor and paltry gifts. *Offeratory.*
13. Lord, Who didst the Prophets teach. *2nd S. in Advent, or, Holy Scripture.* The doxology was added in 1863.
14. Man fell from grace by carnal appetite. *Gospel 1st S. in Lent.*
15. Mankind in Adam fell. *Good Friday.* In the 1863 ed. it is divided into three parts; Pt. ii. being "We fell by Adam's sin;" and Pt. iii. "Thy Cross a Trophy is."
16. Not bound by chains, nor pent in cells. *The Gifts of the Holy Ghost.* This hymn is preceded by a special note on the Holy Spirit and His gifts.
17. Not gifts of prophecy can save. *Self Discipline, or, 8th S. after Trinity.*
18. O Jerusalem beloved, joyful morn has dawned on Thee. *Purification of B. V. M., or, The Presentation.* In the 1863 ed. it is divided into two parts, Pt. ii. being "Light the Gentile world to lighten, and thy glory Israel."
19. O Saviour, Who at Nain's gate. *The Raising of the Widow's Son.*
20. O Son of God, the Eternal Word. *The Queen's Accession.*
21. Once all the nations were as one. *Babel and Sion a Contrast.*
22. Sing, O sing this blessed morn. *Christmas.* In the 1863 ed. a doxology was added, and the hymn was divided into two parts, Pt. ii. being, "God comes down that man may rise."
23. The banner of the Cross. *Missions.* In the 1863 ed. it is in three parts, Pt. ii., "Now for the Lord our God"; Pt. iii. "The earth from East to West."
24. The Galilean Fishers toll. *Collect 4th S. in Advent.* From this "O Lord, when storms around us howl" is taken.
25. Thou bidst us visit in distress. *The Promise of the Comforter, or, S. before Ascension.* In the 1863 ed. it is in two parts, Pt. ii. being "At Thy first birth, Thou, Lord, didst wait."
26. Thou hast a Temple founded. *The Christian Temple; or, Epistle 19th S. after Trinity.*
27. To-day, O Lord, the Holy James. *St. James.* In the 1863 ed. in two parts, Pt. ii. being "God in His word does not display."

28. To-day with bright effulgence shine. *Conversion of St. Paul.* In the 1863 ed. it begins "To-day in Thine Apostle shine," and is in two parts, Pt. ii. being "From East to West, from North to South."

29. Upon the sixth day of the week. *Easter Eve.* Stanzas x., xl. of the 1863 text were added then, and the hymn was given in two parts, Pt. ii. being "By tasting the forbidden fruit."

30. We hear the tolling bell. *Burial.* The doxology was added in 1863, and the hymn was divided, Pt. ii. being "O gracious Lord, to Thee." The cento "We see the open grave" is from this hymn.

31. When from the City of our God. *The Good Samaritan.* From this is taken "What beams of grace and mercy, Lord."

32. When Thou, O Lord, didst send the Twelve. *SS. Simon and Jude.* In the 1863 ed. st. x. is new, and Pt. ii. begins, "Zeal, swollen with passion's cloudy smoke."

ii. *From the Holy Year, 3rd ed., 1863.*

33. Heavenly Father, send Thy blessing. *For Schools.* In extensive use.

34. Holy, holy, holy Lord, Maker of this wretched frame. *Septuagesima.* Based on the Epistle and Gospel of the week.

35. Lo He comes! Whom every nation. *Advent.* This is headed "The First Advent of Christ, coming to save."

36. O fear not though before thee lies. *Communion of the Sick.* Pt. ii. begins, "The Resurrection and the Life."

37. On every new-born babe of earth. *Churching of Women.* Pt. ii. begins, "Bright angels of the King of kings."

38. Peace to this house! O Thou Whose way. *Visitation of the Sick.* Pt. ii. "O Conqueror by suffering; Pt. iii. "Restore us to Thine house of prayer."

39. The day is gently sinking to a close. *Evening.* A beautiful hymn.

40. We all, O God, unrighteous are. *The Lord our Righteousness.* Sometimes "We all, O Lord, unrighteous are." Based upon the Epistle of the S. next before Advent. Pt. ii. begins "Behold the day, the glorious day."

In addition to many of the hymns in the 1863 ed. of *The Holy Year* being divided into parts, the texts of most of them were revised by the author, and are authorized. [J. J.]

Wordsworth, William, the poet, the a. of an attorney, was b. at Cockermouth in 1770, and educated at Trinity College, Cambridge, where he graduated B.A. in 1791. Devoting himself to literature, and especially to poetry, he gradually rose into the front rank of English poets. His works include *Lyrical Ballads*, 1798; *Poems*; *The Prelude*; *The Excursion*, 1814, &c. All his poetical productions were collected and republished under his own supervision in 7 vols., in 1842. He d. at Rydal Mount, near Grasmere, in 1850. Notwithstanding his rank and reputation as a poet, his pieces used as hymns are limited to the following extracts from his poems:—

1. Not seldom clad in radiant vest. *Christ, the Unchangeable.* This is No. v. of five "Inscriptions supposed to be found in and near a Hermit's cell, 1813." It is in 5 st. of 4 l., and is given in his *Poetical Works*, 1837, vol. iii., p. 290. It is in Stowell's *Sol. of Hys.*, 1831-77; the American *Plymouth Coll.*, 1855, &c.

2. Up to the throne of God is borne. *Noonday.* This is entitled "The Labourer's Noon-Day Hymn," is dated 1834, and is in 6 st. of 4 l. (*P. Works*, 1837, vol. v. p. 122.) It is in C. U. in an abridged form, beginning with st. 1., and the latter part is also given in Martineau's *Hymns*, 1846, as "Look up to heaven, the industrious sun," as No. 535. [J. J.]

Worship, and thanks, and blessing. *C. Wesley.* [*Confidence in Jesus.*] This hymn "Written after a Deliverance in a Tumult,"

first appeared in *Hymns for those that Seek, and those that have Redemption*, &c., 1747, in 6 st. of 10 l. Of these st. i.-iv. and vi. were given in the *Wea. H. Bk.* in 1800. In an edition subsequent to that of 1809, st. iv. was also omitted, and in the revised ed., 1875, this form in 4 st. is retained. Orig. text *P. Works*, 1868-72, vol. iv. pp. 237-9. It has been suggested that the "tumult" referred to was that which took place at Wednesbury, October 26, 1743. Although this is quite probable it yet lacks certain proof. See G. J. Stevenson's *Meth. H. Bk., Notes*, 1883, p. 211. [J. J.]

Worthy the Lamb for sinners slain. [*Praise to Jesus.*] This cento appeared in the General Baptist *New Hymn Book*, edited by the brothers J. B. and J. C. Pike [*Baptist Hymnody*, p. 113, l.], in 1851: and was repeated in the *Bapt. Hymnal*, 1879, in 5 st. of 4 l. Of the cento st. i., ii. are from J. Montgomery's "Sing we the song of those who stand" (p. 1060, l.), and the rest (iii.-v.) are anonymous, The Rev. W. R. Stevenson, editor of the *Bapt. Hymnal*, is strongly inclined to think that these stanzas were by the Rev. J. G. Pike, of Derby (with whom he was co-pastor for some time), who was the father of the brothers Pike named above; but he was not quite satisfied with his authority. [J. J.]

Wreford, John Reynell, D.D., B. Dec. 12, 1800, educated at Manchester College, York, and in 1826 succeeded the Rev. James Yates as co-pastor to the Rev. John Kentish at the New Meeting, Birmingham. In 1830 he pub. a *tr.* of Cellier's *Discourse on the Authenticity and Divine Origin of the Old Testament*. In the following year, in consequence of failure of voice, he withdrew from the Ministry, and in conjunction with the Rev. Hugh Hutton, Minister of the Old Meeting, opened a school at Edgbaston. In 1832 he pub. a *Sketch of the History of Presbyterian Nonconformity in Birmingham*; and in 1837, *Lays of Loyalty*, in celebration of the Queen's accession. He also contributed, in 1837, to the Rev. J. R. Beard's *Coll. of Hys. for Public and Private Worship* 55 hymns, of which the following are still in C. U.:-

1. God of the ocean, earth, and sky. *God seen in His Works*. In various collections, including those by Page Hopps, G. Dawson, and others.
2. Lord, I believe; Thy power I own. *For increase of Faith*. In Martineau's *Hymns*, &c., 1840.
3. Lord, while for all mankind we pray. *National Hymn*. This is in a large number of collections of various denominations, and is by far the most popular of his hymns. Sometimes it begins with st. iii., "O! guard our shores from every foe."
4. When my love to Christ [God] grows weak. *Passiontide*. In Longfellow and Johnson's *Unitarian Hys. of the Spirit*, Boston, U. S. A., 1864. "When my love to God grows weak." This is repeated in Martineau's *Hymns*, &c., 1873 (p. 1271, l.).

Dr. Wreford was also the author of several volumes of verse, chiefly devotional. The latter years of his life he spent in retirement at Bristol, and d. there in 1881. [V. D. D.]

Wretched, helpless, and distressed. *C. Wesley*. [*Lent.*] 1st pub. in *Hys. & Sacred Poems*, 1742, p. 43, in 8 st. of 8 l., as a second hymn on Rev. iii. 17. In 1780, st. ii. was omitted when the hymn was given in the *Wea. H. Bk.*, No. 105, and in the same form it is

still retained. Orig. text *P. Works*, 1868-72, vol. ii. pp. 92-94. The somewhat peculiar lines:—

"My whole heart is sick of sin,
And my whole head is faint"

is furnished with this note by Dr. Osborn (*P. Works* as above).

"This singular transposition of the Prophet's words (Isaiah l. 5) though found in all the editions, must still be regarded as an oversight."

No evidence, however, of its being such is forthcoming, and the revised ed. of the *Wea. H. Bk.*, 1875, retains the old reading. [J. J.]

Wright, Philip James, was b. in London, May 1, 1810. His parents belonged to the old section of the Methodists, but not agreeing with the form of government he found there, he withdrew, and became a member, and subsequently a minister, with the New Connexion Methodists. After labouring most successfully for several years in various circuits, he d. in 1863. His pub. works include:—*The Study of Creation*, 1848; *The Way of Salvation*, 1848; *the Gathered Rose*, 1858; *Revival Hys. and Spiritual Songs*, 1860, &c. *The Revival Hys.*, &c., is composed of 91 of his original compositions. Of these a few were included in the *Meth. New Con. Hys. for Divine Worship*, 1863. "The Lord of glory left His throne" (*Redemption*), and "Soldiers of the Cross, Servants of the Lord" (*Young Men's Societies*), are still in C. U. [J. J.]

Wyatt, Henry Herbert, M.A., was educated at Queen's College, Oxford (B.A. 1844, M.A. 1847), and took Holy Orders in 1845. He was travelling secretary for the S. P. G., 1852-56; incumbent of Holy Trinity Chapel, Brighton, 1856-66; principal of the Brighton Training College, 1863-86; and vicar of Bolney, Sussex, 1872-86. In 1886 he became rector of Conington, Ely. Mr. Wyatt has pub. *Principal Heresies relating to our Lord's Incarnation*, 1881; *The Gospel according to St. Matthew, with Explanatory Notes for the Use of Teachers in Schools*, 1884; and *Ps. and Hys. for Public Worship*, 1859 (4th ed., 1868). To this *Coll.* he contributed in 1859 his well known hymn for *National Thanksgiving*, "God the Lord has [hath] heard our prayer." It is given in several collections, including the S. P. C. K. *Church Hys.*, 1871; *Thring's Coll.*, 1882, and others. [J. J.]

Wyn, Elis, the Author of *Bardd Cwag*, was b. near Harlech, Merionethshire, in the year 1670. He stands unrivalled as a Welsh prose writer. He was inducted by Bishop Humphreys to enter Holy Orders, and was ordained deacon and priest on the same day, and on the next presented to the Rectory of Llanfair. He held at the same time other parishes. In 1703 appeared his admired work, *Gweledigaethau y Bardd Cwag*, or the "Visions of the Sleeping Bard," which in style is one of the most beautiful works written in the Welsh language. In 1710 he was charged by the Bishops of Wales to superintend a new edition of the Book of Common Prayer. His "Emyn Cynhebrwng" or *Funeral Hymn* is found in all Welsh hymnals. He d. in July, 1734, and was buried under the communion table in Llanfair Church. [W. G. T.]

X

Xavier, St. Francis, the great missionary saint of the Roman Catholic Church, was the s. of Don John Giasso and Donna Maria d'Azpilqueta y Xavier; he was b. at the castle Xavier, near Pampeluna, Spain, on April 7, 1506, and is known to history by his mother's name. At the age of eighteen he entered the University of Paris, where in due course he graduated, and then devoted himself to teaching. It was here that he became acquainted with Ignatius Loyola the founder of the Jesuits, who was then planning the colossal work which he afterwards accomplished. Xavier became one of the first nine of Loyola's converts, and the most enthusiastic of the little band. The date of the formation of the Order of the Jesuits is given as Aug. 15, 1534, and the place as Montmartre near Paris. We find Xavier at Venice with Loyola in 1537, where the visitation of a hospital for incurables was assigned to him. Here in the discharge of his duties he gave early evidence of his enthusiasm and self-devotion. He subsequently visited Rome, where with Loyola and others of the Order he was brought, through the influence of the Rector of the University of Paris, who was then at Rome, to the notice of John III. of Portugal, who desired some of them for mission work in India. Circumstances led to the selection of Xavier for the work. He left Rome in March 1540, and set sail on April 7, 1541, for Goa, the chief city of the Portuguese possessions, where he arrived on May 6, 1542. From that time to the day of his death at Sancian, near Canton, on Dec. 22, 1552, he devoted himself to his work in a most heroic and devoted manner, visiting Travancore, Ceylon, Malacca, Japan, and other heathen lands with Cross in hand, and a burning zeal in his heart. Xavier's life has been written by many hands. The roll of deeds which he is said to have done, and the miracles he is said to have wrought, even to the raising of the dead, is long, but many of the alleged facts are open to the gravest doubt, and others are beyond belief. The hymns which are associated with Xavier's name are, "O Deus ego amo Te, Nam prior Tu amasti me" (p. 226, i.), and "O Deus ego amo Te, Nec amo Te ut salves me" (p. 226, ii.). That the first was written by him is most improbable, the evidence in his favour being absolutely nil. The second may possibly be his (see as above), it breathes his abnegation of self in every word, his spirit in every line. See *Murray's Mag.* for Oct. 1890, for an interesting account of Goa and its Cathedral, where Xavier lies buried. [J. J.]

Y

Ye boundless realms of joy. *Tate & Brady.* [*Ps. cxxviii.*] Appeared in the *New Version*, 1696, in 8 st. of 8 l. It is seldom if ever found in its full form in modern collections, but usually as a cento. The metre, which is now somewhat common, is an imitation of John Pullain's version of the same

psalm in the *Anglo-Genevan Psalter*, 1561. Pullain's use of this metre is the first instance known in English Psalmody. [Old Version, § ix.] [J. J.]

Ye Christian heroes [heralds], go, proclaim. *Draper, B. H.* [*Farewell to Missionaries.*] This is one of two hymns compiled from a poem which first appeared in a newspaper as "Ruler of worlds, display Thy power;" then in *Hys. Orig. & Select.*, &c., Portland, Maine, 1805, divided as two hymns; and again, as a complete poem, in the *Baptist Magazine*, vol. viii. 1816, p. 88, where it is given in 28 lines, and begins: "Sovereign of worlds, display Thy power." The hymns compiled therefrom are:—

1. *Sovereign of worlds, display Thy power.* This cento in 4 st. of 4 l. was given in *Pratt's Ps. & Hys.*, 1829, No. 467, as a "Prayer for the Conversion of the World," and is composed of ll. 1-12, 17-20, slightly altered.

2. *Ye Christian heroes! go, proclaim.* This hymn is composed of ll. 17-28 slightly altered. It is found in several collections, including the *Plymouth Coll.*, 1855; the *Bap. Praise Bk.*, 1871, and others. In the *Sabbath H. Bk.*, 1858; the *Songs for the Sanctuary*, 1865; *Hys. and Songs of Praise*, 1874, &c., it begins "Ye Christian heralds, go, proclaim."

The modern use of these hymns is mainly confined to America. [J. J.]

Ye indolent and slothful! rise. & Martin. [*Industry.*] First appeared as No. 12 in the *Draft Scottish Translations and Paraphrases*, 1781, as a version of Proverbs vi. 6-12, in 4 st. of 4 lines. In the public worship ed. of the *Trs. and Paraphs.* issued in that year by the Church of Scotland, and still in use, ll. 1, 3, 4, of st. iii. were altered. The markings of the *Trs. and Paraphs.* by the eldest daughter of W. Cameron (p. 200, ii.) ascribe the original to I. Watts (in whose works we have failed to find it), and the alterations of 1781, to Cameron. In the *Free Church Magazine*, for 1847, p. 271, it is pretty clearly shown to be by Martin. Martin is there said to have sent in to the Committee versions of other portions of Holy Scripture, which, though not inserted by them, in the *Trs. and Paraphs.*, he probably justly enough regarded as superior to this. [J. M.]

Ye nations exult; Salvation is nigh. [*Epiphany.*] This hymn appeared in the *British Magazine*, May, 1832, p. 233, in 6 st. of 4 l., and signed "B. J. W." It has been republished in several collections, including *Kennedy*, 1863, &c. In *Mercer's Ch. Ps. and H. Bk.*, Oxford ed., 1864, it begins "Ye nations rejoice, Salvation is nigh." [J. J.]

Ye neighbours and friends Of Jesus, draw near. *C. Wesley.* [*Thanksgiving for Success of the Gospel.*] This is No. 4 of four hymns written after preaching to the Newcastle colliers, and was pub. in the *Hys. and Sacred Poems*, 1749, vol. i., and again in the *P. Works*, 1868-72, vol. v., p. 115. Under the date of Nov. 30, 1746, Jackson in his *Memoir of the Rev. Charles Wesley*, says:—

"The very spirited hymn beginning 'Ye neighbours, and friends of Jesus draw near,' was written by Mr. Charles Wesley 'after preaching to the Newcastle colliers,' and most probably during his present visit to that town. Under the date of Sunday, Nov. 30, he uses in his journal the phraseology upon which the hymn is founded. On that day he preached in one of the streets of Newcastle to listening crowds, who forgot the sharpness of the frost while engaged in the worship of God.

and in hearing the word of life and mercy." (Small ed., 1848, p. 191.)

The hymn is in 12 st. of 4 double lines. In the *Wes. H. Bk.*, 1780, sta. i., ii., viii.-xii. were given as No. 38, and this has become its recognized form in later collections. [J. J.]

Ye principalities and powers. *G. Rawson.* [*Burial.*] 1st pub. in the *Leeds H. Bk.*, 1853, No. 858, in 5 st. of 4 l., and again in the author's *Hymns, Verses, &c.*, 1876, p. 114. In the *Bap. Ps. & Hys.*, 1858, No. 616, it was given with the omission of st. i., and began "Though tears will fall and hearts are stirred." This form of the text is repeated in later collections. [J. J.]

Ye royal priests of Jesus, rise. *C. Wesley.* [*Holy Communion.*] 1st pub. in his *Hys. on the Lord's Supper*, 1745, No. 137, in 7 st. of 4 l.; again in later editions of the same; and in *P. Works of J. & C. Wesley*, 1868-70, vol. iii. pp. 319-320. Its use is not extensive. This hymn is one of the most pronounced of C. Wesley's hymns on "The Lord's Supper." It is based on a portion of Dr. Brevint's work on *The Christian Sacrament and Sacrifice*, sect. vi. 2. "Concerning the Sacrament, as it is a Sacrifice. And first, of the Commemorative Sacrifice"—

"Nevertheless, this sacrifice, which by a real oblation was not to be offered more than once, is by a devout and thankful commemoration to be offered up every day. This is what the apostle calls, to set forth the death of the Lord: to set it forth as well before the eyes of God His Father as before the eyes of men: and what St. Austin explained, when he said the holy flesh of Jesus was offered in three manners: by *prefiguring sacrifices* under the law before His coming into the world, in *real deed* upon His cross, and by a *commemorative Sacrament* after He ascended into heaven. All comes to this: (1) That the sacrifice in itself can never be repeated; (2) That nevertheless this Sacrament, by our remembrance, becomes a kind of sacrifice, whereby we present before God the Father that precious oblation of His Son once offered. And thus do we every day offer unto God the meritorious sufferings of our Lord, as the only sure ground whereon God may give, and we obtain, the blessings we pray for," &c. *P. Works*, 1868-70, vol. iii. p. 203.

It is curious to note how faithfully C. Wesley reproduces Dr. Brevint's views not only of this aspect of the Holy Communion, but also of its daily administration. It is desirable that all C. Wesley's *Hys. on the Lord's Supper* be read with the extracts from Dr. Brevint's work, upon which they are based, and with which they are published in the *P. Works*, as above. [J. J.]

Ye saints! in blest communion. *J. S. B. Monsell.* [*Saints Days, Special and General.*] Pub. in his *Hys. of Love and Praise*, 1863, p. 186, and composed of 5 opening stanzas of 8 l.; 19 st. for special days, as St. Andrew, St. Thomas, and others; and a concluding doxology. In this form it was repeated in his *Parish Hymnal*, 1873, and in both instances directions were given in a note as to the use which might be made of these 28 st. for special festivals. This hymn suggested to Earl Nelson his well-known "From all Thy saints in warfare, for all Thy saints at rest," p. 398, ii. [J. J.]

Ye servants of God, Your Master proclaim. *C. Wesley.* [*Missions.*] Pub. in *Hys. for Times of Trouble and Persecution*, 1744, in 6 st. of 4 l., as No. 1 of "Hymns to

be sung in Tumult" (*P. Works*, 1868-72, vol. iv. p. 51). It is given in its full, or in an abbreviated form in several of the older collections, and especially those of the Church of England. In 1830 a cento was included in the *Supplement of the Wes. H. Bk.*, No. 557, st. i.-v. being from this hymn, and st. vi. from C. Wesley's *Funeral Hys.*, 1746, No. 6, st. v. In the revised ed. of the *Wes. H. Bk.*, 1875, this last stanza was omitted. [J. J.]

Ye servants of the Lord, Each in his office wait. *P. Doddridge.* [*Christian Activity and Zeal.*] Appeared in J. Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 210, in 5 st. of 4 l., and headed, "The active Christian"; and again in J. D. Humphreys's ed. of the same. 1839, No. 234. It is in extensive use, and usually in its original form. Sometimes, however, st. v. l. 3, "And raise that favourite Servant's head," is altered to "And raise that faithful servant's head." [J. J.]

Ye simple souls that stray. *C. Wesley* (?). [*Exhortation.*] 1st pub. in *Hys. for those that Seek and those that Have Redemption*, 1747, in 7 st. of 8 l. In 1780 it was given in the *Wes. H. Bk.*, No. 21, with considerable alterations, and the omission of st. iii. The authorship of this hymn has been a matter of dispute for many years, some claiming it for John Wesley on the authority of Mr. Henry Moore, and others for Charles on the word of Dr. Whitehead. The work in which it appeared is known to have been pub. by the two brothers, and the contents were unsigned. Under these circumstances the difficulty of determining the authorship is great. There is some probability in the suggestion that it was written by Charles, and that the extensive alterations made therein for the *Wes. H. Bk.*, in 1780, were the work of his brother. Original text, *P. Works*, 1868-72, vol. iv. p. 230. [J. J.]

Ye sons of earth, prepare the plough. *W. Cowper.* [*The Sower.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 85, in 6 st. of 4 l., and entitled, "The Sower." It is in several modern collections, but it does not rank in popularity with many of Cowper's hymns. [J. J.]

Ye that pass by, behold the man. *C. Wesley.* [*Good Friday.*] 1st pub. in *Hys. and Sacred Poems*, 1742, in 18 st. of 4 l. and entitled, "A Passion Hymn" (*P. Works*, 1868-72, vol. ii. p. 70). In the *Wes. H. Bk.*, 1780, 15 st. were given as No. 24, the omitted st. being ii., iv., and vii. In the 1809 ed. of that collection the hymn is divided into two parts, pt. ii. beginning with "O Thou dear suffering Son of God." Many expressions in the hymn, such as "Give me to feel Thy agonies," and others, have been much criticised from time to time, and this may possibly account for the omission of the hymn from the revised edition of the *Wes. H. Bk.*, 1875. Both parts, however, are still in use in G. Britain and America. [J. J.]

Ye that put on the heavenly crown. *G. Rawson.* [*Burial. Easter.*] Contributed to the *Leeds H. Bk.*, 1853, in 6 st. of 4 l., No. 856. In 1858 st. iii.-vi. were given as

"Glory to Him Who tasted death" in the *Bap. Ps. & Hys.*, No. 273; and have been continued in later editions. The reason of this curtailment of the hymn probably arose from objections to the opening stanzas, and especially to the lines:—

"Brethren in glory, bend ye down,
And aid our faltering hymn."

The abbreviation has however changed a funeral hymn into one for Easter. In 1876 Mr. Rawson republished the full text in his *Hymns*, with the simple change in st. ii. l. 4, of "beside" to "so near the grave." [J. J.]

Ye whose hearts are beating high. *J. Keble.* [*Palm Sunday.*] Given in his *Christian Year*, 1827, as the Poem for Palm Sunday, in 6 st. of 8 l., and based on St. Luke xix. 40. In the *Leeds H. Bk.*, 1853, No. 206, it is given in an altered form as "Come, all grateful human hearts." [J. J.]

Ye wretched, hungry, starving poor. *Anne Steele.* [*The Gospel Feast.*] 1st pub. in her *Poems Chiefly Devotional*, &c., 1760, vol. i., p. 17, in 7 st. of 4 l., and headed "Longing Souls invited to the Gospel-Feast, Luke xiv. 22;" also in the ed. of 1780, and D. Sedgwick's reprint of her *Hymns*, &c., 1863, p. 10. From this hymn the following abbreviated texts and centos have come into C.U.:—

1. **Ye wretched, hungry, starving poor.** In Ash and Evans's *Bristol Bp. Coll.*, 1769, No. 144, and later hymnbooks. Usually st. vii. is omitted.

2. **Ye wretched, starving poor.** This in the American *Church Pastorals*, Boston, 1864, is composed of st. i.-iv. rewritten from c.m. into s.m.

3. **See, Jesus stands with open arms.** In the American *Bp. Service of Song*, 1871, beginning with st. ii. In the N. Y. *Church Praises Bk.*, 1882, st. iv. is also omitted.

4. **Lo, Jesus stands with open arms.** This in the American *Prots. Episco. Additional and Selected Hymns* from *H. A. & M.*, &c., N.Y., 1869 is composed of st. ii., v.-vii. slightly altered.

Through these various forms this hymn is somewhat widely used. [J. J.]

Yes, thou hast drained thy Master's cup. [*Conversion of St. Paul.*] This cento is in W. J. Blew's *Church Hy. and Tune Bk.*, 1852-55; and Rice's *Sel.* from the same, 1870, No. 120, in 7 st. of 4 l. St. i.-iii. are a tr. from "Sudore sat tuo fides"; and iv.-viii. from "Sat Paule sat terria datum." Both hymns are by G. de la Brunetiere, in the *Paris Brev.* of 1680. The *trs.* are by Mr. Blew. [J. J.]

Yes, God is good! in earth and sky. [*Goodness of God in nature; or, Flower Services.*] The history of this popular hymn is somewhat curious and intricate. It is of American origin and came into modern hymn-books in the following manner:—

1. The original hymn appeared in *Hys. for Children*, Boston, U.S.A., 1825, in 6 st. of 4 l., the opening stanza reading:—

"God is good! each perfumed flower,
The smiling fields, the dark green wood,
The insect fluttering for an hour;
All things proclaim that God is good!"

The editor of this collection is not named. Possibly it may have been Mrs. Follen, the writer of the hymn. The false metre of the opening line (7's instead of 8's) was probably a misprint. In several instances this line has been republished, notwithstanding the clearness of the error. (See p. 380, l. 4.)

2. In Emily Taylor's *Sabbath Devotions*, Wellington, Salop, 1826, p. 203, this text was given as an original piece never before published, and signed "E. L. C.," the initials of Mrs. Follen's maiden name. Possibly it was sent in ms. to Miss Taylor, before it was printed in the Boston *Hys. for Children*.

3. In J. R. Beard's English Unitarian *Coll. of Hys.*, 1837, it is included as "Yes, God is good! each perfumed flower."

4. The Boston *Hys. for Children*, or more probably a little undated work called *Gems of American Poetry*, fed into the hands of J. H. Gurney whilst engaged in compiling his *Lutterworth Coll. of Hys. for Public Worship*. In that *Coll.*, in 1838, No. 299, appeared Gurney's version of the hymn as follows:—st. i., Mrs. Follen, "Yes, God is good! each perfumed flower;" st. ii., iii., new; st. iv., ll. 1, 2, Mrs. Follen, ll. 3, 4, new; st. v., new.

5. The *Ps. & Hys. for Pub. Worship, Sel. for some of the Churches in Marylebone*, was pub. by Gurney and others, in 1851. No. 300 is Gurney's final revision of the hymn. Of this text st. i., by Gurney, reads:—

"Yes, God is Good,—in earth and sky,
From ocean-depths and spreading wood,
Ten thousand voices seem to cry,
'God made us all, and God is good.'"

The remaining stanzas are:—st. ii.-v., repeated from the *Lutterworth Coll.* as above, and st. vi. is new. To this hymn and another ("We saw Thee not when Thou didst come") (p. 1243, l.) Gurney added the following note in the Index of first lines:—

"This hymn ('We saw Thee not,' &c.), and the last hymn in the book, 'Yes, God is good,' were suggested by two poems in a small American volume, which were well conceived, but very imperfectly executed. Successive alterations have left nothing of the original compositions remaining but the first four words, and the repeated words in each hymn. With this acknowledgment, the writer has not scrupled to put his name to them.—J. H. G."

In this note Gurney has overlooked the fact that, in "Yes, God is good," st. iv., ll. 1, 2 are direct from Mrs. Follen. This form of the hymn, in full or in an abbreviated form, is in extensive use.

6. In the *Methodist S. S. H. Bk.*, 1879, No. 73, beginning "Almighty God, Thy works abound" is thus composed: st. i., ii., Anon.; st. iii., viii., from Gurney, 1851, as above.

7. Mrs. Follen's hymn was pub. in a revised form in her *Poems*, Boston, W. Crosby & Co., 1839, p. 119, as "God, Thou art good, each perfumed flower." It was also repeated in the English ed. of her *Poems*, pub. as *The Lark and The Linnet, Hys., Songs, and Fables*, London, Addey & Co., 1854, p. 12, where it begins:—"Thou art good! Each perfumed flower." Putnam, in his *Singers and Songs of the Liberal Faith*, Boston, 1875, gives the text from the *Poems* of 1839. [J. J.]

Yes, Lord, my joyful thanks to Thee. *S. Browne.* [*Giving Thanks.*] Pub. in his *Hys. and Spiritual Songs*, &c., 1720, Bk. i., No. 151, in 5 st. of 4 l., and headed "Giving thanks to God always in all things." In Martineau's *Hymns*, &c., 1840, and again in his *Hymns*, &c., 1873, it is given as "Great God, my joyful thanks to Thee." [J. J.]

Yes, there are little ones in Heaven. *T. R. Taylor.* [*Infants' Hymn.*] This hymn

appeared in the *Protestant Dissenters Juvenile Magazine*, 1838, and again in T. R. Taylor's *Memoirs and Select Remains*, 1836, p. 245, in 5 st. of 6 l. It is found in C. U. in its original form; and also rewritten as "Children's voices high in heaven," in the *Bapt. Ps. & Hys.*, 1858, No. 959, and later collections. The re-written form of the text is by Mr. George Rawson, and was made for the *Bapt. Ps. & Hys.*, 1858. [J. J.]

Yet a little while: the Lord Gave His saints this precious word. *Lady Campbell, née Malcolm.* [Second Advent.] The first stanza was written early in Nov., and the remaining two on Dec. 26, 1880, and subsequently pub. in lithograph from the author's mss. It was included in J. G. Deck's *Ps. and Hys.*, Lond., D. Waltier, 1842. Pt. i., No. 189; in Walker's *Cheltenham Ps. & Hys.*, 1855; in Harland's *Ch. Psalter & Hyl.*, and others. [J. J.]

Yet there is room! The Lamb's bright hall of song. *H. Bonar.* [Parable of the Marriage Supper.] This most appropriate hymn for Home Missions appeared in 1873. It has been somewhat widely adopted, and is given in the collections of *Snapp, Sankey, Thring*, and others, and is worthy of this attention. [J. J.]

Yonge, Charlotte Mary, dau. of William Crawley Yonge of the 52nd Regiment, was b. at Otterbourne, Hants, in 1825. Miss Yonge is widely known as the author of *The Heir of Redclyffe*, *The Daisy Chain*, and other popular novels: of a series of historical works for the young, including *Stories of English History*, 1874, *Stories of Greek History*, 1876, &c.; of the *Life of Bishop Patteson*; and as the Editor of the *Monthly Packet*. In 1841 Miss Yonge contributed two hymns to *The Child's Christian Year*, which was edited by her mother (see below). The hymns are:—(1) "Into Christ's flock we are received" (*Holy Baptism*); (2) "Why lived I not in those blest days?" (*St Thomas*). [J. J.]

Yonge, Frances Mary, née Bargus, was b. Jan. 13, 1795, was married to William Crawley Yonge of the 52nd Regiment, and d. Sep. 28, 1868. Mrs. Yonge pub. in 1841, *The Child's Christian Year*, with a Preface by John Keble. The contents are mainly by J. Anstice, J. H. Newman, I. Williams, and Mrs. Yonge, with a few hymns by Miss Yonge, Mrs. Mozley, T. Whytehead, J. Keble, and others. Mrs. Yonge's hymns are:—

1. Behold a Prophet,—yea, and more. *St. John Baptist.*
2. His are the cattle on the hills. *All things for God.*
3. Not only as a sacrifice. *Jesus the Example.*
4. Put far from us, O Lord, we pray. *Advent.*
5. The Assyrian King in splendour came. *Defeat of the Assyrians.*

The use of these hymns is limited. [J. J.]

You now must hear my voice no more. *W. Robertson.* [Ascensiontide.] First appeared as No. 15 in the *Draft Scottish Translations and Paraphrases*, 1745, as a version of John xiv., 25–29, in 6 st. of 4 l. and slightly altered in the revised ed. issued in 1751. In the *Draft* of 1781 it was included as No. 43, considerably altered, and with st. v., vi. omitted. In the public worship ed. of

the *Trs. & Paraphs.* issued in that year by the Church of Scotland and still in use, st. ii. was re-written, and st. i., l. 3, st. iii., l. 1, were altered from the *Draft*. In the markings by the eldest daughter of *W. Cameron* (p. 300, it.) the original is ascribed to *Robertson*, and the alterations in 1781 to *Cameron*. The revised text of 1781 is included in the *Eng. Presb. Ps. & Hys.*, 1867, and a few other modern hymnals. (Compare the version of the same passage of Holy Scripture "Peace—it was our Saviour's blessing," No. 73, in *Miss Leeson's Paraphs. & Hys. for Cong. Singing*, 1853.) [J. M.]

You who dwell above the skies. *G. Sandys.* [*Ps. cxlviii.*] This fine rendering of *Ps. cxlviii.* appeared in his *Paraphrase of the Psalmes*, 1636, in 40 l. It was republished in his *Paraphrases upon the Divine Poems*, 1638, and in later editions. Also in the *Library of Old Authors*. In the *Wes. H. Bk.*, 1875, No. 639, it is given in 9 st. of 4 l. as "Ye, who dwell above the skies," where the text is but slightly altered. It is worthy of more extended use than is accorded to it in modern hymnals. [See *Psalters, English*, § x.] [J. J.]

You who the Name of Jesus bear. [*Humiliation and Exaltation of Christ.*] First appeared as No. 7 in the *Draft Scottish Translations and Paraphrases*, 1745, as a version of Phil. ii., 6–12, in 7 st. of 4 l. The author is unknown. In the revised edition, issued in 1751, st. iii. vii. were altered, and this form was included, slightly altered, as No. 52 in the *Draft* of 1781 beginning "Ye who the Name of Jesus bear." In the public worship ed. of the *Trs. and Paraphs.* issued in that year by the Church of Scotland, and still in use, st. v. was re-written, and st. ii., ll. 2–4, st. vi. l. 1 altered. In the markings by the eldest daughter of *W. Cameron* (p. 300, it.) the original is ascribed to Isaac Watts (in whose works it is not to be found) and the alterations of 1781 to *Cameron*. The revised text of 1781 is included in *Pratt's Coll.*, 1829, the *Eng. Presb. Ps. & Hys.*, 1867, and a few other modern hymnals. St. v.–vii. beginning "Hence God this generous love to men," were included, with an added doxology, in the *Twickenham Chapel Coll.*, 1845, p. 58. In *Miss Leeson's Paraphs. and Hys. for Cong. Singing*, 1853, it is slightly altered, as pt. i. of No. 81; her pt. ii., beginning "Hail, name of Jesus! glorious name," being partly from "All hail the power of Jesus' name." [J. M.]

Young, Andrew, second s. of David Young, for more than fifty years a most efficient teacher in Edinburgh, was b. at Edinburgh, April 23, 1807. After passing through a distinguished eight years' literary and theological course at the University of Edinburgh, he was appointed in 1830, by the Town Council, Head Master of Niddry Street School, Edinburgh, where he began with 80 pupils, and left with the total at 600. In 1840 he became Head English Master of Madras College, St. Andrews, where he was equally successful. He retired from St. Andrews in 1853, and lived in Edinburgh, where he was for some time the Superintendent of the Greenside Parish Sabbath School. He d. Nov. 30, 1889. Many of Mr Young's

hymns and poems were contributed to periodicals. A collected edition of these was pub. in 1876, as *The Scottish Highlands and Other Poems*. His poems entitle him to rank in the first order of Scottish minor poets. Some of his hymns are very sweet. His "There is a happy land" (q. v.) has attained great popularity. [J. M.]

Young children once to Jesus came.
Jane Taylor. [*Christ receiving little children.*] This hymn was given in the 1st ed. of *Hys. for Infant Minds*, 1810, as "As infants once to Christ were brought." In the 4th ed., 1812, the opening line was altered to "Young children once to Jesus came," and this is repeated in the revised ed. of 1886. It is in 6 st. of 4 l. and based upon the words "Suffer little children to come unto me." It is given in several modern collections for children. [J. J.]

Your harps, ye trembling saints.
A. M. Toplady. [*Encouragement to Believers.*] Printed in the *Gospel Magazine*, Feb. 1772, in 8 st. of 8 l., and headed "Weak Believers Encouraged." It was included in his *Hys. on Sacred Subjects*, &c., London, W. H. Collingridge, 1856; and in D. Sedgwick's ed. of his *Hys. and Sacred Poems*, 1860. Several abbreviated forms of the text, all beginning with the original first line, are in C. U. in G. Britain and America. There is also in American use a cento beginning "If through unruffled seas," in 4 st. of 4 l., of which st. ii.-iv. are from this hymn, and stanza i. is by another hand. It is given in the *Songs for the Sanctuary*, 1865, the *Laudes Domini*, 1884, and others. [J. J.]

Z

Zage nicht wenn sich der Himmel.
[*Cross and Consolation.*] Included in J. Köbner's *Christliche Harfentöne*, Hamburg, 1840, p. 150, in 6 st. of 4 l., entitled "Guidance." No author's name is given. The tr. in C. U. is "Tremble not, though darkly gather." A good tr. expanding st. ii. as ii., iii., by Miss Borthwick, in *H. L. L.*, 1st ser., 1854, p. 19 (1884, p. 24). Included in Gillfillan's *Sel.*, Dundee, 1875, No. 51. [J. M.]

Zeller, Christian Heinrich, s. of Christian David Zeller, Hofrath at Hohenentrungen, near Tübingen, was b. at Hohenentrungen, March 29, 1779. He matriculated at the University of Tübingen in 1797, as a student of law. After completing his studies he chose, however, the profession of teaching. He became director of the Latin School at Zoffingen, Switzerland, in 1809, and finally removed in April, 1820, to Beuggen on the Rhine (Baden), near Basel, as director of the newly founded Institution there, meant for the education of poor children and for the training of teachers for poor children. He d. at Beuggen, May 18, 1860 (*Koch*, vii. 188, &c.).

Zeller was best known as an educationist, and in connection with the working of the Institution at Beuggen. His hymns, which are simple, Scriptural and earnest, were written primarily for use at Beuggen, and mostly appeared in the *Monatsblatt* (begun in 1828), and other publications of the Institution. They came into notice

through their reception into Knapp's *Ev. L. S.*, 1837. They were collected by Zeller's son, and pub. in 1871, as *Lieder der armen schullehrer-Anstalt Beuggen*, 56 being original. Two of these hymns have passed into English, viz. —

i. **Gott bei mir an jedem Orte.** *Omnipresence.* On the joy of God's Presence with us. This appeared in the *Monatsblatt* in 1828, and was included in the 1871 as above, p. 88. In Knapp's *Ev. L. S.*, 1837, No. 32 (1865, No. 32), in 6 st. of 6 l.; in the Berlin *G. L. S.*, ed. 1863, No. 1554, &c. The tr. in C. U. is: —

My God with me in every place. This is a good tr., omitting st. v., by Mrs. Findlater in *H. L. L.*, 1st Ser., 1854, p. 30 (1884, p. 33); repeated, omitting st. iv., in *Holy Song*, 1869, No. 588. In Miss Warner's *Hys. of the Ch. Militant*, 1858, it begins, "My God is with me every place."

Another tr. is: "God in every place is near me." By R. Massie, in the *British Herald*, May, 1865, p. 70, and in *Reld's Praise Bk.*, 1872, No. 438.

ii. **Trouer Heiland, wir sind hier.** *Public Worship.* This is in the 1871 as above, p. 64. Included in Knapp's *Ev. L. S.*, 1837, No. 857 (1865, No. 1256), in 5 st. of 7 l.; and repeated in the Württemberg *G. B.*, 1842, No. 235. For the hymn Conrad Kocher wrote the well-known melody which in *H. A. & M.* is called *Dir*, and which 1st appeared, set to Zeller's hymn, in Kocher's *Stimmen aus dem Reiche Gottes*, Stuttgart, 1838, No. 201. Tr. as: —

Saviour, here to Thee we come. This is a free tr. of st. i., ii., v., marked as by "F. C. C.," as No. 155 in Dr. Pagenstecher's *Coll.*, 1864. [J. M.]

Zeuch ein zu deinen Thoren. *P. Gerhardt.* [*Whituntide.*] Appeared as No. 157 in the Crüger-Runge *G. B.*, 1653, in 12 st. of 8 l., viz. st. i.-viii., xii., xiii., xiv., xvi. of the full form. St. xv. was added in J. G. Ebeling's ed. of *Gerhardt*, 1666-67, No. lxxx. and st. ix.-xi. in J. H. Feustking's edition of the same, 1707. The full form in 16 st. is in Wackernagel's ed. of his *Geistliche Lieder*, No. 32, in Bachmann's ed., No. 25, and the *Unv. L. S.*, 1851, No. 184. It was probably written during the Thirty Years' War. The trs. in C. U. are: —

1. **Retake thy own Possession.** A free tr., omitting st. x.-xii., in pt. ii., 1725, of J. C. Jacobi's *Psalmodia Germanica*, p. 9. In his ed. of 1732, p. 46, it is greatly altered, and begins, "In me resume thy dwelling." From this form the trs. of st. i., vi., xvi. were included unaltered in the Scottish *Evang. Union H. Bk.*, 1856.

2. **Come to Thy temple here on earth.** A good tr. omitting st. iv. by Miss Winkworth in her *Lyra Germanica*, 1st Ser., 1855, p. 113. From this the trs. of st. i., ii., viii., xii., were repeated in the Pennsylvania *Luth. H. Bk.*, 1865.

3. **O enter, Lord, Thy temple.** A good tr. of st. i., ii., v.-viii., xiv., xvi. based on her *L. G.* version by Miss Winkworth in her *C. B. for England*, 1863, No. 71. Included in full and unaltered as Nos. 482, 483 in Dr. Thomas's *Augustine H. Bk.*, 1866; No. 483, beginning "All love is thine, O Spirit" (st. vii.). In the Pennsylvania *Luth. Ch. Bk.*, 1868, No. 250 is st. i.-iii., vi., viii., and in the Ohio *Luth. Hyl.*, 1880, No. 106 is st. i., ii., v., xiv., xvi.

Other trs. are: (1) "Retake thy own possession, Thou glorious Guest of Hearts." in *Select H. from Ger. Psal. Tranquebar*, 1754, p. 43, and the *Suppl. to Ger. Psal.*, ed. 1765, p. 26. (2) "Come, O Thou Holy Dove," by Miss Dunn, 1857, p. 104. (3) "Come, enter Thine own portal," by Miss Cox, 1864, p. 117. [J. M.]

Zihn, Johann Friedrich, was b. Sept. 7, 1630, at Suhl, in Thuringia. After studying for some time at the University of Leipzig, he went to Wittenberg, where he graduated M.A. in 1675; and in 1679 was appointed rector of the school at Suhl. In 1690 he became diaconus, and in 1708 archidiaconus at Suhl, and d. there, Jan. 16, 1719 (*Wetzel*, iii. 470; *Koch*, v. 419, &c.). Zihn contributed five hymns (Nos. 526-530) to the *Schlesingen G. B.*, 1688, the title of which begins, *Der himmlischer Freude zeitlicher Vorschmack*. One has been tr., viz. :—

Gott lobet noch, Seele was verzaget du doch. Cross and Consolation. 1688 as above, No. 529, in 8 st. of 10 l., marked as by M. J. F. Z. In each stanza ll. 1, 2 are as quoted above, and ll. 9, 10 are the refrain,

"Seele! o gedенke doch;
Lebt doch unser Herr Gott noch."

It is a fine hymn, founded on Jer. x. 10. *Koch* says it was written in 1682. Included in Freylinghausen's *Neues geistreiches G. B.*, 1714, and recently in the Berlin *G. L. S.*, ed. 1863, No. 844. The tr. in C. U. is :—

God liveth ever! This is a good and full version, by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 33. Repeated in full in Miss Warner's *Hys. of the Church Militant*, 1858, and in Bp. Ryle's *Coll.*, 1860. Varying centos are included in the *Cumbræ H. Bk.*; *Flett's Coll.*, Paisley, 1871, and the *Ibrox Hyl.*, 1871. The form beginning "Our God is good; in every place," in the *Hys. of the Spirit*, Boston, U. S., 1864, is from ll. 3-6 of st. i., iii., vi., viii.

Other tra. are :—

(1) "God liveth still! Trust," &c. By Miss Cox, 1864, p. 129; repeated in the *Gilman-Schaff Lib. of Rel. Poetry*, 1881. (2) "God liveth still! Wherefore," &c. By R. Massie, in the *Day of Rest*, 1877, vol. vi. p. 326.

[J. M.]

Zinzendorf, Christian Renatus, Count von, second s. of Nicolaus Ludwig von Zinzendorf, was b. Sept. 19, 1727, at Herrnhut, in Saxony. He received his education from his parents, and from Johann Langguth and others of the Brethren. He was the only son that survived his boyhood, early accompanied his father on his journeys, and was, e.g., in 1743, for sixteen days imprisoned with him at Riga. From 1744 to 1750 he lived mostly at Herrenhaag in Wetteravia, ministering specially to the single Brethren. When the community at Herrenhaag was dissolved in 1750, his father summoned him to London. He brought with him the seeds of consumption, which developed in England. He d. in London, May 28, 1752 (*Koch*, v. 312; *Hist. Nachricht* (to the *Brüder G. B.*, 1778), 1835, p. 192, &c.).

C. R. von Zinzendorf's hymns were principally written during his residence in London. They are by no means free from the faults and mannerisms of that sentimental and fantastic period of Moravian hymn-writing; and their range of subjects is very limited. Their burden is a deep and intense personal devotion to the crucified Saviour; the spirit being that of his favourite saying, "I have but one passion, and that is He, only He." They were collected by his father, and pub. (with a preface dated March 18, 1755), as the 1st *Appendix* to the London *G. B.* of 1754, with 43 (54) pieces, 9 of which consist of only one stanza, 2nd ed. 1760 (See p. 788, li.). Most of them passed into the *Brüder G. B.* of 1778. Few have passed into English use in non-Moravian hymn-books.

Three of these hymns may here be referred to :—

i. *Ach lass auf allen Tritten. Sanctification*, Written in 1751. Included in the *Kleine Brüder G. B.*, London, 1754. It is No. 64 in the 2nd ed., 1760, of the *Appx.* of 1755, and repeated as st. ii. of No. 380, in the *Brüder G. B.*, 1778. The tr. in C. U. is :—

Lord Jesus, Thy atonement. This is No. 427 in the *Moravian H. Bk.*, 1789 (1849, No. 588), repeated in Bickersteth's *Christ. Psalmody*, 1833.

ii. *Für uns ging mein Herr in Todensüthen. Passivité.* This is included as No. 166 in the *Brüder G. B.*, 1778, in 10 st. of 8 l. It is a cento from three hymns in the *Appx.* of 1755, as above, viz. st. 1-5, 8, 9 are st. 12-15, 17, 11, 18, of No. 28 (this hymn begins "Ach du unaussprechlich nahes Herze"); st. 6, 7 are st. 2, 3, of No. 10; and st. 10 is No. 17. The text of 1778 is in the Berlin *G. L. S.*, ed. 1863, No. 230. The tr. in C. U. is :—

My Redeemer, overwhelm'd with anguish. By J. Swertner, in full, from the 1778 text, as No. 78 in the *Moravian H. Bk.*, 1789 (1849, No. 93). The trs. of st. 1, 2, 6-8, were included in Walker's *Coll.*, Cheltenham, 1855. In the *Moravian H. Bk.*, 1886, No. 82, it begins with st. vi. "Our enraptured hearts shall ne'er be weary."

iii. *O süsse Seelenweide.* This is noted at p. 467, ii.

Not including the above the English *Moravian H. Bk.*, 1886, gives seven hymns with his name, and ascribes portions of four others to him. [J. M.]

Zinzendorf, Nicolaus Ludwig, Count von, was b. at Dresden, May 26, 1700; was educated at the Paedagogium at Halle (1710-1716), and at the University of Wittenberg (1716-1719); became Hof- und Justizrath at the Saxon court at Dresden in the autumn of 1721; received a license to preach from the Theological Faculty of the University of Tübingen in 1734; was consecrated Bishop of the Moravian Brethren's Unity at Berlin, May 10, 1737; and d. at Herrnhut, May 9, 1760.

An adequate sketch of the life and labours of this remarkable man would far exceed the limits of our space. The details of his life are fully given in his *Leben*, by A. G. Spangenberg, 8 vols., Barby, 1772-75 (English version, abridged, by Samuel Jackson, London, 1838); and good sketches, with references to the fuller biographies, will be found in *Koch*, v. 248, *Herzog's Real-Encyclopädie*, xvii. 513, &c. The English reader may also consult T. Kühler's *Hist. Notes to the Lyra Germanica*, 1865, p. 107; Josiah Miller's *Singers and Songs*, 1869, p. 160; Miss Winkworth's *Christian Singers of Germany*, 1869, p. 305, &c. It is impossible to speak of Zinzendorf apart from the religious Communion of which he was the Second Founder; and accordingly an account of his life and labours is given in this Dictionary in the article *Moravian Hymnody* (see pp. 785-789).

Zinzendorf's first hymn was written at Halle in 1712, and his last at Herrnhut, May 4, 1760. Between these dates he wrote more than 2000 hymns. He himself pub. an edition of his poems as his *Teutsche Gedichte* at Herrnhut, 1735 (2nd ed., Barby, 1766), but this only contains 128 hymns. The fullest representation of them is in Albert Knapp's

Geistliche Gedichte des Grafen von Zinzendorf, pub. at Stuttgart in 1845 (hereafter, in this article, referred to as *Knapp*, 1845). This contains 770 pieces, arranged in three books, with an introduction and a biographical sketch by Knapp.

In preparing this edition Knapp had access to much unpublished material in the archives at Herrnhut, and found there many of the hymns in Zinzendorf's autograph. But too much of the labour he bestowed thereon was spent in endeavouring, not so much to reconstruct the text from the original sources, as to modernise it. In various instances the hymns are altogether rewritten, so that the form in which they appear is not that in which, as a matter of fact, Zinzendorf did write them, but that in which he might have written them had he been Albert Knapp, and lived in the year of grace 1846. So much is this the case, that comparatively few of the hymns are given in Knapp's ed. in their original form. If not altered they are often either abridged or else combined with others.

The keynote of Zinzendorf's hymns, and of his religious character, was a deep and earnest personal devotion to and fellowship with the crucified Saviour. This is seen even in his worst pieces, where it is his perverted fervour that leads him into objectionable familiarity with sacred things both in thought and in expression. If his self-restraint had been equal to his imaginative and productive powers, he would have ranked as one of the greatest German hymnwriters. As it is, most even of his best pieces err in some way or other, for if they are reverent and in good taste, they are apt to lack concentration and to be far too diffuse. His best hymns, and those which have been most popular in German and English beyond the Moravian connection, are those of the period prior to 1734. Among the characteristically Moravian hymns of the period 1734 to 1742 there are also various noble pieces. The later productions, especially from 1743 to 1760, are as a rule one-sided, unreal, and exaggerated in sentiment, and debased in style; exemplifying a tendency inherited from Scheffer (see p. 1006, i.), and suffered to run to riot. Without doubt he wrote too much (especially considering the limited range of subjects treated of in his hymns), and gave too little care to revision and condensation. Yet many of his hymns are worthy of note, and are distinguished by a certain noble simplicity, true sweetness, lyric grace, unshaken faith in the reconciling grace of Christ, entire self-consecration, willingness to spend and be spent in the Master's service, and fervent brotherly love.

The hymnbooks in which Zinzendorf's productions mainly appeared, or with which they have been associated, are described at length at pp. 767, 768. The more important may for convenience be briefly noted here, as follows:—

(1) *Sammlung geistlicher und lieblicher Lieder*, Leipzig, 1728, with 889 hymns. The 2nd ed. was pub. circa 1728, and contains an *Anhang* with Nos. 890-1078 [Berlin Library, El. 2017]; while some copies have a *Zugabe* with Nos. 1079-1149 [Berlin, El. 2016], and others have also an *Andere Zugabe*, circa 1730, with hymns 1-4, bound up with them [Berlin, El. 2014, and Brit. Mus.]. The 3rd ed., with 1416 hymns in all, was pub. at Görlitz in 1731. A copy of this, now in the Hamburg Library, has bound up with it a *Nachlese einiger geistlicher Lieder*, dated 1733.

(2) *Herrnhut G. B.* 1735 (*Das Gesang-Buch der Gemeinde in Herrnhut*) with its various *Anhänge* and *Zugaben* up to 1748.

(3) *London G. B.* 1753-54 (*Etwas vom Liede Moris ... das ist: Alt- und neuer Brüder-Gesang*, &c.), pub. at London, vol. I. 1753, ii. 1754.

(4) *Brüder G. B.* 1778 (*Gesangbuch zum Gebrauch der evangelischen Brüdergemeinen*) pub. at Barby in 1778.

Zinzendorf's hymns passed into German non-Moravian use mainly through the *Ebersdorf G. B.*, 1742 (*Evangelisches Gesangbuch in einen hindlänglichen Auszug der Alten, Neuern und Neuesten Lieder*, &c.), and in recent times through Knapp's *Ev. L. S.*, 1837-1865. Comparatively few are found in non-Moravian English hymnbooks prior to 1840, save in the versions made by John Wesley. The translations made by the English Moravians have been very little used by others,

except by those who were connected by birth with the Moravians, such as James Montgomery (through whose influence several were included in Mercer's *C. P. & H. Bk.*, 1855 and 1857), J. A. Latrobe and C. H. Bateman. The versions made by English non-Moravians since 1840 have been mostly of hymns which the Moravians themselves had not thought good to translate.

A number of Zinzendorf's hymns are noted in this Dictionary under their German first lines (see *Index of Authors and Translators*). In the larger ed. of the English *Moravian H. Bk.* of 1886 those which are by Zinzendorf may easily be traced, his name being added to them, and the first line of the original German prefixed. The others which have passed into use outside the Moravian connection, or have been *tr.* by non-Moravians, are here noted as follows:—

i. *Ach Bein von meinen Beinen. Longing for Heaven.* Written circa 1750 (*Knapp*, 1845, p. 176). Included in the *Kleines Brüder G. B.*, 2nd ed. Barby, 1781, No. 2110, in 2 st. of 8 l.; repeated, altered, in the *Brüder G. B.*, 1778, No. 1681. *Tr.* as:—

1. The seasons, Lord! are thine—how soon. A free version as No. 479 in J. A. Latrobe's *Ps. & Hym.*, 1841.

2. How soon, exalted Jesus. This is No. 938 in the *Moravian H. Bk.*, 1789 (1886, No. 1233).

ii. *Ach! mein verwundter Fürste. Union with Christ.* Written Aug. 1737 (*Knapp*, 1845, p. 125). 1st pub. in *Appz.* viii., circa 1738, to the *Herrnhut G. B.* as No. 1197, and in 4 st. of 6 l. In the *Brüder G. B.*, 1778, No. 774, st. iv. was omitted.

The *tr.* in C. U. is of st. i., ii., and is noted at p. 588, i. Another *tr.* is, "My wounded Prince enthroned on high," by C. Kinchen, as No. 85 in the *Moravian H. Bk.*, 1742. In the 1808 and later eds. (1886, No. 352), st. iii. altered to "Lord, take my sinful, worthless heart" is continued.

iii. *Der Gott von unserm Bunde. Supplication.* Written in 1737 (*Knapp*, 1845, p. 231). 1st pub. in *Appz.* vii., circa 1738, to the *Herrnhut G. B.*, as No. 1201, in 5 st. of 6 l., entitled, "Hymn for the Hours of Prayer." In the *Brüder G. B.*, 1778, No. 1474.

The *tr.* in C. U. is based on st. i., ii., and is noted at p. 588, i., ii. Other *trs.* are (1) "The God to whom we homage pay." This is No. 97 in pt. iii. 1748 of the *Moravian H. Bk.* (2) "O may the God of mercies." This is No. 592 in the *Moravian H. Bk.*, 1801. In the ed. of 1886, No. 708, it begins with st. iii., "Lord, our High Priest and Saviour."

iv. *Die Bäume blühen ab. Autumn.* In the *Teutsche Gedichte*, 1735, No. 12, dated Autumn, 1731, and entitled "Comforting thoughts on Death." It is in *Knapp*, 1845, p. 17. Further noted under "Wie wird mir einst doch sein" (see p. 467, ii.).

v. *Du Vater aller Kreatur. Work for Christ.* Written 1722 (*Knapp*, 1845, p. 26). 1st pub. in *Appz.* vi., circa 1737, to the *Herrnhut G. B.*, as No. 1159, and in 13 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1717 consists of st. viii.-xiii. beginning, "Des Lebens abgestecktes Ziel." *Tr.* as:—

Whether the period of this life. This is a *tr.* of st. viii.-x. as No. 847 in the *Moravian H. Bk.*, 1789. To this in later eds. (1886, No. 1235) No. 848 was added. This is "Lord may I live to Thee by faith," and is a *tr.* of an anonymous 17th cent. stanza, "Herr Jesu dir leblich," which is No. 1686 in the *Brüder G. B.*, 1778. The full form is in J. A. Latrobe's *Ps. & Hym.*, 1841.

vi. *Geschwieter: wir geben uns Herzen und Hände. Christian Work.* Written 1737 (*Knapp*, 1845, p. 234). 1st pub. in *Appz.* vii., circa 1738, to the *Herrnhut G. B.*, as No. 1217, and in 8 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1391, it is united, as in *Knapp*, with "Gesinde des Hellands" (see No. xxvii. below). *Tr.* as:—

Grace! how good, how cheap, how free. This is a *tr.* by C. Kinchen, of st. v., as No. 24 in the *Moravian H. Bk.*, 1742. Included in Spurgeon's *O. O. H. Bk.*, 1868.

vii. *Glanz der Ewigkeit. Morning.* In the *Teutsche Gedichte*, 1735, p. 13, dated Berlin, May, 1721. 1st pub. as No. 470 in the *Sammlung*, 1725, in 15 st. of 6 l. In *Knapp*, 1845, p. 16. The only *tr.* into English is st. xi. as part of "Jesus, geh' voran" (p. 588, ii.).

viii. *Grosser Bundes-Engel. Ascension-day.* Written for Ascension Day (his birthday), 1740 (*Knapp*, 1845, p. 144, dated May 26, 1740). 1st pub. in *Appz.* xi.

circa 1741, to the *Herrnaut G. B.*, as No. 1426, in 27 st. of 8 l. In the *Brüder G. B.*, 1778, No. 603. Tr. as:—
 Lord, when Thou exist, Be let it be. This is a tr., by C. G. Clemens, of st. iii., as No. 156 in the *Moravian H. Bk.*, 1789 (1849, No. 196). Included in the *Cong. H. Bk.*, 1836, and in Dr. Martineau's *Hys.*, 1840 and 1873.

ix. *Heiliger, heiliger, heiliger Herr Zebaoth. Eternal Life. Heaven Anticipated.* The Rev. J. T. Müller, of Herrnhut, informs me that this was written in 1723 on the occasion of the birthday (Oct. 6) of Zinzendorf's grandmother, H. C. von Gersdorf. *Knapp*, 1845, p. 193, dates it Oct. 18, 1723. 1st pub. as No. 1078 (2) in the 2nd ed., circa 1726, of the *Sammlung* in 7 st. of 7 l., entitled, *Closing Hymn.* In the *Brüder G. B.*, 1778, st. ii., iii., beginning "Hütten wir," are included as st. i., ii., of No. 1736. Tr. as:—

Had we sought, had we sought. This is a tr. of st. ii., iii., by W. O. Keley, as No. 1189 in the 1808 *Suppl.* to the *Moravian H. Bk.*, 1801 (1819, No. 1186), and repeated in J. A. Latrobe's *Ps. & Hys.*, 1841, No. 475.

x. *Ich bin ein kleines Kindlein. Children.* This is No. 1022 in the 3rd ed., 1731, of the *Sammlung*, in 13 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1214, and in the *Hist. Nachricht* thereto (1835, p. 188) marked as a catechetical hymn for children, and dated 1723. *Knapp*, 1845, p. 40, dates it June, 1723, and alters it to "Ich bin ein Kindlein, arm und klein." It is a simple and beautiful hymn, and is contained in a number of recent German non-Moravian collections, e.g. in the *Berlin G. L. S.*, ed. 1863, No. 1408. Tr. as:—

1. Saviour, who didst from Heaven come down. This is a free tr. of st. ii., iii., v., made by James Bullivant Tomatin in 1860, and contributed to Lord Selborne's *Bk. of Prates*, ed. 1866, *Appx.*, No. 27, with the note as p. 500, "I am indebted for this to the kindness of the translator." Repeated in S. D. Major's *Bk. of Prates for Home & School*, 1869, and in America in the *Bapt. Service of Song*, 1871, &c. In M. W. Stryker's *Christian Chorale*, 1865, and *Chorach Song*, 1819, it is altered, beginning, "O Saviour, Who from Heav'n came down."

2. I am a little child you see. By C. Kinchen, as No. 49 in the *Moravian H. Bk.*, 1742. This form is followed in the ed. of 1804, No. 1038, and in the *Bible H. Bk.*, 1848. In the *Moravian H. Bk.*, 1789, it begins with st. ii., "Thou, gracious Saviour, for my good;" and this form altered to, "My Saviour dear, Thou for my good," is in Montgomery's *Christian Psalmist*, 1825.

xi. *Kommt, Ständer, und blicket dem ewigen Sehne. Repentance or Lent.* Mr. Müller informs me that this was written in Aug. 1736, at Bernau, near Berlin, while Zinzendorf was journeying between Berlin and Königsberg. *Knapp*, 1845, p. 130, dates it Nov. 22, 1738. 1st pub. in *Appx.* viii., circa 1739, to the *Herrnhut G. B.*, as No. 1368, in 9 st. of 4 l. In the *Brüder G. B.*, 1778, No. 331. Tr. as:—

Stanzas' come, the Saviour see. This a good and full tr. by C. Kinchen, as No. 120, in the *Moravian H. Bk.*, 1742 (1866, No. 259). Of this st. i., ii., are included in Spurgeon's *O. O. H. Bk.*, 1866. Other forms are (1) "Are you formed a creature new" (st. vi.). In the *Moravian H. Bk.*, 1769 (1886, No. 1286), Montgomery's *Christian Psalmist*, 1825, &c. (2) "Rise, go forth to meet the Lamb" (st. viii. alt.). In J. A. Latrobe's *Ps. & Hys.*, 1852, No. 457.

xii. *Kron' und Lohn behalteter Ringer. The Beatitudes.* Founded on St. Matt. v. 3-12. In his *Teutsche Gedichte*, 1735, p. 41, dated, Sept. 7, 1722 (his marriage day), and entitled, "Thoughts on my own marriage," 1st pub. as No. 700 in the *Sammlung*, 1725, in 16 st. of 12 l. In *Knapp*, 1845, p. 30. In the *Brüder G. B.*, 1778, No. 513, beginning, "Jesu, der du uns erworben." Tr. as:—

Jesus! Lord so great and glorious. This, omitting st. xiv., xv., is No. 226 in pt. ii. of the *Moravian H. Bk.*, 1754 (1866, No. 799), as "Jesus, Lord most great and glorious!" The versions of st. i., ix., xvi., from the *Moravian H. Bk.*, 1789, were included in the Dalston Hospital *H. Bk.*, 1848.

xiii. *Macht heran, ihr lieben Glieder. Holy Communion.* Written in 1731 (*Knapp*, 1845, p. 212). 1st pub. in the 3rd ed., 1731, of the *Sammlung* as No. 1416 in 16 st. of 4 l. Also in the *Brüder G. B.*, 1778, No. 1148. Tr. as:—

1. Friends in Jesus, now draw near. This is a free tr., omitting st. v., vi., viii., x., xiv., by Miss Borthwick in *H. L. L.*, 4th ser., 1862, p. 57 (1884, p. 220), the German being quoted as "Kommt herein, ihr lieben Glieder." This tr. is repeated in full in *Lyra Saccharistica*, 1843, p. 31, and abridged in G. S. Jellison's *coll.*, 1867, *Windle*, No. 480, and *Harland*, 1876, No. 451.

2. Come, approach to Jesus's table. This is No. 556 in the *Moravian H. Bk.*, 1789 (1849, No. 965).

xiv. *O du Hüter Bahrain. Supplication for Grace.* In his *Teutsche Gedichte*, 1735, p. 158, dated 1729, entitled, "On his wife's 28th birthday" (she was b. Nov. 7, 1700, see p. 769, ii.), and with the note, "This poem was written for the birthday festival of the Countess, was sung by a company or coterie of friends, each member of which was indicated according to their circumstances at the time." It had previously appeared, without the first stanza, and this form, which begins, "Herz der göttlichen Natur," is noted at p. 517, l.

xv. *Rath, Kraft, und Held, und Wunderbar. Christmas.* Founded on Is. ix. 6. In his *Teutsche Gedichte*, 1735, p. 25, in 9 st. of 6 l., entitled, "Christmas Thoughts," and dated 1721; and in the *Herrnhut G. B.*, 1735, No. 827. In *Knapp*, 1845, p. 21. In the *Brüder G. B.*, 1778, No. 488, it begins with st. vi., "Mein alles! mehr als alle Welt." Tr. as:—

My all things more than earth and sky. This is a tr. of st. vi., by C. G. Clemens, as No. 306 in the *Moravian H. Bk.*, 1780. In 1801 altered to "My all in all, my faithful Friend;" and to this in 1826, trs. of st. ii., vii.-ix., by P. Latrobe, were added (1866, No. 399). From this form a cento in 5 st. of L. x., beginning, "O Lord! Thou art my rock, my guide," was included in Dr. Martineau's *Hys.*, 1840.

xvi. *Ruh' aus von eurer Mühe. Christian Church.* Written in 1737 (*Knapp*, 1845, p. 232, as *Du gestern und auch heute*). 1st pub. in *Appx.* vi., circa 1737, to the *Herrnhut G. B.*, as No. 1183, in 8 st. of 8 l., entitled, "Hymn of the witnesses." In the *Brüder G. B.*, 1778, st. iv. is given as No. 1042. Tr. as:—

O Jesus Christ, most holy. This is a tr. of st. iv. by C. G. Clemens, as No. 487 in the *Moravian H. Bk.*, 1780 (1849, No. 807; 1886, No. 796, beginning, "Lord Jesus Christ") included in Spurgeon's *O. O. H. Bk.*, 1866.

xvii. *Seliga Volk der Zeugenwolk. Holy Communion.* Written in 1739 (*Knapp*, 1845, p. 138, beginning, "Christ Blut, Die Segensduth," and p. 266, "Selig Volk.") 1st pub. in *Appx.* viii., circa 1739, to the *Herrnhut G. B.*, as No. 1340, in 14 st. of 8 l., entitled, "Hymn at the Feast of Love." In the *Brüder G. B.*, 1778, as Nos. 1127 and 1422, the latter beginning, "Werther Tod und Wunden roth;" and including st. xi. ("Wisst ihr was? So heisset der Pass"), xiii., xiv. Tr. as:—

1. Would the world our passport see. This is a tr. of st. xi., xiii., as No. 1152 in the 1808 *Suppl.* to the *Moravian H. Bk.* of 1801 (1866, No. 895). Included as No. 212 in J. A. Latrobe's *Ps. & Hys.*, 1841.

2. Flock of Grace, ye Witnesses. This is No. 46 in pt. iii. 1748 of the *Moravian H. Bk.*

3. Happy race of witnesses. By C. Kinchen, as No. 551 in the *Moravian H. Bk.*, 1789. In 1866 four st. are given as No. 961, and the other two beginning, "Eat and rest at this great feast" (st. viii.) as No. 1022.

xviii. *Was hätten wir für Freude oder Ehre. Repentance.* Written in 1739 (*Knapp*, 1845, p. 139). 1st pub. in *Appx.* viii., circa 1739, to the *Herrnhut G. B.* as No. 1349, and in 48 st. of 2 l. In the *Brüder G. B.*, 1778, No. 396, reduced to 19 stanzas. Tr. as:—

What Joy or Honour could we have. In full as No. 161 in the *Moravian H. Bk.*, 1742; abridged in 1789 to 12, and in 1801 to 7 st. The 1801 version, which represents st. i.-iv., viii., ix., xi., was included in Montgomery's *Christian Psalmist*, 1825; and with the trz. of st. iii., xi. omitted, and a hortatory stanza added, as No. 268 in J. A. Latrobe's *Ps. & Hys.*, 1841. In the *Moravian H. Bk.*, 1866, No. 322, it begins with the tr. of st. iii., "None is so holy, pure, and just."

xix. *Wenn sich die Kinder freuen. Christian Work.* Written about 1752 (*Knapp*, 1845, p. 179, as "Wenn wir uns kindlich freuen"). Included as No. 2101 in the *London G. B. (Evans vom Liedes Mosis, &c.)*, 1753, in 15 st. of 4 l. In the *Brüder G. B.*, 1778, No. 490 consists of st. i.-iii., vi., ix., xiii.-xv. beginning, "Wenn wir uns kindlich freuen." Tr. as:—

1. When we seek with loving heart. By Miss Borthwick, in full from the 1778 (with an original st. as st. ix.) in the *Fidelity Treasury*, 1861, pt. ii., p. 112, and in *H. L. L.*, 1862, p. 89 (1884, p. 250). Repeated, abridged, in E. T. Prust's *Suppl. H. Bk.*, 1869.

2. When the children joyful are. This is No. 312 in pt. ii. of the *Moravian H. Bk.*, 1754.

3. When children are rejoicing. This is at p. 373 of pt. ii. in the *Moravian H. Bk.*, 1754.

xx. *Wir sind nur dazu. Christian Warfare.* Written in 1734 (*Knapp*, 1845, p. 113). 1st pub. in *Appx.* iii., circa 1737, to the *Herrnhut G. B.*, as No. 1075, and in 21 st. of 6 l. In the *Brüder G. B.*, 1778, No. 1336 has 13 st.; while st. xvii. ("Die Streitertreue") is given as st. v. of No. 1394. Tr. as:—

Warrior, on thy station stand. This is a tr. of st. xvii. as No. 1161 in the 1808 *Suppl.* to the *Moravian H. Bk.*,

1801 (1886, No. 896). Adopted by Dr. Martineau in his *Hys.*, 1840 and 1873, altered to "Warrior! to thy duty stand."

Hymns not in English C. U.:—

xxi. Auf, auf, es ist geschehen. *Holy Communion.* This is No. 186 in the *Sammlung*, 1735, in 12 st. of 4 l., and in the *Teutsche Gedichte*, 1735, p. 2. In the *Brüder G. B.*, 1778, No. 1188 it begins, "Ich eil in Jesu Armen" (5 st. being added, and st. viii., xi. omitted), and in the *Hist. Nachricht* thereto (ed. 1851, p. 188) is marked as written on the occasion of his first communion in 1714. In *Knapp*, 1845, p. 8, it begins, "Ist's? ja, es ist geschehen." *Tr.* as "Happy, thrice happy hour of grace." By L. T. Nyberg, of st. i., xii., as No. 593 in the *Moravian H. Bk.*, 1789 (1888, No. 1021); repeated in C. H. Bateman's *Cong. Psalmist*, 1846.

xxii. Christen sind ein göttlich Volk. *Christian Life.* In the *Teutsche Gedichte*, 1735, p. 231, dated 1731, and entitled, "Hymn for a Royal Princess-apparent," viz. for Charlotte Amelia, daughter of King Christian, vi. of Denmark. It had appeared in the *Nachlese* of 1733 to the 1731 ed. of the *Sammlung*, at p. 10, in 8 st. of 8 l. In *Knapp*, 1845, p. 97, and in the *Brüder G. B.*, 1778, No. 491. *Tr.* as "Christians are a holy band, gathered by the Saviour's hand." This is by Dr. J. F. Hurst in his *tr.* of K. R. Hagenbach's *Hist. of the C. H. in the 18th and 19th Centuries*, N. Y., 1869, vol. i., p. 434.

xxiii. Des künere Schifflein wilgerst dich. *For those at Sea.* 1st pub. in the *Zugabe*, circa 1744, to *Appz.* xi. to the *Herrnhut G. B.* as No. 1865, in 16 st. of 4 l. entitled, "Hymn for the ship's company, February, 1743." Written during a stormy passage from America to Germany. In *Knapp*, 1845, p. 164. The *trs.* are: (1) "Our ship upon the surging sea." In the *British Herald*, Aug. 1866, p. 313, repeated in *Reid's Praise Bk.*, 1872. (2) "Our little bark, it rocks itself." In L. Rehfuss's *Church at Sea*, 1868, p. 18.

xxiv. Die Christen gehn von Ort zu Ort. *Burial of the Dead.* In the *Teutsche Gedichte*, 1735, p. 113, as part of No. 45, which is entitled "Over the grave of the grandmother" (Henriette Catharine von Gersdorf. She d. March 6, 1726), and dated March, 1728. The hymn itself is entitled, "Air after the funeral rites." It had appeared in the *Andere Zugabe*, circa 1730, to the *Sammlung*, as No. 6 (ed. 1731, No. 1246). In *Knapp*, 1845, p. 72, and in the *Brüder G. B.*, 1778, No. 1701. The *trs.* are: (1) "Believers go from place to place." By Dr. J. Hunt in his *Spiritual Songs of Martin Luther*, 1853, p. 146. (2) "Through scenes of woe, from place to place." By Dr. G. Walker, 1860, p. 50. (3) "From place to place the Christian goes." By J. D. Burns in his *Memoir & Remains*, 1869, p. 263. (4) "From land to land the Christian goes." This is No. 1251 in the *Moravian H. Bk.*, 1-86.

xxv. Du innig geliebter Erlöser der Sünder. *Readiness to serve Christ.* Written in 1735 (*Knapp*, 1845, p. 222). 1st pub. in *Appz.* iv., circa 1737, to the *Herrnhut G. B.*, as No. 1089, and in 6 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1535. *Tr.* as "Sinners' Redeemer whom we inly love." This is a *tr.* of st. i., iv., v., by C. Kinchen, as No. 121 in the *Moravian H. Bk.*, 1742. In the 1789 and later eds. (1886, No. 861), it begins, "Sinners' Redeemer, gracious Lamb of God." The text of 1742, slightly altered, is No. 206 in *Lady Huntingdon's Sel.*, 1780.

xxvi. Du Vater aller Geister. *Evening.* In the *Teutsche Gedichte*, 1735, p. 15, entitled, "Evening Thoughts," and dated Oct. 1721. It is No. 497 in the *Sammlung*, 1725, in 6 st. of 8 l. In *Knapp*, 1845, p. 16, and in the *Brüder G. B.*, 1778, No. 235. *Tr.* as "Father of living Nature." By H. J. Buckhol, 1842, p. 102.

xxvii. Gesinde des Heilands des seligen Gottes. *Christian Work.* Written in 1737 (*Knapp*, 1845, p. 234), 1st pub. in *Appz.* vii., circa 1738, to the *Herrnhut G. B.* as No. 1216, and in 10 st. of 4 l. In the *Brüder G. B.*, 1778, No. 1391. *Tr.* as "Ye blest Domestic of the slaughter'd Lamb." In full as No. 178 in the *Moravian H. Bk.*, 1742 (1754, pt. ii., No. 250). Repeated, abridged, in the *Bible H. Bk.*, 1845, No. 286.

xxviii. Ich lict dich, herrliches Gottes-Lamm! *Love to Christ.* Written in Oct. 1741 (*Knapp*, 1845, p. 152, as "Ein selig Herze führt diese Sprach"). 1st pub. in *Appz.* xi., circa 1743, to the *Herrnhut G. B.*, as No. 1724, and in 12 st. of 5 l. In the *Brüder G. B.*, 1778, No. 704, it begins, with st. ii., altered to "Ein seliges Herze führt diese Sprach." *Tr.* as "When heavenwards my best affections move." By Miss Borthwick (from the 1778), dated April, 1861, in the *Family Treasury*, 1861, p. 328. In H. L. L., 4th ser., 1862, p. 60 (1884, p. 223), altered to "When towards heaven."

xxix. O du Hüter Ephraim. *Burial of the Dead.* This is included at p. 10 in the *Nachlese* of 1733 to the 3rd ed. 1731 of the *Sammlung*, and is in 8 st. of 8 l., entitled, "Of departure to the Father;" and in the *Teutsche Gedichte*, 1735, p. 256, entitled, "In the name of the community." Included as No. 695 in the *Herrnhut G. B.*, 1778, beginning with st. ii., altered to "Tüden ist dem Herrn erlaubt." In the *Brüder G. B.*, 1778, No. 1715, it begins with st. iii., "Ehmalis solts gestorben sein," and in the *Hist. Nachricht* thereto (1835, p. 190) is marked as written on the death of Matthias Linner in 1732. In *Knapp*, 1845, p. 161. *Tr.* as "Once the sentence justly sounded." By Miss Borthwick in H. L. L., 1862, p. 92 (1884, p. 252).

xxx. O Liebe, die in fremde Beth. *On Unity.* In the *Teutsche Gedichte*, 1735, p. 91, dated 1725, and entitled, "On the Saviour's faithfulness." 1st pub. as No. 198 (b) in the 1725 *Sammlung*, in 18 st. of 4 l. In the *London G. B.*, 1763, No. 1764, st. ix., x., beginning, "Der du noch in der letzten Nacht," were given as a separate hymn; and this form is repeated in the *Brüder G. B.*, 1778, No. 714, the Berlin G. L. S., ed. 1863, No. 1637, &c. In *Knapp*, 1845, p. 70. The *trs.*, all of st. ix., x., are: (1) "Lord Jesus, who that very night." By P. H. Mother, as st. ii., iii. of No. 387 in the *Moravian H. Bk.*, 1789 (1886, No. 477), beginning, "Lord Jesus, is that?" (2) "Thou Who didst die for all and each." By Miss War, 1841, p. 147. (3) "O Thou. Who with Thy latest breath." By Lady E. Porteus, 1843, p. 66. (4) "Thou who in that bitter night." By Miss Warner, 1858, p. 436. (5) "Thou who in that last sad night." By Miss Fry, 1859, p. 151. (6) "Thou who upon that last sad night." In the *Family Treasury*, 1859, p. 306. (7) "O Thou who didst on that last night." By R. Manste in the *British Herald*, Feb. 1865, p. 28. (8) "O Thou, who on that last sad eve." By E. Morris, 1866, p. 69.

xxxi. O wie so glücklich wirren wir. *Love to Christ.* On the blessedness of union with Christ. 1st pub. in *Appz.* vii., circa 1738, to the *Herrnhut G. B.* as No. 1237, and in 8 st. of 8 l. In the *Brüder G. B.*, 1778, No. 829, and in the *Hist. Nachricht* thereto (1835, p. 186) marked as written for J. A. Rothe (p. 978, l.), and dated 1737. In *Knapp*, 1845, p. 236. *Tr.* as "How full our cup of joy would be." By Miss Burlingham in the *British Herald*, Sept. 1865, p. 131, and in *Reid's Praise Bk.*, 1872.

xxxii. Reiner Bräutigam meiner Seelen. *Desire for Holiness.* Written in 1721 (*Knapp*, 1845, p. 21). Included in the 2nd ed., circa 1728, of the *Sammlung* as No. 1001, and in the *Christ-Catholisches Singe- und Bet-Büchlein*, 1727, p. 133, in 30 st. of 4 l. In the *Brüder G. B.*, 1778, No. 798. *Tr.* as "Jesu, to Thee my heart I bow." This is a free *tr.* of st. i., x.-xiii., xvii., by J. Wesley in *Ps. & Hys.*, Charlestown, 1736-7, and *Hys. and Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i., p. 109). Repeated in the *Wesley Hys. & Spir. Songs*, 1763, *Moravian H. Bk.*, 1754, Bayley's *Sel.*, Manchester, 1789, Bateman's *Cong. Psalmist*, 1846.

xxxiii. Sohan von deinem Thron. *Supplication.* Written in 1720 (*Knapp*, 1845, p. 14), and founded on the Lord's Prayer. In the *Sammlung*, 1725, No. 443, in 6 st. of 6 l. *Tr.* as "All glory to the Eternal Three." By J. Wesley in *Hys. & Sac. Poems*, 1739 (*P. Works*, 1868-72, vol. i., p. 130).

xxxiv. Solche Leute will der König küssen. *Humility.* 1st pub. in *Appz.* vii., circa 1738, to the *Herrnhut G. B.*, as No. 1241, and in 4 st. of 4 l. Mr. Müller informs me that it was written in 1738, and was dedicated to Eva Maria Immlig w/o Ziegelbauer, who on March 5, 1740, became the wife of A. G. Spangenberg (p. 1070, l.). In the *Brüder G. B.*, 1778, No. 842, st. ii., iii., are st. i., iv. of this hymn, and in the *Hist. Nachricht* thereto (1835, p. 186) it is dated 1738. *Knapp*, 1845, p. 89 dates it 1728. The *trs.* are:—(1) "To such the King will give a kiss of Love." This is No. 154 in the *Moravian H. Bk.*, 1742 (1754, pt. ii., No. 62). (2) "His loving kindness those shall richly share." This is No. 508 in the *Moravian H. Bk.*, 1801. (3) "Such the King will stoop to and embrace." By Miss Winkworth, 1869, p. 310.

xxxv. Verleibter in die Sünderenschaft. *Love to Christ.* 1st pub. in *Appz.* iii., circa 1737, to the *Herrnhut G. B.*, as No. 1072, in 4 st. of 8 l. In the *Brüder G. B.*, 1778, No. 1103 (beginning "Verleibter in die sel'ge Schaar"), and in the *Hist. Nachricht* thereto (1835, p. 188), dated 1734. The *trs.* are: (1) "O Thou, whom sinners love, whose care." By J. Wesley, in *Hys. & Sac. Poems*, 1739 (*P. Works*, 1868-72, vol. i., p. 169), as a "Prayer to Christ before the Sacrament." Included in the *Churchman's Altar Manual*, ed. 1883, p. 407. (2) "Thou, who with sinners smitten art." This is No. 146 in the *Moravian H. Bk.*, 1742 (1754, pt. ii., No. 192).

xxxvi. *Vor seinen Augen schweben.* *Living to Christ.* In the *Deutsche Gedichte*, 1735, p. 233, entitled "Enoch's Life," and dated 1731. 1st pub. in the 3rd ed. of 1731, of the *Sammlung*, as No. 485, in 5 st. of 8 l., as a hymn on Holy Living. In the *Herrnhut G. B.*, 1735, No. 216, it begins "Vors Bräutigams Augen," and in the *Brüder G. B.*, 1778, No. 1557, it begins "Vor Jesu Augen." In the *Hist. Nachricht* to the 1778 (1835, p. 190), it is dated 1730, and marked as written for Theodora Countess Reuss (she was his cousin, née von Castell, and first love, but married Count Heinrich xxxix. of Reuss-Eberdorf, whose sister [see Nos. xii., xiv. above] became Zinsendorf's wife in 1722). In *Knapp*, 1845, p. 100. The text of 1778 is in the Berlin *G. L. S.*, ed. 1863, No. 1188. In *Knapp's Ev. L. S.*, 1865, No. 1636, dated Sept., 1731. Tr. as "Beneath the eye of Jesus." In the *British Herald*, May, 1866, p. 267, and in *Reid's Praise Bk.*, 1872.

xxxvii. *Was sag' ich dir, die mit viel tausend Schmerren.* *Pentecost.* Written in 1737 (*Knapp*, 1845, p. 122). 1st pub. in *App.* vii., circa 1739, to the *Herrnhut G. B.*, as No. 1261, in 10 st. of 6 l. In the *Brüder G. B.*, 1778, st. ii., x., beginning "Du trennes Haupt! ich sag' es mit Empfinden," were included as No. 762. This form is tr. as "Oh, faithful God! with deep and sad emotion." By Mrs. Findlater, in *H. L. L.*, 1862, p. 46 (1864, p. 211). [See also Appendix.] [J. M.]

Zion stands by hills surrounded.

T. Kelly. [*The Security of the Church.*] 1st pub. in the 2nd ed. of his *Hymns*, &c., 1806, in 5 st. of 6 l. (ed. 1853, No. 136). It is in C. U. in its full form, and also in centos, as:—

1. Every human tie may perish. This cento, beginning with st. ii., is given in a few American collections.

2. On the Rock of Ages founded. In the 1874 *Supplement to the New Cong.*, No. 1216, is st. i., ii., iv., v. rewritten.

3. Zion stands by hills surrounded. This slightly altered text is in a few American hymn-books.

Taking the original text and these centos together, it is found that the use of this hymn is somewhat extensive. It is based on Pa. cxxv., 2, and is a vigorous hymn on the Security of the Church of Christ. [J. J.]

Ζοφεράς τρικυμίας. St. Anatolius [*Christ Still the Tempest.*] The Very Rev. S. G. Hatherly, in his ed. of Dr. Neale's *Hys. of the Eastern Church*, 1882 (4th ed.) says:—

"These Stiches are not in use in the Church Service. They are probably taken by Dr. Neale from the work of some German antiquarian. Sundays of the First Tone are the 1st after Easter, and the 2nd, 10th, 18th and every eighth following Sunday after Pentecost until the Sunday next before Easter."

It is more probable, however, that Dr. Neale got his text from the "dateless Constantinopolitan book" from whence he said he got his "Art thou weary" (see p. 632, ii.) than that he secured it "from the work of some German antiquarian." Dr. Neale's tr., "Fierce was the wild billow," was pub. in his *Hys. of the Eastern Church*, 1862, in 3 st. of 8 l., and headed "Stichera for a Sunday of the First Tone." It was included in the *Parish H. Bk.*, 1863; and subsequently in numerous collections in G. Britain and America. In some hymnals it reads, "Fierce the wild billow was," and in others "Fierce was the Galilee;" but Neale's text is that which is most extensively known. [J. J.]

Zwicky, Johann, s. of Conrad Zwicky, Rathsherr at Constanx, was b. at Constanx, circa 1496. He studied law at the Universities of Basel, Freiburg, Paris, and Padua (where he graduated LL.D.), and was for some time a tutor in law at Freiburg and at Basel. In 1518 he entered the priesthood, and in 1522 was appointed parish priest of Riedlingen

on the Upper Danube. Being accused of Lutheran tendencies, he was forbidden in 1523 to officiate, and in 1525 his living was formally taken from him. He returned to Constanx, and was appointed by the Council in 1527 as one of the town preachers. Here he laboured unweariedly, caring specially for the children, the poor, and the refugees, till 1542. In Aug., 1542, the people of Bischofszell, in Thurgau, having lost their pastor by the pestilence, besought Constanx to send them a preacher; and Zwicky, proceeding there, preached and visited the sick till he himself fell a victim to the pestilence, and d. there Oct. 23, 1542 (*Koch*, ii., 76; Herzog's *Real-Encyclopädie*, xvii. 578, &c.).

Zwicky was one of the leaders of the Swiss Reformation. He ranks next to Blaurer as the most important of the early hymn-writers of the Reformed Church. His hymns are collected in *Wackernagel*, iii., Nos. 672-696. The best appeared in the *Nüw gaungbüchle von vil schönen Psalmen und geistlichen Liedern*, pub. at Zurich, 1538 (2nd ed. 1540 is the earliest now extant), of which he was the chief editor, and which was the first hymn-book of the Reformed Church.

The only hymn by Zwicky which has passed into English is:—

Auf diesen Tag so danken wir. *Ascension.* This probably appeared in the *Nüw gaungbüchle*, Zürich, 1538; and is certainly in the 2nd ed. of 1540, from which it is quoted in *Wackernagel*, iii. p. 608, in 5 st. of 7 l., with "Alleluia." It is also in (2) the *Strassburg Psalmen und geistliche Lieder*, 1537, f. 99b, and in (3) S. Salminger's (*J. Aberlin's?*) *Der gants Psalter*, &c. (Zürich?), 1537, f. 146 [*Brit. Mus.*]. In each case it is entitled "Another hymn on the Ascension of Christ," while in 1540 the first line is given as "Uff disen tag so denckend wir," in 1537 (2) as "Uff disen tag so dencken wir," and in 1537 (3) as "Auff disen tag so denck' wir." It is the finest of Zwicky's hymns, and its spirit of joyful faith, its conciseness, and its beauty of form, have kept it in use among the Lutherans as well as among the Reformed. It is No. 153 in the *Uvo. L. S.*, 1851. The trs. are:—

1. Raise your devotion, mortal tongues. This is noted under Wegelin, J. (q. v.).

2. To-day our Lord went up on high. By Miss Winkworth, omitting st. iii., in her *Lyra Ger.*, 2nd Ser., 1858, p. 46. Repeated in *Schaff's Christ in Song*, 1869 and 1870, and the *Schaff-Gilman Lib. of Rel. Poetry*, 1881.

3. Aloft to heaven, we sons of praise. This is a free tr., in 4 st. of 6 l., by Dr. G. Walker, in his *Hys. from German*, 1860, p. 30. [J. M.]

Zyma vetus expurgetur. *Adam of St. Victor.* [*Easter.*] Gautier, in his ed. of *Adam's Oeuvres poetiques*, 1881, p. 42, gives this from a *Gradual* of St. Victor before 1239 (*Bibl. Nat. Paris*, No. 14452), a *Paris Gradual* of the 13th cent. (B. N. No. 15615), and a *Missal* of St. Genevieve, c. 1239. It is also found in an early 14th cent. *Paris Missal* in the British Museum (Add. 16905, f. 146 b); in a *Sarum Missal*, c. 1370, and a *York Missal*, c. 1390, both in the Bodleian; in a *St. Gall ms.* No. 383, of the 13th or 14th cent., &c. The printed text is given with full notes in *Trench*, ed. 1864, p. 165; also in *Daniel* ii., p. 69; *Kehren*, No. 91; D. S. Wrangham's *The Liturgical Poetry of Adam of St. Victor*, 1881, i. p. 80, and others. Of this grand sequence *Clichtovaeus* says with accuracy:—

"The wonderful mysteries of the Resurrection of our Lord are here set forth, as foreshadowed in the Old Testament by many types, and through the goodness of God explained more clearly to us in the New. And of a truth this prose is almost divine, embracing much in few words, and all distinctly taken from the Sacred Scriptures."

In this eulogy Abp. Trench agrees. The ex-

planation of the Scriptural allusions is given by Abp. Trench, Dr. Neale in his *Med. Hys.*, and Mr. Wrangham in his *Liturgical Poetry of Adam of St. Victor*. In the *Sarum* use this was the Sequence on Monday in Easter Week; *Paris* on the Tuesday; *York* on the Friday; *St. Victor* and *St. Genevieve* on the octave of Easter. [J. M.]

The *trs.* of this Sequence include :—

1. *Purge we out the ancient leaven.* By J. M. Neale, in his *Mediaeval Hys.*, &c., 1851, p. 88, in 13 st. of 6 l., the text used being that in *Daniel* ii., 69. Interesting notes are added explanatory of various and in some cases obscure references in the sequence to figures applied by the early Fathers to Christ and His holy work; and also of the typical teaching of certain his-

torical events recorded in Holy Scripture and referred to in the sequence.

2. *Purge out the leaven old of sin.* By E. H. Plumtre, made for and included in the *Hymnary*, 1872, in two parts of 7 st., and 2 additional stanzas to be sung at the end of each part. Pt. ii. begins "Shadows of good the law doth show." This rendering is less literal than Dr. Neale's, and the obscure passages are omitted. Dean Plumtre *tr.* from the *Sarum Missal*.

Other *trs.* are :—

1. *Let the old leaven be purged out.* By C. B. Pearson in the *Sarum Missal in English*, 1868; and his *Sequences from the Sarum Missal*, 1871.

2. *Purge the old leaven out, that we.* By C. B. Pearson in his *Sequences from the Sarum Missal*, 1871.

3. *Purge the old leaven all away.* By D. T. Morgan, 1871.

4. *Purge away the former leaven.* D. S. Wrangham, 1881. [J. J.]