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The development of English hymnody in the nineteenth Century, illustrated primarily from the contents of the Methodist Hymn Book, and presenting certain addenda, historical and critical, to the information contained in literature already published in the subject.

ROLAND HIND. September 1954.

For M.Litt.

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LIST OF ABBREVIATIONS.

B.B.C.	The B.B.C. Hymn Book.
B.H.S.	Bulletin of the Hymn Society of G.Britain & Ireland.
Brownlie.	Hymns and Hymn Writers of the Church Hymnary (sc. 1898 ed.).
C.C.B.	The Cowley Carol Book.
C.C.P.	Companion to Congregational Praise.
C.H.	Church Hymnary (Presbyterian: revised edition 1927).
C.H.A. & M.	Companion to Hymns Ancient & Modern (Brooke 1914; sc. 1889 ed).
C.O.D.M.	Concise Oxford Dictionary of Music.
C.P.	Congregational Praise.
C.S.H.	Companion to the School Hymn-Book of the Methodist Church (1950).
D.A.B.	Dictionary of American Biography.
D.N.B.	Dictionary of National Biography.
E.C.B.	The English Carol Book.
E.E.C.	Early English Carols (R.L.Greene).
E.H.	The English Hymnal.
Foote	Three Centuries of American Hymnody.
Frost	English & Scottish Psalm and Hymn Tunes c.1543-1677.
H A & M	Hymns Ancient and Modern.
H.C.H.	Handbook to the Church Hymnary (Moffatt).
H.C.H.S.	Handbook to the Church Hymnary: Supplement (Patrick)
H.D.M.	Harvard Dictionary of Music.
H.H.L.	Hymns and Human Life.
H.L.L.	Hymns from the Land of Luther.
Julian	Dictionary of Hymnology, 2nd edition.
Love	Scottish Church Music.
L.S.	Lyric Studies (Notes on the Primitive Methodist Hymnal (1886) by Dorricott & Collins.
M.H.B.	The Methodist Hymn Book (1933 edition unless otherwise dated).
M.M.H.B.	The Music of the Methodist Hymn Book (Lightwood, sc. 1933).
M.S.H.	Methodist School Hymnal (1911).
O.B.C.	Oxford Book of Carols.
O.H.B.	Oxford Hymn Book.
P.M.H.	Primitive Methodist Hymn Book (1886).
R.R.T.	Two Hundred Folk Carols (Sir Richard Terry).
S.G.	Society of Genealogists.
S.H.	Somerset House.
S.H.B.	School Hymn Book of the Methodist Church (1950).
S.P.	Songs of Praise.
S.P.D.	Songs of Praise Discussed.
S.S.	Songs of Syon.
Telford	The New Methodist Hymn Book Illustrated (sc.1933 ed.).
W.B.D.	Webster's Biographical Dictionary.
Y.H.	Yattendon Hymnal.

The main references are to the Methodist Hymn Book (1933).

I. THOMAS COTTERILL.

"The Olney Hymns" of 1779 began the movement from psalmody to hymnody in the Church of England, helped by Heber and markedly by Cotterill of Sheffield, and later by the Oxford Movement. The prominent eighteenth century hymn-writers were mostly Nonconformists; those of the nineteenth century were chiefly Anglicans, whose hymns were often objective and liturgical; some of them introduced numerous translations of the Latin and even the Greek Office hymns.

> Until Watts practically the only hymns in common use were those of Barton, Mason, Shepherd and a few adaptations of Herbert. In the Church of England the use of compilations of hymns had become frequent in the early nineteenth century in churches and chapels where the sentiments of the clergy approximated to those of Nonconformists. When the clergy were not of the evangelical school, such collections were generally held in disfavour....the idea that no hymns ought to be used in any service of the Church of England without express royal or ecclesiastical authority continued to prevail among churchmen of the higher school. (1).

At the beginning of the nineteenth century, Dr. Isaac Watts's hymns were in general use in the Independent and Presbyterian Churches, and Charles Wesley's in Methodism; they were gradually ousting the metrical psalm. But in the Church of England the liturgical Service provided less need and opportunity for congregational singing, and such as there was had fallen into a bad state through the carelessness and incompetence of ignorant

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1). "Hymns, their History and Development" pages 171 & 205, by the Earl of Selborne.

parish clerks who were the precentors; there was also a strong body of Anglican Calvinistic opinion which admitted the strict versions of the metrical psalms as being inspired and suitable for public worship, but which rejected "human" hymns. Thus in the preface to the "Methodist Free Church Hymn Book", published as late as 1860, it was stated:

> "The translation of the psalms by Sternhold, Hopkins, and others, in the reign of Edward VI, with some slight improvements, keeps its place to this day in the churches of the English Establishment....nearly as inanimate, though a little more refined, are the psalms of Tate and Brady, which, about a century ago, were honoured by the royal authority to be sung in those churches which chose to receive them. But they have only partially superseded their forerunners; many people preferring the rude simplicity of the one, to the neutral propriety of the other."

Sir Roundell Palmer said at the Church Congress at York in 1866:

> "The opinion, which once prevailed, that nothing but psalms taken directly from Scripture ought to be sung in the congregation, was narrow and groundless: but the substance of Scripture, assimilated and made part of the spiritual life, has always supplied the principal matter for the best hymns". In 1892 he wrote (1): "The modern distinction between psalms and hymns is arbitrary".

But in the early part of the ninteenth century many people in the Church of England, and some among the Nonconformist Churches, would have limited the use of hymns to family or private devotion, allowing only Psalm or other Scriptural translations for use in church. Canon G.W. Briggs has pointed out that hymn-singing came late to the Church of England - in the Victorian era, and to many of its churches in the second half of the ninteenth century. Congregations are extremely conservative about hymns. New hymns annoy many people; new hymn-tunes annoy many more; there is a

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1). In "Hymns, their History and Development" page 9.

rooted objection even to making their acquaintance. This attitude is reflected in the publications of the period, such as:-

1791 "Selection of Hymns of Peculiar Metre", William Jay.

1801 "A Collection of above 600 Hymns" (Congregationalist). Rev. Dr. Edward Williams and Rev. James Boden.

1802 "Psalms and Hymns for Public and Private Devotion" (Sheffield).

1802 "A Collection of Psalms and Hymns from various authors". J. Fawcett.

1806 "A New Selection of 700 Evangelical Hymns". John Dobell.

1806 "Dr. Watts's Fourth Book of Spiritual Hymns".

1806 "Hymns for the principal festivals of the Church of England, by the Rev. Richard Cecil. He was an evangelical clergyman in London, born in 1748; he wrote some hymn-tunes, seeking to supersede the florid and secular melodies then prevalent.

1807 "A Selection of Psalms suited to Public, Social and Family Worship". Rev. Henry Gauntlett.

1807, 1816. "Select Portions of Psalms from the New Version, Hymns and Anthems, Sung at the Parish Church in Sheffield". Edited by Dr. T. Sutton, Vicar of Sheffield.

1809 "A Version of the Psalms of David...adapted, by variety of measure, to all the music used in the Versions of Sterhhold & Hopkins and of Tate & Brady". John Stow.

1810 "Select Portions of Psalms and Hymns from various authors". J. Kempthorne.

1811 "A Selection of Psalms and Hymns from the New Version and others". G.T. Noel.

1812 "Hymns partly collected and partly original, designed as a supplement to Dr. Watts's Psalms and Hymns". W.B. Collyer D.D. (See below, page 105).

1813 "A Collection of Hymns designed as an Appendix". Thomas Russell.

1813 "Psalms and Hymns, the greater part original". William Hurn, vicar of Debenham. It includes over 250 of his own.

1817 "Supplement" (to Watts). Dr. Andrew Reed.

1819, 1824, 4th edition of 1832. "Psalms and Hymns selected and revised for Public, Social, Family or Secret Devotion". J. Bickersteth.

1822 "A Selection of Hymns for the Use of the Protestant Congregation of the Independent Order in Leeds".

1824 "Hymns and Spiritual Songs", by William Hurn (after seceding from the Church of England).

The recognition of the hymn for congregational worship in the Church of England was largely due to the Rev. THOMAS COTTERILL who was born at Cannock, Staffs. in 1779; he was educated at Cambridge where he obtained a Fellowship. He was ordained in 1803, became curate at Tutbury; Vicar of Lane End (now Longton), Staffs. in 1808; and Perpetual Curate of St. Paul's, Sheffield from 1817 until his death in 1823. With the Revs. Jonathan Stubbs (at Uttoxeter from 1804 until his death in 1810), Thomas Gisborne and Edward Cooper, he compiled "A Selection of Psalms and Hymns for Public and Private Use" (Uttoxeter 1805); and a compilation by himself only, with the same title, was published at Newcastle, Staffs in 1810, which reached its fifth edition in 1812. The 8th edition (1819) contained some thirty of his own hymns, and 127 versions of the psalms. James Montgomery contributed fifty hymns and printed the book at the Iris office. Altogether it contained 367 hymns (of which 90 were "chiefly intended for private use") and six doxologies. Part of his congregation at St. Paul's, Sheffield, objected to its use as being unauthorized and irregular; legal proceedings caused its withdrawal. The Earl of Selborne has pointed out that the last allowance by public authority was in 1703; hymns added to the Prayer Book or Psalter at the end of the eighteenth century were introduced merely at the discretion of the printers. (1).

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1). In "Hymns, their History and Development".

> In a broadcast on the 10th November 1946, Mr. (now Sir) Steuart Wilson stated the view that the real reason why the congregation objected to the book was that it had Staffordshire tunes and not Yorkshire ones. It seems very questionable that they were by Staffordshire composers, though that point could be ascertained if necessary. If he meant that the tunes were familiar in Staffordshire but not in Yorkshire - that may possibly have been one factor in the situation, though such a point can only be a matter of conjecture.

The Archbishop of York, Dr. Edward Vernon Harcourt (1757-1847) compromised by giving his revision and imprimatur to the ninth edition (1820) which had only some 150 hymns, including eleven by Montgomery. This book gained popularity all over the country and was widely imitated; it ultimately reached 26 editions. The result was that the Church of England accepted the hymn as a definite part of public worship, and gradually the Psalm Versions of Sternhold & Hopkins and of Tate & Brady became obsolete and eventually extinct. Many of the hymn versions now in common use appeared first in Cotterill's "Selection" (8th edition), such as "Christians, awake" (M.H.B. 120), "Lo, He comes" (M.H.B. 264); indeed, 56 of its hymns are in M.H.B. (1933). This 8th edition, though suppressed, did most to mould the hymnbooks of the next generation; nearly nine-tenths of its hymns (usually as altered by Cotterill or Montgomery) are in current use today - mainly owing to Montgomery's influence. The 8th edition was one of the best hymnbooks of the period, at a time when Watts and Wesley were being preferred to Tate & Brady, whose "New Version" had been published in 1696; a Supplement in 1703 had several hymns with tunes, including "While shepherds watched" (M.H.B. 129); the "New Version" is more fluent but much more commonplace than the "Old Version" of Sternhold & Hopkins. There would have been scant agreement with an item in the Index to the Methodist Hymn & Tune Book (1876) which reads

according to the printer's spacing: "O render thanks to Tate & Brady".

The second quarter of the ninteenth century was the most prolific period for the publication of hymnbooks. There were ten issued in the single year 1833. Among others may be mentioned:

1827 "Selection of Hymns from the Best Authors, intended as an Appendix to Dr. Watts's Psalms and Hymns". This grew into "The Comprehensive Rippon" in 1844, with 1170 hymns in 100 metres.

1827, 4th edition 1828, 11th edition 1842. "Hymns" by R.Heber, to which were added some by H.H. Milman.

1829 "350 Psalms and 600 hymns", edited by Joseph Pratt: this book supplied much material to American hymnbooks until 1850.

1831 "Sacred Lyrics, an attempt to render the Psalms more applicable to Parochial Psalmody". Alfred Bartholomew.

1832 "A Companion to the Prayer Book", with hymns for Saints' Days from Mant and Keble.

1833 "Hymns as an Appendix to Dr. Watts". William Jay.

1833, enlarged 1841. "Christian Psalmody", edited by E. Bickersteth; the book was influenced by Cotterill, Toplady and Methodism, and exhibited much research and judgement.

1834 "The Spirit of the Psalms". H.F. Lyte (entirely his own).

1834 "A New Version of the Book of Psalms adapted to the purpose of Congregational Psalmody". Rev.H.A.S. Atwood.

1834 "The Weston Hymn Book", compiled by the Misses Harrison of Weston, Sheffield. Montgomery helped in the compilation and revision, and made contributions to it. Weston house is now a public museum in Sheffield.

1835 "Hymns for Sundays and Festivals". H. Alford.

1835 "Psalms and Hymns for Public, Private and Social Worship", H.V. Elliott. This included some of his sister Charlotte's best poems; and gave Martin Madan's alterations of Watts, Wesley and others.

1836 "Psalms and Hymns adapted to the Services of the Church of England". W.J.Hall; (commonly called "The Mitre Hymn Book"). It had a very mutilated text.

1836 "A New Version of the Psalms of David in all the Various Metres suited to Psalmody". Edward Farr.

1836, 2nd edition 1844. "The Congregational Hymn Book, a Supplement to Dr. Watts's Psalms and Hymns". This had 620 hymns.

1837 "Psalms and Hymns, Original and Selected". J.H.Simpson. Compiled from Sternhold & Hopkins and from Tate & Brady, with translations from the Latin by Mant, Chandler and I. Williams.

1837 "A Selection of Psalms and Hymns, adapted to the Use of the Church of St. Margaret, Westminster." H.H.Milman.

1838, 1842. "A Book of General Psalmody". W.C.Wilson; it incorporated new material from current magazines.

1839 "Psalms and Hymns for Rugby Parish Church". Rev.H.J. Buckoll.

1841 "Selection of Hymns....suited for Private, Social and Public Worship." Rev.John A.La Trobe.

1841 "The Hymn Book...." Dr.Andrew Reed. (see below, page 99).

1841 "Hymns Selected for the Parish of Sandbach". J.Latham, D.C.L. It includes translations from the Latin by Chandler.

1844 "Psalms and Hymns...." H.Alford. It included many of his own. (See below, page 302).

1846 "Hymns for the Fasts and Festivals"; this reproduced some of George Wither's hymns (1623).

1848 "An Entirely New Metrical Version of the Psalms, written for the Music in Common Use." William Henry Black.

1848 "Hymns for the Week and Hymns for the Seasons, Translated from the Latin." By W.J.Copeland (1804-1885), a Fellow of Trinity College, Oxford, who became Newman's curate at Littlemore and later Rector of Farnham, Essex.

1849 "Psalms and Hymns Selected and Revised". Rev.James Kelly.

1849 "Introits and Hymns" (for use in Margaret Chapel).

1850 "Church Hymns". Rev.H.Stretton; with many translations from the Latin by Chandler and I.Williams.

1850 "Hymns for the Services of the Church", compiled by the Rev.J.Oldknow. Mainly by Chandler, Mant and I.Williams.

1850 "A Hymn Book for the use of Churches and Chapels". It included many translations by Caswall.

1850 "Hymns and Anthems for use in the Diocese of St.Andrews", compiled by Robert Campbell (1814-1868); he was brought up a Presbyterian, then joined the Episcopal Church of Scotland, and in 1852 became a Roman Catholic.

1850 "A Selection of Hymns and Psalms" Rev. H.K. Cornish, vicar of Bakewell, Derbyshire.

The spirited defence published in the preface to Cotterill's eighth edition and its subsequent results won the battle for a liberal use of "human" hymns throughout the land, and there was a beneficial change from the stilted jargon of the metrical psalm versions; yet the tunes compiled by Cotterill (many of them composed by his Sheffield contemporaries) were not on the same level of enlightenment. The very influence of the hymns served to disseminate further the current vulgar and boisterous taste in church music; hymn-tunes often won popularity in direct proportion to their musical inferiority, as may be seen in Cotterill's 1831 edition, which has over 200 tunes arranged by S. Mather. These "ranting" tunes were mostly not Methodist, though the Methodists took to them as eagerly as did other people. Probably the tendency towards secular exuberance was ~~begun~~ continued by the tune "Easter Morn" (M.H.B. 204) which in Cotterill (1831) is attributed to H. Carey; in the "Foundery Collection" (1742) it is called "Salisbury Tune"; it is in Mercer's 1864 book, and in a more florid form in Cheetham's Psalmody. Cotterill's 1831 edition has arrangements from "Messiah" and other oratorios, from instrumental classics such as Beethoven's "Romance in G" Op.40, and crude tunes like "Denmark", "Galilee", "Lonsdale", "Jubilee". A compilation by Rogers of Sheffield goes even further in this direction. As far as the hymn (as distinct from the metrical psalm) is concerned, the following quotation, though at considerable length, extracted from the preface to the 8th edition of Cotterill's book, is valuable as revealing the points at issue and the general attitude among Church people at that time:-

"It is a frequent subject of complaint, that this important part of public worship, though forming a prominent feature of the Reformation, and sanctioned by the Church of England, has not, of late years, received that attention in the congregations of the Establishment, to which, from its nature and excellancy, it is most fully entitled. 'Of all the services of our Church', observes Dr. Porteous, late Bishop of London, 'none appears to me to have sunk to so low an ebb, or so evidently to need reform, as our Parochial psalmody'.....To the Editor of the following selection, as to many others, it appears, that so long as the version of Sternhold and Hopkins, or of Tate and Brady, is generally adopted, the evil cannot meet with an adequate remedy. With respect to the former version, as Dr. Vincent remarks, 'there are few Stanzas which do not give offence, or excite ridicule'. The dictates of reason, and the service of religion require that it should now be discarded'. And with respect to the latter it is obvious, that, as a devotional work, it is very cold and unimpressive, and ill accords with the spirituality, sublimity, and Christian pathos of the Liturgy of the English Church. Indeed Bishop Horsley prefers the old version; and considers the adoption of the new one as 'a change much for the worse'. But it may be doubted, whether the most unexceptionable version of the Psalms is <u>alone</u> sufficient for all the purposes of Christian worship....is not their reference to the person, character and offices of the Redeemer too remote for the <u>sole</u> contemplation of those "<u>before whose eyes He hath been evidently set forth, crucified among</u>' them?.... But St. Paul's admonition precludes all further reasoning on the subject. Would he have exhorted the Ephesians and Colossians to use '<u>hymns and spiritual songs</u>' as well as 'psalms' (Eph. V.19, Col.III 16) if the latter had been, in his apprehension, sufficient for all Christian purposes? Though the word '<u>Hymn</u>' may sometimes comprehend a psalm, strictly so called....yet the expression 'Hymns and Spiritual Songs', connected with 'Psalms', must undoubtedly comprise other compositions, than those which had been sung in the Jewish Church. So, when Pliny, in his celebrated epistle to the Emperor Trajan, complained of the early Christians, that 'they sang a Hymn to Christ, as to a God, one with another', if nothing more had been intended than a Psalm of David, what would there have been in such singing to have distinguished Christians from Jews? Justin Martyr, and Origen, speak of the practice, as continuing in their day; the former of whom says, in his epistle to Zena and Serenus, "we must sing Hymns, and Psalms, and songs of praise'. St. Chrysostom also marks the distinction, and observes, 'our Hymns come after our Psalmody, as something more perfect'. The distinction also is preserved in the Church service; and Hooker remarks, in commendation of the Benedictus, called a Hymn (of Zacharias); of the Magnificat, or Song of the Blessed Virgin; of the Nunc Dimittis, or Song of Simeon; that 'these are songs which concern us so much more than the songs of David, as the Gospel toucheth us more than the Law; the New Testament than the Old;.....'

To this effect the Editors of the Buckden collection, hereafter mentioned, well observe: 'However excellent the design of the respective authors (of the Old and New Versions) might have been - something appears still wanting to a Christian Congregation....' Besides, the regular reading of the Psalms makes the exclusive adoption of them in singing (and it is their exclusive adoption only that is opposed) of less importance. - As, however, other objections, seem to prevail in the minds of some persons against the use of hymns, conjointly with Psalms, it may be necessary to examine the foundation on which those objections rest.

It is alleged, that the Psalms only are authorised, and that the introduction of hymns is Innovation and Irregularity. 'It is more consonant to the principles of a Reformed Church to confine ourselves wholly to the Psalms of David'. 'In regard to hymns and all compositions not authorised by the Church' etc. 'Nothing here said is meant to argue against the use of private hymns by private persons'. 'The two authorised metrical versions of the Psalms'. From these quotations it is fair to infer, that an authority for the use of Psalms is supposed to exist, which does not exist for the use of Hymns. The following statement is intended to show that such a supposition is a gratuitous assumption, altogether unsupported by matter of fact.

The old version of Psalms was 'attached to the Book of Common Prayer in 1562, and afterwards revised and completed 1594, and printed by T. Est.' Its title was 'The whole Booke of Psalms collected into English Metre, by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, with apt notes to sing them withall'. What authority was there for its original introduction, or for its subsequent readmission? Some have affirmed that authority to be a clause in the first act of uniformity, which makes it 'lawful for all men in Churches and Chapels openly to use a Psalm or Prayer taken out of the Bible, at any due time, not letting or omitting thereby the service or any part thereof, mentioned in the Book of Prayer; and support their conjecture by an appeal to the title of these Psalms, 'set forth and allowed to be sung in all Churches before and after morning and evening Prayer, and also before and after Sermons'. With the correctness or incorrectness of this opinion, the present question is not at all connected; for it is evident, that whatever sanction this clause gives to a metrical version of the Psalms, it gives to a metrical version of 'any prayer taken from the Bible'; and that it authorises both without the requirement of any Special Grant; but that this opinion is altogether unfounded, appears from the two following considerations: First, That the Clause in question does not relate to singing at all; and, Secondly, That, if it does, the Clause was not law when this version was introduced; Queen Elizabeth having revived only that part of Edward's act, repealed by Mary, which related to the Book of Common Prayer. This version never 'received parliamentary sanction'. The authorised Formularies of the Church of England, which constitute the Book of Common Prayer, and which alone are prescribed by act of Parliament, contain no Psalms

whatever, except the Prose Psalter; and no Hymns, except the Te Deum, etc. which occur in the course of the service. But though destitute of Legislative sanction, is it not accompanied by some Royal Grant? By none whatever, 'It never received the Royal Approbation'. Was it therefore introduced clandestinely? The title prefixed to it militates against this supposition. 'Set forth and allowed'. It was not introduced till full 'ten years after metrical Psalmody had been adopted', and therefore Sternhold or his printer might fairly enough assert that his version was allowed to be sung in Churches. (At that time metrical versions of Scripture were not uncommon. Marot published a version of the Psalms in France. There was also published a versification of the Genealogy of Christ, Dr. Tye, Musical Preceptor to King Edward, versified fourteen chapters of the Acts of the Apostles. Sternhold was made a groom of the Privy Chamber for versifying fifty of the Psalms. Hopkins and others were employed in a similar way. Luther had versified some of the Psalms, and published several Hymn Books; the third of which was entitled, 'Spiritual Songs, which, blessed be God, are sung in the Church, taken from the sacred writings of the true and holy Evangelists'.) Heylin states, that these Psalms 'were by little and little brought into the Church'. The allowance expressed in the title-page, he observes, 'seems to have been rather a connivance than an approbation, no such allowance being any where found by such as have been most industrious and concerned in the search'. In this opinion Mason fully coincides. It may not be unimportant further to remark, that the version of Psalms, which, for more than a century, has been denominated the old version, is not the original, (which, if any, must be the only authorised one), but a material alteration and modernisation of it. The work of Sternhold and his coadjutors is so barbarous and quaint in its expression, that no ear of later times would endure it in the Church. A reference to the editions published between 1562 and 1596 will prove the truth of this remark. Those who adopt the old version cannot therefore, consistently object to the adoption of hymns, for want of authority; since no authority higher than that which countenances the selections of the present day, can be adduced, either for the introduction of the original work, or of the subsequent revisions of it.

The historical fact appears to be, that the use of metrical compositions, whether Psalms or Hymns, was permitted in the Church. The conduct of the Reformers furnishes a satisfactory illustration of the nature of this permission. They introduced a metrical version of the Psalms among their congregations. 'The custom was begun in 1650, in one church in London, and did quickly spread itself not only through the City, but in the neighbouring places; sometimes at Paul's Cross there would be six thousand singing together'.(1) All this, it is important to bear in mind, was done without any Legislative or Royal Sanction, authorising only a particular form of words; and several years before the version of Psalms was annexed to the Prayer Book. The following injunction of Queen Elizabeth (1559) would give direct countenance to their proceedings. 'It may be permitted, that in the beginning or in

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1). see below, page 62.

the end of Common Prayer, either at morning or evening, there may be sung a hymn or such like song, to the praise of Almighty God'. Though this was originally a special permission to collegiate churches, in which there was a provision for the maintainance of a body of singers, yet the spirit of the church is here sufficiently discoverable in leaving the selection of the 'Hymn or Song' to the discretion of those who used it; and, it is obvious, that as singing was confined, when the injunction was issued, to those churches that had choirs of singers, the special permission would become general, as soon as singing was introduced, as it afterwards was, by the congregations of other churches. Bishop Burnet observes, that the metrical compositions, thus allowed, and introduced, 'were much sung by all who loved the Reformation; and that it was a sign, by which men's affections to that work were measured, whether they used to sing them or not'.

To the old version of Psalms is appended a collection of Hymns, bearing strong internal marks of having been adopted at the same time. The poetry is evidently of a kindred stamp; and to one of the hymns the same initials (W.W.) are prefixed as to many of the psalms. And it is generally understood, that they were all prepared by Dean Whyttingham, who greatly assisted Sternhold and Hopkins in their undertaking. Hymns then have been annexed to the Prayer Book from the time of the Reformation; and were introduced into the Church, without any Legislative or Royal Sanction. They have also, of late years, been increased, without any Legislative or Royal Sanction, in the Prayer Books issued by the Society for Promoting Christian Knowledge. And Churchmen may rest satisfied that the Ecclesiastical Dignitaries, which belong to that Society, would have protested against such a measure, if the principle, on which it was founded, were justly chargeable, in their apprehension, with the imputation of unauthorised innovation and irregularity.

A selection is used at the University Church, (of Oxford) from a version of the Psalms, to which no legal sanction has ever been given; and for which the Royal Sanction was solicited and refused. The Editor has in his possession a selection of Psalms and Hymns, prepared by the Rev. E.Maltby, R. Tillard, and J.S. Banks, for the use of the Churches of Buckden, etc. in the Diocese of Lincoln, and dedicated, by permission, to the Bishop, who resides at Buckden. This selection contains various versions of the Psalms, and one hundred and seventy hymns. Mr. Archdeacon Dauberry has prepared a selection for the use of his congregation. At Bishopthorpe Church, of which the son of the present Archbishop of York is the Vicar, and at which his Grace usually attends, a selection of Psalms from various versions, is used, with a supplement containing more than one hundred Hymns. Indeed, as the Buckden Editors observe, 'such a feeling has of late so generally prevailed, that there are perhaps not many large congregations in the national Church, where some version of the Psalms, different from the old and new versions, and some Hymns, founded upon the history and doctrines of the gospel, have not been admitted'. However much it could be wished, for the sake of uniformity, that one authorised form of public

psalmody were appointed, as there is of public prayer, yet in the absence of such a desideratum, every Clergyman is necessarily left to the exercize of his own discretion, in adopting such a system of psalmody as may appear to him best calculated to improve that important part of public worship; still amenable to his Diocesan, for any objectionable matter that may be introduced in singing, no less than in preaching.

In an appeal made to the Bishop of Bristol, which was published, respecting a Clergyman who had introduced Hymns into his church, that learned Prelate acquiesced in the statement of facts, adduced to prove, that such introduction was not prohibited by any ecclesiastical enactments. The Editor is acquainted with other instances, in which similar complaints have been followed by similar results. Where there is no law there can be no transgression.

Anthems are permitted by the Rubric. An Anthem implies, in its popular meaning, any holy song; in its strict etymological meaning, a song, sung alternatively, or in parts. Anthems are arranged sometimes in verse, and sometimes in prose, taken from Scripture, or from human compositions. (An Anthem in metre was composed by Henry VIII, and performed most probably when the Church became Protestant, and Henry had quarelled with the See of Rome....It is to be found in the York Anthem Book). As no words are provided in the Liturgy, a discretionary power is necessarily exercised as to selection. This Rubric received the Royal approbation nearly at the time when the injunction, already quoted, was issued; and, as both refer to singing, it may fairly be inferred, that, if a 'hymn or such like song', be not intentionally comprehended in the term Anthem, at least, the Rubric and injunction are not to be explained in opposition to each other.

With respect to the frivolous objection, sometimes urged, that the Singing of Hymns militates against the Spirit of the Church of England, because Dissenters encourage the singing of them, it scarcely deserves notice;.... In 1696, (about which time the old version, cleared from its grosser obsoletisms, was again introduced without any sanction,) Tate and Brady obtained permission, by an Order in Council, to have the New Version of Psalms adopted in 'such Churches as thought fit to receive it'. Whatever was their motive for the application, the limitation in the terms of the Grant sufficiently shews, that it was not the least in contemplation to make the use of that Version exclusive and obligatory. Indeed a mere Order in Council was not sufficient to make it so. As far however as appeal is made to this authority, which is not superior to that of Queen Elizabeth's injunction, there exists equally high sanction for the use of hymns without any special grant, as for the use of this version with one. The (Buckden Collection) Editors, already quoted, affirm, 'Both the old version, and the new, were introduced into the Church, by permission, or at most by recommendation, and not by express direction either from the crown or convocation'. The Church of England always has allowed the use of metrical Psalms and Hymns; and, in this allowance, she is sanctioned

by the practice of the Churches of old. 'Neither was it any objection against the psalmody of the Church, that she sometimes made use of Psalms and Hymns of human composition'. There were always such Psalms and Hymns and Doxologies composed by pious men, and used in the Church from the first foundation of it. Philo, Eusebius, and Tertullian, testify that it was the practice of Christians to compose Hymns. Ignatius, Hilary, Ambrose, Austin, Athanasius, Hippolytus Nepos, Claudianus Mamercus, Athenogenes, Ephrem Syrus, and many others, all composed Hymns for public use, and some of them whole books of Hymns, in the various metres of Greece and Rome. As to the decree of the Council of Laodicea, which interdicted them, little credit is to be attached to it. The council was summoned in degenerate times; was composed of few individuals; and its decision 'contradicts the current practice of the whole Church besides'. When objections against private Hymns for public worship afterwards prevailed, the council of Toledo made a counter-decree to confirm the use of them.

It is further alleged against the use of Hymns, that the langugge and matter which they contain are frequently objectionable. Familiarity in addresses to God, vulgarity of expression, and coarseness of allusion, have excited great and reasonable disgust, even in the minds of religious people; many of whom have, in consequence, carried their prejudices to the unauthorised extent of proscribing Hymns altogether. One of the most useful and elegant writers of the present day observes, 'there is no piety in bad taste'. This observation applies to Hymns, equally with every other species of religious compositions. That piety and good taste have not usually been combined in productions of this nature, it neither requires depth of penetration to perceive, nor necessarily betrays any want of charity to affirm. The poetic fire, which has been raised on the altar of the sanctuary, has not, commonly, burnt with that purity which its hallowed situation required; and many have turned aside with disgust, who might probably have been attracted by a brighter flame. To obviate prejudice, without sacrifice of principle, forms no ordinary portion of Christian duty and Christian wisdom. Under the influence of these impressions, the Editor was induced, several years ago, to make a selection of Psalms and Hymns, freed, as much as he could render it, from the alleged objections, for the use of his own congregation. He met with much more difficulty than he anticipated, from the impossibility which he found of making a collection for general purposes, consistently with his chief object that he had in view, without alterations in most of the Hymns which he selected. This impossibility must be his apology (to those who think an apology necessary) for interfering with the works of others. He is fully aware that he is here treading on tender ground; that he shall have to contend with early associations, and deeply rooted partialities; that by many, such an undertaking will be considered unnecessary, and by some perhaps presumptuous. He has himself no doubt of the propriety of it; his only fear is, lest it should fail through unskilful management; for he frankly confesses that the execution of it has

fallen much below the standard which he had proposed to himself. He hopes, however, that it may, in some small measure, correct the evil of which such frequent and just complaint is made; and though it may not altogether remove, may at least lessen, the only objection which he thinks can fairly be made to the use of Hymns. In the present edition, which has been greatly enlarged, much valuable assistance has been obtained from Mr. Montgomery, who has supplied nearly sixty Hymns, or versions of Psalms. (1)

The Editor is not unconscious, that the most judicious statement of scriptural doctrine, through whatever medium it is held forth, will not be acceptable to all; for then would the offence of the cross have ceased. Many, it is to be feared, attempt to conceal their hatred of religious truth under the cloke of superior judgement...In the version of some of thePsalms considerable latitude has been used. The prominent idea of a Psalm, or even of a verse, has been caught and amplified, to convey and apply some important truth....

The selection, it is hoped, will be found sufficiently comprehensive for general purposes, and adapted, not only to the principal Festivals of the Church, but to some portion of the Lessons, Collects, Gospels, or Epistles, of every Sunday throughout the year. The Psalms and Hymns, intended for public worship, are chiefly arranged in the plural number, that being thought generally most proper for a congregation, and mostcongenial to the usage of the Liturgy.

Singing is most properly an act of the congregation. It should therefore be congregational. No tongue should be silent which is able to join. Choirs of singers, separate from the congregation, were introduced into the 4th century, when this part of divine service was greatly neglected. 'It was the decay of singing which first brought this order of singers into the Church'; and their introduction was only meant as a temporary provision. The psalms were appointed to be sung 'of all the people together'. Choirs of singers are, however, very useful, and necessary, when they act, not as sole performers, but as the leaders of congregations.

It is a perversion of this holy employment, and derogatory to the honor of God to assign the work of singing his praises to a few individuals. Let a spirit of reformation run through the Churches of the land, till animated with the same holy fervor they all unite, with one heart and voice, in praising the God of their salvation.

Standing is the appropriate and authorised posture for performing this service. 'Psalmody was usually, if not always, performed by those who engaged in it, in a standing posture'....."

A reference to this last-mentioned point occurs in the preface to

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1). See below, pages 28-29.

the 1836 edition of the Bungay "Psalms and Hymns" which says: "The position of sitting, too common in our congregations, admits of no defence"; and it proceeds to advocate standing during hymn-singing. At the end of the eighteenth century Dr. Miller of Doncaster complained of the people's bad behaviour in church, the

> "irreverent sitting, talking to each other, taking snuff, winding up their watches, or adjusting their apparel" (1).

This introduction of hymns for congregational worship was part of a movement in which services were becoming more animated and cheerful. Several bishops prohibited any praise books except the Old or New Versions (Sternhold & Hopkins, or Tate & Brady), though neither version had the direct authority of Convocation - the "New" was allowed "by the Court at Kensington for such congregations as shall think fit to receive it" (1696); but Cotterill's case, with Archbishop Harcourt's compromise, practically gave general recognition and sanction to hymn-singing on an equal footing with the singing of metrical psalms and authorized officially what had become a general usage. An individualistic, subjective and sentimental expression of religion was growing in favour in the Church of England and the Free Churches alike.

M.H.B. 762 "In memory"; this is a cento comprising verse 3,5 & 6 from Cotterill's hymn: "Bless'd with the presence of their God", based on Luke XXII, 19; this appeared in six stanzas in "Portions of the Psalms, chiefly selected from the versions of Merrick and Watts, with Occasional Hymns, adapted to the Service of the Church for every Sunday in the year", edited jointly by the Revs. Jonathan Stubbs, Thomas Cotterill

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1). F.J. Gillman, "The Torch of Praise" page 58.

and Edward Cooper (Uttoxeter 1805). In M.H.B. the verses are as altered in a "Collection" (1835). Cotterill's fourth stanza (not in M.H.B.) is William Cowper's "This is the feast of heavenly wine" from the "Olney Hymns".

In the same "Uttoxeter Selection" (1805) is

M.H.B. 38 "Father of heaven"; based on Psalm CXLV, 1 and the Litany. It is by the Rev. EDWARD COOPER, B.A. who was born in 1770; he became a Fellow of All Souls' College, Oxford; was ordained in 1793, rector of Hamstall-Ridware in 1799, rector of Yoxall, Staffs. from 1809 until his death in 1833. In 1811 he published "A Selection of Psalms and Hymns" which contained 20 hymns (including two of his own) and 26 psalms. In 1816 he published "Practical and Familiar Sermons". Miss Harriet Auber included this hymn "Father of heaven" in her "The Spirit of the Psalms", but altered the third and fourth lines of each verse; e.g. in verse 1:

To Thee, great God, the song we raise;
Thee for Thy pardoning love we praise.

II. JAMES MONTGOMERY.

Cotterill received powerful assistance from James Montgomery, whose father John was born at Ballykenneddy in County Antrim and became a Moravian minister. In 1771 John Montgomery went to Irvine in Ayrshire to take charge of the only Moravian congregation in Scotland (i.e. The Church of the United Brethren). There James was born in 1771. His father being an Ulster Scot, James used to say that he "had narrowly escaped being an Irishman". In 1775 the parents went with James to a Moravian Settlement at Gracehill, Ballymena, County Antrim; then, without him, as missionaries to the Barbadoes in 1783; the mother (née Mary Blackley) died in Tobago in 1790; the father died in the Barbadoes in the following year. He had been a disciple of the Rev. John Cennick who first was one of John Wesley's lay preachers, then became a Calvinist under George Whitefield, and finally a Moravian. He wrote "Thou great Redeemer" (M.H.B.104), "Children of the heavenly King" M.H.B. 696), and "Ere I sleep" (M.H.B. 947).

James had been sent in 1777 to the Moravian school at Fulneck near Leeds (1). The idea was that he should become a Moravian minister, but he was more interested in poetry than in theology. In early youth he wrote two epic poems, one on Alfred the Great, the other entitled "The World"; in these productions he attempted to base his style upon that of John Milton. After nearly ten years at Fulneck, the following note was placed on the school

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1). The Rev. C. Ignatius Latrobe was secretary to the Moravian Brethren in England. He was born at Fulneck in 1758 and died at Fairfield in 1836; he translated some German hymns and published a "Selection of Sacred Music". He wrote the tune "Fulneck" (M.H.B. 440).

records:-

> "James Montgomery, notwithstanding repeated admonitions, has not been more attentive; it was resolved to put him to a business, at least for a time."

Thus in 1787 he was apprenticed to a tradesman named Lockwood at Mirfield, but soon ran away, with only 3/6 in his possession. He was then aged sixteen, and went first to a draper's at Wath-upon-Dearne, then to London, where he tried unsuccessfully to sell his poems. Eventually in 1792 he became a clerk in the office of the "Sheffield Register", a newspaper of radical tendencies. The proprietor and editor, Mr. Gales, was prosecuted because of his advocacy of social reform, and in 1794 fled to America. Then Mr. Naylor, a Sheffield man, found money to continue the paper, which he re-named "The Sheffield Iris", and modified its political tone. Montgomery was appointed as the new editor in 1795, at about 21 years of age; a few years later Naylor retired and Montgomery acquired the paper himself.

About this period the excesses of the French Revolution had created much apprehension and alarm in England. Mr. Gales had previously printed a ballad in commemoration of the fall of the Bastille, which ballad was distributed for sale by hawkers. The British Government considered it to be a revolutionary document and prosecuted Montgomery for libel (although the paper had changed hands - but it was desired to make an example in order to intimidate the political clubs in Sheffield). Thus in January 1795 Montgomery was fined £20 and imprisoned in York Castle for three months, when he was 23 years old. After his release, he criticized a magistrate, Colonel Athorpe, in "The Iris", who had used troops to disperse an open-air meeting (in which sabres were used upon civilians); people at that time were afraid of the

possibility of mob-rule, so Montgomery was again convicted in January 1796, fined £30 and imprisoned in York Castle for six months. These imprisonments were within two years of his taking charge of "The Iris". In 1797 he published a set of poems entitled "Prison Amusements".

In 1795 Montgomery began a series of papers (collected and published in 1798) in "The Iris", under the heading "The Whisperer, or Hints and Speculations, by Gabriel Silvertongue Gent", abounding in the irreverent use of Holy Scripture; this state of mind lasted for ten years. Later, he destroyed all the copies he could find and in 1807, in repentance, he wrote this hymn:

THE SINNER REVIEWING HIS WAYS.

I left the God of truth and light;
I left the God, who gave me breath,
To wander in the wilds of night,
And perish in the snares of death.

Free was his service, light His yoke,
His burden easy to be borne;
But all His bands of love I broke -
I cast away His gifts with scorn.

Heart-broken, friendless, poor, cast down,
Where shall the chief of sinners fly,
Almighty Vengeance, from thy frown?
Eternal Justice, from thine eye?

Lo! through the gloom of guilty fears,
My faith discerns a dawn of grace;
The Sun of Righteousness appears
In Jesus' reconciling face.

My suffering, slain, and risen Lord!
In deep distress I turn to Thee;
I claim acceptance on Thy word,
My God! My God! forsake not me.

Prostrate before Thy mercy-seat,
I dare not, if I would, despair;
None ever perished at Thy feet,
And I will lie for ever there.

In the same year 1807 he wrote to a friend:

> "When I was a boy I wrote a great many hymns; but as I grew up, and my heart degenerated, I directed my talents, such as they were, to other services, and seldom indeed since my fourteenth year have they been employed in the delightful duties of the sanctuary. However, I shall lie in wait for my heart, and when I can string it to the pitch of David's lyre, I will set a psalm 'to the Chief Musician' ".

His brother Ignatius was already a devout Moravian pastor, and in 1814 James was publicly admitted as a member of the Moravian Society at Fulneck. During his early residence in Sheffield his chosen associaties had been of a speculative cast of mind, denying all that is characteristic and lofty in Christianity, and he had been in a state of miserable mental unrest. But in 1814 he began to be attracted to a Methodist chapel in Sheffield and continued for some years to worship with Sheffield Methodists. His paper became increasingly religious in tone. Later he was introduced to a Methodist Conference by the Rev. Dr. Hannah in these terms:

> "We feel under great obligation to yourself and to the religious body to which you belong, and beg to assure you of the kindest affection of the Conference".

On August 6, 1852 the Rev. Robert Newton, D.D. wrote to his wife from the Methodist Conference at Sheffield:

> "Miss Jones has this day invited Montgomery and Holland, two Sheffield poets, to dine with us. It was to me most agreeable. Montgomery inquired after you with much Christian affection. He says he loves Methodism, and that Sheffield owes much to it. What a fine specimen he is of an aged Christian man and poet, sanctified by the grace of God."

After his second release from prison he remained the proprietor of "The Iris" for a quarter of a century - in all he edited it for 31 years - but he did not make it successful and in 1825 he relinquished it. He continued to live in Sheffield, where he was deservedly regarded as a local stalwart; his character was exemplary, and his life devoted to the ardent support of all good works. He published several volumes of poems which ran into many

editions, including an incomplete missionary poem in five cantos entitled "Greenland", which was based on the work of Moravian missions in that country; but his secular poetry is inferior to his hymns. He has very interested in the work of missions abroad, especially in the West Indies where his parents had laboured and died; in 1831 he compiled the journals of D. Tyerman and G.Bennet who had been visiting the London Missionary Society stations in India, China and the Pacific. He was also a lecturer for the British and Foreign Bible Society.

As there was no Moravian chapel in Sheffield, he became a communicant member of St. George's Church, Sheffield, where the vicar was the Rev. WILLIAM MERCER, M.A.(1) whom he assisted in compiling

> "The Church Psalter and Hymn Book, comprising the Psalter, or Psalms of David, together with the Canticles, Pointed for Chanting; Four Hundred Metrical Hymns and Six Responses to the Commandments; the whole united to appropriate Chants and Tunes for the Use of Congregations and Families".

which was published in 1854 with Sir John Goss as its musical editor. Goss's music was grave, solemn and restrained in comparison with previous and current taste. He contributed no tunes to the first edition, which was comprised of Old Psalm tunes and German chorales; he wrote some original tunes for later editions. Triple time tunes are retained, but not florid or secular music: and the tunes are mostly syllabic. The harmonies were simplified and those of J.S. Bach discarded. Mercer says in the 1854 preface

> "I deeply lament the prostrate condition of our psalmody. In some of our Churches the chant or tune is never heard; in others it is confined to the clerk or choir; from others metrical hymns are virtually ejected."

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1). Mercer was born at Barnard Castle in 1811, educated at Cambridge, went to St. George's Church, Sheffield in 1840, and died at Leavy Green there in 1873.

His hymnbook was enlarged in 1856, re-arranged in 1864 and given an Appendix in 1872. It was very popular and became the chief Church of England book in circulation and influence before "Hymns Ancient & Modern"; it was used in St. Paul's Cathedral until 1871. It included many Methodist hymns and also translations from the German; Mercer himself contributed several translations and paraphrases from the Latin and German, especially from Moravian hymn-books: e.g. "God reveals His presence" (M.H.B. 31) from "Geistliches Blumengärtlein" is a patchwork from Foster & Miller's English Moravian "Collection of Hymns" (1789) as revised by W. Mercer in his "Church Psalter" (1854). He aimed at making singing as congregational in the Church of England as it was in the Nonconformist Churches, and his book marks the transition to the modern Church of England hymnbooks. It was the first important general hymnbook to include the tunes as well as the words for the use of the congregation (since the early English metrical psalters), and it introduced many German chorale tunes. The 1864 preface states:

> "The improvement in our national psalmody during the last few years has been very remarkable. May I venture to entreat the clergy not to encourage the undignified speed with which the psalm-tune is sometimes now sung; a speed no less subversive of musical effect than it is of devotional feeling".

This edition included such tunes as "Berlin" (M.H.B. 117), "Maccabaeus" (M.H.B. 213), "Spires" (M.H.B. 624), "Handel's 148th" (i.e. Darwall's, M.H.B. 678) and "Veni Creator" (M.H.B. 779).

Montgomery also printed a Collection of Hymns for the Eckington Church choir. "Jerusalem, my happy home" (M.H.B. 650) has sometimes been mistakenly attributed to Montgomery; it appeared in the "Collection" of Williams & Boden, which was a

Supplement to Watts's "Psalms & Hymns"; this hymn was signed "B" and "Eckington C"; the Eckington "Collection of Psalms & Hymns" was made in 1795 by the Rev. JOSEPH BROMHEAD, M.A. (1748-1826) who was curate there; it had 47 psalm-versions and 37 hymns; the preface is signed "J.B."; he altered the texts of the originals. He probably wrote the hymn M.H.B. 650 himself: it is a version of F.B.P's. hymn (M.H.B. 655). A verse of M.H.B. 650, omitted from M.H.B. is:-

> Oh, when, thou city of my God,
> Shall I thy courts ascend,
> Where congregations ne'er break up,
> And Sabbaths have no end?

Associated with Montgomery in Sheffield from 1817 were J. Holland and James Everett; the trio provided hymns for the annual Sunday School Festivals in Sheffield. Everett was born at Alnwick in 1784, joined the Wesleyan Methodists in 1803 and became a minister in 1806; he resigned in 1821 owing to throat trouble, becoming a bookseller in Sheffield and Manchester; he resumed full ministerial work 1834-1842. Towards the middle of the nineteenth century there was a growing feeling among both ministers and laymen in the Wesleyan Methodist Church that too much power was retained by the ministers, both in the Conference (of which they alone at that time were members) and in the circuits. Already there had been secessions on this issue, but there still remained those within the parent body who wished to reform her constitution. Agitation on this disagreement led eventually to the expulsion of three ministers from the Conference in 1849: James Everett, William Griffith and Samuel Dunn. Everett had for long attacked the Wesleyan Methodist leaders anonymously, and his agitation took some 200,000 members away from the Church. Thousands of supporters quickly rallied round these three, and they founded a more radical Methodist body in 1853 known collectively as "The Wesleyan Reform Connexion". There seems little doubt that many of them sincerely desired to remain within the Wesleyan Methodist Church, provided that its constitution was reformed. But the issues were hardened by a Press campaign and it soon became clear that a secession must result. Within a very few years over a quarter of the membership was lost; some of these returned to Wesleyan Methodism, others joined Nonconformist bodies and the other various offshoots of Methodism; yet a large number clung together around an annual "Delegate Meeting". The major part of all these small bodies amalgamated with the Wesleyan Methodist Association in 1857 to form the United Methodist Free Churches. The Wesleyan Methodist Association itself had been an amalgamation in 1834 of two bodies, the Protestant Methodists (who had separated from the Wesleyans in 1827 upon

> an organ dispute in Leeds - they opposed instrumental music in public worship), and the Arminian Methodists (followers of Dr. Sammel Warren). Everett was the first President of the United Methodist Free Church, and he remained a minister with them until his death at Sunderland in 1872. In 1859 most of the remaining seceders formed the Wesleyan Reform Union, which has continued as an independent body to this day; the bulk of its membership is in the Midlands, its Connexional headquarters being at Sheffield. Everett took part in the foundation-stone laying of the present Temple Street Methodist church in Keighley on the 28th July, 1845, and some of his polemical correspondence of that period, which led to the rupture in 1849, is in the Methodist manse at Haworth.

Everett wrote several hymns for the Sheffield Sunday Schools in 1820/1, and published 19 "Hymns for Children, for Sabbath School Unions, and School Anniversaries" which had a second edition in 1831. In 1823 he published a "History of Methodism in Sheffield"; in 1854-1856 he edited jointly with Dr. John Holland the "Memoirs of the Life and Writings of James Montgomery" in 7 volumes (published by Longmans Green). He also edited the "Wesleyan Reform Hymn Book" (1853), "The Wesleyan Methodist Hymn Book: with Miscellaneous Hymns suitable for Occasional Services", and the "Hymn Book of the United Methodist Free Churches" (1860/1). The "Methodist Free Church Hymns" was published in 1889. In 1907 the United Methodist Free Church joined with the Bible Christians to form the United Methodist Church. This joined with the Wesleyan Methodist and Primitive Methodist Churches in 1932 to form the present Methodist Church. (See below, page 116).

> On one occasion Everett remarked to Montgomery: "That lovely village of Matlock would be a fine situation for the permanent residence of a poet: the beauty of the scenery, according to current opinion, would induce sublime thoughts".
> Montgomery replied: "No; were it so, I should have to lament for my own situation. From the room in which I sit to write, and where some of my happiest pieces have been produced - those, I mean, which are most popular - all the prospect I have is a confined yard, where there are some miserable old walls and backs of houses, which present to the eye neither beauty, variety, nor anything else calculated to inspire a

> single thought, except concerning the rough surface of the bricks, the corners of which have been either chopped off by violence, or fretted away by the weather. No; as a general rule, whatever of poetry is to be derived from scenery must be secured before we sit down to compose; the impressions must be made already, and the mind must be abstracted from surrounding objects. It will not do to be expatiating abroad in observations, when we should be at home in concentration of thought."

In 1835 Sir Robert Peel obtained a Civil Pension of £150 a year for Montgomery. He wrote less, and became increasingly devoted to religious and philanthropic work, avoiding political controversy. He sought to improve sanitation, promote temperance, secure fair wages for men and economic independence for women, and ameliorate conditions for children. He died a bachelor at the Mount, Sheffield, on the 30th April, 1854, aged 83, and received a public funeral. His monument, an imposing bronze statue, stands near the main entrance of the General Cemetery; a stained glass memorial is in the East window of the Parish Church (now the Cathedral); a road and street in the Sharrow district of Sheffield, and a Methodist church in Union Street, are named after him, and his full-length portrait was in the Sheffield Literary and Philosophical Institute. (1)

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1). This Institute has been defunct since c.1934; the portrait was lent to the Sheffield Town Hall in 1917, as there was not room for it at the L. & P. Institute. It was seriously damaged by enemy action in December 1940, and would have been thrown away: but Mr. Constantine, working under the Rothensteins for the Sheffield Art Galleries, was able to save the head; in the full-length, the head was reclining on a raised hand and arm; the hand has now been painted in and the head is seen upright. These particulars are given in "Sheffield Portraiture in Sculpture, Painting and Engraving" by B.H.Hoole (J.W. Northend Ltd. 1925):- The portrait in oils (90 x 54, seated) was painted from life at the Tontine Inn (near the foot of Snig Hill) in seven days in 1824, when Montgomery was president of the Literary & Philosophical Institute. The resolution authorising it was proposed by Dr.Arnold Knight and seconded by Mr. James Everett, and the funds (150 guineas) were raised by public subscription. It was painted by Thomas Barber, who was born at Nottingham in 1771; he became a pupil of Sir Thomas Lawrence; exhibited thirteen portraits at the Royal Academy, and died in 1845.

A great change came over hymnody, especially among the Nonconformists, with Montgomery, who created and maintained a public for his religious and romantic verses in Free Church circles in the provinces. He shows the waning influence of Watts and Wesley and the increasing influence of more modern poetry and general culture; he has both purity of style and a healty religious tone. The Rev. Garrett Horder in his "The Hymn Lover" refers to his poetic imagination and high craftsmanship:

> "For variety, strength, suitability of form to subject, Montgomery's hymns have rarely, if ever, been excelled.... His writings did much to elevate and purify the taste of the Church in relation to hymnody". (pages 138-139).

W.H. Frere says of Montgomery:

> "there is no writer, Charles Wesley himself not excepted, who has ranged so widely and with such unerring touch over the whole gamut of hymnody" (H A & M, 1909, page xcvi).

In the preface to "The Christian Psalmist" Montgomery attacks the "negligence, feebleness and prosing" of the hymnody then current; he described many early nineteenth century hymns as "concatenations of syllables. They leave no trace on the memory, make no impression on the heart, and fall through the mind as sounds glide through the ear". (1) He chooses 461 hymns, besides his own, for his desideratum of refined edification, in which purpose he had an excellent influence. Of his own 400 or more hymns, about 100 have been in common use; 14 of them are in M.H.B. (1933) and 37 others in the Primitive Methodist Hymnal (1889) - more than any other writer except Charles Wesley and Watts; there are 10 in E.H. (both editions) and 11 in H A & M (1950). His hymns have stood the test of time and are not outdated by reason of obsolete

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1). F.C. Gillman: "The Torch of Praise" page 62.

theology of praseology. They are timeless, and as appropriate today as when they were written a century ago; they are also excellent poetry. Montgomery says in the preface to his poems:

> "I wrote neither to suit the manners, the taste, nor the temper of the age; but I appealed to universal principles and imperishable affections".

In later life Montgomery was a candidate for the Laureateship. His work was admired by Wordsworth, Southey, Byron and Moore. It is virile in thought, graceful yet dignified in expression, and free from the unhealthy introspection which was the bane of much nineteenth century hymn writing. It exhibits both high poetic genius and wide knowledge of the Bible. His was a devout and saintly personality with broad and charitable religious views and he had simplicity and strength of faith. Julian ranks his hymns with those of Watts, Wesley, Doddridge, Cowper and Newton. He was wise enough to know that a good hymn ought to transcend the ordinary experience of the awerage worshipper; he held the proper conviction that worship and praise should express sentiments and assume dispositions that we ought to possess, or at least should hope and desire to acquire; there should be scope for mystical and spiritual imagination.[1] Like John Wesley, he strongly objected to any alteration or re-arrangement of his compositions; but (also like Wesley) he did not hesitate to correct, emend and re-arrange the productions of others. For Cotterill's 1819 hymnbook, Montgomery re-wrote Cowper's first verse of M.H.B. 201 as follows:

> From Calvary's cross a fountain flows
> Of water and of blood,
> More healing than Bethesda's pool,
> Or famed Siloam's flood.

(but the change did not get established). The Rev. Dr. Nathaniel Micklem emends the same verse thus:

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1). See below, page 424.

There stands a fountain where for sin
Emmanuel was slain,
And sinners who are washed therein
Are cleansed from every stain. (1)

But is this really any different from Cowper's original?

Thus Montgomery complacently writes concerning the 1819 edition of Cotterill's "Collection":

> "Good Mr. Cotterill and I bestowed a great deal of labour and care upon the compilation of that book, clipping, interlining, and remodelling hymns of all sorts, as we thought we could correct the sentiment or improve the expression, We so altered some of Cowper's that the poet would hardly know them". (2)

Yet he himself calls such a proceeding "the cross by which every author of a hymn may be expected to be tested, at the pleasure of any Christian brother, however incompetent." He expostulates:

> "I wish, if Christian people avail themselves of compositions in this class, they would either accept them as they are, or at least (which a few have done) consult the author, before they mend or mar them for their own satisfaction; not being aware that in most of such cases, the original reading will be preferred by the multitude, to the factitious erasures and interpolations of empyrical meddlers with things which they do not understand, and cannot appreciate for want of taste."

His best hymns were written in his earlier years. His ear for rhythm was exceedingly accurate and refined. With the faith of a strong man he united the attractive simplicity of a child.

> "Richly poetic without exuberance, dogmatic without uncharitableness, tender without sentimentality, elaborate without diffusiveness, richly musical without apparent effort, he has bequeathed to the Church of Christ wealth which could only have come from a true genius and a sanctified heart." (3)

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1). E. Routley: "I'll Praise my Maker", pages 95-97.

2). See above, pages 14-15.

3). Julian, pages 764/5.

Sixty-seven of his hymns were published in "The Songs of Zion, being Imitations of Psalms" (1822); 103 of his own in "The Christian Psalmist, or, Hymns Selected and Original" (1825 - it reached seven large editions during his lifetime); and in 1853 he published "Original Hymns for Public, Private and Social Devotion". His other works were "The Wanderer of Switzerland" (1806), "The West Indies" (1809), "The World before the Flood" (1812), "Greenland" (1819), Prose by a Poet" (1824), "The Pelican Island" (1827) and "A Poet's Portfolio, or, Minor Poems in Three Books" (1835). In 1830/1 he delivered a course of "Lectures on Poetry and General Literature" at the Royal Institution (published in 1833).

When asked by a Whitby solicitor as to which of his works would live, he replied: "None, sir; nothing, except, perhaps, a few of my hymns." In the preface to "The Christian Psalmist" he wrote:

> "The judgment he leaves with his readers to whom he humbly presents these gleanings, under the perfect conviction that they will be thoroughly sifted and the chaff burnt up, and the grain, if there be any, gathered into the garner of the true Church".

He fulfilled the worthy ambition which he expressed in the same preface: that he

> "would rather be the anonymous author of a few hymns which should thus become an imperishable inheritance to the people of God, than bequeath another epic poem to the world which would rank my name with Homer, Virgil, and our greater Milton".

Most of his rhymes are perfect, and in the few instances where they are not so, the distortion is very slight. He is never careless, like Isaac Watts and Charles Wesley in this respect (after allowing for the changes in pronunciation since their day) who perpetrated innumerable false or doubtful rhymes. His hymns are universal in their appeal as also in their scope. Canon John

Ellerton described him as:

> "Our first hymnologist, the first Englishman who collected and criticized hymns, and who made people that had lost all recollection of ancient models understand what a hymn meant, and what it ought to be".

The Rev. E. Routley says:

> "he is painstaking but not laborious, graceful but not precious, powerful but rarely arresting, simple but never trivial. Few have deserved as well of our hymn-singing congregations, none better". (1)
> "He was the greatest of Christian lay hymn-writers". (2)

M.H.B. 119 "Angels, from the realms"; in "The Iris" in 1816 under the title "Nativity", based on Matthew II, 11; it appeared also in Cotterill's 8th edition (1819). In "The Christian Psalmist" (1825) Montgomery altered "flock" to "flocks", "waiting" to "watching", "repeals" to "revokes"; these alterations are the authentic texts. One verse is omitted from M.H.B.:-

> Sinners wrung with true repentance,
> Doomed with guilt to endless pains,
> Justice now revokes the sentence,
> Mercy calls you, - break your chains:
> Come and worship,
> Worship Christ, the new-born King.

Doubtless Dr. Martin Shaw's setting of "Les anges dans nos campagnes" is named after Montgomery's newspaper.

M.H.B. 194 "Go to dark Gethsemane"; the first form of this hymn appeared in Cotterill's "Selection" (1820); Montgomery's own revised form entitled "Christ our example in suffering" was in "The Christian Psalmist" (1825); based on Matthew XXVI, 36; 1 Peter II, 21; Lamentations III, 19. M.H.B. is a combination of the above two versions:-
Stanzas 1 and 2 as 1825.
Stanza 3 as 1825, but with "their" (cry) altered to "the", as in his "Original Hymns" (1853).
Stanza 4 as 1820.
The earlier version of Stanzas 2 and 3 is:

> See Him at the judgement-hall,
> Beaten, bound, revil'd, arraign'd,
> See Him meekly bearing all.
> Love to man His soul sustained.
> Shun not suffering, shame or loss,
> Learn of Christ to bear the cross.

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1). "I'll Praise my Maker", page 216.

2). H.H.L. page 124.

Calvary's mournful mountain view;
There the Lord of Glory see,
Made a sacrifice for you,
Dying in the accursed tree:
It is finished, hear Him cry:
Trust in Christ, and learn to die.

The later version of Stanza 4 is:

Line 1: Early hasten to the tomb,
Line 3: All is solitude and gloom:-

M.H.B. 245 "Hail to the Lord's Anointed"; this was written as a Christmas ode in 1821, based on Psalm LXXII, in eight 8-line stanzas; he contributed it as a Messianic hymn for the Sheffield Whit-Monday Sunday School Festival in 1821. It was published in his "Songs of Zion" (1822); his final revision is in his "Original Hymns" (1853).
The original of verse 2, line 7 was: "Whose souls in misery dying".
The original of verse 5, line 8 was: "His name, what is it? love". Montgomery altered this to "That name to us is love", as in "Poetical Works" (1828) and "Original Hymns" (1853). This was further altered in H A & M (probably by Keble) to "His changeless name of Love".
The following verse of "Psalm LXXII" is omitted from M.H.B.:-

Arabia's desert-ranger
To Him shall bow the knee;
The Ethiopian stranger
His glory come to see;
With offerings of devotion,
Ships from the isles shall meet
To pour the wealth of ocean
In tribute at his feet.

M.H.B. is a combination of a poem "Christ's Reign" in 3 stanzas (of which the second is M.H.B. verse 2); and "Psalm LXXII" in 6 stanzas (of which stanza 1 is M.H.B. verse 1; stanza 2 is M.H.B. verse 3; stanza 4 is M.H.B. verse 4; stanza 6 is M.H.B. verse 5).
The following verses of "Christ's Reign" are omitted in M.H.B.:-

1) Receive Messiah gladly,
And lift the downcast eyes:
Ye people, speak not sadly;
He makes the fallen rise.
In all your habitations
Complaint and crying cease:
The long desire of Nations
Brings everlasting peace.

3) By such He shall be feared,
While sun and moon endure,
Beloved, adored, revered,
For He shall judge the poor;
Through changing generations,
With justice, mercy, truth,
While stars maintain their stations,
And moons renew their youth.

6.b) For He shall have dominion
O'er river, sea and shore:
Far as the eagle's pinion,
Or dove's light wing can soar.

7.b) The mountain dews shall nourish
A seed in weakness sown,
Whose fruit shall spread and flourish
And shake like Lebanon.

M.H.B. 265 "Lift up your heads". It appeared in "The Evangelical Magazine (1843) and in Montgomery's "Original Hymns" (1853), in 19 stanzas entitled "China Evangelized". The original of Verse 4, line 3 was: "To Christ shall Buddha's votaries bow". Two other verse are in E.H. (both editions).

M.H.B. 298 "Lord God the Holy Ghost"; This appeared in Cotterill's "Selection" (1819) in three 8-line stanzas, based on Acts II, 1-4. It was slightly altered in 1825. The original had:
Verse 1, line 3: "On this the day...."
Verse 2, line 2: "In this Thy holy place..."

M.H.B. 533 "Prayer is the soul's"; this was printed for the Sheffield Sunday Schools in 1818, based on James V, 16; published in Cotterill's Collection (1819). Originally Verse 2, line 1 had "burthen". The two verses omitted in M.H.B. are:

In prayer, on earth, the saints are one,
In word, and deed, and mind;
When with the Father and His Son
Sweet fellowship they find.

Nor prayer is made on earth alone:
The Holy Spirit pleads;
And Jesus, on the eternal throne,
For sinners intercedes.

M.H.B. 539 "Lord Teach us"; printed for the Sheffield Sunday Schools in 1818, based on Proverbs XVI, 1; in Cotterill's 1819 edition it had four 8-line stanzas. The authorized text is in "The Christian Psalmist" (1825). In the original, M.H.B. Verse 3, line 4 was: "To see Thy face and live".
M.H.B. Verse 4, line 3 was: "To cast our hopes...."
The verse omitted from M.H.B. is:

Burthened with guilt, convinced of sin,
In weakness, want and woe,
Fightings without, and fears within,
Lord, whither shall we go?
God of all grace! we come to Thee,
With broken, contrite hearts:-
Give, what Thine eye delights to see,
Truth in the inward parts.

M.H.B. 599 "Sow in the morn"; This hymn was printed for the Sheffield Whitsunday Schools Festival in 1832 in seven stanzas, based on Ecclesiastes XI, 6; published in "A Poet's Portfolio" (1835).

M.H.B. 658 "For ever"; from a poem of twenty-two stanzas entitled "At Home in Heaven", based on I Thessalonians IV, 17; written in 1827; published in two parts in "The Amethyst" (1835) and in "A Poet's Portfolio" (1835). In the original, Verse 2, line 5 was: "My thirsty spirit faints".

M.H.B. 680 "Glad was my heart"; based on Psalm CXXII, published in "Songs of Zion" (1822).

M.H.B. 685 "Stand up"; written for the 1824 anniversary of the Red Hill Wesleyan Sunday School (off Broad Lane), Sheffield, based on Nehemiah IX, 5; published in "The Christian Psalmist" (1825). In the original, Verse 1, line 2 had "children", which Montgomery altered to "people" the year following. Verse 4, line 4 had "The spirit feels Him near".

M.H.B. 763 "According to Thy gracious word"; based on Luke XXII, 19; published in "The Christian Psalmist" (1825). Thring altered Verse 2, line 3 to "The cup, Thy precious Blood, I take". The verse omitted in M.H.B. is:

Gethsemane can I forget?
Or there Thy conflict see,
Thine agony and bloody sweat,
And not remember Thee?

M.H.B. 766 "Be known"; published in "The Christian Psalmist" (1825).

M.H.B. 829 "Hark! the song"; based on Revelation XIX, 6; written for the London Missionary Society in 1818. Montgomery tried various revisions for Verse 2, line 2:

"From the abysses to the skies"	"Greenland" (1819)
"From the depths unto the skies"	Cotterill's "Selection"(1819)
"From the centre to the skies"	"The Christian Psalmist"1825.
"From the depths unto the skies"	"Original Hymns" (1853).

One hymn, "The Christian Soldier", in six 8-line stanzas beginning

"Servant of God! well done;" is not in M.H.B. It was "Occasioned by the sudden death of the Reverend 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." He was then (1816) nearly eighty years of age. He was one of Wesley's itinerant preachers, and became President of the Conference in 1796 and in 1809,

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III. H.F. LYTE AND OTHER EVANGELICAL ANGLICANS.

The Rev. HENRY FRANCIS LYTE, M.A. was born in 1793 at Ednam near Kelso, Roxburghshire, and educated at Dublin. His wife was the daughter of Dr. Maxwell, an Anglican clergyman; she became a Methodist before her marriage and remained so for the rest of her life; she helped her husband in his work and attended the parish church on Sunday mornings, but went to the Wesleyan chapel on Sunday evenings. He was ordained in 1815, taking a curacy at Taghmon in Wexford County, and another at Marazion in Cornwall in 1817; in 1819 he was at Lymington, Hampshire, and in 1823 became Perpetual Curate of Lower Brixham, Devon. He visited Naples and Rome in 1844, and died at Nice in 1847, where he had been attended by Henry Edward Manning who was then Archdeacon of Chichester. His publications include:

1826 "Tales upon the Lord's Prayer"

1833 "Poems Chiefly Religious"; enlarged 1845.

1834 "The Spirit of the Psalms of David, adapted to Christian Worship", enlarged 1836. They are not close translations. Dr. E. Routley says: "Nowhere in his psalm-versions do we see Lyte at his best and most genuine; nothing could be more clear from a reading of his hymns than that he scarcely ever did justice to himself. The fact is that he never became a hymnwriter in the fullest sense. His best work is not congregational hymnody but religious poetry for private devotion, expressing man's exile from God, his penitence and his faith in God's mercy to be revealed in the latter days. Anything else, Lyte treated with grace but without conviction." (1).

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1). B.H.S. (I, 40; July 1947).

1846 "Poems of Henry Vaughan, with a Memoir".
"The Brothers"

His "Remains", including the hymn "Abide with me" (M.H.B. 948) were published in 1850; the 1845 poems with this hymn added were published as "Miscellaneous Poems" in 1868. He has seven hymns and one adaptation in M.H.B.

M.H.B. 12 "Praise, my soul"; Psalm CIII, second version, in "The Spirit of the Psalms" (1834). Lyte's daughter, Mrs. Hogg, supplied the original text to the Rev. R. Brown-Borthwick, in which Verse 1, line 4 has "me" (not "there")
Verse 2, line 3 has "as" (not "for")
Verse 4, line 1 has "Angels help us to adore Him"
M.H.B. omits the 4th verse, which is:

Frail as summer's flowers we flourish;
Blows the wind, and it is gone;
But while mortals rise and perish,
God endures unchanging on.
Praise Him, praise Him,
Praise the high Eternal One.

M.H.B. 425 "My God"; Psalm CVIII in "Poems Chiefly Religious" (1833) and "The Spirit of the Psalms" (1834).

M.H.B. 458 "Long did I toil"; six 6-line stanzas adapted from the 17th century poem of John Quarles, in "Poems Chiefly Religious" (1833) - but Dr. E. Routley ascribes it to Francis Quarles's "My beloved is mine": only the final line of each verse in Lyte's hymn is a direct imitation. (1)

M.H.B. Verse 3, line 4 is Lyte's alteration from his original "And sweetly in His people's darkness shine". The two verses omitted in M.H.B. are:

2) Yes, He is mine! and naught of earthly things,
Not all the charms of pleasure, wealth, or power,
The fame of heroes, or the pomp of kings,
Could tempt me to forego His love an hour:
Go, worthless world, I cry, with all that's thine!
Go: I my Saviour's am, and He is mine.

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1). B.H.S. (I, 40; July 1947). J. Quarles, a Royalist, was born in Essex in 1624, educated at Oxford, and died of the plague in London in 1655.

5). He stays me falling, lifts me up when down,
Reclaims me wandering, guards from every foe,
Plants on my worthless brow the victor's crown,
Which, in return, before His feet I throw;
Grieved that I cannot better grace His shrine
Who deigns to own me His, and He is mine.

M.H.B. 506 "My spirit"; Psalm XXXI in "The Spirit of the Psalms" (1834)

M.H.B. 679 "Pleasant are Thy courts"; Psalm LXXXIV in "The Spirit of the Psalms" (1834). It is set to a tune by J.S. Bach in O.H.B. 274.

M.H.B. 681 "God of mercy"; Psalm LXVII in "The Spirit of the Psalms" (1834)

M.H.B. 695 "Praise, Lord"; Psalm LXV in "The Spirit of the Psalms" (1834)

M.H.B. 948 "Abide with me"; he produced this, with his own melody (see page 38) in 1847, just before leaving for Nice in failing health; but the traditional story of its having been composed then was contradicted by information contributed to the "Spectator" by the Rev. T.H. Bindley in 1925, according to which it was written in Ireland in 1820. Lyte was then staying near Wexford, and went to see W. Augustus Le Hunte, who while dying kept repeating the words "Abide with me". This made so great an impression upon Lyte that he wrote the hymn at once and gave a copy to Sir Francis Le Hunte, the brother of Augustus; from him it passed to his nephew; this was confirmed by members of the family. When in 1847 Lyte felt his own end approaching he made the hymn known; he then went to Nice and a few months later was buried there.
But the centenary of his death has brought this matter under further scrutiny, and according to "The Times" of November 1, 1947, the position appears to be as follows:
Mr. Walter Maxwell-Lyte (the author's great-grandson) says that the traditional account that the hymn was written at a single sitting on September 4, 1847 cannot be supported, i.e. it was not composed on the same evening that he took farewell of his congregation. He did not preach on that occasion on "Emmaus" which is the theme of the hymn, but on the Holy Communion; and on August 25th he had described the hymn as "my latest effusion". The suggestion that it was partly composed in Ireland in 1820 is equally groundless. Apparently it was written during Lyte's last visit to Berry Head in the summer of 1847, probably in July or August - a month or two before he left Brixham and several months before his death.

The hymn is based on Luke XXIV, 29; it was not intended as an evening hymn but, as Lyte informed the late Sir Algernon Coote, refers metaphorically to the approach of death; it was so used by Nurse Cavell in her last moments. It was the favourite hymn of F.D. Maurice.

The original text had:
Verse 1, line 2: "thickens".
Verse 2, line 1: "Swift from my grasp ebbs out...."
Verse 5, line 1: "then" (not "Thou")
Verse 5, line 2: "Speak through...."

The three verses omitted in M.H.B. are:

3) Not a brief glance I beg, a passing word,
But as Thou dwellst with Thy disciples, Lord,
Familiar, condescending, patient, free,
Come not to sojourn, but abide with me.

4) Come not in terrors, as the King of kings;
But kind and good, with healing in Thy wings,
Tears for all woes, a heart for every plea;
Come, Friend of sinners, and thus'bide with me'.

5) Thou on my head in early youth didst smile;
And though rebellious and perverse meanwhile,
Thou hast not left me, oft as I left Thee:
On to the close, O lord, abide with me.

This hymn is set to S.S. Wesley's tune "Orisons" in O.H.B.10.
The tune which Lyte himself composed for it is as follows:

From "The Musical Times"
February 1908, page 99.

It has very poor harmony, especially a defective bass; the alto and bass are doubled in the first line; the parts are stagnant. Chords are repated across bar-lines; the cadences are poor. There is a leap of a major ninth and overlapping parts at the beginning of the last line, and there is overlapping at the end of the penultimate bar. There are consecutive fifths in the last line, penultimate bar between tenor and soprano.

This hymn alone is sufficient answer to the desire which Lyte had previously expressed in the following verses:

Might verse of mine inspire
  One virtuous aim, one high resolve impart;
Light in one drooping soul a hallowed fire,
  Or bind one broken heart.

Death would be sweeter then,
  More calm my slumber 'neath the silent sod;
Might I thus live to bless my fellow men
  And glorify my God.

O Thou! whose touch can lend
  Life to the dead, Thy quickening grace supply;
And grant me, swan-like, my last breath to spend
  In song that may not die.

Lyte wrote the following four verses for Queen Victoria's coronation in 1838, and they were sung at a thanksgiving service at Lower Brixham Church the following Sunday:

Lord, Thy best blessings shed
On our Queen's youthful head:
     Round her abide:
Teach her Thy holy will,
Shield her from every ill;
Guard, guide and speed her still
     Safe to Thy side.

Grant her, O Lord, to be
Wise, just and good like Thee,
     Blessing and blest.
With every virtue crowned,
Honoured by nations round,
Midst earthly monarchs found
     Greatest and best.

Long let her people share
Here her maternal care:
     Long 'neath her smile
May every good increase
May every evil cease,
And freedom, health and peace
     Dance round our isle.

Under Thy mighty wings
Keep her, O King of kings!
Answer her prayer:
Till she shall hence remove
Up to Thy courts above
To dwell in light and love
Evermore there.

The Rev. EDWARD HENRY BICKERSTETH, M.A., D.D. was born at Islington in 1825 and educated at Cambridge; he was ordained in 1848 and became a curate at Barningham[1] near Aylsham, Norfolk, and in 1851 at Tunbridge Wells. In 1852 he was rector of Hinton Martell near Wimborne, Dorset; in 1854 he took the Seatonian Prize for his poem "Ezekiel"; in 1855 he became vicar of Christ Church, Hampstead; in 1885 Dean of Gloucester; Bishop of Exeter 1885-1900. He died in London in 1906. He published:

1849 "Poems"
1851 "Nineveh, a Poem"
1864 "A Commentary on the New Testament"
1866 "Yesterday, Today and For Ever" - a poem in XII Books.
1871 "The Two Brothers and Other Poems"
1883 "From Year to Year"
1875 "Songs in the House of Pilgrimage"

In 1852 he published "Hymns" (S.P.C.K.) which in 1871 became "Church Hymns", of which Sullivan edited the music in 1874; the music of the 1903 issue was edited by C.H. Lloyd and its plainsong by B. Harwood.

In 1858 he issued "Psalms and Hymns", based on the book by his father Edward Bickersteth, rector of Watton, Herts, which was entitled "Christian Psalmody: a collection of above 900 Psalms, Hymns and Spiritual Songs, selected and arranged for public, social, family and private worship" (1833).

In 1870 he edited the "Hymnal Companion to the Book of Common Prayer" which attained a large circulation and superseded all other evangelical hymn-books; by 1873 it was used in nearly 1500 churches. It was re-issued in 1876. It was distinguished

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1). Not Barmingham as Miller spells it, nor Banningham as spelt by Julian, H A & M (1909) and H.C.H.

by its reliable text.

M.H.B. 501 "Peace, perfect peace"; written and published in 1875, based on Isaiah XXVI, 3; printed with four other hymns in "Songs in the House of Pilgrimage" (1875). Bickersteth later added another verse:

> Peace, perfect peace, 'mid suffering's sharpest throes?
> The sympathy of Jesus breathes repose.

M.H.B. 754 "Stand, soldier"; written for his "Hymnal Companion" (1870), based on Acts XXII, 16; one verse is omitted from M.H.B.

M.H.B. 958 "O God"; written in 1860 for the Sunday after Christmas, based on Psalm XC. Published in his "From Year to Year"(1883).

The Rev. THOMAS RAWSON BIRKS, M.A., D.D. was born at Staveley, Derbyshire in a Noncomformist home in 1810; he was educated at Cambridge where he became a Fellow of Trinity College in 1834. He was ordained in 1837, and married the sister of the Rev. E.H. Bickersteth. He won the Seatonian Prize in 1843/4; in 1844 was rector of Kelshall, Herts; vicar of Holy Trinity, Cambridge 1866-1877; Canon of Ely in 1871; in 1872 he became Professor of Moral Philosophy at Cambridge, and died there in 1883. He was secretary of the Evangelical Alliance. He wrote over a hundred hymns and psalm-versions.

M.H.B. 633 "O King"; based on Psalm LXXX, published in the "Companion Psalter" (1874).

The Rev. CHARLES EDWARD OAKLEY was born in 1832; educated at Oxford and ordained in 1855; in 1856 he became rector of Wickwar, Gloucestershire and in 1863 rector of St. Paul's, Covent Garden. He died at Rhyl(1) in 1865.

M.H.B. 815 "Hills of the north"; based on Psalm XCVIII, 8-9; published in Bishop T. Valpy French's "Hymns adapted to the Christian Seasons" (1870) and in "The Hymnal Companion"(1870). (2)

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1). Not in London as stated in C.C.P.

2). Not Bishop Walker French (Telford), nor Bishop T. Valpy (C.S.H.)

The Rev. CHARLES DENT BELL, D.D. was born in 1818 at Magherafelt, Ireland and educated at Dublin. He was curate at Hampton-in-Arden in 1842, then at Reading and at Hastings; in 1854 he became vicar of St. John's Chapel, Hampstead, in 1861 vicar of Ambleside, in 1869 Canon of Carlisle, in 1872 vicar of Rydal; afterwards rector of Cheltenham. He died in 1898.

M.H.B. 983 "Be with us"; published with fifteen others of his own, in Dr. Walker's "Psalms and Hymns" - which Dr. Bell edited with his own Appendix in 1873.

The Rev. HENRY DOWNTON, M.A. was born at Pulverbatch, Shropshire in 1818 and educated at Cambridge. He was ordained in 1843 and held curacies at Bembridge, I.o.W. and at Holy Trinity, Cambridge in 1849; he was at St. John's Chatham 1849-1857. He became English Chaplain at Geneva in 1857; rector of Hopton, Suffolk in 1873 and died there in 1885.

He published a book on Atheism, and in 1873 "Hymns and Verses, Original and Translated" - the translations are from the French, chiefly of Vinet.
See below, page 309.

M.H.B. 267 "Lord, her watch"; written at Geneva in 1866 for the Church Missionary Society; published in Barry's "Psalms and Hymns for the Church, School and Home" (1867).

The Rev. HUGH STOWELL, M.A. was born in 1799 at Douglas, I.o.M. and educated at Oxford; in 1823 he was ordained and took a curacy at Shepscombe, Gloucestershire and in 1824 at Huddersfield; in 1828 he went to St. Stephen's, Salford and in 1831 became rector of Christ Church, Salford; in 1845 he was made a Canon of Chester, in 1851 rural dean of Eccles. He died at Pendleton in 1865. He was a fervid evangelical orator who engaged in considerable controversy on behalf of Protestant evangelicalism against Roman Catholics and Tractarians.

"The Manchester Guardian" of the 11th January, 1851 recorded:

> "On Thursday evening last, the Rev. Hugh Stowell delivered, in St. Barnabas's Church, Elisabeth Street, Oldham Road, a lecture on the Virgin Mary, being the last of a course of twelve, by different lecturers in that Church, on subjects connected with the Roman Catholic faith. A young man who had taken shorthand notes of the lecture...was stopped on his way home...by two men...both demanded his notebook...one of the men forced it from him...As they did not...take anything but the notebook, it is conjectured that they are Catholics, who waylaid him, with a view to prevent the lecture being reported and published."

Stowell published:

1825 "The Peaceful Valley" , 1829. "Life of Bishop Thomas Wilson"
1831 "A Selection of Psalms and Hymns suited to the Services of the Church of England"
1832, 1860 "The Pleasures of Religion, with other Poems"
1845 "Tractarianism Tested"
1854 "A Model for Men of Business"
1868 (posth.) "Hymns" - 46 pieces.

M.H.B. 535 "From every stormy wind"; written in 1827, published in "The Winter's Wreath" (1827/8); based on Exodus XXV, 22. It was re-written for his "Selection" (1831) which included nine hymns of his own; the 1864 edition had 34 more hymns of his own. Two verses are omitted from M.H.B.:

4) Ah! whither could we flee for aid,
When tempted, desolate, dismay'd,
Or how the hosts of hell defeat,
Had suffering saints no mercy-seat?

6) Oh! may my hand forget her skill,
My tongue be silent, cold and still,
This bounding heart forget to beat,
Ere I forget the mercy-seat.

In this last verse, some texts give "throbbing" (not "bounding" in line 3; and "If" (not "Ere") in line 4.

The Rev. HANDLEY CARR GLYN MOULE, M.A., D.D. was born at Fordington, Dorchester, Dorset in 1841; educated at Cambridge, becoming a Fellow of Trinity College in 1865. He was curate of Fordington in 1867, Dean of Trinity College, Cambridge 1874-1877, Principal of Ridley Hall, Cambridge 1880, Professor of Divinity 1899, Bishop of Durham 1901; he died at Cambridge in 1920. He was a relative of Charlotte Elliott. Among his publications was his "Outline

of Christian Doctrine" (1889).

M.H.B. 472 "Come in"; published in "Hymns of Consecration and Faith" (1890). It is one of the three English hymns translated in the current hymn-book of the Evangelical Lutherans of Germany (1).

M.H.B. 868 "Lord and Saviour"; published in "The Council School Hymn Book" (1905).

The Rev. EDWIN HATCH, M.A., D.D. was born of Nonconformist parents at Derby in 1835 and educated at Oxford. He joined the Church of England in 1853 and was ordained in 1859. In 1880/1 he was Bampton Lecturer on "The Organization of the Early Christian Churches" - this was translated into German by Harnack; in 1883 he received the D.D. degree from Edinburgh; in 1888 he delivered the Hibbert Lectures on "The Influence of Greek Ideas and Usages upon the Christian Church". In 1883 he was rector of Purleigh, Essex; Reader in Ecclesiastical History at Oxford 1884-1889; and died at Oxford in 1889. Among his publications were:

1887 "The Growth of Church Institutions"
1889 "Essays in Biblical Greek"

M.H.B. 300 "Breathe on me"; based on John XX, 22, it first appeared in 1878 in a privately printed leaflet "Between Doubt and Prayer"; published in Dr. Allon's "Congregational Psalmist Hymnal" (1886) and in Hatch's "Towards Fields of Light" (1890 posth.)
Verse 3, Line 2 was originally: "Blend all my soul with Thine".

M.H.B. 623 "I dared not"; published (posth.) in 1890.

The Rev. HUGH REGINALD HAWEIS, M.A. was born at Egham, Surrey in 1838 and educated at Cambridge. He was ordained in 1861, and in

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1). H.H.L. page 136.

1866 became vicar of St. James's, Marylebone, where he had a robed choir. He died at Marylebone in 1901. He was a violinist until his ordination, after which he ceased to play.

> He was a grandson of Thomas Haweis (1734-1826), a musician and hymnwriter who was assistant to Martin Madan at the Lock Hospital and Chaplain to Lady Huntingdon at her Bath Chapel.

H.R. Haweis published:
1871 "Music and Morals"
1884 "My Musical Life"
1898 "Old Violins"

M.H.B. 654 "The Homeland"; probably written by H.R. Haweis in 1855, though it has been attributed also to WILLIAM LINDSAY ALEXANDER. (1).

The Rev. WILLIAM PENNEFATHER, B.A. was born in Dublin in 1816 and educated there. He was ordained in 1841, becoming curate at Ballymacugh; in 1844 he went to Mellifont near Drogheda; in 1848 to Walton, a suburb of Aylesbury; he was vicar of Barnet in 1852, and in 1864 went to Mildmay Park, Islington. He died at Muswell Hill, London in 1873. He organized missions and evangelical conferences; it was he who invited Moody and Sankey to England in 1873 (though he died before they reached Liverpool). Frances Ridley Havergal and Dora Greenwell (though the latter was "High Church") were influenced by his movement, which led to the Keswick Convention which began in 1875. He introduced the Order of Deaconesses into England. He published "Hymns Original and Selected" (1872), including 25 of his own, a book which shows a fervent evangelicalism; and "Original Hymns and Thoughts in

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1). Julian, page 1711.

Verse" (1873).

M.H.B. 684, "Jesus, stand"; in his "Original Hymns and Thoughts in Verse", 71 pieces published (posth.) in 1873.

JAMES EDMESTON was born in Wapping, London in 1791; he became an architect - Sir George Gilbert Scott was among his pupils; he was a churchwarden at Homerton, Surrey, where he died in 1867. He wrote some 2,000 hymns, mainly for young people, in such volumes as "The Search" (1817). He published:

1820 "Sacred Lyrics"
1821 "Sacred Lyrics" Series II.
1821 "The Cottage Minstrel"
1821 "One Hundred Hymns for Sunday Schools"
1822 "Sacred Lyrics" Series III.
1822 Missionary Hymns"
1822 "One Hundred Hymns for Particular Occasions"
1833 "Fifty Original Hymns"
1844 "Hymns for the Chamber of Sickness"
1844 "Closet Hymns and Psalms"
1846 "Infant Breathings" (Hymns for the Young).
1847 "Sacred Poetry"

M.H.B. 611 "Lead us"; written for the children of the London Orphan Asylum, based on Psalm CVII, 7, and for the tune "Lewes" (M.H.B. 609). Published in his "Sacred Lyrics" (1821) in three 7-line stanzas

THOMAS HORNBLOWER GILL was born in Birmingham in 1819 and brought up as a Presbyterian of Unitarian tendency, but acquired more orthodox convictions through his friendship with Dr. R.W. Dale and through the hymns of Dr. I. Watts. He was a puritanic Protestant, opposed to ritualism, and became an evangelical member of the Church of England. He died at Grove Park, Kent in 1906. He wrote some 290 hymns in a fluent style, of which c80 are still in common use; they combine breadth of thought with religious fervour; most of them are in his "The Golden Chain of Praise" (1869). He also published:

1841 "The Fortunes of Faith; an Ecclesiastical Poem"
1858 "The Anniversaries"
1858 "Poems on Great Men and Great Events"
1866 "The Papal Dawn: A History"
1883 "The Triumph of Christ, or Memorials of Franklin Howard"

M.H.B. 55 "Lord God"; written in 1869, suggested by St. Augustine's "Immutabilis mutans omnia"; published in "Songs of the Spirit" (New York 1871) and "The Golden Chain" (1894). The third verse is omitted in M.H.B.:

Each steadfast promise we possess;
Thine everlasting truth we bless,
  Thine everlasting love:
The unfailing Helper close we clasp;
The everlasting arms we grasp,
  Nor from the refuge move.

M.H.B. 71 "We come"; written in 1868, based on Psalm XC, 1; published in "The Golden Chain" (1869). Two verses are omitted in M.H.B.:

2) Unto Thy people we belong,
Elect, redeemed, renewèd:
We join the blessed pilgrim throng
  With Thine own strength enduèd:
Our hands their tasks divine essay,
Our feet pursue the heavenly way
  Their steadfast feet pursuèd.

5) Their precious things on us bestowed
  The same dear Lord discover;
The joy wherewith their souls o'erflowed
  Makes our glad hearts run over:
Their fire of love in us doth burn,
As yearned their hearts, our hearts do yearn
  After the Heavenly Lover.

M.H.B. 396 "Lord, in the fullness"; written in 1855, published in "The Golden Chain" (1869) entitled "Early Piety", of which stanza 6 is M.H.B. Verse 1. Two verses are omitted in M.H.B.:

1) With sin I would not make abode
  While shines each Golden Hour;
Nor keep away from Thee, my God,
  Till falls my Blissful Bower.

4) Why should I lend the world's poor song
  These glowing lips of mine,
And keep my dull, untunèd tongue
  To sing Thy songs divine?

M.H.B. Verse 5 has restored the correct original text "O choose me". M.H.B. (1904) had altered it to "Accept me". See below, pages 211-212.

M.H.B. 409 "The glory"; written in 1867, based on Psalm CIV, 30 and Ephesians IV, 23; published in "The Golden Chain" (1869). The four verses omitted in M.H.B. are:

2) The blessed vernal airs to hail
In their renewing power,
The new song of each nightingale,
The new birth of each flower!

5) These sinful souls Thou hallowest,
These hearts Thou makest new,
These mourning souls by Thee made blest,
These faithless hearts made true:

8) Grant me the grace of the New Birth,
The joy of the New Song!
The vernal bloom, the vernal mirth
In my new heart prolong!

9) Still let new life and strength upspring,
Still let new joy be given!
And grant the glad new song to ring
Through the new earth and Heaven!

M.H.B. 694 "Lord, Thou hast been"; written in 1864, entitled "The Hymn of the Waldenses"; published in "The Golden Chain" (1869). The five verses omitted in M.H.B. are:

3) We kept Thy faith 'gainst kings of might
And potentates infernal;
We kept Thy faith in Rome's despite
By help of Grace Supernal.
The foe was fierce, the woe was long;
But O! our Helper was more strong,
Our Lover was eternal.

4) Through woes unspeakable we went,
But Thou didst go before us;
Hell all its darts against us spent,
But Thou, our shield, wast o'er us:
Within the sevenfold fire we stood,
But there appeared the Son of God,
The flame would not devour us.

5) Vain was the long enduring rage,
Vain, vain the ceaseless slaughter;
Thine Israel lived from age to age,
Kept by the blood that bought her;
She could not droop, she could not die;
The heavenly Helper still was nigh
And dear deliverance brought her.

6) Thy stricken people now have rest,
In peace we may confess Thee;
Thy Word is no forbidden guest,
In gladness we may bless Thee.
Lord, as our fathers held Thee fast
Through all the bitter, glorious Past,
So may their sons possess Thee!

7) Love us not only for their sake
But get from us some glory!
Sublime and bright and blessed make
This sweetness of our story.
Give us to trace with filial feet
Their footsteps through these valleys sweet
And o'er these mountains hoary.

In M.H.B. 694 verse 3, line 1, the original is:
"No, nothing from those arms of love".

Mrs. ELIZABETH CODNER (née Harris) was born at Dartmouth in 1824 and died at Croydon in 1919; she was the wife of the Rev. Daniel Codner, a clergyman associated with W. Pennefather at Mildmay Hall. She published "Mornings at Mildmay", "Among the Brambles", "Behind the Cloud", "The Bible in the Schoolroom" and various tracts.

M.H.B. 321 "Lord, I hear"; written in 1860, based on Genesis XXVII, 34 and Ezekiel XXXIV, 26; published in 1861. The hymn was used by Sankey, but his version is altered from the original, and omits verse 5.
In the original, Verse 1, line 4 is: "some droppings fall".
Verse 2, line 3: "Curse" (not "leave").
Verse 3, line 4: "When Thou comest".
Verse 5, line 3: "Blood" (of God).
The two verses omitted from M.H.B. are:

5) Have I long in sin been sleeping,
Long been slighting, grieving Thee?
Has the world my heart been keeping?
Oh, forgive and rescue me.

7) Pass me not, Thy lost one bringing,
Bind my heart, O Lord, to Thee!
While the streams of life are springing,
Blessing others, O bless me!

Miss FRANCES RIDLEY HAVERGAL, born at Astley Rectory, Worcestershire in 1836; she moved to Worcester in 1842 when her father, the Rev. William Henry Havergal, became rector of St. Nicholas there.

Her mother died when she was aged twelve, and her father married again in 1851. In 1852 he went to an oculist in Düsseldorf, and she attended the Louisenschule there in 1852/3; she pursued her education also at Obercassell on the Rhine. In 1861 she went to Oakhampton, but rejoined her father at Leamington in 1867. In 1878 she went to Caswall Bay, Swansea, where, after years of ill-health, she died in 1879 aged 42.

> Her hymns, twelve of which are in M.H.B., are very personal and subjective, exhibiting plaintive and sentimental moods; her style is devout and introspective but not intellectual; it lacks concentration and tends to verbose repetition. She was little influenced by any literature except the Bible, although she read Milton, George Herbert and E.B.Browning. She claimed for her hymns that "almost every line has been either directly drawn from Holy Scripture, or may be proved thereby". Much of the English Bible she knew by heart; her theology was simple, her spirituality eager but narrow. She was a prolific hymnwriter - the most voluminous of the evangelical authors; but while many of her artless verses are simple and clear in expression, many others are extremely weak. She had an attractive facility in lyrical production, but her intense saintly devotion bordered on the perfervid. Her nature being deeply religious, she introduced the theme of personal love and devotion to Christ into modern hymns. The typical evangelical hymn of the nineteenth century was individualistic and other-worldly; it could be contended that evangelistic revivals over-stress the hymns of personal experience and may even encourage a tendency to hymns of egotism. Nevertheless the later hymns of a social and humanitarian type may also be criticized in that they may become detached from the Christian Church and its doctrine, and may even treat Christian worship and adoration as irrelevant. However needful and legitimate the warnings concerning subjective hymns, such hymns are the most popular; and even among really good hymns they are the most numerous.

Miss Havergal wrote over sixty hymns, most of which were in the very Calvinistic book which she edited jointly with the Rev. Charles B. Snepp, vicar of Perry Barr: "Songs of Grace and Glory" (1872); it had 1094 hymns, was re-issued in 1875, and enlarged in 1880.

> She disliked Sankey's "Songs and Solos", nevertheless she wrote a poem of 62 lines about "Fanny Crosby", with whom she

corresponded during the last seven years of her own life. The following sample extract shows how poor the quality of her verse could become at times:

> Sweet blind singer over the sea,
> Tuneful and jubilant, how can it be
> That the songs of gladness, which float so far,
> As if they fall from an evening star,
> Are the notes of one who may never see
> Visible music of flower and tree?
> . . . . . .
> How can she sing in the dark like this?
> What is her fountain of light and bliss?
> . . . . . .
> Her heart can see, her heart can see!
> Well may she sing so joyously!
> For the King Himself, in His tender grace,
> Hath shown her the brightness of His face.
> . . . . . .
> Dear blind sister over the sea!
> An English heart goes forth to thee,
> We are linked by a cable of faith and song,
> Flashing bright sympathy, swift along;
> One in the east, and one in the west,
> Singing for Him, whom our souls love best.
> . . . . . .
> Sister! what will our meeting be,
> When our hearts shall sing, and our eyes shall see?

She had a contralto voice, studied music under Randegger, and could play classical music upon the pianoforte. She edited her father's "Psalmody", and devised the music for "Hymns of Consecration and Faith". Her publications include:

1869	"The Ministry of Song"	
1870	"Twelve Sacred Songs for Little Singers"	
1874	"Under the Surface"	
1878	"Loyal Responses"	
1879	"Starlight through the Shadows"	(Posthumously)
1879	"Life's Mosaic"	"
1880	"Life Chords"	"
1883	"Life Echoes"	"
1886	"Coming to the King"	"

M.H.B. 258 "Thou art coming"; written in 1873, based on Revelation XXII, 20; published in "Under the Surface" (1874). To this hymn she set her tune "St. Paul"; "Beverley" as set in M.H.B. was composed for it by Monk, in H A & M (1875).
The original text has: Verse 3, line 5: "glad" (not "one")
line 6: "my" (not "our").
M.H.B. omits these four verses:

3) Thou art coming! Rays of glory,
Through the veil Thy death has rent,
Touch the mountain and the river
With a golden glowing quiver,
Thrill of light and music blent,
Earth is brightened when this gleam
Falls on flower and rock and stream;
Life is brightened when this ray
Falls upon its darkest day.

4) Not a cloud and not a shadow,
Not a mist and not a tear,
Not a sin and not a sorrow,
Not a dim and veiled tomorrow,
For that sunrise grand and clear!
Jesus, Saviour, once with Thee,
Nothing else seems worth a thought!
O how marvellous will be
All the bliss Thy pain hath bought!

5) Thou art coming! At Thy table
We are witnesses for this,
While remembering hearts Thou meetest
In communion clearest, sweetest,
Earnest of our coming bliss:
Showing not Thy death alone,
And Thy love exceeding great,
But Thy coming and Thy throne,
All for which we long and wait.

6) Thou art coming! We are waiting
With a hope that cannot fail;
Asking not the day or hour,
Resting on Thy word of power
Anchored safe within the veil.
Time appointed may be long,
But the vision must be sure:
Certainty shall make us strong;
Joyful patience can endure!

M.H.B. 391 "Thy life was given"; Her first hymn, written in Germany in 1858 upon I Samuel XII, 24; suggested by a picture of Christ, probably at Düsseldorf; printed in 1850 & 1860. It originally began "I gave My life for Thee", which was altered to "Thy life was given for me" in "Church Hymns" (1871). It was used by Sankey. Her father wrote the tune "Baca" for this hymn. One verse is omitted in M.H.B. (it is altered in H A & M (1916):

I spent long years for thee
In weariness and woe,
That an eternity of joy thou mightest know.
I spent long years for thee;
Hast thou spent one for Me?

M.H.B. 400 "Take my life"; written in 1874 in eleven 2-line stanzas, based on Psalm CXVI, 12-18; published in "Loyal Responses" (1878). She used to sing this hymn to the tune "Patmos" which her father wrote in 1869, which was published in his "Psalmody" (1871); it is called "Consecration" in M.H.B.

M.H.B. 520 "I bring"; entitled "Resting all on Jesus", printed in the "Sunday Magazine" (1870), published in "Under the Surface" (1874).

M.H.B. 521 "I am trusting"; written in 1874, based on Psalm VII, 1; published in "Loyal Responses" (1878). This was her favourite among her own hymns; she also composed the tune "Trust" which is set to this hymn in M.H.B.

M.H.B. 522 "I could not"; written in 1873, based on John XV, 5; published in "Under the Surface" (1875).
In verse 4, line 3, M.H.B. has "loneness" instead of "loneliness" - to correct the scansion.
The two verses omitted in M.H.B. beginning:

3) I could not do without Thee!
For oh! the way is long

4) I could not do without Thee,
O Jesus, Saviour dear

are both in H A & M (1916); the latter is in E.H. (1933).

M.H.B. 567 "In full"; for Confirmation. A cento: verses 1 & 2 are verse 19 of "From glory unto glory be this our joyous song" (1873); verse 4 is from "My King" (1876).
Verse 2, line 3 has faulty metre - a syllable too many.

M.H.B. 780 "Master, speak!"; written in 1867, published in "The Ministry of Song" (1869). The five verses omitted from M.H.B. are:

2) Master, speak in love and power:
Crown the mercies of the day,
In this quiet evening hour
Of the moonrise o'er the bay,
With the music of Thy voice,
Speak! and bid Thy child rejoice.

3) Often through my heart is pealing
Many another voice than Thine,
Many an unwilled echo stealing
From the walls of this Thy shrine:
Let Thy longed-for accents fall;
Master, speak! and silence all.

4) Master, speak! I do not doubt Thee,
Though so tearfully I plead;
Saviour, Shepherd! oh, without Thee
Life would be a blank indeed!
But I long for fuller light,
Deeper love, and clearer sight.

5) Resting on the faithful saying,
  Trusting what Thy gospel saith,
On Thy written promise staying
  All my hope in life and death.
Yet I long for something more
From Thy love's exhaustless store.

7) Master, speak! I kneel before Thee,
  Listening, longing, waiting still;
Oh, how long shall I implore Thee
  This petition to fulfil!
Hast Thou not one word for me?
Must my prayer unanswered be?

M.H.B. 781 "Lord, speak"; written in 1872, based on I Samuel III, 10 & Romans XIV, 7. Published in "Under the Surface" (1874).

M.H.B. 820 "Who is on the Lord's side?"; written in 1877, based on I Chronicles XII, 18, published in "Loyal Responses" (1878). Her tune "Hermas", set to this hymn in M.H.B., was in Havergal's "Psalmody" (1871). The second verse, omitted in M.H.B. is:

Not for weight of glory
  Not for crown and palm,
Enter we the army,
  Raise the warrior-psalm,
But for Love that claimeth
  Lives for whom He died:
He whom Jesus nameth
  Must be on His side.
  By Thy love constraining....

M.H.B. 954 "Another year"; written in 1874, based on Psalm XC, 12. M.H.B. Verse 2, line 4 has faulty metre, a syllable too many. The second verse, omitted in M.H.B. is:

Another year of leaning
  Upon Thy loving breast,
Of ever-deepening trustfulness,
  Of quiet, happy rest.

M.H.B. 955 "Standing at the portal"; written in 1873, based on Isaiah XLI, 10. Verse 4, line 3 has faulty metre, a syllable too many. Published in "Under the Surface" (1874).

Miss CHARLOTTE ELLIOTT was born in London in 1789; she lived at Clapham, Brighton and Torquay, and died at Brighton in 1871. She was associated with what Sydney Smith called "The Clapham Sect", a group of evangelical Anglicans and radical Dissenters who were mainly wealthy business men; it included William Wilberforce (M.P. for York and antagonist of the slave trade), the banker

Henry Thornton, the Venns, and Zachary Macaulay (Governor of Sierra Leone, and father of Lord Macaulay). They were serious-minded people whose general character is described in Thackeray's "The Newcomes"; their religion was very philanthropic, encouraging education for the poor and amelioration of the condition of the workers. See below, page 352.

From 1822 Charlotte Elliott was influenced by Dr. César Henri Abraham Malan, who was born at Geneva in 1787, ordained in 1810, and died at Vandoeuvres near Geneva in 1864. He was educated in Geneva and became a pastor and college professor there. He received the Glasgow D.D. in 1826. He was a fervent itinerant evangelist after being excluded from the national church on account of his evangelical but very Calvinistic doctrine. He published 35 hymns in 1823, 100 in 1824, 200 in 1828, 234 in 1832 and 300 in 1836, under the title "Chants de Sion" - he probably wrote 1000 pieces altogether. Many were set to his own melodies, harmonized by W. Hauloch. One of his sons, the Rev. S.C. Malan, D.D. was a theologian in the Church of England; he was born in 1812 and became vicar of Broadwinsor, Dorsetshire. César Malan's hymns were translated into English by Ingram Cobbin in 1825, and by Miss J.E. Arnold in "Lyra Evangelica" (1866).

Charlotte was a sister of the Rev. H. Venn Elliott, whose "Psalms and Hymns for Public, Private and Social Worship" was a typical evangelical book. She published "The Invalid's Hymn-Book" in 1834, which was enlarged to 115 poems in 1836. She wrote 150 hymns, many of which were suited for private rather than public worship; they were generally of a penitential character; the prevalent quality of her style is its pathos. In 1836 she published "Hours of Sorrow Cheered and Comforted", in 1839 "Hymns for a Week", in 1863 "Poems by Charlotte Elliott" and in 1869 "Thoughts in Verse on Sacred Subjects".

M.H.B. 353 "Just as I am"; based on John VI, 37; written in 1834, published in 1835 and in "The Invalid's H ymn-Book" (1836) - the seventh verse was added in 1836.
H. Smart's tune "Misericordia" was composed for this hymn in H A & M (1875).

M.H.B. 491 "Christian, seek not"; based on Matthew XXVI, 41, written in 1839, published in "Morning and Evening Hymns for a Week" (1842).

M.H.B. 536 "My God"; based on Acts III, 1; written in 1835, published in "Hours of Sorrow" (1836). The original in Verse 5, line 2 is: "Here" (not "There").

Miss EMILY ELIZABETH STEELE ELLIOTT was a daughter of the Rev. E.B. Elliott and a niece of Charlotte Elliott. She was born at Brighton in 1836 (1) and died at Mildmay Park, Islington, London in 1897.

She published:
"Under the Pillow"
"Chimes of Consecration and their Echoes" - 70 hymns, 1873. (2)
"Chimes for Daily Service" 1880.

M.H.B. 150 "Thou didst leave"; based on Luke II, 7, printed in 1864, published 1870.

Miss CAROLINE MARIA NOEL was born in London in 1817 and died there in 1877. She was an evangelical Anglican who published "The Name of Jesus and Other Verses for the Sick and Lonely" (1861), for private meditation rather than public use; the posthumous edition (1878) has 78 pieces.

M.H.B. 249 "In the Name"; a processional for Ascension Day, based on Philippians II, 5-11; published in "The Name of Jesus" (1870). C.H. and M.H.B. have the original text in Verse 1, line 1; in E.H. and S.P. it has been altered to "At the Name". Monk's tune "Evelyns" was composed for this hymn in H A & M (1875). S.P. (1931) sets the tune "King's Weston" by R. Vaughan Williams.
Verses 2 & 4 are omitted in M.H.B. Verse 2 is:

> Mighty and mysterious In the highest height,
> God from everlasting, Very Light of light,
> In the Father's bosom, With the Spirit blest,
> Love, in Love Eternal, Rest, in perfect rest.

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1). Not 1835 as in {Brownlie}

2). Not "Hymns of Consecration" as sometimes mis-named.

Miss HARRIET AUBER came of Huguenot stock and was the daughter of the rector of Tring; she was born in London in 1773 and died at Hoddesdon in 1862. She published "The Spirit of the Psalms or a Compressed Version of Select Portions of the Psalms of David" (1829) - a compilation of various writers, though mainly her own work, giving an evangelical interpretation of the Psalms.

M.H.B. 283 "Our blest Redeemer"; in "The Spirit of the Psalms", based on John XIV, 26. The original in Verse 5, line 3 is: "thought" (not "fault").
Dykes's tune "St. Cuthbert" was composed for it in H A & M (1861).
The story that she wrote this hymn on a window-pane at Hoddesdon is not authentic. These verses are the latter part of a longer work on the spiritual history of man in these sections; Creation, The Fall, Redemption, Sanctification, Glorification; it is in a book of poems by Miss Auber in her own handwriting. This volume has been presented to the Library of St. Alban's Cathedral. From correspondence of the Auber family, it appears that the story of the writing on the window was quite unknown to them, and unknown to visitors to the house during Miss Auber's lifetime. (1)

Miss SARAH GERALDINA STOCK was born in Islington in 1838 and died at Penmaenmawr, Wales in 1898. In 1898 she prepared a book for the Church Missionary Society which was published in 1899.

M.H.B. 796 "Lord, Thy ransomed Church"; written and published in 1874.

M.H.B. 806 "Let the song"; written in 1898 and published in 1899.(2)

Miss ANNIE MATHESON was a daughter of the Rev. James Matheson, a Congregational minister in Nottingham; she was born in Blackheath in 1853 and died in London in 1924. She was a member of the

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1). B.H.S. (I. 20; July 1942)

2). Not 1888 and 1889 as in Telford.

Church of England, and published verse and essays.

M.H.B. 759 "O Church of God"

M.H.B. 846 "Lord, when we have not"; published in 1880.

Mrs. MARY PETERS (née Bowly) was born at Cirencester, Gloucestershire in 1813 and died at Clifton in 1856; she married John McWilliam Peters, rector of Quennington, Gloucestershire; he died in 1834 when she was aged 21. She wrote 58 hymns, 26 of which are noticed by Julian.

M.H.B. 525 "Through the love"; written in 1846, based on II Kings IV, 26; published in her "Hymns intended to help the Communion of Saints" (1847).

Mrs. HESTER PERIAM HAWKINS (née Lewis) was born in the Wantage district and died in 1926 in the Reigate district (1). She compiled "The Home Hymn-Book, a Manual of Sacred Songs for the Family Circle" (1885); it included seven of her own, among which is:

M.H.B. 614 "Heavenly Father"; written for a Golden Wedding in 1885. The 3rd verse, omitted in M.H.B. is:

Father, all Thy gifts are precious,
But we thank Thee most for this,
That so many years of toiling
Have been soothed by wedded bliss;
Since our hearts were first united,
Life has not been free from care,
But our burdens were the lighter
When each bore an equal share.

Mrs. JANE EUPHEMIA SAXBY (née Browne) was born at Tallentire Hall, Cumberland in 1811; married the Rev. Stephen Henry Saxby, vicar

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1). Checked at S.H.

of Clevedon in 1862; she died in 1898. She wrote several plaintive hymns.

M.H.B. 622 "Show me"; published in her "The Dove on the Cross" (1849).

Mrs. MARY JANE WALKER (née Deck) was born at Bury St. Edmunds in 1816; she married Dr. Edward Walker, rector of Cheltenham (an ardent evangelical) in 1848; she died at Cheltenham in 1878. She had 9 hymns in her husband's compilation "Psalms and Hymns for Public and Social Worship" (1855).

Her son Edward C. Walker, a clergyman and organist, composed the tune "Kirkbraddan" (M.H.B. 133).

M.H.B. 171 "Jesus, I will"; in the Appendix to Walker's "Psalms and Hymns" (1864). This was a favourite hymn of Miss F.R. Havergal.

Miss ANNA LAETITIA WARING was born in 1823 (1) at Neath, Glamorgan of Quaker parents; in 1842 she left the Society of Friends and joined the Church of England; she died at Clifton in 1910. In 1850 she published "Hymns and Meditations" (19 poems), 4th edition 1854, 5th edition 1855, enlarged to 30 hymns in the 7th edition (1858) and to 38 in the 10th edition (1863). She also published "Additional Hymns" (1858) and "Days of Remembrance" (1886).

M.H.B. 473 "My heart"; based on Psalm CXVI, 7 and Lamentations III, 24; published in "Hymns and Meditations" (1852). There are eleven verses, of which M.H.B. has 1, 2, 3, 11.

M.H.B. 528 "In heavenly love"; based on Psalm XXIII, 4; published in "Hymns and Meditations" (1850).

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1). H.C.H.S. page 130; not 1820 as stated in C.C.P.

M.H.B. 602 "Father, I know"; written in 1846, based on Psalm XXXI, 15; published in L. Squire's "Selection of Scriptural Poetry" (1848) in her own "Hymns and Meditations" (1850) and in "The Leeds Hymn Book" (1853). The metre is faulty. The two verses omitted from M.H.B. are:

6) And if some things I do not ask
In my cup of blessing be,
I would have my spirit filled the more
With grateful love to Thee;
More careful - not to serve Thee much
But to please Thee perfectly.

7) There are briers besetting every path,
That call for patient care;
There is a cross in every lot,
And an earnest need for prayer;
But a lowly heart that leans on Thee
Is happy anywhere.

. . . . . .

IV. THE SCOTTISH METRICAL PSALMS.

In order to understand the ethos of Scottish church praise even so late as the nineteenth century, it is desirable to give an outline of the chief metrical psalters and their music in the previous centuries. Sir Richard Terry points out[1] that "Aulcuns pseaulmes et cantiques mys en chant" (Strasburg 1539) was the precursor of the French Huguenot ("Genevan") Psalter upon which all later psalters in metre, including the English and Scottish, were founded. Its melodies, unharmonized, have strength and distinction. Only ten of them are in C.Goudimel's final edition of the Genevan Psalter (1565-6), and all except Psalm XXXVI are somewhat altered. Calvin's Psalter has remarkable metrical variety: the only tunes with like metre (Psalm III and Nunc Dimittis) are in 6.6.7.6.6.7. There are twenty-one tunes, all with rhythmical freedom.

The vernacular psalms were at first intended for private use. Livingston[2] says that a small collection of John Wedderburne of Dundee, the "Compendious Book of Godly and Spiritual Songs"[3] was probably the basis of both the English and Scottish Psalters. According to the Rev.William McMillan[4] the nucleus of the Scottish Reformation Psalter is in the "One and Fifty Psalms in English Metre" (1556) which contained 37 by

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1). Preface to his "Calvin's First Psalter" (1539).

2). N.Livingston: "The Scottish Metrical Psalter of A.D.1635", page 9.

3). c.1540. H.G.Farmer: "A History of Music in Scotland" page 152.

4). "Worship of the Scottish Reformed Church 1550-1638", chapters V et seq.

Sternhold, 7 by Hopkins (altered) and 7 by Whittingham. They were in the "Book of Common Order" published by Knox at Geneva, and would probably be the psalms referred to by Strype (c.1560) as being popularly sung in London.(1) This 1556 Scottish psalter had greater variety of metre than the contemporary English one or than its own successor. But the C.M. became the usual metre, and the music syllabic; variety was obtained by different lengths of notes and especially by the use of different modes. It was always the custom to sing in four parts even when the harmonies were not printed; the tune was in the tenor part.(2) All the psalms and forty-two of the tunes of this collection were later included without alteration in the Scottish Psalter: The second edition (1558) added eleven more psalms: nine by Whittingham(3) who was brother-in-law of Calvin.

Whittingham was born near Chester in 1524, fled to Frankfort and in 1556 went to Geneva; he succeeded Knox as pastor in 1559, returned to England in 1560, became Dean of Durham in 1563 and died in 1579.

The other two additions were by John Pullain, a Yorkshireman and a refugee in Geneva who later became Archdeacon of Colchester and died in 1565.(4) By 1561 there were eighty-seven psalm-versions.

The Scottish book has more psalms in "Peculiar Metres" - the English Psalter has 132 in Common Metre, the Scottish has 99;

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1). See above, page 11.

2). Livingston, op.cit. pages 4, 10-12, 52-53.

3). See J.W. Macmeeken "History of the Scottish Metrical Psalms" and Livingston page 25. Julian page 861. M. Patrick "Four Centuries of Scottish Psalmody" page 32.

4). Livingston page 26, Julian page 861, M. Patrick "Four Centuries"page 36.

the English Psalter has 15 different metres, the Scottish has 38. The English book contains other pieces also, but the Scottish has the psalms only (various editions of the Genevan Psalter had metrical versions of the Creed, Lord's prayer, Canticles etc.) Other writings than the psalms were nevertheless increasingly admitted in Scottish psalters from 1595, though probably for private use and not for public worship. (1) In the original Genevan Psalter fifty-one tunes were printed, one for each psalm. In the first Scottish psalter there were 110 melodies in the tenor clef: the congregation supplied their own harmonies. (2) There is a manuscript collection in four parts harmonized (1566) by David Peebles of the Abbey of St. Andrews who died in 1579.

In 1564 the General Assembly of the Kirk in Scotland printed in Edinburgh and enjoined the use of a book entitled:

> "The Form of Prayers and Ministry of the Sacrements used in the English Church at Geneva, approved and received by the Church of Scotland; whereto, besides that was in the former books, are also added sundry other prayers, with the whole Psalms of David in English Metre" (3).

This book contained, from the "Old Version", 40 translations of psalms by Sternhold, 15 by Whittingham, 26 by Kethe(4), 35 by

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1). Livingston: pages 4, 13.

2). McMillan, op.cit. pages 78-79.

3). See the "Encyclopaedia Britannica", Volume XII, page 17.

4). Kethe, a Scot who joined the exiles at Geneva in 1556; he became a minister in Dorset c.1571. See Macmeeken, op.cit.

Hopkins, 6 by Robert Pont [1], 8 by "N", 2 by "M", one by "T.N.", one anonymous, 2 by John Pulleyn and 14 by "I.C." - presumably John Craig.

> John Craig's father was slain at Flodden Field. John Craig himself became tutor to Lord Dacres and later joined the Dominican monastery at St. Andrews, then a convent at Bologna. He became a Calvinist and narrowly escaped the stake on account of heresy in 1559, but became a minister at Vienna. In 1561 he returned to Scotland and was a minister in the Canongate, and of St. Giles's Church in 1563, at Montrose in 1571, at New Aberdeen in 1573, returning to Edinburgh in 1580. He was three times Moderator of the General Assembly, and died in 1600. (2).

For the "Spiritual Songs" and "Conclusions" (i.e. metrical doxologies) of this 1564 book, see Livingston pages 34-35. It had great variety of metre, and 105 tunes - the first Scottish Psalter in which all the psalms were printed and each provided with a tune [3].

Henry Chatteris printed an edition of "The Psalmes of David" in Metre" (1595) in Scotland. W. Barley published "The Whole Book of Psalmes" (c.1599) in London. The Rev. M. Frost remarks concerning this: "The outstanding feature of this volume is the repetition of a few four-line tunes - a custom which increased in the 17th century. Very few of the old 'Proper' tunes were retained." (4).

During the next eighty-six years some forty editions followed, with melodies only. The Scottish Psalter (1595/6 Edinburgh) has metrical doxologies adapted to each psalm, and prayers in the Scottish dialect. Other issues were published at Middelburgh

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1). Pont was a Scottish minister and son-in-law of Knox; born at Culross, Perthshire and educated at St. Andrews. He was minister of St. Cuthbert's, Edinburgh. See Macmeeken, and Livingston page 27.

2). C. Rogers: "History of the Chapel Royal of Scotland", pages xcvi-xcvii.

3). Livingston: pages 13, 29, 54.

4). "English and Scottish Psalm and Hymn Tunes. c.1543-1677", page 30.

(1597), Edinburgh (1599, 1601, 1609, 1611, 1614, 1615, 1617, 1621) and Aberdeen (1629, 1632, 1633). There was no provision for part-singing until 1633, when counterpoints were added to the Common Tunes, all the others remaining in unison - uninfluential exceptions were the Psalter of Thomas Wood (1562-1566)[1] and the Raban Aberdeen Psalter (1626, 1629, 1633). [2]

James I of England translated 31 psalms, the remainder being translated by William Alexander of Menstrie (later Earl of Stirling). These were printed in 1631, and in 1636/7 were attached to Laud's Scottish Service Book which was rejected by the people - the incident of Jenny Geddes throwing her stool has come down through history.

The 1615 Scottish Psalter was the first to have the Common Tunes grouped at the beginning, twelve in number:
Olde Common Tune, English Tune, London Tune, Dundie Tune (which had all appeared before), and these which were new: Kinges Tune, Dukes Tune, French Tune, The Stilt, Dumfermling Tune, Abbay Tune, Glasgow Tune, Martyrs Tune. (3).

The 1634 Scottish Psalter had sixteen Common Tunes all in four-part harmony, comprising those of 1615 together with:
Culross Tune, Galloway Tune, S. Johnstoun Tune (called Elgin in 1625 and 1633), Cheshire Tune (from Este, 1592). (4)

In 1635 the first complete Psalter with harmonies in four or five parts for all the tunes was issued at Edinburgh by the heirs of Andrew Hart, editied by E.M. (5). It has 31 Common Tunes, comprising those of 1634 together with:

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1). H.G. Farmer, op.cit. pages 161-164 and Plate VII.

2). Farmer pages 218-219.

3). M. Frost, op.cit. page 36.

4). Frost, page 40.

5). i.e. Edward Millar; see Livingston page 48, Farmer pages 220-226.

> Durhame Tune, Winchester Tune, Munros Tune (called Glasgow in 1633), and the following which are new:
> Wigton Tune, Couper Tune, Newtoun Tune, Dumbar Tune, Maxtoun Tune, Innernes Tune, Glenluce Tune, Melros Tune, Cathness Tune, Glaston Tune, Iedburgh Tune, Irving Tune. (1)

It had eight tunes in Reports, i.e. with short fugal passages (the only other psalter with these had been Day's in 1563), and many Peculiar Metres (2). This book was reprinted by Dr. Neil Livingston in 1864.(3)

At the time of the Westminster Assembly, the English practice was to read line by line, but the Scottish minister or precentor read the whole psalm, then the people sang it all through without interruption, for they generally had psalm-books and could use them - if any could not read them, they nevertheless knew them by heart. The metrical version had Church authority, but this did not apply so much to the tunes; the music gradually suffered through apathy, forgetfulness and ignorance. McMillan(4) points out that there were Sang Schules in all the principal towns; pre-Reformation institutions had continued until after 1560 - often their masters became precentors in the Protestant Kirk; elsewhere the Sang Schules had either been begun or restored after the Reformation. Their foundation goes back to 1370 at Aberdeen and to 1429 at Brechin; there were also sang-schules

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1). Frost, pages 42-43.

2). Livingston pages 39-45.

3). Livingston (1803-1891) was Free Kirk minister of Stair by Ayr 1844-1886.

4). op.cit.

in pre-Reformation times at St. Andrews, Glasgow, Edinburgh, Elgin, Restalrig and elsewhere.(1)

In 1579 an Act was passed by the Scottish Parliament:

> "For instruction of the youth in the art of music and singing which is almost decayed...to set up one Sang Schule, with one master sufficient and able for instruction of the youth in the said science of music." (2)

These Sang Schules contined throughout most of the seventeenth century and then declined.

> It was customary to sing a metrical doxology at the end of each of the metrical psalms from 1560, but from c.1640 objections were raised against this practice, as also against the use of the Lord's Prayer and the custom of kneeling in the pulpit. The metrical doxology, chiefly owing to the influence of the Brownists (English Independents) was discontinued from c.1645.

Francis Rous, M.P. made use of William Alexander's version and published his own amended results in 1646. The Reformation Psalter was displaced in 1650 by "Rous's Version" (3), though in fact the work of Rous was revised by a committee of the Westminster Divines and by a committee of the General Assembly:

> e.g. in Psalm XXIII, of 20 lines, only 1 was by Rous, 2 were by Zachary Boyd, 1 from the old Scottish Psalter, 2 from Mure of Rowallan, 1 from the Earl of Stirling's revision of King James's Version, 2 from Sternhold, 5 from the Westminster Revisers and 6 from the Scottish Revisers.

The Westminster Assembly (1647) considered 4 versions:

1) Sir William Mure of Rowallen, a version completed c.1639.
2) Francis Rous. He was born at Walton, Cornwall in 1579 and was Provost of Eton from 1644 until his death in 1658. His first version appeared in 1641 and was revised in 1643.
3) William Barton, M.A. was educated at Oxford. In 1656 he was minister of St. Martin's, Leicester, and later rector of Cadeby. He was ejected in 1662. His first

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1). Farmer, pages 86, 138-140, 195-196, 324.

2). Livingston, page 15.

3). Livingston, page 20.

edition of psalms in 1644 was altered and often republished until 1768. The House of Lords preferred Rous's version to Barton's.

4) Zachary Boyd, M.A. was probably born at Kilmarnock in 1585, and was educated at Glasgow and St. Andrews: he was a minister in Glasgow from 1623 until his death in 1657. His psalm-version was published in 1646 and 1648. The altered version of F. Rouse was collated with those of Rowallan, Barton and Boyd, repeatedly revised between 1646 and 1649, and finally adopted by the Church in 1650. (1)

The 1650 Scottish Psalter - a sort of medium between the Old Version of Sternhold & Hopkins and the New Version of Tate & Brady - was published without music: there seems no doubt that the taste and ability of the people was far beneath the music of the 1635 Psalter.(2) The first collection of tunes for the 1650 Psalter was not published until 1666 and had only twelve tunes, all in Common Metre:

Common Tune, King's Tune, Duke's Tune, English Tune, French, London New, York, Dumfermline, Dundee, Abbey, Martyrs, Elgin.

By 1700 these tunes alone were used throughout the whole of Scotland; the manner of their being sung was extremely tedious, drawling and dreary, and was made worse by the precentor giving out each line before it was sung. (3)

There were many organs and other musical instruments in Scottish churches before the Reformation,(4) and they were not all put out of use when the Reformation came - though many people objected to them as savouring of popery; but in general they fell into disuse through lack of interest and of skill in music. "The

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1). See Macmeeken.

2). Farmer: page 210.

3). For a fully detailed account of 16th and 17th century psalters and their music, see Frost, op.cit.

4). Farmer, pages 52, 89-90, 103, 143.

Scottish Church, like the English puritans, rejected instrumental music." (1)

Church music in Scotland, at its nadir in the seventeenth century, began to revive somewhat in the eighteenth century. In 1726 was published:

"The Common Tunes: or, Scotland's Church Musick made Plain. by Mr. Thomas Bruce, Schoolmaster in Edinburgh".(2) The psalm tunes are in 3 parts, and from the following sources:

1558	Anglo-Genevan:	Psalm CXIX
1579	Daman:	English, London.
1591	Daman:	Dundee.
1592	Este:	Monros (called "Kentish" in Este).
1615	Scottish:	Kings, Dukes, French, Stilt, Abbey, Dumfermling, Glasgow, Martyrs.
1621	Ravenscroft:	St. David's, Durham.
1625	Scottish:	Elgin.
1634	Scottish:	Culross, Galloway.
1635	Scottish:	Newtown, Jedburgh, Melros, Inverness, Wigton, Maxtoun.

Tunes apparently new are: Edinburgh, The Prince of Wales, The Princess of Wales, Haddington, St. Johnstone, St. Andrews, Bruce's.
Then follow seven songs;
then "Lines for lettering" (i.e. practice verses).

Not only was there no organ, but for a very long time there were no choirs to assist the precentors, who themselves were often musically ignorant. The people sang each separate line after it had been patterned for them, and were so attached to this custom of "lining-out" that many Secessions were formed when the practice was discontinued.(3) The congregations used to

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1). Livingston, page 7.

2). M. Patrick: "Four Centuries" page 123.

3). Farmer, pages 261-263.

ornament with trills, turns and grace-notes so that the original melodies could scarcely be distinguished through the embellishments. (1) In the Scottish Highlands the decline in the standards of psalmody was even worse than in the Lowlands or in England, being reduced to the use of only five tunes: French, Martyrs, York, Dundee, Elgin. In the later eighteenth century a poor taste favoured tunes with runs and repeats, and adaptations from the oratorios and secular classics. A book published during this period was:

> "An Easy Introduction to the Principles of Music: with a Collection of Church-Tunes, Suited to the different Metres in that Version of the Psalms, authorised by the General Assembly of the Church of Scotland."
> By John Bain, late Teacher of Vocal Music in Glasgow.
> (4th edition 1779; 5th edition 1786).

The sources of these tunes were:

1558	Anglo-Genevan: Psalms CXIX, CXXIV, CXLVIII.
1561	Anglo-Genevan: Psalm C.
1565	Scottish: Psalm CXLIII.
1579	Daman: London.
1591	Daman: Dundee, Southwell.
1615	Scottish: French, Abbey, Martyrs, Stilt.
1621	Prys: St. Mary's.
1625	Scottish: Elgin.
1635	Scottish: London New.
1644	Barton: Coleshill.
1697	Select Psalms: St. James's.
1708	Supplement to the New Version: St. Ann's, St. Matthew's.
1715	J. & J. Green: St. Neot's (called Worksop in Green), Green's 100th.
1718	Cheetham: Norwich, Wirksworth.
c.1721	Anchors: Walsall, Stroudwater.
1724	Green: Crowle.
1735	Tans'ur: Bangor.
1746	Lampe: Psalm CXLV (later called Kent or Devonshire).
1749	Chalmer's: St. Paul's.
1750	T. Moore: St. Ive's, Whitechurch.
c.1753	Knibb: St. Thomas.
1756	T. Moore: New Tune.

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1). M. Patrick: "Four Centuries", page 186.

The close of the eighteenth century was a period of indifference and of slovenly performance of public worship. Dr. Mainzer in 1844 noted some of the tunes as he heard them sung.(1) It may be said that in Scotland, hymn-singing was almost unknown until the mid-nineteenth century, the music being confined to metrical psalms and paraphrases; "human" hymns were not generally allowed until towards the end of the nineteenth century. The movement for hymn-singing aroused bitter enmity; the leadership of the Rev. A.K.H. Boyd of St. Andrews helped to overcome these objections. Uaually the precentor had a pitch-pipe (and some people objected even to this.) (2)

The words of the Psalter were for Divine worship exclusively and were considered too sacred for use in practices, for which other verses were substituted - some of them crude and even coarse. (3) There was printed a collection of "Harmless Words" for the learning of the tune; sometimes the verses were supposed to indicate the course of the tune, such as:

Come let us raise the tune of "French",
The second measure's low;
The third ascendeth very high,
The fourth doth downward go;
The high, high notes o' "Bangor's" tune
Are very hard to raise,
And trying hard to reach them gars
The lasses burst their stays.

Here is one of universal application:

Come raise your voices loud and clear,
And keep in proper time;
Then you may cast away your fear,
And sing to any rhyme.

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1). "Manual of Church Praise" (1932) page 44.

2). See Sir Walter Scott's "Old Mortality", Introduction.

3). M. Patrick "Four Centuries", pages 164-178.

Some were supplied by Michael Bruce, e.g.

Major key, C.M.

O happy is the man who hears
   Instruction's warning voice;
And who celestial wisdom makes
   His early, only choice.
For she has treasures greater far
   Than east or west unfold;
And her rewards more precious are
   Than all their stores of gold.

Minor key, C.M.

Few are thy days and full of wo,
   O man of woman born.
Thy doom is written, "Dust thou art,
   And shalt to dust return".
Behold the emblem of thy state
   In flowers that bloom and die;
Or in the shadow's fleeting form,
   That mocks the gazer's eye.

Other "practice-verses" were just well-known hymns by "human" authors.

V. THE PRESBYTERIAN HYMN WRITERS.

The Established Church of Scotland

Translations and Paraphrases of Scriptures other than the Psalms were made by Zachary Boyd in 1648 and revised in 1650. The subject was considered by the General Assembly 1706-1708 but nothing was done, and again in 1745, 1747-1751, 1775; they were published in 1781: "Translations and Paraphrases", sixty-two Scriptures with an Appendix of five hymns; six are in L.M.; all the rest are in C.M.[1] In the early nineteenth century:

> "the idea that nothing ought to be sung except the versified psalms and the paraphrases sanctioned by the General Assembly in 1782 still held its ground in the Established Church". (2)

In 1837 "The National Psalmody of the Church of Scotland" was edited by John Daniel (1803-1881).

In 1841 "The Music of the Church of Scotland" was edited by James Davie (c. 1783-1857).

In 1844 "The People's Tune Book" was edited by William Smith (1803-1878).

In 1843/4 "A Collection of Church Music" was edited by John T. Surenne (1814-1878) and Henry E. Dibdin (1813-1866); Dibdin was the organist at Trinity Chapel, Edinburgh; he published the "Standard Psalm Book" in 1851.

c.1848 the "British Psalmody" was edited by Alexander Hume (1811-1859).

It was not until 1861 that the Established Church of Scotland authorized the singing of hymns. (3)

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1). Farmer, page 265.

2). Selborne, "Hymns, their History and Development" page 206.

3). H.D.M.page 614.

1861 "Hymns for Public Worship" (revised 1864)
1862 "The Hymn-Tune Book"

In 1865 the Church of Scotland withdrew its ban on the use of the organ in public worship.

The first authorized collection of hymn-tunes in Scotland since 1635 was: 1868 "The Church of Scotland Psalm and Hymn Tune Book", edited by Walter Hately (1843-1907), the son of T.L. Hately.
This became:
1870 "The Scottish Hymnal" with 200 hymns. The music of the 1872 edition was revised by W.H. Monk; there was a further edition in 1888.
1884 "Appendix" to the 1870 book.

1874 "The Psalter" (being the Authorized Version, pointed, with harmony by W.H. Monk.)

1885, 1889 "The Scottish Hymnal with Tunes for Use in Churches", the music edited by Dr. A.L. Peace. It drew largely upon H A & M and contained 26 tunes by Dykes and 17 by Peace. The "Tonic-Solfa Reporter" in 1886 castigated Peace for his alteration and adaptation of well-known tunes such as "Tiverton" (M.H.B. 460), "Crediton" (M.H.B. 565), "Stella" (M.H.B. 452).
1886 "The Book of Psalms and Paraphrases (in Metre) with Tunes, for Use in Churches."

There was also issued by this Assembly a collection of anthems in 1875, and "The Scottish Anthem Book" (1891).

In 1864 Dr. Robert Lee of Edinburgh published "The Reform of the Church of Scotland in Worship", advocating seemliness, such as the congregation's standing for singing, and kneeling for prayer; for this he was subjected to much misrepresentation and abuse.

The Secession Church (or Associate Presbytery)

This comprised
A followers of Ebenezer Erskine in 1732, who left the Church of Scotland in protest against patronage. MICHAEL BRUCE (1746-1767) was associated with this Church, but though he was educated in Divinity subjects he became a school teacher. The leader of the singing-class at Kinness-wood, John Bucham, asked Bruce to

prepare verses for the practices, since the psalms themselves were not allowed to be used for practice purposes; it is for this that his hymns and paraphrases would doubtless be used. No attempt is made here to apportion the work of John Logan and Michael Bruce, or to decide upon the relation of their work to the 1751 Paraphrases or to the verse of Dr. Philip Doddridge, but according to John Guthrie Barnet[1] there are about a dozen by Bruce extant - probably his output was much greater. The paraphrases are:

2nd. "O God of Bethel" (Genesis XXVIII, 20-22). Five verses, being his revision of Doddridge's hymn (1745) and of the 45th Paraphrase (1751).

8th. "Few are thy days and full of woe" 14 (or more) verses on Job XIV, 1-15.

9th. "Who can resist th'Almighty arm". Nine verses on Job XXVI, 6-14.

10th. "In streets, and openings of the gates". Seven verses on Proverbs I, 20-31.

11th. "O happy is the man who hears". Five verses on Proverbs III, 13-17.

18th. "Behold the mountain of the Lord" - probably seven verses on Isaiah II, 2-6. His revision of the 28th Paraphrase (1751).

23rd. "Behold my servant! see him rise"; fifteen verses on Isaiah XLII, 1-13. His revision of "Behold th'Ambassador Divine" (1751).

38th. "Just and devout old Simeon liv'd", his revision of a hymn of 1566, in eleven verses, on Luke II, 25-33.

53rd. "Take comfort, Christians, when your friends". Eight verses on I Thessalonians IV, 13-18.

58th. "Where high the heavenly temple stands". Six verses on Hebrews 14-16.

Among other pieces might be mentioned the 5th hymn: "The hour of my departure's come" (six verses), "Messiah, at thy glad approach (six verses) and "Almighty Father of mankind" (seven verses).

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1). "Life and Complete Works of Michael Bruce" (1926).

Logan, the alleged plagiarist, had much to do with the Collection of Paraphrases and Hymns which the Church of Scotland adopted in 1781; the Secession Church authorized the use of these (1781) Scottish Paraphrases in 1812.

The Presbytery of Relief.

This Church, known as the Relief Synod, left the Church of Scotland when Gillespie was expelled on grounds connected with the patronage controversy in 1761.(1) In 1786 the Rev. James Steuart of the Anderston Relief Church, Glasgow, published a book of hymns mostly in C.M. and L.M. and largely based on the Paraphrases, I. Watts and the "Olney Hymns".

In 1794 was issued "Sacred Songs and Hymns on Various Passages of Scripture", compiled with a preface in defence of hymnsinging by the Rev. Patrick Hutcheson of Paisley. It was revised in 1833. This was the first use of hymns in Scotland to be sanctioned in public worship: Calvinism banned the use of anything unscriptural, with the result that for three centuries the metrical Psalter monopolised the whole of the praise.

"The Sacred Choir" is a volume of over 200 tunes with the airs in the tenor part for practice purposes; the tunes are typical of

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1). Not 1762 as stated by Dean Stanley.

the early nineteenth century. It was edited in 1841 by the Rev. William Anderson (including two tunes of his own) for the Relief Church.

He was born at Kilsyth, Stirlingshire in 1799; educated at Glasgow; he became a minister of the Relief Presbytery in 1820; received the Glasgow LL.D. in 1850; and died at Uddington near Bothwell in 1872.
The following extract is a quotation from the preface:
"Should any one shrink from such use of a Tune Book in public worship....let him reflect, that it is no more indecorous from a book to sing the notes of praise, than from a book to read the words of praise."

In 1844 Anderson edited a "Selection of Psalm and Hymn Tunes". The Secession and Relief Churches joined together in 1847, forming

The United Presbyterian Church.

In 1851/2 the "Hymn Book of the United Presbyterian Church" was published, but was very unpopular. It altered original texts capriciously.

1876 "The Presbyterian Hymnal"
1877 "The Presbyterian Hymnal with Accompanying Tunes". This was the first Presbyterian Hymnal to have fixed tunes. They were edited by Henry Smart.
1878 "The Presbyterian Psalter with Accompanying Tunes".

1883 "The Presbyterian Hymnal for the Young".
1886 "The Presbyterian Hymnal Scripture Sentences and Chants".

The Free Church of Scotland.

This was founded in 1843 at the "Disruption" from the national Church, effected chiefly through the predominant influence of Dr. Chalmers, Principal and Professor of Divinity in the Free Church College. He died in 1847.
A few organs were used in pre-Reformation Scotland, but were opposed at the Reformation. So late as 1856 Dr. Candlish, a Free Church minister in Edinburgh, said it was:

"his firm persuasion that if the organ be admitted, there is no other barrier, in principle, against the sacerdotal system in all its fulness - against the substitution again, in our religion and our ritual, of the formal for the spiritual the symbolical for the real." (In his book "The Organ Question").

In 1883 the Free Church decided:

"that there is nothing in the Word of God, or in the constitution and laws of this Church, to preclude the use of instrumental music in public worship as an aid to vocal praise."

Thomas Legerwood Hately (1815-1867) was the first precentor of the Free Church General Assembly; he also taught huge classes in psalmody in various parts of the country.(1) In 1845 he edited "The Psalmody of the Free Church of Scotland", with ninety tunes. The preface says:

"There are two characteristics of the present publication which will, it is trusted, render it a means of promoting this desirable end of unity in singing in the Free Church. In the first place, it discards all theatrical and jig-like, and almost all repeating tunes which, if admissable in secular meetings, are justly deemed out of place in the house of God; and it limits itself very much to that more solid and simple class, of which the established tunes of Scotland are the type and specimen. And in the second place, its harmonies are constructed on a plain and simple principle, not requiring the foreign aid of instruments or of a trained band, but adapted to the easy use of the mass of the people themselves."

Hately also edited the "National Psalmody" (1847).

1852 "Practical Suggestions for the Improvement of Church Music"

1852 "Scottish Psalmody", 67 tunes edited by Hately; the 1855 edition has 56 further tunes and the 1858 edition has 28 more tunes. It was revised in 1873 as "A Collection of Hymn Tunes".

In 1867 Dr. N. Livingston compiled the "Report of the Committee on Psalmody to the General Assembly", and the "Versions of Psalms Submitted to the General Assembly".

In 1872 the Free Church "allowed" the use of "The Free Church Hymn Book", with music in cut-leaf form. It was enlarged in 1881.

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1). M. Patrick: "Four Centuries" page 198.

1882 "The Free Church Hymn Book with Tunes", edited by E.J. Hopkins; this was issued with authority.
1883 "The Scottish Psalter with Appropriate Tunes and Chants", edited by E.J. Hopkins.
1893 The Home and School Hymnal, music edited by J. Barnby.

In 1900 the Free Church of Scotland joined with the United Presbyterian Church, becoming:

The United Free Church of Scotland.

This union was assisted by "The Church Hymnary" (1898), a book which was jointly prepared by, and sanctioned for use in the Church of Scotland, the Free Church of Scotland, the United Presbyterian Church of Scotland, the Presbyterian Church of England, the Presbyterian Church of Ireland and the Presbyterian Church of Canada.(1)

James Love (1858-1928) published:
1891 "Scottish Church Music: Its Composers and Sources".
1901 "The Music of the Church Hymnary and Psalter in Metre".

In 1929 all the Scottish Presbyterians (but not the Episcopal Church in Scotland) joined together, becoming The Church of Scotland.

Presbyterianism was established in England c.1650, it used the Scottish metrical Psalter of that date. Afterwards many of its congregations were affected by Arianism and Socinianism; some of them became Congregationalists or Unitarians. In 1836 the remainder became:

The Presbyterian Church in England.

This Church reverted to "The Psalms of David in Metre" (1650), then in 1857 adopted the "Paraphrases and Hymns".

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1). See B.H.S. (III, 4: Autumn 1952).

Instrumental music in church was forbidden until 1870; there was also much prejudice against hymns, but their use was advocated by the Rev. James Hamilton at Regent Square Chapel, London, in "The Psalter and Hymn Book" (1865). He helped in preparing "Psalms and Hymns for Divine Worship" (1866) which included Anglican hymns, though only those of evangelical and devotional but not of Tractarian character.

In 1876 other Presbyterian Churches were embraced; they all became:

The Presbyterian Church of England.

This used "The Presbyterian Hymnal"; later hymn-books were:

1882 "Church Praise". 535 hymns and 19 doxologies, the music edited by E.J. Hopkins. It was revised in 1907. It shows many Anglican influences - 55 tunes from H A & M, and many ancient Canticles.

1898 "The Church Hymnary" (see page 79). The music was edited by Sir John Stainer, who followed the ideas of Monk in H A & M.

1925/1927 "The Church Hymnary, with Supplement". The music was edited by Dr. David Evans.

Rev. HORATIUS BONAR, D.D. the chief among the Presbyterian hymn-writers, was born in Edinburgh in 1808 and educated there; he was a Calvinist. He wrote hymns for his Sunday School in Leith, where he went in 1834: this led to the further composition of numerous poems, until he became the most eminent of Scottish hymn-writers; he wrote some six hundred hymns and sixty psalm-versions. Brownlie (pages 231-232) says they are poetic, childlike, manly, hopeful and sympathetic. In 1843 he seceded from the Established Church, in the Disruption of 474 ministers led by Dr. Chalmers; in 1837 he had become parish minister at Kelso - he continued there as a Free Church minister until 1866, when he went to the

Chalmers Memorial Church in Edinburgh. He received the D.D. degree from Aberdeen in 1853; became Moderator of the Free Church General Assembly in 1883; and died at Edinburgh in 1889. His "Hymns of Faith and Hope" changed the character of Scottish hymnody, though his attempts at versifying the psalms are far from felicitous. (His own congregation would not allow hymn-singing, but used the metrical psalms only - until 1884, when the admission of hymns caused some secessions from his own church). He published:

1843 "Songs of the Wilderness" (13 hymns).
1845 "The Bible Hymn Book"
1846 "Hymns Original and Selected"
1856 "Hymns of Faith and Hope", 1st series.
1857 "The Desert of Sinai"
1858 "The Land of Promise"
1861 "Hymns of Faith and Hope". 2nd series.
1866 "Hymns of Faith and Hope". 3rd series.
1872 "The Song of the New Creation"
1879 "Hymns of the Nativity"
1881 "Communion Hymns"
1890 "Until the Day Break"

Over a hundred of his hymns are in common use, of which thirteen are in M.H.B.

M.H.B. 52 "O Love of God"; based on I John III, 16, published in 1861. The four verses omitted in M.H.B. are:

2) O love of God, how deep and great! (This verse is
Far deeper than man's deepest hate; in C.P.)
Self-fed, self-kindled like the light,
Changeless, eternal, infinite!

5) We read thee in the flowers, the trees,
The freshness of the fragrant breeze,
The songs of birds upon the wing,
The joy of summer and of spring.

7) We read thee in the manger-bed,
On which His infancy was laid;
And Nazareth that love reveals
Nestling amid its lonely hills.

8) We read thee in the tears once shed
Over doomed Salem's guilty head,
In the cold tomb of Bethany,
And blood drops of Gethsemane.

M.H.B. 81 "Not what these hands"; published in 1861 in twelve verses, of which the last six are in M.H.B. 112.

M.H.B. 95 "Jesus, Sun and Shield"; published in 1861, based on Colossians III, 11; entitled "The First and the Last". In the original text, Verse 2, line 5 has "we" (not "us").

M.H.B. 112 "I bless"; this is the remaining half of M.H.B. 81.

M.H.B. 154 "I heard"; based on Matthew XI, 28, John I.16. Published in "Hymns Original" (1846) though written several years earlier, entitled "The Voice from Galilee". In the original:
Verse 2, line 3 has "freely take" (not "thirsty one")
Verse 3, line 3 has "day shall break" (not "morn shall rise")
Verse 3, line 4 has "path" (not "day")
Dykes's tune "Vox dilecti" was composed for this hymn in H A & M Appendix (1868). Y.H. has a tune for this hymn by Wooldridge in Mode VI.

M.H.B. 230 "Rejoice and be glad"; written by I.D. Sankey in 1874, published in 1875.

M.H.B. 354 "No, not despairingly"; published in 1866. Verse 2 is so subjective as to be unhealthy.

M.H.B. 444 "Beloved, let us love"; written in 1880 for the Baptist "Psalms and Hymns Supplement", based on I John IV, 7; published in 1881. In the original:
Verse 5, line 4 has "be with" (not "behold").

M.H.B. 515 "Thy way"; written in 1855, based on Psalm CXIX, 32; published in "Hymns of Faith and Hope" (1857). The verse "Choose Thou for me my friends", omitted in M.H.B., is in H A & M, E.H., C.H., C.P.

M.H.B. 589 "Go, labour"; entitled "The Useful Life", written in 1836 for the "Old 100th" tune, based on Ecclesiastes IX, 10; published in "Songs for the Wilderness" (1843). The two verses omitted in M.H.B. are:

3) Go, labour on; enough, while here, (This
If He shall praise thee, if He deign verse is
Thy willing heart to mark and cheer; in C.P.)
No toil for Him shall be in vain.

4) Go, labour on; your hands are weak,
Your knees are faint, your soul cast down;
Yet falter not; the prize you seek
Is near - a kingdom and a crown.

M.H.B. 604 "Fill Thou"; published in 1866, entitled "Life's Praise". The original in Verse 5, line 1 has "even" (not "e'en"). It is in six 8-line stanzas. The verses omitted by M.H.B. are:

2.b. Praise in the common words I speak, (This verse
Life's common looks and tones, is in S.P.)
In intercourse at hearth or board
With my beloved ones.

3. Not in the temple-crowd alone,
Where holy voices chime,
But in the silent paths of earth,
The quiet rooms of time.
Upon the bed of weariness,
With fevered eye and brain;
Or standing by another's couch,
Watching the pulse of pain.

4. Enduring wrong, reproach, or loss,
With sweet and steadfast will;
Loving and blessing those who hate,
Returning good for ill.
Surrendering my fondest will
In things or great or small,
Seeking the good of others still,
Nor pleasing self at all.

6.a. So shall each fear, each fret, each care, (This
Be turned into song, verseis
And every winding of the way in H A
The echo shall prolong. & M.)

M.H.B. 735 "When the weary"; written in 1866, based on I Kings VIII, 22-54, II Chronicles VI, 29-39. Bonar chose this text in order to provide the words for Callcott's tune, particularly Mendelssohn's ending: this tune, with its last two lines from "Elijah" was in "Psalms and Hymns for Divine Worship" (1867). Hence the repeated refrain, from which the rest of the hymn was built up. Published in "Hymns of Faith and Hope" (3rd series, 1866) entitled "Confession and Peace". This was Bonar's favourite among his own hymns.
Bonar's verse 2 is M.H.B. verse 3.
Verse 3 "When the stranger asks a home" and verse 4 "When the man of toil and care", are in C.H.
Bonar's verse 5 is M.H.B. verse 2.
Verse 6 is:

When creation, in her pangs,
Heaves her heavy groan;
When Thy Salem's exiled sons
Breathe their bitter moan;
When Thy widowed, weeping Church,
Looking for a home,
Sendeth up her silent sigh,
Come, Lord Jesus, come!

M.H.B. 772 "Here, O my Lord"; written in 1855, published in "Hymns of Faith and Hope" (1st series, 1857); based on John VI, 35.
Four verses are omitted from M.H.B.:-
Verse 4 "Too soon we rise" is in S.P. (1931): the others are:

6) I have no wisdom, save in Him who is
My wisdom and my teacher, both in one;
No wisdom can I lack while Thou art wise,
No teaching do I crave, save Thine alone.

8) I know that deadly evils compass me,
Dark perils threaten, yet I would not fear,
Nor poorly shrink, nor feebly turn to flee, -
Thou, O my Christ, art buckler, sword, and spear.

9) But see, the Pillar-cloud is rising now,
And moving onward thro' the desert-night;
It beckons, and I follow, for I know
It leads me to the heritage of light.

The Rev. WALTER CHALMERS SMITH was born in Aberdeen in 1824 and educated at Aberdeen and Edinburgh. Ordained to the Presbyterian ministry, he went to Islington in 1850; he became a Free Church minister in Glasgow in 1862, and was in Edinburgh in 1857 and 1876-1894. He was Moderator of the Free Church of Scotland in 1893; he received the D.D. from Glasgow in 1869, the LL.D. from Aberdeen in 1876; he died at Kinbuck, Perthshire (1) in 1908.

He published: 1867 "Hymns of Christ and the Christian Life".(2)
1887 "Thoughts and Fancies for Sunday Evenings".
1902 "Poetical Works".

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1). Not at Kinbush, Aberdeenshire as stated in C.C.P.

2). I may here give an instance of the hundreds of mistakes, confusions or misprints which occur in different books, particularly with dates and names and places - evidently most of them merely copy without verification. The date of W.C. Smith's "Hymns of Christ" is given as 1867 in Julian page 1074, H.C.H. page 7, S.P.D. page 282, C.C.P. page 17, Horder's "Hymn-Lover", Telford, Bailey, Canada "Book of Common Praise", "Hymnal Companion" (1940), Canada "Hymns of the Church". It is given as 1876 in Julian page 1064, H.C.H. page 504, S.P.D. page 505, C.C.P. page 508. I have verified that the book was published in 1867 by Macmillan.

1861 "The Bishop's Walk"
1872 "Olring Grange"
1880 "Raban"
1884 "Kildrostan"
1890 "A Heretic"

M.H.B. 34 "Immortal"; based on I Timothy I, 17; and for verse 3 cpw Milton "Paradise Lost" III, 372. Published in "Hymns of Christ"
The following alterations have been made in M.H.B. to complete the anapaestic metre:

Verse 2, line 1: "and" added before "silent"
line 2: "wanting" replaces "striving"
line 3: "high" is added after "mountains"
line 4: "goodness" replaces "mercy".

Verse 3, line 1: "to" is added before "both"
line 2: "the" is added before "true"
line 3 & 4 were originally:
"The blossom and flourish only are we,
To wither and perish - but nought changeth Thee".

The original 4th stanza is omitted in M.H.B.:
"Today and tomorrow with Thee still are Now;
Nor trouble, nor sorrow, nor care, Lord, hast Thou;
Nor passion doth fever, nor age can decay,
The same God for ever that was yesterday".

The following couplets, too, are omitted from M.H.B.:-
"But of all Thy rich graces this grace, Lord, impart,
Take the veil from our faces, the veil from our heart".
and
"And so let Thy glory, Almighty, impart,
Through Christ in the story, Thy Christ to the heart".

The Rev. JAMES DRUMMOND BURNS, M.A. was born in Edinburgh in 1823 and educated there; he joined the 1843 Disruption and in 1845 was appointed Free Church minister at Dunblane, but had to go to Funchal, Madeira from 1847 until 1853 for reasons of health. In 1855 he went to Hampstead Presbyterian Church. He died at Mentone in 1864 and was buried at Highgate, London. His character was of a refined saintliness; his hymns show reverence, beauty, simplicity and pathos. He published:

1854 "The Vision of Prophecy and Other Poems". Enlarged 1858.
1856 "The Heavenly Jerusalem, or Glimpses within the Gates".
1857 "The Evening Hymn" - thirty-one original hymns and prayers which are rich in poetic power and tenderness.
He wrote about forty hymns and as many translations. The three following, in M.H.B., are taken from "The Evening Hymn":

M.H.B. 470 "Still with Thee"; based on Exodus XXXIII,14-15. Published in 1857.

M.H.B. 508 "As helpless"; based on Psalm XXXVI, 7; published in 1857.

M.H.B. 848 "Hushed was"; based on I Samuel III; published in 1857.

The Rev. JAMES GRINDLAY SMALL M.A. was born in Edinburgh[1] in 1817 and educated there. He joined the 1843 Disruption and in 1847 became Free Church minister at Bervie near Montrose; he died at Renfrew in 1888. He published:
1843 "the Highlands and Other Poems"
1846 "Songs of the Vineyard in Days of Gloom and Sadness"
1859 "Hymns for Youthful Voices"
1866 "Psalms and Sacred Songs"

M.H.B. 423 "I've found"; in "The Revival Hymn Book"(1863)[2] and in his "Psalms and Sacred Songs"(1866); it was popularized by Sankey.

The Rev. ROBERT MURRAY McCHEYNE was born in Edinburgh in 1813 and educated there; he became a Presbyterian minister at Larbert near Falkirk in Stirlingshire in 1835, and at Dundee in 1836, where he died in 1843. He published:
"Songs of Zion to cheer and guide Pilgrims in their way to the New Jerusalem"(1843).

M.H.B. 643 "When this passing world"; based on Luke XVI,5. in 1837 in nine stanzas. Verse 1, lines 3 & 4 are faulty in metre, having a syllable too many. The five verses omitted in M.H.B. are:

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1). Not in Glasgow as stated in C.S.H.

2). Not "The Revised Hymn Book" as stated in C.C.P.

2). When I hear the wicked call
On the rocks and hills to fall;
When I see them start and shrink,
On the fiery deluge brink, -
Then, Lord, shall I fully know, -
Not till then, - how much I owe.

5). Even on earth, as through a glass,
Darkly let Thy glory pass,
Make forgiveness feel so sweet,
Make Thy Spirit's help so meet,
Even on earth, Lord, make me know
Something of how much I owe.

7). Oft I walk beneath the cloud,
Dark as midnight's gloomy shroud;
But, when fear is at the height,
Jesus comes, and all is light.
Blessed Jesus! bid me show
Doubting saints how much I owe.

8). When in flowery paths I tread,
Oft by sin I'm captive led;
Oft I fall, but still arise;
The Spirit comes - the tempter flies;
Blessèd Spirit! bid me show
Weary sinners all I owe.

9). Oft the nights of sorrow reign,
Weeping, sickness, sighing, pain:
But a night Thine anger burns;
Morning comes and joy returns;
God of comforts! bid me show
To Thy poor how much I owe.

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The Rev. GEORGE MATHESON, M.A., D.D., LL.D., F.R.S.E. was born in Glasgow in 1842 and educated there;[1] he had defective eyesight from his early years and was almost blind by the time he was eighteen. He was ordained in 1866 and became an assistant minister in Glasgow in 1867, parish minister at Inellan, Argyllshire in 1868; in 1886 he went to St. Bernard's Parish Church,

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1). Not at Edinburgh as often stated.

Edinburgh from which he returned in 1899; he died at North Berwick in 1906. He received the D.D. degree from Edinburgh in 1879, the F.R.S.E. from Edinburgh in 1890 and the LL.D. from Aberdeen in 1902. He published:

1884 "Moments on the Mount"
1874 "Aids to the Study of German Theology"
1877 "The Growth of the Spirit of Christianity" (2 vols.)
1881 "Natural Elements of Revealed Theology" (Baird Lecture)
1883 "My Aspirations"
1885 "Can the Old Faith Live with the New?"
1887 "The Psalmist and the Scientist"
1888 "Landmarks of New Testament Morality"
1889 "Sacred Songs" - this showed much variety of metre and of theme, and a broad-minded catholicity.
1890 "The Spiritual Development of St. Paul"
1892 "The Distinctive Messages of the Old Religions"
1894 "Searchings in Silence"
1896 "The Lady Ecclesia"
1896 "Words by the Wayside"
1897 "Sidelights from Patmos"
1898 "The Bible Definition of Religion"
1899 "Studies of the Portrait of Christ" (2 vols.)
1901 "Times of Retirement"
1902 "Representative Men of the Bible" (2 vols.)
1904 "Leaves for Quiet Hours"
1905 "Representative Men of the New Testament"
1906 "Rests by the River"
"Voices of the Spirit"
1907 "Representative Women of the Bible" (posth.)
1907 "Thoughts for Life's Journey"
1908 "Messages of Hope"

His learning was varied rather than profound; he was a popular leader of liberal theology; he had a mystical and imaginative gift which was seen in his lyric poetry. He criticized the hymns of his day as lacking in humanitarianism - he wished them to be less technically doctrinal: they dealt too much with the Trinity, Baptism, Atonement; too much with Christian life and too little with secular life such as the work of hospitals. Although the Church's activities must be conditioned by its devotional life, its hymns should express an enthusiasm for humanity and the brotherhood of man. He liked Newman's "Lead, kindly light" (M.H.B. 612) although he found it vague and not practical; he also liked "We give Thee but Thine own" (M.H.B. 923).

He desired a more ornate and elaborate ritual in Presbyterian churches - at that time there was a controversy in Irish Presbyterianism about the use of the organ in public worship. H.A.L. Jefferson writes: (1)

> "Dr. Matheson was not an extensive hymn writer, but the few hymns of which he was the author are marked by a mystical power, spacious charity, and luminous vision which justify their place with the very best hymns in our tongue."

M.H.B. 448 "O Love"; written in 1881, published in "Life and Work" (1882) and in "The Scottish Hymnal" (1885).
Verse 3, line 3 originally had "climb" (not "trace").
It has frequently been repeated that he lost his sight after being engaged and that therefore his fiancée broke off the engagement, and that he thereupon wrote this hymn. Dr. Matheson's sister declared that this story had no foundation. In fact, he became blind in his youth, but the hymn was not written until he was aged forty; the actual occasion at that time was a sad bereavement.

M.H.B. 596 "Make me a captive"; written in 1890, published in his "Sacred Songs" (1890), based on Ephesians III, 1.

M.H.B. 935 "Father Divine"; published in his "Sacred Songs"(1890).

Mrs. ANNE ROSS COUSIN née Cundell was born at Hull(2) in 1824; in 1847 she married the Rev. William Cousin, a London Presbyterian who joined the Free Church of Irvine after the Disruption; later he lived in Melrose and Edinburgh, and died in 1883. Mrs. Cousin died in Edinburgh in 1906. In 1876 she published "Immanuel's Land and other Pieces" - 107 hymns and poems.

M.H.B. 637 "The sands of time"; written at Irvine in 1854, published in nineteen stanzas in "The Christian Treasury" in 1857. It is based on a dying saying of Samuel Rutherford who was born at Nisbet, Roxburghshire c.1600; he lived at Anwoth (3) near Gatehouse-of-Fleet in Kirkcudbrightshire from 1627 to 1636, when he was expelled on account of his Calvinism and went to Aberdeen, where he did not have

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1). "Hymns in Christian Worship" page 184.

2). Not Leith as often stated.

3). Not "Anworth" as mis-spelt by Bickersteth and others.

liberty to preach. In 1639 he became Principal of New College, St. Andrews, and died there in 1661. He published "The Due Right of Presbytery", "The Trial and Triumph of Faith", "Familiar Letters" and "Rex Lex" - for this last he was attainted of High Treason after the Restoration. Fourteen verses are omitted in M.H.B.
It is probable that M.H.B. verse 2 carries a reference to a letter which Rutherford sent to Lady Kenmure in January, 1646, in which he writes:

"If it were no more than once to see the face of the Prince of this good land....it were a well-spent journey to creep hands and feet through seven deaths and seven hells, to enjoy Him up at the well-head. Only let us not weary: the miles to that land are fewer and shorter than when we first believed. Strangers are not wise to quarrel with their host, and complain of their lodging. It is a foul way, but a fair home."

Miss ELIZABETH CECILIA DOUGLAS CLEPHANE was born in Edinburgh in 1830 and died at Bridgend near Melrose in 1869; she was a member of the Free Church of Scotland. Her eight hymns were published in "The Family Treasury" (edited by Arnot), entitled "Breathings on the Border".

M.H.B. 197 "Beneath the cross"; published in "The Family Treasury" (1872). The second verse, "O safe and happy shelter", omitted in M.H.B., is in E.H. and C.H.

M.H.B. 334 "There were ninety and nine"; published in "The Children's Hour" (1868). Sankey saw it in "The Christian Age" and sang it to his impromptu tune in Edinburgh in 1874; it was popularized in his "Sacred Songs and Solos" (1875).

VI. THE CONGREGATIONALIST AND BAPTIST HYMN WRITERS.

In 1822 "A Selection.....compiled and original, for the use of the Protestant Dissenting Congregations of the Independent Order in Leeds" was published with 865 hymns.

"Psalms, Hymns and Passages of Scripture for Christian Worship" (i.e. "The Leeds Hymn Book") was prepared by the Congregationalist ministers in Leeds and published in 1853; it used ancient sources from the Latin, German, and the English Church. It was a real advance upon Watts. It became the basis for:

"The New Congregational Hymn Book" (1859), a compilation of 1000 hymns, which omitted those by T.T. Lynch. It had a "Supplement" in 1874.

There was an "Appendix" to the "Leeds Hymn Book" in 1874 with 205 hymns. (See below, page 100).

In 1858 "The Congregational Psalmist" was published, tunes edited by Dr. Allon.

Dr. HENRY ALLON of Union Chapel, Islington, published 239 "Supplemental Hymns" in 1868, enlarged to 341 hymns in 1875. He was born at Welton near Hull in 1818 and educated at Cheshunt College; in 1844 he was appointed co-pastor at the Union Chapel, Islington and became full pastor there in 1852. He was chairman of the Congregational Union in 1864 and 1881. He received the D.D. degree from Yale in 1871 and from St. Andrews in 1885. From 1865 he edited "The British Quarterly Review". Besides children's and other hymn and tune books he edited in 1886 the "Congregational Psalmist Hymnal" with 921 hymns.

Dr. R.W. DALE compiled 1260 hymns for "The English Hymn Book" (1874), which, though it had quantity, was rather limited in scope. He objected to sentimentalism in hymn-writing. See below, pages 212-214.

WILLIAM GARRETT HORDER entered the Congregational ministry in 1886 and became a life-long student of hymnology - for his writings on this subject he received an American D.D. in 1897. Dr. Percy Dearmer paid him this tribute:

> "Many of the finest, most manly and noblest of the hymns, which are now sung everywhere today, and give their character to our twentieth century hymnals, would never have become known but for the learning and discernment of Garrett Horder in his "Worship Song", and other collections, which struck a new note, and began a new era."

Horder published:

1875 "The Book of Praise for Children"
1884 "Congregational Hymns"
1889 "The Hymn Lover" - see below, pages 293 and 411.
1894 "Hymns Supplemental to existing Collections"
1896, 1900 "The Treasury of Sacred Song"
1898, 1905 "Worship Song with Accompanying Tunes" - the musical side of this book was poor.

He repudiated the dogmatic attitude, developing the literary side; see below, page 411. Condemning "pious moderation", he declared that "the theologian's success is the hymnist's failure". This growth of literary taste banished much of that cruder style which had been typical of most evangelical hymns, and the newer religious lyrics showed both strength and beauty; yet it is questionable whether this refinement was able to maintain a robust faith for corporate praise.

An exclusion of mere sacred poems was effected by "The Congregational Church Hymnal" (1887), edited by Dr. G.S. Barrett, which contained 775 hymns; the musical editor was Dr. E.J.Hopkins.

"The Congregational Hymnary" (1916) was edited by Dr. J.D.McClure; 771 the musical editor was Josiah Booth. It had 767 hymns.

The hymnody of SCOTTISH CONGREGATIONALISM has not assumed great importance: for a full account see C.C.P. pages 303-309; reference may be made to the following:-

1880 "A Collection of Hymns for the Use of the Tabernacles in Scotland" - a poor and mutilated book.

1803 "A Selection of Hymns for Public Worship" - see below, page 101.

1849 "The Augustine Hymn-book", compiled by the Rev. William Lindsay Alexander, D.D., L.L.D. which contained several of his own.

1856, 1878 "The Evangelical Union Hymn Book"

1889 "Hymns of Faith and Life" by Dr. John Hunter - see below, pages 315-316.

1903 "The Scottish Congregational Hymnal".

The Rev. THOMAS TOKE LYNCH was born at Dunmow, Essex in 1818; he became an Independent minister in Highgate in 1847, in Mortimer Street in 1849, in Fitzroy Square in 1852 and in Hampstead Road in 1862; he died in London in 1871. He was a man of fresh and thoughtful spirituality but not a popular preacher. In 1885 he

published:

> "The Rivulet. Hymns for Heart and Voice: A Contribution to Sacred Songs". 2nd edition 1856. This had 100 poems in the first two editions, which were increased to 167 poems in the 3rd edition (1868).

It was intended for use in his own congregation, not to supplant Watts but to supplement him. Lynch wrote his own tunes for at least 25 of his hymns. He chose the title because:

> "Christian poetry is indeed a river of the water of life, and to this river my rivulet brings its contribution."

The hymns are described as:

> "short Christian poems to peruse for stimulus and solace or to sing in family and social communion."

It was an unpretentious and inoffensive little volume by a gentle and sensitive poet whose modest vein of mysticism conveyed truth by means of the sights and sounds of nature; its original teaching, like that of Christ's parables, derives from the hills and streams rather than from the cloister or theological study: but this emphasis upon references to nature was considered to be offensively profane and was denounced as pantheistic and theologically unsound. It must be admitted that the verse is more in the style of religious poetry than of hymns - but it is also more akin to the Sermon on the Mount than to the Pauline Epistles or the Creeds. Its general mood is buoyant: Dr. E. Routley says that "most of Lynch's work is picturesque but patchy".(1) The criticism of "The Rivulet" - that it was poetry, but not theological enough to be a hymn-book - was made by James Grant in "The Morning Advertiser". Lynch's volume was then supported in "The Eclectic Review"; an extremely fierce and embittered controversy

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1). See B.H.S. (I, 32).

ensued, in which "The Rivulet" was attacked violently by the Rev. Dr. John Campbell in "The British Banner" in 1856; he denounced it as "Christless" and as "crude, disjointed, unmeaning, un-Christian, ill-rhymed rubbish"; he charged its author with:

> "contradicting the word of God, defaming the character of His Son, and giving the lie to the teachings of His Spirit";

further, it "might have been written by a man who had never seen a Bible". This charge was endorsed by the Rev. C.H. Spurgeon on account of the book's "negative theology". Next it was defended by the Revs. Thomas Binney and Newman Hall for the fresh simplicity and deep experience of the hymns. Fifteen Congregationalist ministers - Henry Allon, Thomas Binney, J. Baldwin Brown, James Fleming, Newman Hall, J.C. Harrison, E. Jukes, B. Kent, S. Martin, S. Newth, J. Nunn, W. Smith, J. Spence, R.A. Vaughan, and E. White - praised the book for its "fresh and earnest piety" and, without passing any judgement on Lynch's theology, stated their "utter hatred" of the manner of the attack on him. Fuel was added to the flames of acrimony by the Rev. Brewin Grant, a notoriously cantankerous controversialist (who was later instrumental in building Cemetery Road Congregational Church, Sheffield); he wrote:

> "nearly the whole might have been written by a Deist, and a very large portion might be sung by a congregation of Free-thinkers"

and that the book had "not one particle of vital religion or evangelical piety". It is indeed difficult today to understand why such an innocuous production should have been subjected to a savage heresy-hunt; but the attack was based on the claim that every hymn should be a statement of positive and definite Christian doctrine. The strife became more wide and bitter; it split the denomination when Dr. Binney brought the dispute before the

Congregational Union in 1856.

Meanwhile Lynch published "Songs Controversial; fifteen songs, uttering a new protest" (1856) and "The Ethics of Quotation" (1856). The title-page of the latter has the lines:

> Quote him to death! Quote him to death!
> Hit him and hear not a word that he saith;
> Shout and cry out, for this is the man
> Out of whose spirit the "Rivulet" ran.
> What is his soul but a cauldron that brims
> Over and over with poisonous hymns?

These were prose defences under the name of "Silent Long", a sample of this is this verse from "A Negative Affair";

> For instance, sir, in every hymn
> Sound doctrine you must state
> As clearly as a dead man's name
> Is on his coffin-plate;
> Religion, sir, is only fudge, -
> Let's have theology;
> Sweetness instead of sugar, sir,
> You'll not palm off on me.

Another of the verses of this publication is:

> And when this new Command is kept
> With new eyes we shall see
> New things of every kind except
> A new Theology!

One of the "Songs Controversial" is "Cobwebs":

> Ecclesiastics, spider-like,
> On Jesus Christ the Door
> Have spun their cobwebs fine until
> They've darkly closed Him o'er;
> They catch the souls that come to Him,
> They seize them for a prey;
> Oh blessed hour, oh happy man,
> That sweeps their webs away.
>
> And webs that any man may break,
> May many men repel;
> And why should Heaven's door look as dark
> As if it led to hell?
> Perhaps this new theology
> Has come to do no more
> Than sweep the cobwebs all away
> From Jesus Christ the Door.

Lynch was further supported by Mr. E. Miall, M.P. and the Revs.

B. Cooper; rejoinder was made by the Rev. S.M'All, who accused Lynch of being unsound on the Atonement. Then Mr. W. Cripps supported Lynch, and Mr. J.H. Tillett and others attempted to depose Dr. Campbell from his editorship of the Congregational magazines, while the Rev. Newman Hall continued to vouch for Lynch's orthodoxy. The whole matter was really that orthodoxy came into conflict with the liberal attitude which was then beginning to influence theology; the idential criticisms are made about "Songs of Praise" edited in 1925 by Dr. Percy Dearmer. But the contention was astonishingly rancorous, exacerbated by personal bitterness; perhaps it hastened Lynch's death. His hymns were omitted from "The New Congregational Hymn Book"(1859).

He also published:

1850 "Memorials of Theophilus Trinal"
1852/3 "Essays on Some of the Forms of Literature" - four lectures which he delivered at the Royal Institute, Manchester.
1854 "Lectures in Aid of Self-Improvement"
"Among the Transgressors"
1869 "A Group of Six Sermons"
1870 "The Mornington Lecture"
1871 "Sermons to my Curates"

M.H.B. 291 "Gracious Spirit"; based on I Corinthians III, 16, published in "The Rivulet" (1855) and the Baptist "Hymns and Psalms" (1858). The fourth verse, "Silent Spirit, dwell with me", omitted in M.H.B. is in C.P. Lynch's own tune to this hymn, one of 25 edited by Thomas Pettit, A.R.A.M. in 1872 is here transcribed:

M.H.B. 580 "Dismiss me not"; based on John XII, 26; in "The Rivulet. Two verses are omitted in M.H.B.:

4) O ye who serve, remember One
The worker's way who trod;
He served as man, but now His throne,
It is the throne of God:
The sceptre He hath to us shown
Is like a blossoming rod.

5) Firm fibres of the tree of life
Hath each command of his,
And each with clustering blossoms rife
At every season is;
Bare only, like a sword of strife,
Against love's enemies.

The Rev. THOMAS BINNEY was born at Newcastle-upon-Tyne in 1798 and brought up in a Presbyterian home; he became a Congregationalist minister in Bedford in 1823; in Newport, I.o.W. in 1824; and at the King's Weigh House Chapel, London from 1829 to 1869. He received an American D.D., and the LL.D. degree from Aberdeen in 1852; hedied at Clapton in 1874. He improved the music at the Weigh House, welcoming anthems and chanting from the Authorised Version of the Old Testament - of which many Nonconformists were then afraid; he was one of the first to introduce the chanting of the prose psalms into a Nonconformist church and he advocated a liturgical service in Nonconformity; yet he made vehement attacks upon the Church of England.(1) His publications include:

1853 "Congregational Church Music, a book for the Service of Song in the House of the Lord." (Part I.) Preface by the Rev. T. Binney.
1855 "Anthems, Hymns and Chants" (Part II).
The music of both parts was largely edited by Lowell Mason.

1839 "Conscientious Clerical Nonconformity"
"The Christian Ministry not a Priesthood"
1849 "The Life of Sir T.F. Buxton.
1856 "Are Dissenters to have a Liturgy?"
1866 "St. Paul".

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1). See L.E. Elliott-Binns: "Religion in the Victorian Era", pages 70, 461.

M.H.B. 544 "Eternal Light"; written c.1825 at Newport, Isle of Wight; based on I John, I, 5.

The Rev. GEORGE WADE ROBINSON was born at Cork in 1838 and educated at Dublin; he was a Congregationalist minister in Dublin, London, Dudley and Brighton; he died at Southampton in 1877. He published "Songs in God's World".

M.H.B. 443 "Loved with everlasting love", from "Loveland".

The Rev. GEORGE BURDEN BUBIER was born at Reading in 1833; he was a Congregationalist minister at Orsett, Essex in 1844; at Brixton in 1846; at Cambridge in 1849; at Salford in 1854; and theological professor at Birmingham in 1864. He died in 1869. He edited (with Dr. George Macdonald see below, page 103), "Hymns and Sacrad Songs for Sunday Schools and Social Worship" (1855), which included 11 of his own; altogether he wrote 21 hymns and 6 psalm-versions, published in 1855 and 1867.

M.H.B. 454 "I would commune"; written in 1854, based on Psalm CIV, 34; published in "Hymns and Sacred Songs" (1855).

The Rev. ANDREW REED was born in London in 1787; he was minister at New Road, St. George's-in-the-East, London in 1811; and at Wycliffe Chapel in 1831; he died at Hackney, London in 1862. He founded the London Orphan Asylum at Lower Clapton (1813); the Infant Orphan Asylum at Wanstead (1827); the Reedham Asylum for Fatherless Children at Coulsden, Surrey (1841); the Asylum for Idiots near Reigate, Surrey; the Royal Hospital for Incurables at Putney, Surrey (1855); the Eastern Counties' Asylum for Idiots at Colchester, Essex. He received the D.D. degree from Yale in 1834. He published:

1819 "No Fiction".
1834/5 "Narrative of a Visit to the American Churches".
1839 "Narratives on the Revival of Religion in Wycliffe Chapel".
1843 " Advancement of Religion the Claim of the Times".

He edited a "Supplement" to Watts, including a few of his own hymns, in 1817. He compiled "The Hymn-Book prepared from Dr. Watts's Psalms and Hymns and Other Authors, with some Originals" (1841); this had nineteen hymns by himself and twenty-one by his wife (née Elizabeth Holmes, whom he married in 1816).

M.H.B. 289 "Spirit Divine"; based on Ezekiel XXXIX, 9; written in 1829, published in "The Evangelical Magazine"; revised for its publication in his "The Hymn Book" (1842).

The Rev. GEORGE THOMAS COSTER was born at Chatham in 1835, became a Congregationalist minister in 1859 and died at Rotherham in1912. He published:

1859 "Lorrin and Other Poems"
1868 "Temperance Melodies and Religious Hymns"
1869 "Pastors and People"
1871 "The Rhyme of St. Peter's Fall"
1882 "Poems and Hymns"
1886 "Red Roofs and Other Poems"
1890 "Collected Poems"
1896 "Gloria Christi"
1901 "Hessle Hymns"
1903 "When Stars Appear"
1905 "Beams of Glory: Meditations for Each Sunday in the Year".

M.H.B. 266 "From north"; written in 1864; the authorized text is in "Hessle Hymns" (1901).

M.H.B. 891 "King of the City"; written in 1897; five verses are omitted in M.H.B.

The Rev. WILLIAM TIDD MATSON was born in London in 1833 and educated at Cambridge; he was ordained into the Church of England, then joined the Methodist New Connexion and in 1857 became a Congregationalist minister; he died in 1899. He published:

1857 "A Summer Evening Reverie and Other Poems" (1)
1857 "Collected Poems"
1884 "The Priest in the Village"
1884 "One Hundred Hymns and Sacred Lyrics"

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1). "Reverie" - not "Review" as in C.C.P.

M.H.B. 373 "Lord, I was blind"; based on Luke VII,22; published in his "The Inner Life" (1866) and Dr. Allon's "Supplemental Hymns" (1868).

M.H.B. 529 "O blessed life"; based on John I, 4; published in his "The Inner Life" (1866).

The Rev. GEORGE WILLIAM CONDER was born at Hitchen in 1821 and died at Forest Hill, London in 1874; he was a Congregationalist minister who helped with the compilation of "The Leeds Hymn Book" (1853) and edited a "Supplement" to it in 1874 (see above, page 91).

M.H.B. 29 "All things"; based on Revelation IV; it appeared in the "Supplement" to the "Leeds Hymn Book" (1874). One verse is omitted in M.H.B.

The Rev. BENJAMIN WAUGH was born at Settle in 1839 and was a Congregationalist minister from 1865 to 1887. He was a philanthropist who founded the S.P.C.C.; he died at Westcliffe-on-Sea in 1908. He published "Hymns for Children" (1892) - 93 hymns of his own.

M.H.B. 450 "Now let us"; the original text began: "O let me see Thy Beauty, Lord"; this was altered to "Now let us see Thy beauty, Lord" in Horder's "Congregational Hymns" (1884).

The Rev. RALPH WARDLAW was born at Dalkeith, Midlothian in 1779 and educated at Glasgow; he became a theological student of the Presbyterian Secession, then in 1803 a Congregationalist minister in Glasgow. In 1818 he received the D.D. from Yale University. He was a notable controversialist, and prominent in the anti-slavery agitation - Mrs. H.B. Stowe visited Scotland in 1853 at his invitation. His publications include:

1814 "Discourses on the Principal Points of the Socinian Controversy".
1816 "Unitarianism Incapable of Vindication".
1825 "Infant Baptism"
1830 "The Extent of the Atonement".
1832 "Christian Ethics".
1833 "Ecclesiastical Civil Establishments"
1852 "Miracles".

He wrote twelve hymns; in 1803 he edited "A Selection of Hymns for Public Worship" including eleven of his own; it had 322 hymns which were freely altered from the original texts; 171 more hymns were added in the "Supplement" (1817); it reached its thirteenth edition in 1860. He died at Easterhouse near Glasgow in 1853.

M.H.B. 89 "Christ, of all my hopes"; based on Colossians III, 11. It is in the "Supplement" to the 5th edition of his "Selection" (1817). It is in two parts (6 + 7 stanzas), the second part beginning "When with wasting sickness worn". Five verses of the second part are omitted in M.H.B.

The Rev. THOMAS KELLY, B.A. was born near Athy, Queen's County in 1769 and educated in Dublin. He was ordained into the Irish Episcopal Church in 1792; but his evangelistic preaching, influenced by the Rev. Rowland Hill (1744-1833) was so enthusiastic that he was inhibited by Archbishop Fowler of Dublin. He then became a Dissenting preacher, practically an Independent minister, in Wexford, Waterford, Dublin and elsewhere. He was a friend of Edmund Burke; he died in Dublin in 1855.(1) He wrote some 765 hymns - most of them somewhat commonplace - many of them set to his own music. Dr. E. Routley says:

"He is never obscure, but he is sometimes careless; he is never inspired at white heat, but he is usually competent"(2)

He published:

1802 "A Collection of Psalms and Hymns, extracted from Various Authors". It included 33 of his own.

1804-1812 "Hymns on Various Passages of Scripture".

1815-1853 "Hymns by Thomas Kelly, not before published". This has his own tunes for every metre; the last edition had accumulated 765 hymns by himself.

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1). Not 1854 as in C.C.P. and other books; Mr. Flanigan quotes contemporary newspapers, confirming the date 1855.

2). "I'll Praise my Maker" page 277.

M.H.B. 196 "We sing"; based on Galations VI, 14 and Hebrews II, 9-19. Published in "Hymns on Various Passages" (1815). Stanza 2 in M.H.B. is the authentic version.
M.H.B. Verse 5, lines 3 and 4 are his own emendation from:
'Tis all that sinners want below;
'Tis all that angels know above.
Lord Selborne makes a very high claim for this hymn: "I doubt whether Montgomery ever wrote anything quite equal to this". (1)

M.H.B. 226 "Look, ye saints"; based on Hebrews II, 9 and Revelation XI, 15. Published in "Hymns on Various Passages"(1809).

M.H.B. 224 "The head"; written in 1815, published in "Hymns on Various Passages" (1820). Though based on Hebrews II, 9-10 it evidently derives also from John Bunyan who wrote:

The head that once was crowned with thorns
Shall now with glory shine;
The heart that broken was with scorns
Shall flow with life divine. (2)

Dr. E. Routley considers this to be "the greatest of English hymns" (3) and "perhaps the finest of all hymns". (4)

M.H.B. 808 "Speed Thy servants"; written for the London Missionary Society, based on Matthew XXVIII, 20; published in 1826.
In the original, Verse 6, lines 5 and 6 are:
"And with triumph
Sing a Saviour's grace alone".
Two verses are omitted in M.H.B.

GEORGE MACDONALD, M.A., LL.D. was born at Huntly, Aberdeenshire in 1824; he was educated at Aberdeen. He was a Congregationalist minister at Arundel, Sussex 1850-1853; but his intellectual independence caused his congregation to consider him unorthodox and he retired from the ministry in 1853, later becoming a member of the Church of England. He had been brought up in a strict Calvinist tradition, but his thought was influenced by Thomas Erskine, McLeod Campbell and F.D. Maurice. He became a persecuted leader of liberal theology, and his teaching did much to weaken the hard

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1). "English Church Hymnody", page 43.
2). "One Thing is Needful" (c.1664).
3). H.H.L. page 146.
4). H.H.L. page 315.

rigidity of Calvinism in Scotland. He was of a romantic temperament, and had a great admiration for Thomas Toke Lynch and Charles Kingsley. He was in Manchester 1853-1856, where he was the friend of the Rev. George Burden Bubier,(1) a Congregationalist minister in Salford 1854-1865; they and his brother compiled "Hymns and Sacred Songs for Sunday Schools and Social Worship" (1855). It had 318 hymns, of which ten were by Macdonald and five by Bubier. In 1856 Macdonald went to Algiers, then was in Hastings 1857-1860, after which he settled in London as tutor in English literature at King's College; he was friendly with Browning, Ruskin, Carlyle, W. Morris, Burne-Jones, Tennyson, Matthew Arnold, Dean Stanley and F.D. Maurice. In 1873/3 he lectured in America, where he met Longfellow, O.W. Holmes and Emerson, and became a friend of J.G. Whittier. In 1877 he was granted a Civil List pension of £100 a year; in late life he retired to Haslemere, and died at Ashtead, Surrey in 1905. His hymns are mystical in tone. He wrote much religious fiction which is marked by fine insight, such as "David Elginbrod" (1863), "Alec Forbes of Howglen" (1865), "Robert Falconer" (1868), "Mary Marston" (1881). He issued three volumes of "Unspoken Sermons" (1867, 1885, 1889), "The Miracles of our Lord" (1886) and ten volumes of "Works of Fancy and Imagination" (1886). His collected poems were published in 1896. In the last fifty years of his life he published 65 works, but is chiefly known

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1). See above, page 98.

today for his fairy romances and children's stories. He has greatly influenced the contemporary writer C.S. Lewis.

M.H.B. 739 "Our Father"; based on Matthew V,3; in "Hymns and Sacred Songs" (1855).

M.H.B. 930 "O Lord of Life"; in "The Disciple and Other Poems" (1860). It is entitled "Morning Hymn" in the section "Organ Songs" of his "Collected Poems". The third verse, omitted in M.H.B. is:

> The living soul which I call me
> Doth love, and long to know;
> It is a thought of living thee,
> Nor forth of thee can go.

HENRY KIRKE WHITE was born at Nottingham in 1785;(1) studied at St. John's College, Cambridge from 1805, but died there in 1806. He wrote ten hymns. Southey published his "Remains" (1807) and Byron mentioned him in "English Bards and Scotch Reviewers":

> Unhappy White! while life was at its spring,
> And thy young muse just waved her joyous wing,
> The spoiler swept that soaring lyre away,
> Which else had sounded an immortal lay.
> Oh! what a noble heart was here undone,
> When Science' self destroy'd her favourite son!
> Yes, she too much indulged thy fond pursuit,
> She sow'd the seeds, but death has reaped the fruit.
> 'Twas thine own genius gave the final blow,
> And help'd to plant the wound that laid thee low:
> So the struck eagle, stretch'd upon the plain,
> No more through rolling clouds to soar again,
> View'd his own feather on the fatal dart,
> And wing'd the shaft that quiver'd in his heart;
> Keen were his pangs, but keener far to feel
> He nursed the pinion which impell'd the steel;
> While the same plumage that had warm'd his nest
> Drank the last life-drop of his bleeding breast.

Byron's note on this passage is;

> "Henry Kirke White died at Cambridge in October, 1806, in consequence of too much exertion in the pursuit of studies that would have matured a mind which disease and poverty could not impair, and which death itself destroyed rather

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1). Not 1783 as stated in C.C.P.

than subdued. His poems abound in such beauties as must impress the reader with the liveliest regret that so short a period was allotted to talents which would have dignified even the sacred functions he was destined to assume."

Much of White's earlier verse is melancholy with despairing and resentful frustration; but before going to Cambridge he moved from scepticism to an evangelical Christian faith, of which his later poems and letters express the humble assurance. He intended to become an Anglican clergyman, and studied for that purpose as far as his precarious health permitted. In 1800 he published "Clifton Grove and Other Poems", which had been composed since his thirteenth year. During the last few years of his life he was afflicted with deafness.

The Rev. WILLIAM BENGO COLLYER, D.D., F.S.A. was born at Blackheath in 1782; became a Congregationalist minister at Peckham in 1801. In 1808 he received the Edinburgh D.D.; he also had the degrees of LL.D. and F.S.A. He died in London in 1854. He published "Lectures on Scripture" under the titles: "Facts" (1809), "Prophecy" (1809), "Miracles" (1812), "Parables" (1815), "Doctrines" (1818), "Duties" (1819) and "Comparisons" (1823). In 1812 he issued "Hymns partly collected and partly original, designed as a Supplement to Dr. Watts" - 979 hymns of which 57 were his own, and 10 were by Kirke White. He had 39 hymns also in Leifchild's "Original Hymns" (1839).

M.H.B. 488 "Oft in danger"; based on Deuteronomy XX, 3 and I Timothy VI, 12. In Dr. Collyer's "Hymns" (1812) the following appears:-

THE CHRISTIAN SOLDIER ENCOURAGED.

Much in sorrow, oft in woe,
Onward, Christians, onward go,
Fight the fight, and worn with strife,
Steep with tears the bread of life.

Onward, Christians, onward go,
Join the war, and face the foe:
Faint not - much doth yet remain,
Dreary is the long campaign.

Shrink not, Christians, - will ye yield?
Will ye quit the painful field?
Fight till all the conflict's o'er,
Nor your foemen rally more.

But when loud the trumpet blown
Speaks their forces overthrown,
Christ, your Captain, shall bestow
Crowns to grace the conqueror's brow.

The last six lines of this poem had been added by Collyer. The Rev. E. Bickersteth in his "Christian Psalmody" (1833) had altered the first verse to "Oft in sorrow" and the rest of that verse as in M.H.B. In Hall's "Mitre Hymn Book" this was further altered to "Oft in danger" - the whole first verse exactly as in M.H.B. The last three verses in M.H.B. were written by Miss Frances Sara Fuller-Maitland when aged fourteen, and were published by her mother, Mrs. Betha Fuller-Maitland, in "Hymns for Private Devotion, Selected and Original" (1827), in which her daughter had three hymns. MISS FULLER-MAITLAND was born near Reading in 1809, married John Colquhoun in 1834 and died in Edinburgh in 1877.
White's second verse (in any form) is omitted in M.H.B.
In M.H.B. Verse 5, line 1, Miss Fuller-Maitland wrote "battle" (not "glory").
The poem was re-published by Mrs. Colquhoun, with the above changes, in her "Rhymes and Chimes" (1876). Thus the hymn is by H.K. White (1806), W.B. Collyer (1812), F.S.Fuller-Maitland (1827), E. Bickersteth (1833) and W.J. Hall (1836).

JOSIAH CONDER was born in London in 1789 and died there in 1855; he was a friend of Montgomery[1] and Ann Taylor,[2] and a publisher who did much of his editing to raise the standard of hymnody. He conducted "The Eclectic Review" (1814-1837) and "The Patriot" (1832-1855), and edited "The Congregational Hymn Book: A Supplement to Dr. Watts's Psalms and Hymns" (1836), revised 1844. This contained 620 hymns by 80 writers and included 62 of his own (which were of high quality and variedstyle). Over fifty of his hymns are still in general use. He published:

(Prose)
1818-1819 "On Protestant Nonconformity" (Two volumes)
1821 "The Village Lecturer"
1830 "The Law of the Sabbath"
1831 "Italy" (3 volumes)
1825-1829 "The Modern Traveller" (30 volumes)
1834 "A Dictionary of Ancient and Modern Geography"
1835 "Life of Bunyan"
1838 "An Analytical Sketch of all Religions"
1845 "Literary History of the New Testament"
1851 "The Poet of the Sanctuary" (A tribute to Watts)
1834 "The Epistle to the Hebrews" and an exposition of the Apocalypse.

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1). See above pages 18-34. 2). See below pages 403-405.

(Poetry)
1805 "The Withered Oak"
1810 "The Associate Minstrels" (with Ann & Jane Taylor and others).
1811 "The Reverie"
1824 "The Star in the East, with Other Poems chiefly Religious and Domestic"
1837 "The Choir and the Oratory, or, Praise and Prayer"
1824 "Sacred Poems, Domestic Poems and Miscellaneous Poems"
1856 "Hymns of Praise, Prayer and Devout Meditation" (posth.).

Conder's hymns vary considerably in quality; Dr. E. Routley says that his hymn-writing is "powerful but patchy, almost great but just missing the highest place", and that he "is without question the second most important hymn-writer in the earlier half of the nineteenth century". (1)

M.H.B. 769 "Bread of Heaven"; based on John VI, 51-54 and XVI, 1. Published in his "Star of the East" (1824) and in "The Congregational Hymn Book" (1836). Ellerton appraised it as "a hymn which might have been written by Bonaventura". (2)

M.H.B. 826 "O God"; a paraphrase of the Holy Communion Prayer "For the whole State of Christ's Church Militant here". Verse 1, line 1 had originally: "happy" (not "faithful").

CHARLES EDWARD MUDIE was born in Chelsea in 1818 and died at Hampstead in 1890; he was a Congregationalist, and the founder of "Mudie's Select Library".

M.H.B. 416 "Life and light"; published in his "Stray Leaves" (1872). One verse is omitted from M.H.B.

M.H.B. 451 "I lift"; written in 1871, based on the Song of Solomon II, 16; published in his "Stray Leaves" (1872), entitled "His and Mine".

GEORGE RAWSON was born in Leeds in 1807, educated in Manchester, and died at Clifton in 1889. He was a solicitor, and a Congregationalist who helped with the issue of "The Leeds Hymn Book"

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1). "I'll Praise my Maker", pages 221, 240.

2). H. Housman. "John Ellerton: His Life and Writings on Hymnology" page 343.

(1853) to which he contributed fifteen of his own hymns under the pen-name "A Leeds Layman". He also published "Songs of Spiritual Thought" (1885) and helped the Rev. Dr. Green with "Psalms and Hymns prepared for the Use of the Baptist Denomination"(1858), to which he contributed 27 of his own hymns. These, with eighty more new ones were published in his "Hymns, Verses and Chants" (1876). He has five hymns in M.H.B.:

M.H.B. 11 "With gladness"; in "Hymns" (1876) entitled "Rejoice and sing praise". The 4th verse, omitted in M.H.B. is:

> Our souls mount aspiring to reach the Divine;
> Partaking Thy nature in Christ - even Thine.
> Ascending and soaring with Him in accord,
> We triumph adoring, we joy in the Lord.

M.H.B. 297 "Come to our poor nature's night"; for Whitsuntide, based on John XV, 26; published in nine stanzas in "The Leeds Hymn Book" (1853).
Verse 1, line 1: Bickersteth changed "poor" to "dark" in the "Hymnal Companion".
Rawson omitted the 7th verse in his "Hymns" (1876); the other two verses omitted by M.H.B. are:

> 3) Orphans are our souls, and poor,
> Give us from Thy heavenly store,
> Faith, love, joy, for evermore,
> Comforter Divine.
>
> 4) Search for us the depths of God;
> Upwards by the starry road,
> Bear us to Thy high abode,
> Comforter Divine.

M.H.B. 773 "By Christ"; written in 1857 for the baptist "Psalms and Hymns" (1858), based on I Corinthians XI,26 and Titus II, 13. Rawson revised it in 1876, changing verse 3, line 1 from "His fearful drops of agony" to "The streams of His dread agony". The fifth stanza, omitted in M.H.B. is:

> Until the trump of God be heard,
> Until the ancient graves be stirred,
> And with the great commanding work,
> The Lord shall come.

M.H.B. 938 "Father, in high heaven"; based on Luke XI, 3-4, published in "The Leeds Hymn Book" (1853) and revised for his "Hymns" (1876). The authentic text of verse 4, lines 3-5 is:

From Thine own Infinity.
Softly let the eyes be closing,
Loving souls on Thee reposing,

M.H.B. 952 "God the Father"; in the Baptist "Psalms and Hymns" (1858). In the original, Verse 2, line 2 has: "Take"(Not "Put").

GEORGE WATSON was born in Birmingham in 1816 and died at Farnham in 1898; he was a Congregationalist.

M.H.B. 913 "With the sweet word"; written in 1867, published in the Rev. E.P. Hood's "Our Hymn Book" (1868); altered in "Church Hymns" (1874).

ROBERT WALMSLEY was born in Manchester in 1831 and died at Sale in 1905; a Congregationalist, he wrote hymns for Whitsuntide School Festivals; he published 44 "Sacred Songs for Children of All Ages" (1900).

There were nearly 400 hymns by Watts in the "~~Hymnal" (1858)~~ "New Congregational Hymn Book" (1852), 63 in the "Hymnal" (1887) "Congregational Church and declining to 25 in the "Hymnary" (1916) "Congregational but the number by him increased to 48 in "Congregational Praise" (1951).

THE BAPTIST HYMN WRITERS.

The Rev. Benjamin Keach was the first to introduce hymn-singing in congregational services in this country, at Horsley Down, Southwark; but it caused over a score of its members to leave the church. He published "Spiritual Melody" (1691,1700) with three hundred hymns. In 1679 Thomas Grantham, a leader among the General (Arminian) Baptists argued against the public use of hymns, and the practice was opposed by the General Assembly In 1689 the Particular (Calvinistic) Baptists declared that no principle was at stake in hymn-singing, but the strong prejudice of the General Baptists continued during the eighteeth century.(1)

1). See B.H.S.(III,10. Spring 1954), pages 164-166.

On November 10th, 1717 the Rev. Alvery Jackson preached a sermon at Barnoldswick on "The Gospel Ordinance of Singing Psalms" which took two hours to deliver. His congregation was in controversy as to the propriety of singing in public worship; the matter came before the Yorkshire Association of Baptist Churches in 1719, which decided:

> "We being fully satisfied that singing is a moral duty to be continued in the churches of Christ to the end of the world, we earnestly exhort and entreat our brethren....to be found in the due and constant practice of it";

yet in 1787 Rippon states that only then was the practice of singing without "lining-out" gaining ground in some congregations in London, Bristol and a few other places. According to an old record of the Exeter Baptist Church, singing as a part of public worship was first begun in that church in 1759.

In 1800 John Deacon published "A New and Large Collection of Hymns and Psalms", which in 1830 became "The General Baptist Hymn Book".

John Rippon was born at Tiverton, Devonshire in 1751; in 1773 he became a Baptist minister in London, where he died in 1836. His "A Selection of Hymns from the best Authors, intended to be an Appendix to Dr. Watts's Psalms and Hymns" (1787) with 558 hymns, was meant to provide hymns for homiletical use after the sermon. It reached its 10th edition in 1800; in 1844 "The Comprehensive Rippon" had 1174 hymns - all an Appendix to Watts. This book became a standard of Baptist hymnody; it was used (in conjunction with Watts) in Spurgeon's Tabernacle until 1866. Its use in America began in 1792. Rippon composed an oratorio "The Crucifixion". See below, pages 369-370.

In 1828 "A New Selection of Hymns" was compiled by Particular Baptist ministers, and enlarged in 1838 as "A Selection of Hymns for the Use of Baptist Congregations", with a Supplement in 1871.

In 1879 the "Baptist Hymnal" was published.

In 1887 Joseph Mead edited "The Treasury".

"The Baptist Church Hymnal" (1900) had 802 hymns "carefully re-edited, mainly with the view of restoring, as far as possible original readings where alterations have been made".

In "The Revised Baptist Church Hymnal" (1933) over a hundred

modern tunes were discarded and many older ones brought back; among its new hymns were a dozen ancient ones and a score from the sixteenth and seventeenth centuries. (1)

In Scotland the Baptists had "A Collection of Christian Songs and Hymns in Three Books" (1786) which developed into "Psalms, Hymns and Spiritual Songs in Three Books, selected for use in the Scotch Baptist Churches"; the texts were altered freely for the sake of doctrinal interests.

The Rev. CHARLES HADDON SPURGEON was born at Kelvedon, Essex in 1834; he was the son of a Congregationalist minister. He joined the Baptists in 1850, became a pastor in Southwark in 1854; and in 1861 at the Metropolitan Tabernacle which seated a congregation of six thousand; he often preached to congregations of ten thousand.(2) He was a thorough Calvinist. In 1866 he edited "Our Own Hymn Book", which included ten hymns and fourteen psalm-versions of his own. He died at Mentone in 1892.

M.H.B. 732 "Sweetly the holy hymn"; entitled "Prayer Meetings" in "Our Own Hymn Book" (1866).

The Rev. CORNELIUS ELVEN was born at Bury St. Edmunds in 1797; he became a Baptist minister there, and died in 1873. He was a friend of C.H. Spurgeon.

M.H.B. 350 "With broken heart"; written in 1852, based on Luke XVIII, 13; published in the Baptist "Psalms and Hymns"(1858).

The Rev. FREDERICK WILLIAM GOADBY, M.A. was born at Leicester in 1845; he was a Baptist minister at Bluntisham, Huntingdonshire in 1868 and at Watford in 1876; he died at Watford in 1880.

M.H.B. 984 "O Thou"; written for the opening of a chapel in Watford; published in "The Baptist Hymnal" (1879).

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1). J.O. Barrett in "A Companion to the Revised Baptist Church Hymnal".

2). See Elliott-Binns, Op.cit. page 463.

VII. METHODIST AND OTHER EVANGELICAL HYMN WRITERS.

The first Anglican hymnbook[1] is "A Collection of Psalms and Hymns", compiled by John Wesley in Georgia, 1736/7. It has seventy hymns of which more than one-third are by Watts, and the rest by the Wesley family, including adaptations of J. Austin, G. Herbert, J. Addison, and five translations from the German.

John Wesley died in 1791; the chief Wesleyan Methodist publications in the nineteenth century were as follows:

The 1803 "Supplement" to John Wesley's "Collection of Hymns" (1780) which added, among others:
M.H.B. 195 "He dies" (Watts)
M.H.B. 222 "Our Lord is risen" (C.Wesley)
M.H.B. 408 "My God, the spring" (Watts).

1831 "A Collection of Hymns for the Use of the People called Methodists", by the Rev. John Wesley, M.A. with a Supplement.

1846 "Companion to the Wesley Hymn Book" by Purcel(sic), Handel, Haydn, Ravencroft(sic), Croft, Green(sic), Lamp(sic), Mozart, Pleyel, Beethoven, Bach, Arne, Arnold, Smith, Stanley and others. (228 tunes and some chants).

1875 "Wesley's Hymns"; edited with tunes in 1876, first by H.J. Gauntlett, then by George Cooper (both of whom died before the completion of the work) and finally by E.J.Hopkins.

Reference may be made to GEORGE JOHN STEVENSON, M.A. a publisher and teacher who was born at Chesterfield in 1818 and became a Methodist in 1831. He published "The Methodist Hymn Book and its Associations" in 1869 which was revised and enlarged in 1883.
His notes upon hymns were used by Rogers in "Lyra Britannica" and by Miller in "Singers and Songs of the Church".
On the 1875 edition he published "The Methodist Hymn Book, illustrated with Biography, History, Incident and Anecdote".
The Rev. S.W. Christophers wrote "Hymn Writers and their Hymns" (1866), and on the 1875 edition "The New Methodist Hymn Book and its Writers" (1877).
The Rev. R.E. Ker contributed "The Sources of Methodist Hymnody" to B.H.S. III, 7.

THE METHODIST NEW CONNEXION.

This was founded as a protest against the Methodist Conference consisting of ministers only, upon the expulsion of the Rev.

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1). W. Douglas: "Church Music in History and Practice", page 235.

Alexander Kilham from the parent body for his democratic principles.

> A hymn-book was issued in 1835 with 664 hymns, including nearly fifty new ones.
> In 1863 a "New Collection" of "Hymns for Divine Worship" was published with 1024 hymns and 130 anthems.

PRIMITIVE METHODISM.

This was founded 1807/1810 through the expulsion of Hugh Bourne from the main body because of his open-air preaching. He was born at Fordhays, Stoke-on-Trent in 1772; joined the Wesleyan Methodist Church in 1799 and became a lay preacher; he favoured large camp-meetings like those in America, but these were obnoxious to the ministers of the Burslem District.

> Camp-meetings began in Kentucky 1799/1801; the verse-with-chorus spread until the same refrain, such as
>
> Hallelujah to the Lamb
> Who has purchased our pardon.
> We will praise Him again,
> When we pass over Jordan.
>
> was attached to various different texts. Camp-meetings were held in N. Carolina in 1802, Georgia 1803, New York 1804, Massachusetts 1805, Virginia 1806. In 1808 in New Jersey they had a procession led by trumpeters. From their extravagant dancing and mass emotional excitement they were sometimes called the jerks, or hops, or barks. (1)

Bourne regarded the camp-meeting as the development of Wesley's field-preaching - though it may be questioned whether Wesley would have approved either of the camp-meeting or of its type of hymns.

> It was introduced to Britain by Lorenzo Dow (1777-1834), an American Evangelist who in 1818 was under the suspiscious

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1). George Pullen Jackson: "White and Negro Spirituals", pages 79-84, 90.

scrutiny of the Home Office.(1) He was uneducated, emotional and eccentric; he was too wild to fit in to the Methodist organization, and during a free-lance itinerancy he became a zealot for camp-meetings; he and his wife Peggy reached Liverpool in 1805 but returned to America after a short period in England. The more regular Methodists in the Midlands shunned him, but he was welcomed by those who were less conventional, and noisy cottage-meetings and revivalist love-feasts were held in Cheshire and Staffordshire. The first English camp-meeting was held on Mow Cop near Burslem in 1807 and was followed by others. Of course it is not to be supposed that the Mow Cop camp-meeting or its successors exhibited the lack of restraint of its American prototype; it was a large gathering for spontaneous prayer and exhortation following the broad and free methods natural and suitable for the open air - subsequently such meetings became a characteristic and successful institution in Primitive Methodism for over a century; nevertheless this action was condemned by the Wesleyan Conference at Liverpool which recorded:

Q.- "What is the judgment of the Conference concerning what are called Camp Meetings?"

A.- "It is our judgment that, even supposing such meetings to be allowable in America, they are highly improper in England, and likely to be productive of considerable mischief; and we disclaim all connection with them".

Bourne was expelled in 1808 by the Quarterly Meeting of the Burslem Circuit "for setting up other than the ordinary worship". Thus the Primitive Methodists, regarded as rebels and outcasts by the more respectable section of Methodism, were organized by Hugh Bourne; he died in 1852. (2)

Bourne issued a "General Collection of Hymns and Spiritual Songs for Camp-Meetings and Revivals" (1809, 1819, 1820) in which he used many of the camp-meeting songs, probably taken from "Hymns Original and Selected for the Use of Christians" by Smith and Jones (Boston 1805), and which were of the lowest musical taste. Because of their unrestrained singing, the Primitive Methodists received the nickname "Ranters", which was first applied in Belper in 1814. (3) They wrote their hymns to tunes which were collected from public-houses and sang them in their original lively fashion.(4) In 1821 Bourne's hymn-book became "A Collection of Hymns, for Camp-Meetings and Revivals, for the Use of the Primitive Methodists (usually known as the "Small Hymn Book") ~~which~~

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1). R. Nettel: "The Englishman makes Music", pages 87-88.

2). See "Hugh Bourne, 1772-1852" by John T. Wilkinson.

3). G.P. Jackson: "White and Negro Spirituals" pages 90-94.

4). G.P. Jackson: "Spiritual Songs of Early America" page ix.

which had 154 hymns, mostly by Charles Wesley, but including ten by himself. This book contains the line (in hymn 41):

'Tis there we'll blow the golden lute.

In 1825 this became "The Large Hymn Book" with 536 hymns, including 225 by C.Wesley and 20 by H.Bourne; this book had a further issue in 1829. Its preface included the following:

"The Lord hath not only raised pious and holy men to compose psalms and hymns, and spiritual songs, but he has, from time to time, raised up suitable persons to conduct the singing-service; men and women who can sing with grace in their hearts unto the Lord, and whose singing is accompanied with the power of God, and is a general blessing to the people. These are appointed of the Lord: all others would bring a vain oblation, and would injure both themselves and the congregation. None should be suffered to take any part in leading the singing service, but such as can 'sing with grace in their hearts unto the Lord'.....Every pulpit should have a proper convenience for the preacher to kneel at prayer....In all kinds of meetings the general rules are as follows:-

1. Begin at the proper time.... 2. Kneel at prayer.... great caution should be used in admitting musical instruments into the public worship. And none but decidedly pious persons should, on any account, be allowed to play on any musical instrument, in the congregation, during the time of worship. With great care and caution, it is probable, that musical instruments might be occasionally used, without becoming a snare. It will, however, require considerable firmness in religious people to keep clear in this matter. But whenever they admit any person, whose life does not adorn the doctrine of God our Saviour, to play on any instrument in the congregation, or to take any part in leading the singing service, they may at once say, 'The glory is departed'".

In 1854 the Rev. John Flesher edited "The Primitive Methodist Hymn Book" with 852 hymns, of which the text was badly altered and mutilated (see below, pages 207-208); and it was revised by the Rev. James Macpherson in 1874. The next publication shewed that the denomination had grown into a considerable Christian community with greatly improved educational standards:

1886 "The Primitive Methodist Hymnal" with 1052 hymns (c.500 of them by the Wesleys) and 300 authors. It had an accurate text to which great care had been given, and a comprehensive range. It was annotated in "Lyric Studies" by the Revs. I. Dorricott and T. Collins. The edition with Tunes was published in 1889.

1879 "The Primitive Methodist Sunday School Hymn Book".

1912 "Supplement" to the 1886 book had 295 hymns. The preface states:

"Some of the Tunes may not commend themselves to persons of severe musical taste, but their omission was impossible from a book providing for the service of song in a

Church representing varying degrees of musical ability and culture".

THE BIBLE CHRISTIANS.

This body was formed in 1815 because the eager evangelism of a Methodist lay preacher, William O'Bryan, disregarded circuit boundaries in Devon and Cornwall; he was expelled for unauthorized preaching beyond his own locality, and founded the new community at Shebbear, Cornwall; eventually it became merged again in the larger Methodism. The Bible Christians issued a hymn-book in 1838.

The beginning of the UNITED METHODIST FREE CHURCH has been mentioned above, pages 24-25. In 1889 it published "The United Methodist Church Hymnal with Tunes" (edited by B.Haynes) and the "Methodist Free Church School Hymns". In the preface to the music edition of the latter it is stated:

> "A few tunes, which may not be regarded as possessing much musical merit, have been included on account of their popularity, or because of their long association with the words to which they are set".

The Rev. WILLIAM MACLARDIE BUNTING, son of the Rev. Jabez Bunting D.D. was born in Manchester in 1805; he entered the Wesleyan Methodist ministry in 1824 and died in London in 1866. Ten of his hymns were published in 1842, and thirty-five in Dr. Leifchild's "Original Hymns" (1843).

M.H.B. 296 "Holy Spirit"; based on Ephesians IV, 30 and John XVI, 8, published in Dr. Leifchild's "Original Hymns" (1842). The sixth verse, omitted in M.H.B. is:-

> Voicelss vows, whose breath awoke
> In Thy courts no echo - broke;
> Viewless failures - steps astray,
> Langours in a once-loved way.

M.N.B. 571 "Blessed are"; based on Matthew V,8, published in 1842. M.H.B. omits the following lines of Bunting:

Ere the mortal bourn be trod,
Heaven begun, they see but God.
Christ, the saints' salvation, see,
Christ, the sinners' sanctity;

Teacher, Saviour of mankind,
Write the mystery in my mind,
Put it in mine inward part,
Blessed are the pure in heart.

M.H.B. 750 "O God"; written in 1820 when he was aged fifteen years, based on Psalm XXII, 25, published in 1824.

The Rev. WILLIAM MORLEY PUNSHON was born at Doncaster in 1824 and became a Methodist minister in 1845. He was in Canada 1867-1873 and was President of the Canadian Methodist Conference five times (1868-1872); in 1872 he received a Canadian LL.D. He was President of the English Methodist Conference in 1874, after which he was the Missionary Secretary until his death in London in 1881.

M.H.B. 662 "Sweet is the sunlight"; published in his "Sabbath Chimes, or Meditations in Verse" (1867). The original has twelve verses, of which M.H.B. has 1-3, 11, 12.

M.H.B. 666 "We rose"; based on Psalm CXVIII, 24, 12 stanzas published in his "Sabbath Chimes" (1867). The M.H.B. version has considerable omission and alteration.
The original in Verse 1, line 1 is: "Woke" (not "rose").

The Rev. THOMAS BOWMAN STEPHENSON, B.A., D.D., LL.D. was born at Newcastle-upon-Tyne in 1839 and entered the Wesleyan Methodist ministry in 1860; he was President of the Conference in 1891, and Warden of the Wesley Deaconess Institute from 1903; he founded the National Children's Home and Orphanage. He died in 1912.

M.H.B. 786 "Lord, grant us"; published in 1879.

JAMES ENGLEBERT VANNER, a Methodist layman, was born in 1831 and died in 1906.

M.H.B. 928 "Morning comes"; published in 1879.

JAMES SMETHAM, a Methodist, was born at Pateley Bridge in 1821; he was a teacher of drawing who was acquainted with J.Ruskin, G.F. Watts, D.G. Rossetti and Millais; he settled at Stoke Newington in 1856, became mentally afflicted in his later years and died in 1889.

M.H.B. 641 "While ebbing nature"; Julian says that this hymn "is unworthy of the position given to it in the Methodist Hymn Book".

The Rev. HENRY BURTON, M.A. was born at Swannington, Leicestershire in 1840; he joined the Methodist Episcopal Church in America and received the D.D. there from Beloit University. In 1865 he transferred to the Wesleyan Methodist ministry at West Kirby, Cheshire; he died in 1930. He published:
1886 "Wayside Songs"
1929 "Songs of the Highway"

M.H.B. 253 "Break, day of God"; written in 1900.

M.H.B. 256 "There's a light".

M.H.B. 888 "O King of kings"; Burton wrote an ode for the 1887 Jubilee, which was set to music by Sir John Stainer and sung at the Albert Hall; Stainer then asked for a hymn of more general patriotic sentiment for his tune; this hymn is the answer to that request. Two verses are omitted in M.H.B.

The Rev. ALFRED HENRY VINE was born at Nottingham[1] in 1845 and became a Wesleyan Methodist minister in 1867; he died in 1917 at West Ham. He published "The Doom of Saul" (1895), "Songs of Living Things" (1897), "Songs of the Heart" (1905).

M.H.B. 285 "O breath of God"; from "The Doom of Saul".

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1). According to Telford; but C.S.H. says he was born in Hull.

Mrs. LAURA ORMISTON CHANT (née Dibdin) was born at Chepstow, Mon.[1] in 1842.

M.H.B. 636 "Light of the World"; written in 1898 for the Rev. S. Collier of Manchester, to the tune "Sandon" (M.H.B. 612); it was printed in 1901 and published in M.H.B.(1904).

The Rev. WILLIAM SANDERS was born in 1799 and was still living in 1881; he became a Primitive Methodist minister and later went to American where he joined the Methodist Episcopal Church.

M.H.B. 315 "Hark, the gospel"; based on Romans V, 21. Perhaps Hugh Bourne was a part-author of this hymn; it was in "The Large Hymn Book" (1825); see above, page 115.

The Rev. RICHARD JUKES was born at Goathill, Salop in 1804; he became a Primitive Methodist minister, and died in 1867.

M.H.B. 403 "My heart is fixed".

OTHER EVANGELICAL WRITERS.

Sir EDWARD DENNY, Bart. of Tralee Castle, County Kerry was born in 1796 and died in 1889. He was a member of the Plymouth Brethren. He published "Hymns and Poems" (1839, 1848) and other works.

M.H.B. 145 "What grace", based on Psalm XLV, 2; entitled "The Forgiving One". This, with many others of his own, is in his 1839 Selection.

M.H.B. 268 "Light of the lonely pilgrim's heart"; based on Numbers XXIV, 17. Published in his 1839 Selection and in Deck's "Psalms, Hymns and Spiritual Songs" (1842). The fifth verse is omitted from M.H.B.:

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1). According to Telford; but Julian says she was born at Woolastone, Gloucestershire.

Come, then, with all Thy quickening power,
With one awakening smile,
And bid the serpent's trail no more
The beauteous realms defile.

Mrs. EMMA FRANCES BEVAN was the daughter of the Rev. P.N. Shuttleworth, Warden of New College, Oxford and later Bishop of Chichester. She was born at Oxford in 1827; she left the Church of England and joined the Plymouth Brethren. She studied the German mystics. She published:
1858 "Songs of Eternal Life" (translations from the German).
1859 "Songs of Praise for Christian Pilgrims".

M.H.B. 322 "Sinners Jesus will receive"; Mrs. Bevan's translation in her "Songs of Eternal Life" (1858).
ERDMANN NEUMEISTER was born at Uechteritz near Weissenfels in 1671, was educated at Leipzig, became a Lutheran pastor and died at Hamburg in 1756. He opposed Pietism and Moravianism because of their subjective tendencies. He had a wide culture and composed many cantatas; and 650 hymns, many of the highest quality.
He wrote the original of M.H.B. 322 in 1718:
Jesus nimmt die Sünder an!
Saget doch dies Trostwort Allen.
Based on Luke XV, 1-7; Matthew XI, 28; Isaiah I,18, in eight 6-line stanzas. C.H.394 keeps to this metre, and uses a good and dignified tune by Crüger (Jesu, meine Zuversicht, M.H.B. 493) - utterly different from the American revivalist chorus of M.H.B. 322.

KARL JOHANN PHILIPP[1] SPITTA, the son of a French father and Jewish mother, was born at Hanover in 1801 and educated at Göttingen. He was ordained as a Lutheran pastor in 1828; received the D.D. degree from Gottingen in 1855, and became Rural Dean at Burgdorf, where he died in 1859. He was descended from a family of Huguenot refugees named l'Hopital.
There was a revival of evangelical theology and hymnody in Germany after 1817, in connection with which Spitta edited the "Christliche Monatsschrift" (1826) in which some of his hymns were first printed. It was his "Psalter und Harfe, Eine Sammlung Christlicher Lieder zur Häuslicher Erbauung"

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1). Not Phillip as in C.C.P.

which especially influenced the evangelical trend: it was a subjective and individualistic collection, for private rather than for public use. The first edition with 66 hymns was published at Pirna in 1833; the second series with 40 hymns in 1843.

M.H.B. 583 "How blessed"; "O hochbeglückte Seele" was written in seven stanzas in 1827, published in "Psalter und Harfe"(1853) Translation by Miss Borthwick in H.L.L. first series, 1854.

Miss JANE LAURIE BORTHWICK was born in Edinburgh in 1813 and died there in 1897; she was a member of the Free Church of Scotland. Her sister SARAH FINDLATER was born in 1823 and married a Free Church minister of Lochearnhead, Perthshire; she died at Torquay in 1907.

They published "Hymns from the Land of Luther" (H.L.L.) in four series: 1854, 1855, 1858, 1862. It had more of Christian experience but less of the Christian Year than Miss C. Winkworth's "Lyra Germanica". In H.L.L. Mrs. Findlater has 53 translations, Miss Borthwick 61.
Miss Borthwick also published "Alpine Lyrics" (1875) and "Thoughts for Thoughtful Hours" (1857).

M.H.B. 733 "Jesus, Sun"; a free translation by Miss Borthwick in H.L.L. (1855); the 5th verse, omitted in M.H.B. is:

Lead us all our days and years
In Thy straight and narrow way;
Lead us through the vale of tears
To the land of perfect day,
Where Thy people, fully blest,
Safely rest!

C.K. von Rosenroth was born at Altrauder, Silesia in 1636; he was educated at Leipzig and died at Sulzbach, Bavaria in 1869. His "Morgenglanz" was published in 1681.

M.H.B. 664; Spitta's "O wie freun" was written in six 8-line stanzas, based on John VI, 68 and published in the "Psalter und Harfe" (2nd series 1843).
"O how blest" is the translation published 1860 and 1864 by RICHARD MASSIE; he was born at Chester in 1800 and died at Pulford Hall, Coddington in 1887.
In 1854 Massie translated Luther's "Spiritual Songs", in which was "Christ Jesus lay" (M.H.B.210); Miss Winkworth's translation of this hymn by Luther was in M.H.B. 1875 and 1904 editions.
The tune of "Christ lag in Todesbanden" was adapted by M. Luther from a 12th century chorale, originally in the Dorian Mode; J.S.Bach used it in four chorale preludes and in a cantata written in 1724; the M.H.B. version of the tune is from W.S. Bennett's "The Chorale Book for England" (1862).

In 1860 Massie published "Lyra Domestica", a translation of Spitta's "Psalter und Harfe" which included "O how blest" (M.H.B.664) - but one of Massie's verses is omitted in M.H.B.:

See us, eager for salvation,
Sit, great Master, at Thy feet,
And with breathless expectation
Hang upon Thine accents sweet.

Massie's second series of "Lyra Domestica" (1864) had 664 hymns; it included other German hymns besides Spitta's, also some of Massie's own. Massie contributed translations from the German to Mercer's Psalmody.

M.H.B. 704 "Gottes Stadt"; based on Psalm LXXXVII, written in six stanzas and published in "Psalter und Harfe" (second series, 1843). It was written for Nicolai's great chorale tune "Wachet auf".
"By the holy hills", Massie's translation, was published in 1864. His last verse is omitted in M.H.B.:

Mother, thou, of every nation
Which here has sought and found salvation,
O Zion, yet on earth shall be:
Hark, what shouts the air are rending!
What cries to Heaven's gates ascending!
All our fresh springs shall be in thee.
From thee the waters burst,
To slake our burning thirst.
Hallelujah.
From sin and death,
God's own word saith,
That He alone delivereth.

M.H.B. 875 "O selig Haus"; written in 1826 in five 8-line stanzas based on Luke XIX, 9; published in "Psalter und Harfe"(1833) Mrs. Findlater's translation is in H.L.L. third series(1858) "O happy home" (M.H.B.875) is an alteration of her 1858 translation to an easier metre, published in the "Church Hymnary" (1898).

M.H.B. 953 "Herr, des Tages"; in four 8-line stanzas in "Psalter und Harfe" (1833).
"O Lord, who by Thy Presence" is Massie's translation in his "Lyra Domestica" (1860) in six stanzas, of which two are omitted in M.H.B. The verses in M.H.B. are altered as in Thring's Collection (1862).

THEODORE MONOD was born in Paris in 1836 and educated in America; he entered the ministry of the French Reformed Church in 1860, and died in 1921. He wrote hymns in both the English and French languages.

M.H.B. 170 "O the bitter shame"; written, in English, in 1874. In the original, Verse 4, line 4 had "soul's desire", which has been altered to "supplication" for the sake of scansion.

Mrs. ELIZA FRANCES MORRIS (née Goffe) was born in London in 1821 and died at Malvern, Worcestershire in 1874. In 1858 she published "The Voice and the Reply". Part I ("The Voice", i.e. conscience) has 18 pieces. Part II ("The Reply", i.e. man's answer) has 68 pieces.

M.H.B. 682 "God of pity"; based on I Kings VIII, 30 was written in 1857 and published in Part II of "The Voice and the Reply' (1858) entitled "The Prayer in the Temple", and in "Life Lyrics" (c.1866).

Miss MARY RUSSELL OLIVANT was born in 1852 and died in 1919; she was a Bible-Class leader.

M.H.B. 537 "'Tis not to ask". In the "Methodist School Hymnal" (1911).

The following hymns are by anonymous authors:

M.H.B. 374 "Jesus hath died".

M.H.B. 404 "How blest"; based on Psalm CXLVI,5; it appeared in Prust's "Supplementary Hymn Book" (1869).

M.H.B. 482 "Hark, 'tis the watchman's cry"; based on Romans XIII, 11; it appeared in "The Revival" (1859), wherein Verse 5, line 6 has "lead" (not "join").

M.H.B. 437 "My Jesus"; is not anonymous: see below, page 353.

M.H.B. 799 "The fields"; based on John IV, 35, published in "The Book of Praise for Children" (1881). In the original, verse 3, line 2 is "By the pennies we bring".

VIII. ANGLO-CATHOLIC HYMN WRITERS.

Next we come to the hymns of "High Church" character; they are not so numerous in M.H.B. as those from evangelical sources, but they are of immense influence and high quality. The conservative tendencies of Anglican churchmanship delayed its use of hymns in public worship, but this very conservatism proved fruitful by directing attention to exploration in new fields of hymnnody, especially the translation of Latin and then of Greek Christian hymns, and to the supply of themes in conscious harmony with the Prayer Book Liturgy. The earliest writer of this type, Heber, unlike his contemporary Cotterill, was too diffident to publish his work for the purpose of public worship without episcopal authority. His poetry was infinitely superior to Cotterill's and to much in Cotterill's compilation. Heber was the forerunner of an important movement in hymn-writing which eventually coloured that of all the English-speaking churches, including those of Nonconformity. The re-awakening of liturgical sensibility was shown in Heber's "Hymns" (1827) and in Keble's "The Christian Year" of the same date; both of them used hymns (not psalms) liturgically. When the nineteenth century opened the use of hymns in public worship was almost entirely confined to the Nonconformists, and among them to Watts and Wesley; but in the course of that century most of the leading hymn-writers have belonged to the Anglican Church - Baker, Baring-Gould, Bickersteth, Ellerton, Heber, How, Lyte, Monsell, Thring, C.Wordsworth, Mrs. Alexander, Miss C. Elliott and Miss F.R. Havergal. C.S. Phillips says in "Chambers's Encyclopaedia", volume XII, page 17:

> "At the beginning of the nineteenth century, the attitude of high churchmen towards hymnsinging was indeed wary and suspicious; and the tractarians at first shared it. But a change set in; with the new reverence for antiquity, translations of the mediaeval Latin hymns and of the 17th century Gallican ones were produced by Williams, Chandler, Oakley, Neale, etc."

What was incipient in Heber developed through Keble and the Tract arians to its complete expression in "Hymns Ancient and Modern", which in 1861 was considered to be a "High Church" type of hymn-book. Heber's hymns began a turn of the tide in the Church of England, which had shown signs of revival from the beginning of the nineteenth century. He provided hymns which would re-inforce the chief points in the Church Service. They gained favour in High Church circles by their literary beauty and their respect for the Christian Liturgical Year. This trend was accommodated to the Prayer Book, and used ancient Latin hymns; it was sober in expression and more cultivated in style than previous hymnody. Mant and Keble were Heber's contemporaries at Oxford but their hymns did not appear before his death.

REGINALD HEBER, D.D. was born at Malpas, Cheshire in 1783; he was entered at Brasenose College, Oxford in 1800, where in 1802 he took the Latin prize for his poem "Carmen Seculare". In 1803 he declaimed his prize poem "Palestine" (which in 1812 was set to music by Dr. Crotch). In 1804 he was elected a Fellow of All Souls' College. In 1807 he became vicar of Hodnet, Shropshire; in the same year he wrote:

> "The Methodists in Hodnet are, thank God, not numerous, and I hope to diminish them still more; they are, however, sufficiently numerous to serve as a spur to my emulation".

In 1809 he wrote:

> "The Methodists are neither very numerous nor very active; they have no regular meetings, but assemble from great distances to meet a favourite preacher. Yet I have sometimes thought that since Rowland Hill's visit to the country my congregation was thinner. The test here of a Churchman is the Sacrament, which the Methodists never attend". (G.Smith: "Bishop Heber", page 56).

In 1809 he introduced hymn-singing as a novelty in order to increase the attendance at Hodnet Parish Church, using the "Olney Hymns". In this year 1809 he wrote:

> "My psalm-singing continues bad. Can you tell me where I can purchase Cowper's Olney Hymns, with the music, and in a smaller size without the music, to put in the seats? Some of them I admire much". (G.Smith: "Bishop Heber", page 79).

Two years later he confessed that his attempt to reform the psalmody had proved fruitless; so he began to write hymns himself and asked his friends Milman, Southey and Scott to help also. He considered the "Olney Hymns" to have a rather limited theme. He published four original hymns in the "Christian Observer" (October 1811), edited by Zacharay Macaulay, father of the historian; and further hymns in later issues 1811/1812; for particular tunes; his verses followed the styles of Watts, Cowper, Newton and Wesley, both in lyrical spirit and in objective material. The metres were varied, and written mostly to Scottish or Welsh airs which he had in mind.

> In his preface he writes that he intends them for Sundays and Holy Days: with no fulsome or indecorous language, nor erotic addresses to Him whom no unclean lips can approach; no allegory ill understood and worse applied, and no ditties of embraces and passion such as profane some popular collections of religious poetry. He wanted a churchly type of hymn-book, to emphasize the teaching of the Prayer-book, illustrative of the Gospels and Epistles.

He used hymns from Sternhold and Hopkins, Ken, Jeremy Taylor, Addison, Watts, Wesley, Scott, Milman, Pope, Cowper and Dryden, but the majority were his own. They were set to music by Canon W.H. Havergal. In 1812 he published "Poems and Translations for the Weekly Church Service" - this was the germ of his later hymn-book. In 1812 he was appointed Prebendary of St. Asaph, and Canon in 1817; in 1815 he delivered the Bampton Lectures on "The Personality and Office of the Christian Comforter"; in 1822 he edited

Jeremy Taylor's "Works and Life".[1]

Heber's poems were admired by W.E. Gladstone, who translated one of them into Latin. He was not a party-man but co-operated with the Nonconformists; in this respect he might be called a broad and cultured evangelical. All his 57 hymns were written while at Hodnet (many were published 1811-1816), and were the first to show poetic fancy and literary art, graceful and devotional verse. He had a lyric style with free rhythm; his matter was not dogmatic and had more affinity with the Gospels than with the Epistles. When he arranged his hymns, he felt churchly scruples against using them in public. There were many people, as we noted previously on page 2, who would exclude all but the "authorized" versions of the psalms, especially considering the unfortunate language of some hymns. (In fact, no versions are

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1). After twice declining the offer he became Bishop of Calcutta in 1823. The diocese included India, Ceylon and Australasia. He died and was buried at Trichinopoly in 1826. His "Journey through India" was published in 1828. Southey wrote the inscription for his monument. He is thus described by Thackeray (in his "Four Georges"):

> "We have spoken of a good soldier and good men of letters as specimens of English gentlemen of the age just past; may we not also speak of a great divine, and mention Reginald Heber as one of the best of English gentlemen? The charming poet, the happy possesser of all sorts of gifts and accomplishments - birth, wit, fame, high character, competence - he was the beloved parish priest in his own home of Hodnet, counselling the people in their troubles, advising them in their difficulties, kneeling often at their sick-beds at the hazard of his own life; where there was strife, the peace-maker; where there was want, the free giver. When the Indian Bishopric was offered him he refused at first, but after communing with himself (and committing his case to the quarter whither such pious men are wont to carry their doubtw), he withdrew his refusal and prepared himself for his mission and to leave his beloved parish. 'Little children, love one another and forgive one another", were the last sacrwd words he said to his weeping people....love and duty were his life's aim."

authorized). He complained of the defects common in hymns, such as the over-familiar references to the Deity. Watts had used plain and common speech in his pious verses, and hymns among the Dissenters still remained pedestrian in style - except for Charles Wesley's, which were spontaneous and extremely subjective, but not disciplined in literary culture. Cowper's hymns were used largely by evangelical churchmen; his verse had sincerity and simplicity. Montgomery was only beginning his work; it was not as yet much used in the Church of England.

In 1820 Heber sought permission for publishing a Hymnbook for the use of the Church at large, with authority, from Dr. Howley, Bishop of London, and Archbishop Manners Sutton of Canterbury. He pointed out that Evangelicals and Dissenters were fond of hymns, and that hymns were so widely used in the Church of England that it would be better to regulate them than to exclude them, and declared: "I have the vanity to think that even my own compositions are not inferior in poetical merit to those of Tate". The bishop gave him a modified approval; but his work was interrupted by his translation to Calcutta. His book was published by his widow, with ecclesiastical sanction, entitled "Hymns, written and adapted to the Weekly Church Service of the Year". It contained 57 hymns by Heber (58 in the 1828 edition), 12 by Milman, 29 by other authors such as Addison, Sir Walter Scott and Jeremy Taylor. Every hymn which Heber wrote is still in common use today - a phenomenon unique in hymnody. His book influenced English hymnody by setting a new standard of restrained devotion and elegant expression. His poetical power was first appreciated by "Christopher North" (John Wilson). This style of

elevated poetic imagery for hymns was criticized by Josiah Miller:(1)

> "It has been objected to them that some of them are odes, rather than hymns, and that they are built on natural, rather than on Christian religion...But this is a form of hyper-criticizm from which many of his thoroughly Christian hymns sufficiently defend him. Yet it is felt by all, however much they may approve his hymns, that they carry the poetic element to its utmost point, and have a marked character of their own. They are usually distinguished by a rhetorical flow and on elevation of manner and imagery that threaten to take them out of the class of hymns, and rob them of the pious moderation we ordinarily expect to meet with in such productions".

Garrett Horder, who was especially interested in the poetic style and literary effect of hymns, later wrote that such "pious moderation has been the curse of hymnody". Heber has five hymns in M.H.B.:

M.H.B. 36 "Holy, holy, holy"; for Trinity Sunday, based on Isaiah VI, 1-7 and Revelation IV, 8-11. Published in 1826. In the original, verse 2, line 4 is:
"Which wert and art and ever art to be".
Tennyson pronounced this to be the finest hymn ever written in any language.

M.H.B. 122 "Brightest and best"; for Epiphany, based on Matthew II, 11. Published in 1811. In verse 4, line 2 the original has: "gold" (not "gifts"). Heber wrote it to the Scots tune "Wandering Willie". A tune by S.S. Wesley is set to this hymn in O.H.B. 78.

M.H.B. 756 "Bread of the World"; originally in two 4-line stanzas entitled "Before the Sacrament". The version in M.H.B. is by Dr. Robert Bridges in Y.H. Heber's words, which Bridges altered because "they did not please, nor seem to make good sense" are:-

> Bread of the world in mercy broken,
> Wine of the soul for sinners shed,
> Christ, by whose death's mysterious token
> Thy Church is stay'd and comforted:
>
> Hear Thine own words in blessing spoken,
> Thy table see in mem'ry spread:
> Bread of the world in mercy broken,
> O may our souls by Thee be fed.

This hymn is set to S.S.Wesley's tune "Glastonbury" in O.H.B.

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1). "Our Hymns: Their Authors and Origin" pages 303, 304.
"Singers and Songs of the Church" page 379.

M.H.B. 801 "From Greenland's icy mountains"; in 1819 his father-in-law Dr. Shipley (Dean of Asaph and vicar of Wrexham) asked Heber to write some verses for a service to be held the next day, Whitsunday, in Wrexham parish church for the S.P.G. (Watts's "Jesus shall reign", M.H.B.272, was then hardly known except among Nonconformists). Heber wrote four verses based on Isaiah LX, 21-22 and Acts XVI, 9. It was published in 1821. Verse 2, "What though the spicy breezes", omitted in M.H.B. is in H A & M and E.H. In the second line of this verse "Ceylon's" is the original, but it was altered to "Java's" in his 1827 book, presumably to improve the accent. In the seventh line, Heber substituted "heathen" for his original word "savage".
Verse 3, line 5, the original has "yea" (not "O").
L. Mason's Tune "Missionary" was written in Savannah in 1823. "Heber" (M.H.B.958) is not by Heber, but is a Greek air arranged by Thomas Moore. Mason's tune, often called "Heber", and called "Missionary" in M.H.B.801, was published in "The Boston Handel and Haydn Society Collection" (1829). Heber wrote these verses having in mind the tune of a song in "The Beggar's Opera" called "'Twas when the seas were roaring" with music attributed to Handel.

M.H.B. 816 "The Son of God"; for St. Stephen's Day, in eight 4-line stanzas, written in 1812.
Verse 1, line 1; the original has "is gone" (not "goes forth").

HENRY HART MILMAN, M.A., D.D. was born in London in 1791; educated at Eton and Oxford; he obtained the Newdigate Prize for poetry in 1812, and became a Fellow of Brasenose College in 1814. He was ordained in 1816; vicar of St. Mary's, Reading in 1818; Professor of poetry at Oxford 1821-1831; Bampton Lecturer in 1827; Rector of St. Margaret's and Canon of Westminster 1835 and Dean of St. Paul's Cathedral in 1849. He died at Sunninghill near Ascot in 1868. He wrote much church history from the standpoint of a liberal theologian. He was a Broad Churchmen who advocated the abolition of subscription to the Articles and proposed subscription to the Liturgy instead. He published:

1815 The Tragedy of Fazio.
1817 Samor, the Lord of the Bright City
1820 "The Fall of Jerusalem" (poem)
1822 The Martyr of Antioch: a Dramatic Poem (sc.St. Margaret). It was set as a sacred oratorio by Sullivan for the Leeds Festival, 1880.
1829, 1863, 1867 "The History of the Jews".

1840 "The History of Christianity from the Birth of Christ to the Abolition of Paganism in the Roman Empire". Revised 1866.
1854/5 "The History of Latin Christianity to the Pontificate of Nicholas V. Revised 1858. In this work he writes:
"As a whole, the hymnody of the Latin Church has a singularly solemn and majestic tone. Much of it, no doubt, like the lyric verse of the Greeks, was twin-born with the music; its cadence is musical, rather than metrical. It suggests, as it were, the grave full tones of the chant, the sustained grandeur, the glorious burst, the tender fall, the mysterious dying away of the organ. It must be heard, not read."
1839 "Poetical and Dramatic Works" (3 volumes).
"Life of Keats"
1868 "Annals of St. Paul's Cathedral" (posth.).
1870 "Savonarola, Erasmus and other Essays" (posth.).
He edited Gibbon's "Decline and Fall of the Roman Empire" (1838) and Horace's Works (1849).
In 1837 he published "A Selection of Hymns adapted to the Use of the Church of St. Margaret, Westminster".

He wrote thirteen hymns, which are solemn litanies rather than lyrics - the stately expression of an accomplished scholar. Their style is similar to that of Heber's hymns, with high literary attainment. Milman's verse is not so florid as Heber's nor so graceful; but it is more intense and vivid.

M.H.B. 192 "Ride on"; based on Matthew XXI, 8-9 and Psalm LXV,5, published in Heber's "Hymns" (1827).
Verse 1, line 1 is in the original: "Thine humble beast pursues its road", as in E.H. M.H.B. is altered as in Murray's "Hymnal for Use in the Church of England" (1852).

M.H.B. 978 "When our heads"; based on Isaiah LIII, 4 and Luke VII, 11-17. Published in Heber's "Hymns" (1827). The refrain in the original has "Gracious" (not "Jesu").
Verse 3 "When the sullen death-bell" and 6 "Thou the shame", omitted in M.H.B., are in E.H. and C.H.

JOHN KEBLE, M.A. was born at Fairford, Gloucestershire in 1792(1) and educated at Oxford, where he became Fellow of Oriel College in 1811, tutor there 1818-1823 and Provost in 1828; he was Pro-

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1). Not 1742 as stated in C.C.P.

fessor of Poetry at Oxford 1831-1841 and published "Prelections on Poetry". He was ordained in 1815, but was becoming very dissatisfied with the low spiritual tone of the Church. Among his pupils were Robert Wilberforce (see below, page 228), Isaac Williams (see below, pages 275-279) and R.H. Froude.(1) Keble became curate at Hursley near Winchester in 1825 and vicar there in 1836; in 1827 he introduced daily church services, a practice which was copied at Oxford and at the Margaret Chapel, London. The use of Breviary hymns, very unusual at that time, imparted a Tractarian character to the whole service. Keble died at Bournemouth 1866 and was bured at Hursley.

In 1827 he published anonymously "The Christian Year, or, Thoughts in Verse for the Sundays and Holy Days throughout the Year"; its simple religious sincerity and its love of nature won for it a supreme position which it has never really lost. A second edition was called for within the same year and it became a best-seller.

In 26 years it had 43 editions (108,000 copies). There were 95 editions in Keble's lifetime and 109 a year after; in 1873 when the copyright expired, 305,500 copies had been sold. In the nine months following his death, seven editions (11,000 copies) were issued.

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1). Richard Hurrell Froude was born at Dartington, Devon, and educated at Eton and Oxford; he became Fellow of Oriel in 1826 and was ordained in 1828. He was drawn more to the mediaeval than to the primitive Church, and had a strong influence on the founders of the Oxford Movement. He was friendly with J.H.Newman from 1829, was the contributor named "Beta" in "Lyra Apostolica", and wrote three of the "Tracts for the Times". He had an impulsive nature, a trenchant intellect which exposed the religious hypocrisy and smug respectability of his day with brilliant sarcasm. He admired the Roman Church and loathed what he called "The Deformation". Born in 1803, he died in 1836. Keble shared in the preparation of the Prefaces to Newman's "Remains of Hurrell Froude" (published in two parts, 1838/9).

The first edition (July 1827) had 500 copies, the second (November 1827) 750 copies, the third (March 1828) 1250 copies. The following sales took place within the half-century:

1827-1837.	16 editions.	26,500 copies.
1838-1847	14 editions.	39,000 copies.
1848-1857	19 editions.	63,000 copies.
1858-1867	60 editions.	119,500 copies.
1868-April 1873.	31 editions.	57,500 copies.
	140 editions	305,500 copies.

Originally the copyright had been offered to Mr. Joseph Parker of the Oxford University Press for £20 but had been declined. The sale of the copies up to 1873 was £56,000. Hursley Church was built from the profits on the sales. Nearly half a million copies had been sold by 1890.

Designed as a Companion to the Prayer Book, "The Christian Year" contains lyrics for each Sunday and Holy Day and aims to develop a sober standard of feeling in matters of practical religion; it has a quiet tone and tendency, a sense of the presence of God in Nature, in humanity and in the Church. Thomas arnold wrote to J.T. Coleridge in March 1823 (A.P.Stanley's "Life of Thomas Arnold", Volume I, page 64):

> "I do not know whether you have ever seen John Keble's hymns. He has written a great number for most of the holidays and several of the Sundays in the year, and I believe intends to complete the series. I live in hopes that he will be induced to publish them; and it is my firm opinion that nothing equal to them exists in our language: the wonderful knowledge of Scripture, the purity of heart, and the richness of poetry which they exhibit, I never saw paralleled. If they are not published, it will be a great neglect of doing good".

J.H. Newman said:

> "It was the most soothing, tranquillizing, subduing work of the day; if poems can be found to enliven in dejection, and to comfort in anxiety, to cool the over-sanguine, to refresh the weary, and to awe the worldly; to instil resignation into the impatient and calmness into the fearful and agitated - they are these". ("Essays" ii, page 441).

Dr. Pusey said of the book:

> "It taught, because his own soul was moved so deeply; the stream burst forth, because the heart that poured it out was full; it was fresh, deep, tender, loving, because he himself was such; he was true, and thought aloud, and conscience everywhere responded to the voice of conscience". (Sermon at Keble College, 1876, page 26).

The poems were written from 1819 onwards, and published in 1827, with six additional poems in 1828. The whole is a series of meditative verses, one for each day's service in the Book of Common Prayer; no part of it was ever intended for singing in public: it was meant for private devotional reading. Its aim was to bring men's thoughts and feelings into more complete harmony with the Prayer Book.

Keble exhibits spiritual vision touched with art; he evinces a delicate reserve which hints at, but does not declaim, the deepest feelings; his calm sensitivity conveys "a mingled sentiment 'twixt resignation and content". His verse had fine taste and scholarly tone; it was fitted to deepen the devotion of the cultured and educated, also of the simple and unlearned. The book was immensely influential and began to create a liturgical hymnody. The type of hymn produced by the Oxford Movement still has a very important place in the Church of England; and Dr.Pusey regarded this volume as the real source of that Movement. It was "The Christian Year" which helped to elevate the standard of sacred verse, especially as concerned with the Holy Days of the Liturgical Year - although many of the poems were written independently of any particular Sunday. Newman said that

> "When the general tone of religious literature and nerveless and impotent, Keble struck an original note and woke in the hearts of thousands a new music".

The Church of England, which had long been doubtful about the use of hymns in public worship, overcame its uncertainty in the nineteenth century, and in this was greatly assisted by the Oxford Movement, which not only dissolved the prejudice against hymns but took the lead in producing them. Its influence spread powerfully also over Nonconformity. Its appeal to antiquity nat-

urally created a predilection for the Latin & Greek hymns of ancient liturgies and the translation of these for modern use; at first these translations were literary verse unconnected with the ancient music, but later the Proper Tunes were brought also into currency. John Ellerton said:(1)

> "The Oxford Movement has brought as distinct a new departure in hymnody as the Wesleyan movement did. The number of English hymns has enormously increased; their character has been largely altered; their use has been extended to every congregation....In every denomination hymns from all sources - ancient and modern, Catholic and Protestant, Church and Dissenting - stand side by side in the hymn-book...This new development in hymnody is due to various causes, but mainly to the general introduction of hymns into the services of the Church of England".

J.B.Mozley has described the Oxford Movement as "rallying round the Church of England, its Prayer-Book, its faith, its ordinances, its constitution, its catholic and apostolic character"; largely it was a reaction against the worldly condition into which the Church had fallen. Its hymnody was liturgical, being centred at the altar, as distinctively as Nonconformist hymnody was evangelical and centred in the personal experience of salvation; nevertheless the Free Churches adopted Passion hymns and tunes for their own sacramental services. Musical interests also helped to bring a more liturgical atmosphere into the Free Churches: their subjective hymns were not displaced, but a fuller recognition of the chief Seasons of the Christian Year was introduced. Watts, Doddridge, Newton and other nineteenth century leaders wrote their hymns under the same impulse as that which led their choice of material for sermons and for the same homiletical purpose. Though ordinary psalmody was more strictly devotional and less didactic, the preacher selected metrical psalms as well as

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1). Housman, op.cit. pages 350-351.

hymns with particular reference to his own theme. On the other hand, the Oxford Movement emphasized the central and main theme of the Church - the Christian Church of all periods, including the ancient and mediaeval times - especially as represented in the Book of Common Prayer, and with reference to the observance of the Christian Year; it emphasized worship, adoration, praise and prayer for their own sake, apart from any homiletical purpose and not as an adjunct to a sermon. The Free Churches have revised their worship (but not their doctrine) under this liturgical influence, and church music and architecture have been affected. This is not only a change in outward form: it is a change of spirit and attitude; it is no longer "popery" to sing Breviary hymns in Nonconformity. The basic purpose has become devotional rather than homiletic, so that in modern hymnody there is little difference between a moderate Church of England hymn-book and a Free Church hymn-book: both are likely to be arranged in two main sections - I. The Christian Year and Church Festivals; II. Christian Experience.

"The Christian Year" strengthened the High-Church revival; in an attitude of trustful simplicity it supplied a poem, based on Nature, with reference to each Sunday and Holy Day and with a mystical treatment of Scripture. It had not the large moods which Wordsworth attuned to the hills and the sea, but used the gentler theme of woodland valleys. Its oft-quoted lines are a typical epitome of its spirit:

> There are in this loud stunning tide
> Of human care and crime,
> With whom the melodies abide
> Of the everlasting chime;
> Who carry music in their heart
> Through dusky lane and wrangling mart,

Plying their daily tasks with busier feet,
Because their secret souls a holy strain repeat. (1)

Keble chose for the motto of his book "In quietness and in confidence shall be your strength" (Isaiah XXX,15); this expressed his ideal standard for the Anglican type of Christianity, fostering a calm and sober tone of character, a self-control and moderation which give immunity from both excitement and depression in religion. Thus the book reflects the influence of the Prayer Book, inculcating a sort of reformed Catholicism in a Church which had become careless and dull. (The Book of Common Prayer compromises between, or seeks to combine, both Catholic and Reformed types of churchmanship).

> Keble distrusted evangelicalism, which seemed to him to depend entirely upon feeling; still less did he care for the arid Deism of the eighteenth century with its easy tolerance and its neglect of doctrine. Respect for tradition and authority made all liberalism distasteful to him; reverence for the old and antipathy to the new turned him back to the standpoint of an ancient and comprehensive Church. He opposed the dangers of untrammelled private judgement.

Keble's publications include:

1836 "The Works of Richard Hooker"

1836 "The Library of the Fathers" - he joined with Pusey and Newman in this editorship: his most important contribution was a translation of St. Irenaeus.

1839 "The Psalter, or Psalms of David; in English Verse" - it is unsuccessful. Charles Buchanan Pearson says (2) "The idea of versifying the whole Book of Psalms is in itself little short of an absurdity". The Earl of Selborne points out (3) that many, including considerable poets, have attempted to translate the psalms, but all have failed. "The conclusion is that the difficulties of metrical translation are insuperable; and that while the psalms are suggestive of motive and material for hymnographers, it is by assimilation and adaptation, and not by any attempt to transform their exact sense into modern poetry, that they may be best used". Keble himself says in his preface: "the thing attempted is, strictly speaking, impossible".

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1). From "St. Matthew the Apostle".

2). In "Oxford Essays" (1858).

3). In "Hymns, their History and Development", pages 155-156.

1846 "Lyra Innocentium; Thoughts in Verse on Christian Children, their Ways, and their Privileges". Not a book for children, but about them: "a sort of 'Christian Year' for teachers and nurses." Though not a successful book, it is brighter and freer than his greater one, and is inspired with much hope and joy.
He contributed to "The Salisbury Hymn Book" (1857).
1859 "The Worship of our Lord and Saviour in the Sacrament of Holy Communion".
1863 "Life of Thomas Wilson, Bishop of Sodor and Man".
1877 "Occasional Papers and Reviews" (posth.)
"Sermons" (11 volumes, posth.)
"Miscellaneous Poems" (posth.)

Keble's verse is cultured and refined - although Hurrell Froude criticized some of the poetry of the "Christian Year" as being "Sternholdy and Hopkinsy".(1) But Keble considered that sacred poetry, being largely devotional meditation, should not be judged by the strict canons of literature - the critic would not be justified in making an exclusive application of art-canons to verse which is based partly on other considerations of devotional feeling. His style was influenced by Butler's "Analogy" and by the romanticism of Scott and the Lakeland poets. He interweaves the beauties of nature and of grace, the visible and the invisible He considered that hymns should be less an expression of personal experience or need, and more of the Church's order of doctrine and worship; they should be the voice of the worshipping Church, not of the individual believer. These principles were found in his handwriting on a loose piece of paper dealing with the choice and correction of hymns. (The paper is not dated but probably refers

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1). See a letter in his "Remains".

to 1856 when he was helping Lord Nelson[1] to edit "The Salisbury Hymn Book":

1. Always use "we" instead of "I", or nearly always.
2. Insert as many touches of doctrine as may be.
3. Under every head have at least an ancient or archaic hymn.

Reverent reserve was a characteristic of the teaching of that section of the Church which was typified in "The Christian Year". The earlier burning seal to proclaim the central truth of the Gospel and to discuss it with full detail, now shrinks ffom display and analysis.[2] Keble's deepest feelings are those least obtrusive; his attitude is full of humility and delicacy. He is not exuberant or demonstrative about sacred things but instinctively treats them with restraint; he demurs against the unlimited outpouring of religious experience which was common in his time. Yet though of a shy and sensitive temperament, he exercized a forceful and stimulating influence, especially through the emotional power of his poetry. To his friend J.T.Coleridge he wrote: "You know the "Christian Year" (as far as I remember it) everywhere supposes the Church to be in a state of decay". Keble uses the expression "Calm decay" and acknowledges his debt to verses by the Rev. G.J.Cornish.[3] He has six original hymns and one translation in M.H.B.:

M.H.B. 43 "There is a book"; based on Romans I,20 and Genesis I. Written in 1819 in twelve stanzas, published under "Septuagesima" in the "Christian Year" (1827). Six verses are omitted in M.H.B.

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1). See below, page 185.

2). See "The Rosebud" under "Fourth Sunday in Lent", written in 1824; and Tract 87 by I.Williams: "On Reserve in Communicating Religious Knowledge".

3). In "The Red-breast in September" under "Twenty-first Sunday after Trinity".

M.H.B. 276 "When God of old"; based on Acts II, 2-4 and Hebrews XII, 18, published under "Whitsunday" in "The Christian Year" in eleven stanzas. Four verses are omitted in M.H.B.

M.H.B. 775 "The voice"; Keble's last hymn, written in 1857 during his opposition to the Divorce Bill, based on Genesis I, 28. Published in "The Salisbury Hymn Book" (1857). The original has:
Verse 4, line 1: "awful" (not "heavenly")
Verse 5, line 1: "Son of Mary" (not "gracious Saviour")
Verse 6, line 1: "holiest" (not "Holy")
Verse 7, line 1: "wing" (not "wings)

M.H.B. 927 "O timely"; part of the opening poem of "The Christian Year", written in 1822, based on Lamentations III, 22-23. The poem, entitled "Morning", is in sixteen stanzas, beginning "Hues of the rich unfolding morn". Nine verses are omitted in M.H.B.
M.H.B. verse 1 is stanza 5.
M.H .B.verse 2 is stanza 6.
M.H.B. verse 4 is stanza 8.
M.H.B. verse 6, line 1 has in the original: "Would" (not "Will)
The MS. of this morning hymn has a fifth stanza which was not published, though it reached the proof of the first edition of "The Christian Year":

Hence the poor sinner still has found
Life but one dull unvarying round;
And mourned ere half his course was run,
That "nought is new beneath the sun".

M.H.B. 942 "Sun of my soul"; based on Luke XXIV, 29, written in 1820. It is the second poem in "The Christian Year", entitled "Evening", in fourteen stanzas. M.H.B. begins at stanza 3 and omits eight of them.
Oakeley's tune "Abends" was composed for this hymn, in the Irish Episcopal "Church Hymnal" (1874).

M.H.B. 937 "Hail, gladdening Light"; Keble's translation was in the "British Magazine" (1834) and "Lyra Apostolica" (1836) - the latter gives the Greek text too. The version by Robert Bridges is M.H.B. 936; H.W.Longfellow's is in "The Golden Legend" (1851); one by William Bright is in O.H.B. 20.
The original is an anonymous vesper hymn in the Service book of the Greek Church, quoted by St.Basil of Ceasarea in the 4th century in his book on "The Holy Spirit". It was sung at the lighting of the lamps, and is still in the Evening Service of the Eastern Church. A ninth century MS is in the Bodleian Library. The Greek text is in Julian (page 894) and H A & M (1909) hymn 18. Such hymns are rhythmical but without metre or rhyme; the original tune is not known.
Stainer's tune "Sebaste" was in H A & M (1875).

M.H.B. 950 "Blest are the pure"; Verses 1 and 3 are by Keble, from a poem in "The Christian Year" of seventeen stanzas written in 1819 entitled "The Purification". The first word in the original is "Bless'd".

Verses 2 and 4 are by the Rev. WILLIAM JOHN HALL (1793-1861) who was born in London, educated at Cambridge, became rector of St. Clement, Eastcheap, a Minor Canon of St. Paul's Cathedral in 1826, priest of the Royal Chapel in 1829, and vicar of Tottenham in 1851, where he died.
These verses were published in his "Psalms and Hymns adapted to the Services of the Church of England" (1836), an important and strongly Anglo-Catholic book of 202 hymns, commonly called "The Mitre Hymn-book". (It is just possible that these verses may have been composed by his co-editor, Edward Osler).

"The Christian Year" proved to be very influential, and its trend was assisted by translations from breviaries by Newman, Mant, Isaac Williams, Copeland, Caswall, Chandler and others. Nevertheless Sir Roundell Palmer[1] expressed the view that native English hymns are generally better than translations - especially than metrical versions of the psalms, which are the most unfit for translation. Translations from the Greek and Latin of the primitive Church and from the German are seldom of high value - they should be judged on their own merits as English hymns. There were many hymn-translations in the mid-nineteenth century: from the Latin by Neale, Jackson Mason (1833-1889) vicar of Settle, Chambers, R.M. Moorsom. Translations from the German were made by Miss Cox (1841) H.J. Buckoll (1842), A.T. Russell in "Psalms and Hymns partly original" (1851), R.Massie, Miss Borthwick and her sister Mrs. Findlater, and Miss Winkworth.

The latter has a translation of Neander in M.H.B.64 in which Verse 4, line 1 has a printer's grammatical error: "darkness and sin is abounding"; this verse is not Miss Winkworth's and does not occur in the "Chorale Book for England" (1863); it is by Dr. Percy Dearmer who contributed it to E.H. and S.P., in which it properly reads "darkness of sin is abounding". The error has been corrected in "The School Hymn Book of the Methodist Church" (1950).

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1). In his "English Church Hymnody" (1866), pages 7-10.

Other noteworthy publications of this period were:

1851 "The Psalms in a New Version. Fitted to the Tunes Used in Churches". Moses Montagu.

1852, 1855. "The Church Hymn and Tune Book". W.J.Blew. Not a popular book though good in quality; the hymns were mainly excellent translations from the Latin. The music was edited by H.J.Gauntlett.

1852, 1855. "A Hymnal for Use in the Church of England"; edited by F.H. Murray and published by Mozley. It was withdrawn in favour of H A & M in 1861.

1852, 1854. "The Hymnal Noted". This had only a limited appeal, but it made tentative explorations in recovering forgotten ancient and mediaeval fields of church praise. See below, page 156.

1854, 1860, 1864. "The Church Psalter and Hymn Book". This typically Victorian production was the most successful and popular of all, until the appearance of H A & M. See above, pages 22-23.

PHILIP PUSEY (1799-1855), the elder brother of Dr. E.B.Pusey, was born at Pusey, Berkshire; educated at Eton and Oxford. He received the degree of D.C.L. in 1853. He was member of Parliament for Rye, Chippenham, Cashel, Berkshire and was one of the founders of the London Library. He died at Oxford. He was an agriculturalist who was interested in hymnology, and himself wrote several hymns; he desired to substitute Milman's hymns for those of Sternhold and Hopkins in the church services - a change to which his brother Edward was strongly opposed.

M.H.B. 729 "Lord of our life"; "Christe, du Beistand deiner Kreuzgemeine" was written by Matthäus Apelles von Löwenstern(1594-1648) during the Thirty Years' War, in 1644. He was born at Neustadt, Oppeln, Silesia; became a Director of Music; and died at Breslau. He wrote some thirty hymns.
The very free rendering by Philip Pusey, Algernon Herbert and others was written in 1834 and published in A.R. Reinagle's "Psalm and Hymn Tunes" (1840) and in "The Salisbury Hymn Book" (1857). Philip Pusey wrote to his brother Edward: "It refers to the state of the Church: assailed from without, enfeebled and distracted within, but on the eve of a great awakening". (It was written the year after Keble's famous sermon on "National Apostasy"). In the original text:

Verse 2, line 3 has "of venom" (not "envenomed")
Verse 4, line 1: "till backward they are driven"
line 3: "or" (not "and")
M.H.B. omits the fourth verse, "Peace in our hearts": it is in E.H., S.P. and C.P.

Barnby's tune "Cloisters" was composed for this hymn, in H A & M Appendix (1868).

Miss CHRISTINA GEORGINA ROSSETTI was the second leading poet of the Oxford Movement, Keble being the chief. She was born in London in 1830 and died there in 1894.

Her father, Gabriele Rossetti, was a native of Vasto in the Abruzzi. He had been librettist to an operatic theatre in Naples and curator in a museum; owing to political troubles he left Naples in 1821 for Malta, and came to London in 1824. He became Professor of Italian at King's College, London in 1831; he died in 1854. Her brother William Michael was an author. Her brother Dante Gabriel was the poet and painter - her features appear in his pre-Raphaelite pictures "Ecce Ancilla Domini" and "The Girlhood of the Virgin", in the latter of which she is the Virgin and her mother is St. Anne; she was model also for the artists Holman Hunt, F.M.Brown, Millais Her friends included Dora Greenwell, Jean Ingelow, Dr. R.F. Littledale and the Rev.W. Garrett Horder. Her mother, Frances Mary Lavinia (nèe Polidori) also had an Italian father and an English mother; she was a convinced Anglican who brought up her daughter in the same faith and Church; she died in 1886.

Christina Rossetti early assumed a zealous orthodoxy and was much influenced by the Tractarian Isaac Williams. Her type of belief caused her to be of an over-scrupulous and rather despondent temperament. She remained a High Anglican and was never attracted to Rome. The sentiments expressed in her writings, as in her life and personality, comprised a strenuous effort to attain her soul's salvation and an absorbing devotion to the person and work of Christ. Much of her poetry is melancholy, some of it may even be deemed morbid; her devotional verse, within a strict Anglican framework, is extremely introspective; nevertheless her finest poetry, especially the excellent sonnets, excels the best of E.B. Browning. D.M.Stuart writes:

> "The third decade of the twentieth century finds her reputation still growing. Her candour, her emotional depth, her felicity of phrase, and intensity of vision are strangely congenial to an age which has moved so far away both from her moral code and from her religious creed". ("Christina Rossetti", page 187).

Swinburne, a great admirer of her work, wrote this elegy for her:

"A soul more sweet than the morning of new-born May
Has passed within the year that has passed from the world away".

Her publications include:
1862 "Goblin Market and other Poems"
1866 "The Prince's Progress and other Poems"
1870 "Commonplace and other Short Stories"
1872 "Sing-Song". A Nursery Rhyme Book"
1874 "Annus Domini" - a book of prayers, one for each day in the year; they resemble the collects of the Book of Common Prayer in structure and length, but have more intimacy and personal passion.
1874 "Speaking Likenesses"
1875 "Poems"
1879 "Seek and Find"
1881 "Called to be Saints: the Minor Festivals" - a commentary in verse, prose and Scripture upon the saints of the Church of England Calendar; written several years before publication.
1881 "A Pageant, and other Poems"
1883 "Letter and Spirit of the Decalogue"
1885 "Time Flies, a Reading Diary" - a commentary on saints, apostles and martyrs.
1890 "Poems"
1892 "The Face of the Deep, a Devotional Commentary on the Apocalypse".
1893 "Verses"
1896 "New Poems" (posth.)
1897 "Maude" (posth.)

> "In the whole range of poetical activity nothing is so delicate or so difficult as the writing of a hymn, a new hymn that will fall quietly and naturally into its place among the old, the dear, the memory-hallowed hymns of other days. Alone among women writers of English, Christina Rossetti is capable of giving life to lyrics worthy to rank with the best of Ken and Cowper, Watts, Wesley and Newman, lyrics which make the sweetness of Sarah F. Adams and Cecil Frances Alexander seem almost too sweet, and the prettiness of Heber and Walsham Howe(sic) perhaps a little too pretty"(1)

She has six hymns in M.H.B.:

M.H.B. 94 "None other Lamb"; based on Revelation V,6; published in "The Face of the Deep" (1892)

M.H.B. 137 "In the bleak mid-winter"; published in "Scribner's Monthly" (1872) and in "Time Flies" (1885).

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1). D.M. Stuart: "Christina Rossetti".

The music for verse 2 has been re-arranged to suit the rhythm of the words (the like might well have been done for verse 4 also).
Verse 3, "Enough for him", is in E.H., S.P., H A & M. Was it omitted from M.H.B. because of the feared difficulties of scansion, when set to music for congregational singing? C. Rossetti allowed herself much latitude in the variation of the number of syllables to a line, or of feet to a nominal poetic measure.
M.H.B. Verse 3, line 5 has in the original" But only His mother".

M.H.B. 138 "Love came"; published in "Time Flies" (1885). In the original, Verse 3, line 4 has: "Love the universal sign". A tune by Dr. B. Harwood is in O.H.B. 67.

M.H.B. 435 "Love is the key"; entitled "A Song for the Least of all Saints"; written before 1893.

M.H.B. 863 "The shepherds"; entitled "A Christmas Carol.. For my God-children". Written in nine stanzas in 1856. The 9th stanza is M.H.B. Verse 5, of which the first line in the original is: "Nearer and nearer day by day". The four verses omitted in M.H.B. are:

3) Lord Jesus is my guiding star, (In O.H.B. and C.P.)
My beacon-light in heaven:
He leads me step by step along
The path of life uneven:
He, true light, leads me to that land
Whose day shall be as seven.

6) The Wise men left their country
To journey morn by morn,
With gold and frankincense and myrrh,
Because the Lord was born:
God sent a star to guide them
And sent a dream to warn.

7) My life is like their journey,
Their star is like God's book;
I must be like those good Wise Men
With heavenward heart and look;
But shall I give no gifts to God? -
What precious gifts they took!

8) Lord, I will give my love to Thee,
Than gold much costlier,
Sweeter to Thee than frankincense,
More prized than choicest myrrh:
Lord, make me dearer day by day,
Day by day holier.

M.H.B. 893 "O ye"; This hymn comprises the last three stanzas of seven, written before 1886; the first four are:

1) O ye, who are not dead and fit
Like blasted tree beside the pit
But for the axe that levels it.

2) Living show life of love, whereof
The force wields heaven and earth above:
Who knows not love begetteth love?

3) Love poises earth in space, Love rolls
Wide worlds rejoicing on their poles,
And girds them round with aureoles.

4) Love lights the sun, Love through the dark
Lights the moon's evanescent arc,
Lights up the star, lights up the spark.

It is very similar to, but not precisely identical with the version in "What good shall my life do me?" in eighteen stanzas (1859), of which the first line is "No hope in life: yet is there hope".

The Rev. WILLIAM BRIGHT, M.A., D.D. was born at Doncaster in 1824; educated at Rugby and Oxford, where he became a Fellow of University College (1847) and Tutor (1848); he was ordained in 1848; he became Professor of Ecclesiastical History at Oxford and Canon of Christ Church in 1868; he died at Oxford in 1901. He was a friend of Liddon and Pusey.

In 1887 he writes:(1) "I think I once saw the 'Altar Hymnal", and I am pretty sure I should not like it, as I do not like the 'Hymnal Noted'. As for unreality, that is a vague charge: what is very real to A will often be mere phantasy to B; minds are cast in such various types, that in such a point they often simply cannot approach each other. I can honestly say that I never published in either of my two volumes a hymn, or any such composition, which was not real to me. They have usually been written, so to say, because I could not help it; they expressed (I do not say, in all cases, wholly) what was really working in my own mind. There are a few hymns of mine, I grant, which were written in compliance with requests, but I have taken care to make them intrinsically 'genuine", exactly as one would try to make one's sermons genuine instead of putting one's hearers off with what one 'thought is the right thing to say'. The question of 'objective' and 'subjective' hymns is one which suffers for want of a discriminate use of terms. What people mean, I suppose, when they denounce 'subjective hymns', considered as for use in Church, is that many such compositions go to excess in their unreserved expression of feelings which are not likely to come within the average Christian experience; and particularly

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1). B.J.Kidd: "Letters and Memoir of William Bright, D.D." pages 196-199.

that in some instances, there is an effusion of devout sentiment which does not really strengthen the principle of devotion, but may rather dilute its force. I myself said as much in an article in the 'Church Quarterly Review' for April,1884, and I seriously think that 'H A & M' wants pruning in this respect, that several hymns admitted by the Editors are repellant to the ordinary masculine mind.

All this I grant, or more than grant; but at the same time I would guard against the falsehood of extremes...Hymnody is meant, in the first instance, to be an element in the offering of adoration and praise; but it has a kindred and yet a distinct purpose - to provide a means of utterance for the religious affections in the Divine Presence - of utterance more free and fervid than the forms of a liturgy can supply. If we confine the language of hymns...to the simple recitation of, or meditation on, revealed facts, we stop up this vent, and ignore a want which the religious spirit cannot but feel as natural. The result would be chilling. On this rigid theory I doubt whether twenty celebrated hymns by English writers would be allowed a place in a hymn-book. I know it is said, 'Look at the oldest Latin hymns and see how sternly self-repressed, how concise, how unexuberant they are'. Yes; and what English congregation could assimilate them without amplification of some kind? And when were they written? While the Latin races were learning, but had not fully learnt, how Christianity was to expand their sympathies. We are not as the old Latin Christians: we must speak in tones natural to our own hearts; it is pedantry to enforce on us their canons of taste, it is cant to talk of 'objectivity in hymns' as requiring a surrender of all that goes beyond their standard." (See below, pages 255-257).

Among his publications are:

1857, 1862. "Ancient Collects, selected for devotional use from Various Rituals"
1860 "History of the Church from the Edict of Milan"
1864 "Faith and Life"
1866, 1874 "Hymns and Other Poems"
1877 "The Roman Claims tested by Antiquity"
1878 "Chapters of Early English Church History"
1882 "Private Prayers for a Week"
1885 "Family Prayers for a Week"
1886 "Iona and Other Verses"
1890 "Lessons from the Lives of Three Great Fathers"
1894 "Waymarks in Church History"
1896 "The Roman See in the Early Church"
1898 "Some Aspects of Primitive Church Life"
1903 "The Age of the Fathers" (posth.)

M.H.B. 759 "And now"; written 1864/5 in six stanzas, published in "The Monthly Packet" (1873) and in his "Hymns and Poems" (1874), entitled "The Eucharistic Presentation". The hymn comprises stanzas 3-6 of this poem, as in H A & M (1875) - the first line of the complete poem begins "Wherefore, we sinners".

Dr. Dearmer in S.P.D. objects to a hymn beginning with the words "And now"; but this is defended by Dr.M. Patrick in H.C.H.S. in that it follows upon the consecration of the elements: in the Roman Rite the prayer at the elevation of the chalice is "Unde et memores, Domine, nos servi tui sed et plebs tua sancta....": ("Wherefore, O Lord, we, Thy servants, as also Thy holy people, remembering the blessed passion of the same Christ Thy Son our Lord".
Reference to this prayer is made in the name of Monk's tune, which was written for this hymn in H A & M (1875).

M.H.B. 933 "At Thy feet"; published in "The Monthly Packet" (1867) and in his "Hymns and Other Poems" (1874).

The Rev. EDWARD CHURTON, M.A., D.D. was born at Middleton Cheney, Northampton in 1800; educated at the Charterhouse and Oxford, and ordained in 1826. He became a master at the Charterhouse, then head of the Hackney Church of England School; rector of Crayke in 1835, prebendary of York in 1841 and Archdeacon of Cleveland in 1846. He died in 1874. Sympathetic with the Oxford Movement, he supported the condemnation of "Tract 90". His "The Book of Psalms in English Verse" (1854) is commonly known as "The Cleveland Psalter": it adopts ideas and lines from Anglo-Saxon and Tudor versions.

M.H.B. 16 "Raise the psalm"; his version of Psalm XCVI in thirteen 4-lined stanzas, with the refrain "Hallelujah, Amen"; published in "The Cleveland Psalter" (1854). M.H.B. has verses 1-2, 8-13.

M.H.B. 61 "Earth, with all"; his version of Psalm LXVI from "The Cleveland Psalter".

FOLLIOTT SANDFORT PIERPOINT, M.A. (not to be confused with the American Unitarian, John Pierpont, whose best-known hymn is "O Thou, to whom in ancient time").

He was born at Bath in 1835 and died there in 1917; he was educated at Queen's College, Cambridge,[1] and was a teacher of the classics who contributed to "Lyra Eucharistica" and to "The Hymnal

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1). Not at Oxford as stated by Brownlie.

Noted".

He published "Songs of Love", "The Chalice of Nature", "Lyra Jesu" (2nd edition 1858).

M.H.B. 35 "For the beauty"; written c.1863, entitled "The Sacrifice of Praise", for Holy Communion; published in the Rev.Orby Shipley's "Lyra Eucharistica" (1864), in eight 6-line stanzas, based on Hebrews XIII,15. The original text begins the refrain with "Christ our" (not "Gracious").
Verse 3, line 2 has "brain's delight" (not "mind's").
The verse "For Thy Church", omitted from M.H.B., is in H A & M, E.H. and C.P.

Mrs. ELISABETH[1] RUNDLE CHARLES (née Rundle) was born at Tavistock, Devon in 1828 and died in London in 1896; she was an Anglican, strongly attached to the Oxford Movement. She published:

1862 "The Chronicles of the Schönberg-Cotta Family" and other popular historico-religious stories, and some good hymns in:
1858 "The Voice of Christian Life in Song"
1859 "The Three Wakings"
1882 "Songs Old and New".

M.H.B. 198 "Never further"; published in 1860.

FRANCIS TURNER PALGRAVE, M.A., LL.D. was born at Great Yarmouth, Norfolk in 1824, educated at the Charterhouse and Oxford, where he became a Fellow of Exeter College in 1846 and Professor of Poetry 1885-1895. He was a friend of Tennyson and Browning, and was associated with the Oxford Movement. He published various works on art and literature, including:

1867 "Original Hymns"
1871 "Lyrical Poems"
1861 "The Golden Treasury of English Lyrics"
1875 "The Children's Treasury of English Song"
1889 "The Treasury of Sacred Song".

He said that "to write a really good hymn is a most difficult task, even for the greatest poet".
His own hymns have a distinctive literary individuality and delicate diction, as witness the child's verse (in S.P.1931):-

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1). Not "Elizabeth" (checked at S.H.); and see B.H.S. (II, 3rd July, 1948).

Thou, who once on mother's knee,
Wast a little child like me,
When I wake, or go to bed,
Lay Thy hands upon my head;
Let me feel thee very near,
Jesus Christ, our Saviour dear.

He died in London(1) in 1878.

M.H.B. 158 "Thou say'st"; published in Macmillan's Magazine (1861) and in his "Hymns" (1867), based on Mark X, 21. M.H.B. omits the verses:

Unchanging law binds all,
And Nature all we see;
Thou art a Star, far off, too far,
Too far to follow Thee.

Ah, sense-bound heart and blind,
Is nought but what we see?
Can time undo what once was true?
Can we not follow Thee?

M.H.B. 707 "O Thou"; written in 1867, based on Luke XVII, 21 and published in his "Hymns" (1867).

The Rev. GEORGE RUNDLE PRYNNE, M.A. was born at West Looe, Cornwall in 1818; educated at Cambridge and ordained in 1841; in 1848 he became vicar of St. Peter's, Plymouth, where he was involved in controversy as an Anglo-Catholic; he died there in 1903. He was a friend of Dr. Pusey, a supporter of the Oxford Movement and a member of the Revision Committee for H A & M (1875). He published:

1857 "A Hymnal suited for the Services of the Church, together with a Selection of Introits" (177 hymns, increased to 433 in the 1866 edition).
1865 "The Eucharistic Manual"
1881 "The Soldier's Dying Visions and other poems and hymns".
1894 "Truth and Reality of the Eucharistic Sacrifice"
1903 "Devotional Instructions on the Eucharistic Office"

M.H.B. 734 "Jesus, meek"; written in 1856, based on Matthew VIII,

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1). Confirmed at S.H. that he died in Kensington, not at Lyme Regis, Dorset as stated by C.S.H. and C.C.P.

25. Published in his "Hymns suited for the Service of the Church" (1858). Verse 4, lines 3 and 4 were in the original, and in H A & M (1875):

Through terrestrial darkness,
To celestial day.

The M.H.B. version is his own revision of this, for children.

IX. J.M. NEALE AND OTHER TRANSLATORS.

The range of hymnody was considerably extended by the researches of the Rev. JOHN MASON NEALE, M.A., D.D. who has twelve translations (in which work he was a pre-eminent pioneer) and two original hymns in M.H.B. The son of the Rev. Cornelius Neale, an evangelical clergyman, he was born in London in 1818.(1) From Sherborne School he went to Cambridge in 1836, where he became Tutor and Fellow of Downing College (1840/1); and a founder, with Benjamin Webb(2) of the (High-Church) Camden Society in 1839 (which in 1846 was re-named the Ecclesiological Society) - the aim of which was to restore the outward signs and symbols of the Church in itsarchitecture, furnishings and vestments. Neale became the editor of its monthly publication "The Ecclesiologist" in 1841, and was ordained in the same year. He won the Seatonian Prize for Sacred Poetry at Cambridge eleven times from 1845, for which he wrote upon such themes as "Judith" (1856), "Egypt" (1858), "The Disciples at Emmaus" (1859), "Ruth" (1860), "King Josiah" (1862), "The Seven Churches of Asia" (1863).

He was a friend of Dr. Littledale;(3) he lived and died a faithful member of the Church of England. He expressed his views upon Newman's secession in a letter:

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1). Not 1816 as stated by M. Patrick, in "The Story of the Church Song".

2). See below, page 178.

3). See below, pages 279-280.

"As to me, this event can have no influence, excepting that naturally, when one's mother is betrayed, however weakly or wickedly she may have acted (which yet in this case I do not see that our Church as a Church has done) one is more desirous than ever of working for her and saving her."(1).

He was appointed Warden of Sackville College, an almshouse in East Grinstead, in 1846; it was supporting twelve pensioners. Here he organised the nursing Sisterhood of St. Margaret in 1856 and St. Katherine's Orphanage in 1857. He soon became the subject of scandalous rumours; he was so unpopular and mis-understood that he suffered from mob-violence, and in 1857 his effigy was burnt. He was inhibited from preaching by Dr. Sumner, Bishop of Winchester, in 1842 on the ground of his advanced ritualism, but was ordined priest by the Bishop of Gloucester. For a short time he was vicar of Crawley in Sussex, but had to go to Madeira for his health's sake in 1843, returning to England in 1845. He was again inhibited from 1847 to 1863 by Dr. Gilbert, Bishop of Chichester, who considered him to be too zealous and intensive in matters of ceremonial.(2)

In October 1849 in "The Christian Remembrancer" No.LXVI, pages 302-343 he attacked evangelical hymnody from his High-Church standpoint. He refers to the"versions, or rather per-versions" of Sternhold & Hopkins (page 304) and to Tate & Brady as "a still lower abyss of wretchedness" (page 306). He notes that I. Watts at the end of the preface to his "Psalms, Hymns and

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1). M.S. Lawson: "Letters of John Mason Neale", page 85.

2). R.M. Stevenson: ~~Op. cit.~~ "Patterns of Protestant Church Music". pages 142-145.

Spiritual Songs", says it was usual for the clerk to read line by line before the congregation sang it. Neale proclaims that Watts's Calvinistic Unitarianism is heretical (pages 308-311) but continues: "We do not deny that Watts has left some few - some very few - pieces, which, with alterations, would grace a hymnology of the English Church" (pages 311-312); he deplores that children are allowed "to suck in the poison of Watts's 'Divine and Moral Songs'" (page 335). He says that Doddridge is the author of "Hark! the herald angels sing".(1) Of Wesley's "Hymns" he says:

> "It may be doubted whether any of the original hymns included in this book could possibly, and by any change, be included in an English hymnology" (page 316).

Whitefield's Collection "contains specimens of profane vulgarity" (page 317), and Cennick's are "peculiarly offensive, both as to matter and manner"; Toplady is the only one who might "have added greatly to the value of our hymns" (page 318).

> "Probably, the worst original collection of hymns ever put forth is the Olney Book. In some of Cowper's there may be beauty: but Newton's are the very essence of doggerel.....we may with safety affirm that Newton is quite out of the question for Church purposes; or, indeed, for any Hymnbook whatever." (page 319).

He refers in slighting language to the hymns of Kelly, Montgomery and Heber (page 320). He also animadverts upon the poor modern sources and even heretical translations of the Tractarian writers - they did not use the really ancient Christian hymns nor did they reproduce the original metres, and they worked with "care-

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1). See below, page 205.

lessness, haste and slovenliness". His essay, entitled "English Hymnody, its History and Prospects", revealed these defects, and especially advocated a more adequate treatment of the old breviary hymns (page 322). Translations from the Latin had been madd by E. Caswall, J. Chandler, W.J. Copeland, R. Mant, J.H. Newman, F. Oakeley, R. Palmer and I. Williams, but they used the corrupt texts of French breviaries; Neale went to original mediaeval sources and copied their metres, not to the seventeenth and eighteenth century versions.(1) He gives his own English translation, in four stanzas, of "Adeste fideles". (2)

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1). R.M. Stevenson: Op.cit. pages 146-148.

2). See below, page 246.

The Oxford Movement turned men's minds from the Psalter to the Prayer Book, and hymns were valued chiefly as vehicles of church party principles - Neale had a very strong dislike even for Heber's Hymns, apparently as being literary and not sacramental. His mind was mediaeval in type; he desired to ban all post-Reformation hymns. He preferred to use instead, English translations of mediaeval Latin hymns sung to their Proper plainsong tunes - hence in the same metres as the originals. The Rev. Thomas Helmore provided these plainsong melodies; Neale preserved most of the original rhythms and advocated the use of the ancient Gregorian music for them. Seventy-two of his hymns are in E.H. - a typical example is his version of Abelard's "O quanta qualia sunt illa Sabbata". The Ancient section of H A & M was entirely his work: one-eighth of the hymns of the 1861 edition arehis translations or originals.(1) Archbishop Trench said he was "the most profoundly learned hymnologist of our Church", and in the preface to his "Sacred Latin Poetry" (1864) Trench says of him:

> "by patient researches in almost all European lands, he has brought to light a multitude of hymns unknown before; in a treatise on Sequences properly so called, has for the first time explained their essential character, while to him the English reader owes versions of some of the best hymns, such as often successfully overcome the almost insuperable difficulties which some of them present to the translator."

He conducted indefatigable researches among Continental manuscripts and discovered a great amount of hymnic material previously unknown; he was the first to translate Greek hymns into English. He explored an immense field of rich treasure in the later Greek sacred Odes, and elucidated the praise and devotion of the Eastern Church to those who had been ignorant of it. He improved children's hymnody and the editing of carols (though the words of

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1). R.M. Stevenson: Op.cit. page 139.

the popular "Good King Wenceslas" are his own composition: the Latin ~~original~~ set to the tune in "Piae Cantiones" is a Spring song, "Tempus adest floridum"). (1) In 1860 he received the D.D. degree from Trinity College, Hartford University, Connecticut. (2) He died in 1866 at East Grinstead. His publications include:

1842, 1846. "Hymns for Children" (33 hymns).
1843 "Agnes de Tracy"
1843 "Ayton Priory"
1843 "Heirologus"
1843 "The Symbolism of Churches"
1843, 1849. "Hymns for the Sick"
1844 "Hymns for the Young" (28 hymns)
1844 "Songs and Ballads for Manufacturers"
1847 "The Patriarchate of Alexandria" (2 volumes)
1847/73. "History of the Holy Eastern Church" (5 volumes). This work was used by Dean Stanley in his "Lectures on the History of the Eastern Church".
1848 "Ecclesiological Notes on the Isle of Man"
1848/58 "Readings for the Aged"
1850 "Hymni Eccleaiae e Brevariis et Missalibus Gallicanis, Germanis, Hispanis, Lusitanis, desumpti"
1851, 1861, 1863. "Mediaeval Hymns and Sequences translated into English". This included "Hora Novissima" (later entitled "Rhythm of Bernard de morlaix, Monk of Cluny"), "Pange lingua", "Vexilla Regis" (M.H.B.184), "Urbs beata" (M.H.B. 652), the "Alleluiatic Sequence" (M.H.B. Canticle 4) and some from Adam of St. Victor. It was dedicated to the Rev. T. Helmore "as a mark of gratitude for his labours in the reform of Ecclesiastical music".
1852 "Sequentiae ex Missalibus Germanicis, Anglicis, Gallicis, aliisque Mediaei Aevi collectae".
1852, 1854. "A Hymnal Noted; or Translations of the Ancient Hymns of the Church set to their proper Melodies". A collection which consisted entirely of 195 versions of Latin hymns in their original metres, of which 94 were Neale's translations.
The music was edited by the Rev. THOMAS HELMORE who was the son of a Nonconformist minister. He was born at Kidderminster in 1811 and educated at Oxford; in 1840 he was a priest-vicar of Lichfield Cathedral; in 1842 Precentor of St. Mark's College, Chelsea; in 1846 Master of the Choristers of the Chapel Royal, where he used the Fixed-doh

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1). See G.R. Woodward's edition of "Piae Cantiones", pages xviii, xix, 253. And see below, page 160.

2). R.M. Stevenson: Op.cit. pages 148-149.

system of Tonic-Solfa. He revived the use of Gregorian Tones in Anglican services and composed tunes for some of Neale's hymns; he died in Westminster in 1890. He published:

"The Psalter Noted"(1849-1871)
"A Manual of Plainsong"(1850)
"Carols for Christmas"(1853)
"Carols for Eastertide"(1854)
"The Hymnal Noted"(1854)
"A Treatise on Choir and Chorus Singing"(1855) - a translation of Fétis.
"St. Mark's Chaunt Book; being the chants used in the Collegiate Chapel of St. Mark's, Chelsea"(1863)
"The Canticles Accented"
"Two Papers on Church Music"(1867,1869)
"A Catechism of Music based on Dr. Hullah's Educational Works"(1867)
"A Brief Directory of Plainsong"(1878)
"A Fuller Directory of the Plainsong of the Holy Communion Service"(1881).

The 1853 edition of the "Hymnal Noted" had 46 hymns, mostly from the Sarum Offices, set to their proper plainsong melodies; the 1854 edition had 59 more hymns (of which fourteen are in M.H.B. such as "The Foe Behind",M.H.B.218); the 1858 edition was harmonized, with 105 hymns; in 1862 an "Appendix" had 215 hymns, which by 1877 had grown to 371 hymns.

Although the Gregorian music was not properly understood at that time, and Helmore's treatment of ancient or mediaeval music was not according to knowledge, yet there is an historic virtue - quite apart from any question of Tractarianism - in the use of ancient hymns set to their Proper tunes; and Helmore's efforts served as a useful beginning which has since been improved upon: they pointed the way to a better and more competent practice in recent times. The revival of ecclesiastical plainsong, and research into methods of handling the mediaeval modes, took place at the end of the nineteenth century. Haberl founded the Palestrina Society in 1879, and his works in 33 volumes were published in 1894. New insight into the melodic and rhythmical structure, as well as into the harmony, accrued through the controversy in which Dom Pothier, Dom Mocquereau and the monks of Solesmes Abbey near Le Mans engaged against the Ratisbon School. Subsequently the Solèsmes monks settled in the Isle of Wight; they restored the plainchant, purified the music of the Mass, and won Papal authority as editors of the "Editio Vaticana"(1904). Dom Pothier published:

"Les Mélodies grégoriennes, d'après la tradition"(1881).
"Liber Gradualis"(1883).

A co-editor of the "Hymnal Noted" was the Rev. BENJAMIN WEBB (see below, page 178). It was used in very few Anglican churches; to the average organist, choir and congregation of that day (and still to many of the present day) the musical idiom would be not only difficult but repellant; nevertheless this attempt had much influence upon future hymnbooks.

1853 "Carols for Christmas".
1854 "Carols for Eastertide, set to ancient melodies": these use the tunes from "Piae Cantiones", compiled by Theodoricus Petrus of Nyland in Finland when he was a student at Rostock near Lübeck. These songs spread through the Reformed churches of Sweden and Finland. This rare book was given by the British minister at Stockholm to Dr. Neale, who passed it on to the Rev. T. Helmore - they used their own words set to the tunes of "Piae Cantiones". See below, page 160.
1856 "The Farm of Aptonga"
1854 "The Egyptian Wanderers"
1855 "Lent Legends"
1855 "Songs and Ballads of the People"
1855 "The Ancient Liturgies of the Gallican Ccurch".
1858 "A History of the Jansenist Church in Holland"
1859 "Greek Liturgies"
1859 "English Translations of Greek Liturgies"
1859,1861. "The Rhythm of Bernard de Morlaix, Monk of Cluny, on the Celestial Country".
1860 "Commentary on the Psalms, from Primitive and Mediaeval Writers"(Volume I). - completed by Littledale in 1874.
1862 "Hymns of the Eastern Church". From this are taken "The day of resurrection"(M.H.B.208),"Art thou weary"(M.H.B.320), "O happy band"(M.H.B.618);"The day is past"(M.H.B.951). They are adaptations rather than translations, for the originals are long prose chants. The general character of Greek hymnody is objective, contemplating or expressing the Divine attributes rather than the subjective moods or needs of the human soul; there is much repetition in the lengthy canons. Neale does not produce equivalent language, or even strictly the content; many of his renderings are more like original compositions. This book broke new ground. He referred to "the immense difficulty of an attempt so new as the present, when I have had no predecessors, and therefore could have no master."
The 1862 preface says: "these are literally, I believe, the only English versions of any part of the treasures of Oriental Hymnology . . . The eighteen quarto volumes of Greek Church-poetry can only, at present, be known to the English reader by my little book . . . in attempting a Greek Canon, from the fact of its being in prose, one is all at sea. What measure shall we employ? Might we attempt the rhythmical prose of the original, and design it to be chanted? Again, the great length of the Canons renders them unsuitable for our churches, as wholes. Is it better simply to form centos of the more beautiful passages?" (By A.D.700 verse had been discarded for the hymns of the Eastern Church - they were written, extensively, in measured prose.)
The 1866 preface (to the third edition) says: "The hymns 'O happy band', 'Safe Home', and 'Art thou weary' contain so little that is from the Greek, that they ought not to have been included in this Collection; in any future edition they shall appear as an Appendix." See R.M. Stevenson, op.cit.p.140.
The music of the fourth edition(1882) was edited by the Very Rev. Stephen Georgeson Hetherly. He was born at Bristol

in 1827, and was a pupil of W.H. Havergal. In 1856 he took the Mus.Bac. degree at Oxford, and in 1893 received the Mus. Doc. from St. Andrews. In 1857 he became the musical conductor at the Greek Church in Liverpool; he was ordained into the Greek Church in 1871, of which he became an Archpriest. He published works on Greek and Byzantine music. this fourth edition of Neale's "Hymns of the Eastern Church" includes 24 tunes by Havergal and 3 by Ouseley.
Of the 22 hymns in E.H. styled "from the Greek", half are by Neale.

1846 "Tales of Christian Heroism and Endurance"
1851 "The Followers of the Lord"
1859 "Voices from the East"
1860 "The Quay of the Dioscuri"
1863 "Essay on Liturgiology and Church History"
1865 "Stabat Mater Speciosa"
1865, 1866. "Hymns, chiefly Mediaeval, on the Joys and Glories of Paradise". In the preface he writes:
"I am very glad to have the opportunity of saying how strongly I feel that a hymn, whether original or translated, ought, the moment it is published, to become the common property of Christendom; the author retaining no private right in it whatever. I suppose that no one ever sent forth a hymn without some faint hope that he might be casting his two mites into the Treasury of the Church, into which the 'many that were rich', - Ambrose and Hildebert, and Adam and Bernard of Cluny, and St. Bernard, - yes, and Santeuil and Coffin, -'cast in much'. But having cast it in, is not the claiming a vested interest in it, something like 'keeping back part of the price of the land'?"
1866 "Original Sequences, Hymns and Other Ecclesiastical Verses" (it includes "Hora novissima", M.H.B.652).
In 1866 he and the Rev. T. Helmore both wrote a hymn upon the cattle plague of that year.
1878 "The Patriarchate of Antioch"(posth., completed by the Rev. G. Williams).

M.H.B.83 "Of the Father's Love"; cf. Colossians I,13-17 and I Timothy III,16.

MARCUS AURELIUS CLEMENS PRUDENTIUS[1] was born in 348, probably at Calahorra near Sargossa in North Spain; he became a pagan official in the Imperial Court; he died in 413. When aged 57 he retired from secular work, entered the cloister, and in 405 published sacred poems which combined narrative with a lyrical spirit. Although they were concerned with such subjects as the Hours and Christian martyrs, they were not hymns which could easily be used in a liturgy; nevertheless they became popular in many ancient breviaries such as the Mozarabic - at any rate as extracts from lengthy meditations.

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1). Not "Honorius" as in C.S.H. - which is probably a confusion with Fortunatus: see below, page 164.

Among these are his "Liber Cathemerinon" - hymns for private use for the Hours of the day; and "Liber Peristephanon" - 14 hymns in praise of martyrs and saints, In the preface to the latter he writes (T.R. Glover's translation):-

Yet has Christ a need of me,
Though but a moment's space I have my station;
Earthen vessel though I be
I pass into the Palace of Salvation.
Be the service ne'er so slight,
God owns it. Then, whatever Time is bringing,
This shall still be my delight
That Christ has had the tribute of my singing.

R. Martin Pope's translation of this is:

Lo in the palace of the King of kings
I play the earthen pitcher's humble part;
Yet to have done him meanest service brings
A thrill of rapture to my thankful heart;
Whate'er the end, this thought will joy afford,
My lips have sung the praises of my Lord.

Prudentius was the favourite poet of Notker Balbulus.(1) He was a prolific writer, admired by Erasmus and Colet; Bentley called him "The Virgil and the Horace of the Christians", and T.R. Glover designated him "the first really great Christian poet". He died in Spain.
The hymn "Corde natus ex Parentis, ante mundi exordium" is taken from lines 10-12, 19-27, 109-111 of his poem "Da puer plectrum, choreis ut canam fidelibus", which is part of his "Hymnus Omnis Horae", the ninth hymn of the "Liber Cathemerinon", in 38 verses. The refrain "Saeculorum saeculis" is not original but is a liturgical addition. H A & M (1909) gives the full cento of nine Latin verses, of which the last is a doxology not by Prudentius; of these Latin verses, 1, 4-6, 8-9 are on O.H.B. Hymn 340.
"Of the Father sole begotten" is Neale's translation of these same six verses of O.H.B. 340; it is found in his "Collected Hymns" (posth.), in "Hymnal Noted" (1851) and in O.H.B. 68.
Baker adapted Neale's translation for H A & M (1861). The complete nine verses of Neale-Baker are in H A & M (1909); of these M.H.B. omits verses 3, 4, 7, 9 which are:

He is found in human fashion, (in E.H.)
Death and sorrow here to know,
That the race of Adam's children,
Doom'd by law to endless woe,
May not henceforth die and perish
In the dreadful gulf below.

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1). Pages 175-177 below; see J.M. Clark "The Abbey of St. Gall" page 102.

4) O that ever blessed birthday (In
When the Virgin, full of grace, (H A & M,
Of the Holy Ghost incarnate (E.H., C.H.
Bare the Saviour of our race;
And that Child, the world's Redeemer,
First displayed His sacred face.

7) Righteous Judge of souls departed,
Righteous King of them that live, (in E.H.
On the Father's throne exalted
None in might with Thee may strive;
Who at least in vengeance coming
Sinners from Thy face shall drive.

9) Christ, to Thee, with God the Father
And, O Holy Ghost, to Thee,
Hymn, and chant, and high thanksgiving
And unwearied praises be,
Honour, glory, and dominion,
And eternal victory.

Canon Charles Bigg, D.D. has a translation of another Latin verse in "Wayside Sketches of Early Church History":-

Thee the winding of the rivers,
Thee the rain and wild sea-strain,
Rain and heat and sun and hoar-frost,
Wind-tossed forests, night and day,
Celebrate in ceaseless praises,
Through the ages of all time.

The tune "Divinum Mysterium" is a trope to the Sanctus, extant in 10th-15th century manuscripts; a fascimile is in H A & M (1909) page 77. M.H.B. gives a correct rendering of this tune, as in H A & M (1904). It is said to be in a 13th century MS at Woftenbüttel, and is certainly in "Piae Cantiones" (see Woodward's edition pages 29-30, 233-234, though the metre of the tune here is different from "Corde natus"). (1) From this book it was brought to English use in Helmore's "Hymnal Noted" (1854).

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1). In 1580 a Lutheran, Didrik Petri, left Abo in Finland, which was then part of Sweden, and went to Rostock where he collected songs and published them in "Piae Cantiones" (1582), the earliest example of a Swedish book printed with measured music; it had a new and enlarged edition in 1625 (see Woodward, pages xiii-xiv). In 1852 the 1582 edition was given to J.M.Neale by Mr. G.J.R. Gordon. Neale wrote 24 carols to suit the tunes in the book. It contains 74 church and school songs, of which 17 are connected with Christmas; they were not used by Stainer & Bramley (1871) but many were introduced in the "Cowley Carol Book" (1901). They were mostly Swedish, but ranged from the 10th to the 15th centuries and from various lands including Bohemia, Moravia and southern Europe; the authors and composers were mostly unknown (Woodward pages xxi-xxiii). See above, page 157.

M.H.B. 84 "All glory"; based on Psalms XXIV, 7-10 and CXVIII, 25-26, Matthew XXI, 1-17, Luke XIX, 37-38.
THEODULF was probably born in Italy; he was brought to France by Charlemagne in 781 and became Bishop of Orleans c.785, then Abbot of Fleury. He was imprisoned at Angers by Louis the Pious (son of Charlemagne) in 818, being accused of participation in the rebellion of the king's nephew, Bernard of Italy. The story goes that he sang these lines from prison as the king passed by, who thereupon released him; but the account of Theodulf's being restored to his see dates only from 1516; Louis was never in Angers after 818, and Theodulf died in 821. Though the story is apocryphal, the authorship is authentic; the original had 78 lines, written in prison 820/1, which are extant in a 10th century manuscript.
Only the first 36 lines of the complete text are used in liturgical books, and only the first 12 lines in graduals and missals. The hymn soon became a processional for Palm Sunday, with appropriate ceremonies of its own. Sarum had the first 4 stanzas sung by seven boys from a gallery over the door and the choir sang the first stanza as a refrain. It was sung at the town gates in Hereford, Tours and Rouen. In modern Roman use it is sung when the singers enter the church. St. Theodulf may have composed the plainsong too (E.H.621).
Neale's versions were in his "Mediaeval Hymns" (1851) and the "Hymnal Noted" (1854); altered again for H A & M (1859, 1861) which is also the M.H.B. version. They began: "Glory, and honour, and laud be to Thee" (1851), "Glory, and laud and honour" (1854).
Neale translates a verse which was often sung until the 17th century:

7) Be Thou, O Lord, the rider,
And we the little ass;
That to God's holy city
Together we may pass.

This verse in the "Hymnal Noted" did not maintain its place with his other stanzas:-

8) Receive, instead of palm-boughs,
Our victory o'er the foe,
That in the Conqueror's triumph
This strain may ever flow:

M.H.B. 93 "To the Name"; "Gloriosi Salvatoris" is an anonymous 15th century hymn; it is in the "Meissen Breviary" (1517) in six stanzas of 3 double lines, and is an imitation of the "Pange Lingua" of St. Thomas: cf. Psalm LXII, 17.
Neale has a translation of severn 6-line stanzas in "Hymni Ecclesiae" (1851), from the Liège Breviary.
M.H.B. is the H A & M (1861) version, based on Neale but with many alterations by the compilers. Neale's original in his "Mediaeval Hymns" is in E.H. and S.S., and with only two words altered, in P.M.H. Ellerton has a translation in "Church Hymns" (1871) and Dearmer in S.P. (1931).
M.H.B. 106 "Jesu, the very thought"; "Jesu, dulcis memoria".
BERNARD of CLAIRVAUX was born at Fontaines near Dijon,

Burgundy in 1091 and educated at Paris; he entered the monastery of Citeaux, the first Cistercian foundation, in 1113 and became the greatest preacher of the twelfth century, influential in Church Councils and in the condemnation of heresy; he preached the Second Crusade in 1146, which was an utter failure. He died at Clairvaux, where he was abbot, in 1153, and was canonized in 1174.

Archbishop Trench supported the authenticity of:-

"Jesu, dulcis memoria"
"Laetabundus, exultet fidelis chorus: Alleluia"
"Cum sit omnis homo foenum"
"O miranda vanitas"
"Salve mundi salutare"

(together with three other pieces which cannot now be admitted as authentic). Of "Jesu, dulcis memoria" he says: "The composition, as a whole, lies under the defect of a certain monotony and want of progress". It is a poem of some fifty stanzas with a four-fold rhyme; the earliest manuscript, dating from the end of the twelfth century, has 42 stanzas, but variations of text are innumerable. It was sung as a sequence at Mass in England in the early thirteenth century and in Germany at the beginning of the fourteenth century. Nine Latin verses are in O.H.B., seven in H A & M(1909) and five in "The Public School Hymn Book".

Higher Criticism by Dr.G.G.Coulton and others has denied the authorship to St.Bernard. Bishop W.H.Frere (1) said that Dom Pothier attributed it to a Benedictine abbess in the "Revue du Chant Grègorien" X,147. But Reginald Vaux (2) shewed that Pothier's view is based on a misquotation from Dom Guérangers "L'Annèe Liturgique", which itself rested on an unsupported statement of the 18th century Mabillon. So the abbess is mythical after all, and Bernard's authorship may be fact; at any rate the poem was ascribed to him within a century of his death (3). Therefore the statement in C.S.H. that "An eleventh century manuscript states that a Benedictine abbess was the author" is unfounded and incorrect, though this attribution is repeated by M.Patrick, H.A.L.Jefferson, ~~E.R.Bradley~~ and others. Dr. F.J.E.Raby says: (4) "It is difficult to resist the conclusion that the poem is the work of an Englishman and was written at the end of the 12th century. Not until the close of the 13th century was the name of St.Bernard attached to the poem". (And see B.H.S. III, 7 Summer 1953, page 118). (5) M.H.B. has the following translations:-

Hymn 106 from "The Hymnal Noted" (Neale)
Hymns 107 & 108 from "Lyra Catholics" (Caswall 1849) - see below, page 240.
Hymn 109 from "The Sabbath Hymn Book" - Andover (Psalmer 1858) - see below, page 364.

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1). In H A & M (1909), page 357.

2). In the "Church Quarterly Review" (April 1929).

3). See H.C.H.S. pages 43-44, and C.S.Phillips, "Hymnody Past and Present", page 274.

4). In B.H.S. XXXIII, October, 1945, page 2.

5). See an exhaustive study by André Wilmart, "Le 'Jubilus' sur le nom de Jésus dit de Saint Bernard", in "Ephemenrides Liturgicae" (1943).

Neale's version is from the Sarum Breviary (1499), stanzas 1-3, 5, 9-10, published in the "Hymnal Noted" (1852). M.H.B. omits three of Neale's nine stanzas:
(3) "Jesu, the hope" (represented in M.H.B.108 verse 3).
(4) "Jesu, Thou sweetness" (represented in M.H.B.106 verse 1).
(5) "No tongue" (represented in M.H.B.108 verse 4).
The hymn is set to a Sarum melody in O.H.B. 230 and 348,

M.H.B. 143 "Good Christian men"; a 14th century carol published in Neale & Helmore's "Carols for Christmastide" (1853). The four-stanza macaronic Latin + English words "In dulci jubilo", with J.S.Bach's harmony, are to be found in C.C.B., E.C.B., O.B.C., O.H.B.
The original Latin + German carol had been translated into English in the 16th century. Its first verse was:

In dulci jubilo (1)
Nu singet und seyt fro:
Unsers herzens wonne
Leyt in præsepio
Und leuchtet als die sonne
Matris in gremio
Alpha es et O.

It has been attributed to Peter of Dresden, a schoolmaster of Zwickau in 1420 and afterwards described as a Hussite or a Waldensian. Woodward (2) ascribes it to a Dominican friar, Heinrich Suso (3) who flourished in the early 14th century; he quotes German sources (4) and refers to the subsequent treatment of the melody. (5).
The tune, in the Lydian Mode, is at least as early as the 14th century; it is an old Roman Catholic tune which Luther retained in his Protestant liturgy: it is found in a hymn-book of 1529 and in Klug's "Gesangbuch" (a Lutheran compilation published at Wittenberg in 1535). J.S.Bach used the melody in three choral preludes - one of which has extensive treatment in 5-7 parts, with the tune in canon at the octave between bass and soprano and with some canon in the middle parts also: a sort of fantasia in the style of Buxtehude. R.L.Pearsall set the carol for eight solo voices and chorus (See C.C.B., R.R.T.) The Latin phrases in macaronic carols are mostly from liturgical Services or Office hymns - especially extracts from the more rhythmical or even metrical parts of the liturgy, such as proses, sequences, antiphons - and were well known and understood by those who attended the church. The pioneering work of Dr. Neale in paraphrasing ancient Christian praise was of course invaluable; yet sometimes his re-arrangement of the original was unfortunate: e.g., the interpolation of his fourth

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1). But there are many variations.
2). D. Petri's "Piae Cantiones", (pages xxiii, 211).
3). Not "Suss" as in C.C.P.
4). Op.cit. pages 210 - 211.
5). Op.cit. pages 212 - 214.

line ("News"; "Joy"; "Peace") utterly breaks the rhythm of this tune.

M.H.B.148 "The royal banners"; the Latin has eight stanzas: 7 are in O.H.B., 6 are in H A & M (1909), with a later doxology which is M.H.B. verse 6. See B.H.S. III, 10 (Spring 1954), page 167.

VENANTIUS HONORIUS CLEMENTIANUS FORTUNATUS was born c.530 at Cenada in the Treviso district of Venetia, north Italy, and studied at Ravenna and Milan. He went to Gaul in 565, became bishop of Poictiers c.598 and died in 609, He also wrote "Tempora florigero"(M.H.B.212) - see below, page 263.
His style is transitional between classical and mediaeval poetry; he combines bombastic language with fulsome flattery; his disposition is that of a worldly courtier and his pious verse is mixed with the matter and manner of a troubadour.
The hymn was inspired by the reception of a fragment of the Cross at Poictiers, where it was welcomed with liturigcal chants, inceense and torches, having been met by Fortunatus in procession at Migué. It was brought by Euphronius, bishop of Tours, from the Emperor Justinian II, to Queen Rhadegund's convent of Sainte Croix in 569.
The reference to David in M.H.B. verse 3 is to an ancient version of Psalm XCVI,10 as rendered in some missals and breviaries. M.H.B. verse 5 suggests the "mousetrap" theory of the Atonement.
The hymn was much used by the crusaders; Dante used it for the first line of the last canto of the "Inferno". It is the Passiontide Office Hymn, at Vespers in several breviaries, and at Lauds in the present Roman breviary.
H A & M is an adaptation of the translation which Neale issued in "Mediaeval Hymns" (1851). M.H.B. is Neale's exact text, but with three verses omitted:

6) O Cross, our one reliance, hail. This verse is in E.H.
This holy Passiontide, avail
To give fresh merit to the saint,
And pardon to the penitent.

8) With fragrance dropping from each bough
Sweeter than sweetest nectar thou:
Decked with the fruit of peace and praise,
And glorious with Triumphal lays:-

9) Hail, Altar. Hail, O Victim. Thee
Decks now Thy Passion's victory;
Where Life for sinners death endured,
And life by death for man procured.

The tune, in the Dorian Mode, is probably the original melody of the poem; it is also found as a chorale in "Enchiridion" (Erfurt 1524); it was harmonized by J.S.Bach in his chorale arrangement for "Komm, Gott Schöpfer, Heiliger Geist"; it is used for a semi-chorus by G.Holst in "The Hymn of Jesus". It had an inept metrical editing by Sir F.Bridge in M.H.B.(1904).

M.H.B. 208 "The Day of Resurrection"; a free rendering of the First of Eight Odes: the vigorous "Golden Canon" for Easter morning. cf Matthew XXVIII,9. The Greek text has

splendid diction and sonorous variety of rhythm; it is quoted in H A & M (1909).

St. JOHN of DAMASCUS, the greatest of the Byzantine schoolmen, was a poet and theologian who developed music and art. (1) Born at Damascus c.675, he entered the monastery which had been established above the gorge of the Kedron in 484, between Jerusalem and the Dead Sea, by St. Sabas who died in 532. It became the centre of a great school of hymn-writers. John, who died c.750 or later, was a pupil of the Italian monk Cosmas; he wrote fine odes and canons on the great Festivals, of which the chief were those at Easter, the Ascension, and St. Thomas's Day.

The ode had a similar place in the Greek Church to the sequence in the Latin Church. John's "canons" are ingenious, every line being a correct iambic trimeter. The Eastern Church canon had eight odes, threaded on an acrostic - which was an aid to the memory. They are based on the Nine Canticles of Lauds (but the second of the nine was omitted on festival days):-

I.	The Song of Moses	Exodus XV, 1-19.
II.	The Song of Moses	Deuteronomy XXXII,1-43(in Lent only)
III.	The Song of Hannah	I. Samuel II, 1-10.
IV.	The Song of Habakkuk	Habakkuk III, 2-19.
V.	The Song of Isaiah	Isaiah XXVI, 9-21.
VI.	The Song of Jonah	Jonah II, 3-10.
VII.	The Song of the Three Children.	Daniel III, 26-45.
VIII.	The Song of the Three Children + Benedicite.	Apocrypha.
IX.	Magnificat + Benedictus.	Luke I.

John wrote many hymns on the Incarnation; he arranged the VIII Tones in a liturgical book, a system which endured as the mediaeval Modes for a thousand years. He made three Orations in favour of ikons. Eastern Church poetry gradually grew over at least nine centuries, ending c.1400; its best period was roughly synchronous with the iconoclastic controversy, and most of the hymn-writers took an active part in supporting the veneration of ikons. This period may be put at 726-842; the principle in question was that art is a handmaid of religion. (2) The Council of Consbantinople in A.D.752 rejected the use of images; the final triumph of the Church over the Iconoclasts isusually dated 842.

In "Hymns of the Eastern Church" (1862) Neale's poem begins: "'Tis the Day"; in "The Parish Hymn Book" (1863) it begins: "The Day".

In the original, Verse 1, line 6 is: "From this world to the sky".

In Verse 3, lines 5 & 6 are: "Invisible and visible
Their notes let all things blend".

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1). See Egon Wellesz: "Byzantine Music and Hymnography" pages 116, 176-187, 192.

2). E. Wellesz, Op.cit. pages 141-143.

M.H.B. 218 "The foe behind"; written in 1853, published in his "Carols for Eastertide" (1854) entitled "Auctor humani generis" - an original hymn, not a translation. Neale's version is only about half the length of the Sequence which suggested his carol, and M.H.B. omits four verses of Neale. In Verse 10, Neale wrote:

"He will guide us through;
Christians, follow you".

The 16th century tune from "Piae Cantiones" for which Neale wrote his verses is in H A & M (1909). A tune by Sir F. Bridge is in M.H.B. (1904). Barnby also wrote a musical setting for it.

M.H.B. 257 "O come"; The "Seven Great O's" were antiphons sung at Vespers before and after the Magnificat during the last part of Advent (omitting St.Thomas's Day, December 21), each beginning with "O". They are mentioned in the "Life of Alcuin" c.804 A.D. and are in an eleventh century manuscript. (1)

December 16 "O Sapientia quae ex ore altissimi prodisti, attingens a fine usque ad finem, fortiter suaviterque disponens omnia, Veni ad docendum nos viam prudentiae."
(O Wisdom, which didst come forth from the mouth of the Most High, reaching from the one end of all things to the other, and ordering them with sweetness and might: Come that thou mayest teach us the way of understanding.") cf Isaiah XI, 2, Proverbs I-X, Ecclesiasticus XXIV, 3, Wisdom VIII, 1, IX,10, I Corinthians I,24; this is not in M.H.B.

December 17 "O Adonai, et Dux domus Israel, qui Moysi in igne flammae rubi apparuisti, et in Sina legem dedisti, Veni ad redimendum nos in brachio extento." (O Lord of Lords, Leader of the House of Israel, who didst appear unto Moses in a flame of fire in the bush, and gavest Thy law in Sinai: Come, that Thou mayest redeem us with Thy outstretched arm.") cf Exodus III, 2 & 14; VI, 3; XIX, 13-21; John VIII, 58. M.H.B. verse 2 refers to this.

December 18 "O Radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur, Veni ad liberandum nos; jam noli tardere." ("O Root of Jesse, which standeth for an ensign of the people, before whom kings shall shut their mouths, and to whom the Gentiles shall seek: Come that Thou mayest deliver us; tarry not, we beseech Thee.") cf Isaiah XI, 1 & 10; Revelation XXII, 16. M.H.B. verse 3 refers to this.
A paraphrase of this antiphon is in a 16th century Latin and English carol, with music for 2 & 3 voices. (2)

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1). See H A & M (1909) hymn 47.

2). See E.E.C. pages 3, 352.

December 19 "O Clavis David, et Sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit, Veni et educ vinctum de domo carceris, sedentem in tenebris et umbra mortis". ("O Key of David, and Sceptre of the House of Israel: Thou who openest and no man shutteth, who shuttest and no man openeth: Come, that Thou mayest bring forth from the prison-house him that is bound, sitting in darkness and in the shadow of death.") cf Isaiah XXII, 22, XLII, 7; Revelation III, 7.
M.H.B. verse 5 refers to this.
A paraphrase of this antiphon is in a 16th century Latin and English carol, with music for 2 and 3 voices. (1)

December 20 "O Oriens splendor lucis aeternae et Sol justitiae, Veni et illumina sedentes in tenebris et umbra mortis". ("O dawning Brightness of the Everlasting Light, and Sun of Righteousness: Come, that Thou mayest enlighten those who sit in darkness and in the shadow of death.") cf Zechariah VI, 12; Wisdom VII, 26; John I,9: Hebrews I,3; Malachai IV, 2; Luke I 78-79. M.H.B. verse 4 refers to this.

December 22 "O Rex gentium et desideratus earum, Lapisque angularis qui facis utraque unum, Veni, salva hominem quem de limo formasti." (" O King and Desire of all nations, the Cornerstone uniting all in one: Come, that Thou mayest save man whom Thou hast formed out of the ground by Thy hand.") cf Genesis III, 19; Haggai II, 7; Romans II, 10; Ephesians II, 14 and 20; I Peter II, 6.
This is neither in Neale nor in M.H.B. and has been thus translated by the Rev. W. Denton:

O Thou on whom the Gentiles wait,
Who 'midst the nations shall be great,
Thy Church's chief and corner-stone,
Who in Thyself hast made all one;
Draw nigh and save, for Thine own sake,
Mankind whom Thou of dust did make.

December 23 "O Emmanuel, Rex et Legifer noster, expectatio gentium et Salvator earum, Veni ad salvandum nos. Domine Deus noster". ("O Emmanuel, our King and our Lawgiver, the Expectation and the Saviour of the Gentiles: Come, that Thou mayest save us, O Lord our God".) cf Genesis III, 15, XLIX, 10; Isaiah VII, 14, XXXIII, 22; Matthew I, 22 and 23.
M.H.B. verse 1 refers to this.

Another antiphon was used at Sarum, Hereford and York: "O

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1). See E.E.C. pages 3, 352.

Virgo Virginum, quo modo fiet istud? quia nec primam similem visa es nec habere sequentem. Filiae Hierusalem, quid me admiramini? Divinum est mysterium hoc quod cernitis." ("O Virgin of virgins, how shall this be? For neither before thee was there any like thee, nor shall there be after. Daughters of Jerusalem, why marvel ye at me? The thing that ye behold is a divine mystery.")

December 21: the Sarum Use had also an "O" for the Feast of St. Thomas: "O Thoma Didime, per Christum quem meruiste tangere, te precibus rogamus altisonis Succurre nobis miseris, ne damnemur cum impiis in adventu judicis." ("O Thomas Didymus, we beseech thee with resounding prayers, through Christ Whom thou wast found worthy to touch, help us poor sinners, lest we be condemned with the wicked at the coming of the Judge.")

The earliest Anglican translation was in prose, by J.H. Newman for "Tracts for the Times" 75 (1836): "On the Roman Breviary" pages 206-207. Neale's translation was from an anonymous Latin metrical text of five of the antiphons; this he supposed to date from the twelth century, though there is no evidence prior to the eighteenth century; the Latin rendering is in the "Psalteriolum Cantionum Catholicarum" (1710). (1) Dr. H. Macgill has another translation of this Latin version in the "Presbyterian Hymnal" (1876).
The text of M.H.B. follows H A & M (1861) and the "Hymnal Noted" (1854). Neale's original text in "Mediaeval Hymns" (1851) is:-

Verse 1, line 1: Draw nigh, draw night, Emmanuel
line 6: Shall be born for thee, O Israel
Verse 2, line 1: Draw nigh, draw night, O Lord of might
Verse 3, line 1: Draw nigh, O Jesse's Rod, draw nigh.
line 2: To free us from the enemy;
line 3: From Hell's infernal pit to save,
line 4: And give us victory o'er the grave.
Verse 4, line 1: Draw nigh, Thou Orient, who shalt cheer
line 2: And confort by Thine Advent here,
line 3: And banish far the brooding gloom
line 4: Of sinful night and endless doom.
Verse 5, line 1: Draw nigh, draw night, O David's Key,
line 2: The Heavenly Gate will ope to Thee.

The fine and dignified tune is not found earlier than the "Hymnal Noted", Part II (1856) and is very possibly an adaptation of plainsong phrases by the Rev.T.Helmore. It is called "a melody of the thirteenth century, from a French missal in the National Library at Lisbon" - but there is no trace of it in this library. "Musical Opinion" (September 1902) said it was adapted by Bishop Jenner and first appeared in the "Hymnal Noted". Anyhow, it is a nineteenth century imitation of plainsong style, the whole being constructed from three musical phrases in a more ordered, compact and economical

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1). It is given in H A & M (1909) hymn 47.

design than was usual in mediaeval times; further, it is not restricted to any single Mode, although its main tonality is Aeolian. This was altered to the modern minor key in M.H.B. (1876); it was restored mainly to the Aeolian Mode by Sir Frederick Bridge in M.H.B. (1904) and became purely modal in M.H.B. (1933). A pause was unfortunately placed at the end of the penultimate line in M.H.B. (1904); it should be sung in speech-rhythm, according to the sense of the words.

M.H.B. 320 "Art thou weary"; Neale attributes the original text of this hymn to St. STEPHEN the Sabaite: Idiomela in the Week of the First Oblique Tone. cf John XII, 26; Matthew XI, 28. Neale's version was published in "Hymns of the Eastern Church" (1862). The Greek caption is placed in M.H.B. at the beginning of hymns 320 and 977; if it is considered suitable for these two, it should also have been added to hymn 618. Apart from a similarity of theme there is no justification for linking it with any of these three hymns, since their English text is so remote from the text of the Greek Canon which was the generic source of their inspiration. In his "Hymns of the Eastern Church" Neale puts the Greek phrase before "Art thou weary", but not before either "O happy band" or "Safe home".
St. Stephen was a nephew of St. John of Damascus; he was born in 725, entered Mar Saba (about ten miles south-east of Jerusalem) c.736 and died in 794.
The form of the hymn is antiphonal in each verse.
M.H.B. verse 3, line 1 begins "Is there" (not "hath He").
M.H.B. verse 7, line 3: the original "Angels, Martys, Prophets, Virgins" was altered by Bickersteth in his "Hymnal Companion" as in M.H.B. The four verses omitted by M.H.B.are:

4) Is this all He hath to give me
In my life below?
Joy unspeakable and glorious
Thou shalt know.

5) All thy sings shall be forgiven -
All things work for good,
Thou shalt Bread of Life from Heaven
Have for food.

6) From the fountains of salvation
Thou shalt water draw:
Sweet shall be thy meditation
In God's law.

8) Festal psalms, a Crown of Glory,
Robes in blood washed white,
God in Christ His people's Temple -
There no night.

Baker's tune "Stephanos" was harmonized by Monk in H A & M Appendix (1868).

M.H.B.618 "O happy band"; of Hebrews XI,13. Neale wrongly attributed the original to "Joseph of the Studium"; he was a brother of Abbot Theodore who died in 826 and who was a supporter of the use of ikons in worship. The Church of the Studium was built in Constantinople in 463 by Studius, a Roman senator, anddedicated to St.John the Baptist.
The Greek text is really by St. JOSEPH the Hymnographer who was born in Sicily c.800; in 830 he went to a monastery in Thessalonica; he visited Constantinople and Rome and for a time was enslaved by pirates in Crete. He was banished from Constantinople for defending ikons, but was recalled by the Empress Theodora. He founded a monastery in Constantinople and died there in 883. He was the most voluminous of the Greek hymn-writers; he wrote the great Canon for Ascension Day (c.850) - but the eighth of these odes is not by him but by St.John of Damascus (see above, page 165). His style is verbose and tedious; many of his hymns are acrostics on his own name. He wrote a few short hymns with music, but usually composed new words to existing tunes.
Neale's paraphrase was published in "Hymns of the Eastern Church " (1862); it is a cento from the Canon of Saints Chrysanthus and Daria, but does not closely follow the original. The fifth stanza, omitted in M.H.B., is;

What are they but vaunt-couriers
To lead you to His sight?
What are they save the efflu'nce
Of Uncreated Light?

M.H.B.652 "Brief Life"; cf Hebrews XI,16. The birthplace of St. BERNARD of Cluny is unknown; it may have been in the Pyranees or perhaps Morval in the Jura - but not Morlaix in Brittany;(1) W.H.Frere calls him Bernard of Murles or Morlas. He may have had English parents. He entered the Abbey of Cluny, not far from Clairvaux and dedicated his poem to the Abbot, Peter the Venerable. This satire was written c.1145 and is extant in a thirteenth century manuscript; it was inspired by Revelation XXI-XXII, and is a bitter attack upon the corruption of his age, contrasted with the peace and glory of heaven. It shows a powerful mastery over an extraordinary and difficult metre: rhymed dactylic hexameters. St.Bernard declared that "unless the spirit of wisdom and understanding had been with me, and flowed in upon so difficult a metre, I could not have composed so long a work". The poem of 2966 lines begins "Hora novissima, tempora pessima sunt, vigilemus" and is entitled "De contemptu mundi". Among other translations are those by G.Moultrie (1865) (2) and S.W.Duffield (1867) (3).

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1). Julian, page 1613.

2). See page 266.

3). See page 360.

Neale's first translation, "Brief life", was from 96 lines beginning "Hic breve vivitur", in Trench's "Sacred Latin Poetry" (1849) and in "Mediaeval Hymns" (1851).
In Neale's "Rhythm of Bernard de Morlaix, Monk of Cluny, on the Celestial Country" (1858) there are 218 lines; his "Jerusalem the golden" was in this and in "Mediaeval Hymns"(1863) Neale eventually used some 440 lines of the poem; his translation became very popular and was used generally in hymn-books. Other well-known centos are from the sections beginning "O sacra potio" and "Urbs Syon unica", both in the "Appendix to the Hymnal Noted" (1862).
The first part of M.H.B.652 begins "Hic breve vivitur, hic breve plangitur. hic breve fletur"; the second part begins "Urbs Syon aurea, patria lactea, cive decora". It is from Neale's lines 143-154, 171-182, 423-430, 303-310, 315-330, 79-83, 435-438. For lines 423-430 (M.H.B. verse 4) Neale wrote:

O sweet and blessèd Country, In E.H.
Shall I ever see thy face?
O sweet and blessèd Country
Shall I ever win thy grace?
I have the hope within me
To comfort and to bless:
Shall I ever win the prize itself?
O tell me, tell me, Yes.

In Neale, the three lines preceding M.H.B. verse 4, line 4 are:

Jerusalem the glorious,
The glory of the Elect;
O dear and future vision,

M.H.B. verse 4, lines 5-8 are from H A & M; they are a doxology in which the seventh line (in Neale and H A & M) is:

Where Thou art, with the Father.

The original lines as written by Neale for M.H.B. verse 5, line 6: "social joys" and verse 6, line 2: "Conjubilant" are in E.H., S.P., C.H., C.P.

M.H.B. 951 "The day is past"; cf Psalm LXXIV,16. Published in "The Ecclesiastic and Theologian"(1853), revised in "Hymns of the Eastern Church" (1862).
ANATOLIUS lived probably in the 8th century (1) - he was not the Patriarch of Constantinople who lived in the 5th century. He also wrote another hymn, very freely translated by Neale "Fierce was the wild billow" (not in M.H.B.). He may have been a pupil of Theodore, Abbot of the Studium (759-826); "The day is past" may be a variant upon "Hail, gladdening Light" (M.H.B.937) which was chanted antiphonally in the Greek Church.

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1). Not 6th or 7th, as stated in H.C.H. and C.C.P.

Neale's 1853 translation was from a part of the anonymous Greek "Great After-Supper Service" - he used a metrical version, not the original rhythmical prose. M.H.B.951 is Neale's own revision of his 1853 version, in "Hymns of the Eastern Church" 2nd edition. H A & M (1904) is nearer to Neale's 1853 text and includes the verse, omitted in M.H.B.:

4) Lighten mine eyes, O Saviour,
Or sleep in death shall I;
And he, my wakeful tempter,
Triumphantly shall cry:
He could not make their darkness light,
Nor guard them through the hours of night.

Neale's text has:
M.H.B. Verse 1, line 5: "me" (not "us")
line 6: "save me" (not "guard us")
Verse 2, line 2: "my heart" (not "our hearts")
line 3: "And call on Thee that sinless"
line 4: "sin" (not "dark")
Verse 3, line 2: "I raise the" (not "We raise our")
line 4: "fear" (not "dark")
Verse 5, line 1: "my" (not "our")
line 2: "O God, for Thou dost know"
line 4: "Through which I have to go"
line 5: "Lover of men, O hear my call"
line 6: "me" (not "us").

M.H.B. 977 "Safe home"; cf Revelation III,5. Neale has six 6-line stanzas: "A cento from the Canon of St.John Climacos"; his version is freely based on the Greek, but no individual lines correspond with the original. Published in "Hymns of the Eastern Church" (1862). In the original text:
Verse 1, line 6 has "our" (not "the")
Verse 4, line 5 has "What matter now (when so men say)"
The two verses omitted in M.H.B. are:

4) The lamb is in the fold
In perfect safety penn'd;
The lion once had hold,
And thought to make an end:
But One came by with Wounded Side,
And for the sheep the Shepherd died.

6) O happy, happy Bride,
Thy widow'd hours are past.
The Bridegroom at thy side,
Thou all His own at last.
The sorrows of thy former cup
In full fruition swallow'd up.

M.H.B. Canticle 4 "Cantemus cuncti melodum nunc, alleluia " - "The strain upraise".
Pope Damasus (366-484) added the Alleluia to the Roman Mass at the instance of St.Jerome (c.340-420). "By the term jubilus we understand that which neither in words nor syllables

nor letters nor speech is it possible to express or comprehend how much man ought to praise God." (1) St. Augustine (354-430) describes the jubilus thus: "It is a certain sound of joy without words, it is the expression of a mind poured forth in words which cannot be understood, bursteth forth into sounds of exultation without words, so that it seemeth that he, filled with excessive joy cannot express in words the subject of that joy". (2)
The singing of the Alleluia was doubtless taken over from the liturgy of the synagogue. During the 8th and 9th centuries the Gregorian chant of the Mass was supplemented with ornate melodies and phrases, interpolated in the existing chants. These long florid melismatic passages to single syllables were called "tropes" and were possibly of Byzantine origin. (3) Dr.E.Wellesz says that some of the melodies used in the Western Church were of Byzantine origin and that the term "tropus" signifies an amplification or embellishment or intercalation added either in words or music to a Gregorian chant used in the authorized liturgy. (4) Next, words were fitted to them, usually in Latin, occasionally in a vernacular; particularly in the "alleluia" which followed the Gradual (sung between the Epistle and the Gospel) the final syllable "a" was extended by a long melody called "Sequela". The leaders of the trained church choir sang their melodies in florid style, and it is possible that some melismas of the Alleluia owe their origin to the desire of the performers to display their skill. (5) This last syllable might be fifty or even a hundred notes; so, to avoid confusion, a word was fitted to each note. "Veni Emmanuel" (M.H.B.257: see pages 166-169) may perhaps have arisen from a similar treatment of notes to the word "O". Dr. Wellesz suggests(6) that the tendency of the Western Church to give its own chant to the Mass of each Feast must have been the reason why words were put to part of the "alleluia" melody at an early date. The original sequelae were

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1). Pope Damasus describing the long and often intricate flourish at the end of the alleluia.

2). Gustave Reese, "Music in the Middle Ages" pages 63-64; and E. Wellesz, "Byzantine Music and Hymnography" page 33.

3). Reese, op.cit. page 78.

4). "Eastern Elements in Western Chant" pages 153-154.

5). Reese, Op.cit. page 165.

6). "Eastern Elements" page 181.

without words; but when a verbal text was added they comprised a hymn called a sequence, which seems to have originated in Northern France (1). The term "sequentia" was used in St.Gall from A.D.c.1000 for both words and music. Tropes and sequences were known as "proses" and became popular in France, Switzerland and Germany, and were introduced into the Mass in the tenth and eleventh centuries; soon a series was produced for all the Church Festivals. Later, by the twelfth century, instead of fitting words to existing music, the words themselves were written first, in rhythmical and metrical form, and the music specially composed for them. They were practically hymns, so far as the text was concerned, though the melody changed with the different verses. (2) Dr. Wellesz says that the alleluia, once a purely oriental type of chant, became increasingly assimilated to the Western spirit in its general character and in its musical structure; yet the oriental element persisted as a permanent basis even in the later development of the sequence. Sequences and tropes were chiefly used in monasteries; the Gregorian Alleluia was found mainly in cathedrals and churches; Byzantine melodies and plainchant both originated in the early Christian churches and were early introduced into Western liturgy. (3)

A prolific writer of sequences was Adam of St.Victor (an abbey near Paris) in the twelfth century. The normal pattern of this sort of sequence consists of six trochaic lines, of which the first and second, the fourth and fifth, and the third and sixth rhyme respectively. Sequences were much used in Western Europe and Scandinavia in the thirteenth and fourteenth centuries; many of them were translated into vernacular languages and sung by the people to secular tunes; they even threatened to interfere with the proper form of the liturgy. Therefore the Council of Trent (1545-1563) prohibited all tropes, and all sequences except four for use at Mass; in the revised Roman Missal (1570) those authorized were:

"Victimae paschali" (Easter). Attributed to Wipo c.1030.

"Veni Sancte Spiritus" (Pentecost). Possibly by Stephen Langton, Archbishop of Canterbury who died in 1228. Trench and Bunsen ascribe it to King Robert the Pious who died in 1031; Julian to Pope Innocent III who died in 1216.

"Lauda Sion Salvatorum" (Corpus Christi). By Thomas Aquinas who died in 1274.

"Dies irae, dies illa" (Requiem). By Thomas of Celano (see below, page 247).

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1). Reese, Op.cit. pages 185-192; Wellesz "Eastern Elements" page 155.

2). J.M.Clark "The Abbey of St.Gall" (pages 170-177).

3). "Eastern Elements", pages 184, 202.

To these were added in 1727 "Stabat Mater dolorosa" for the Friday after Passion Sunday; the author is unknown - possibly Jacopone da Todi who died in 1306, or by St. Bonaventura who died in 1274, or by Innocent III.

M.H.B. Canticle 4 is an alleluiatic sequence based on Psalm CXLVIII and called "The Joyful Sequence of the blessed St. Notker for the Epiphany of Christ". It was probably written by Notker Balbulus, a Benedictine monk of St.Gall in north-east Switzerland, who was a pupil of the Irish scholar Moengal. (1) Neale mistakenly attributed it to Godescalus (or Gottschalk), also a monk of St.Gall, who died in 950. Notker's authorship is supported by Kehrein in "Lateinischen-Sequenzen" and by Chevalier in "Reptorium Hymnologicum". NOTKER "The Stutterer" was born at Heiligau in Switzerland in 840 and died at St.Gall in 912. This abbey had a famous choir school in which music was thoroughly cultivated, based especially upon Boethius in his "De Musica"; the monks of St.Gall contributed much to the literature of mediaeval music, (2). Reese considers that the importance of St.Gall has been much exaggerated, and that the journey from Rome of Petrus to Metz and of Romanus to St.Gall, where they established the Gregorian Chant, is fictitious. (3) The authentic basis is that Charlemagne was helped by the Gregorian tradition in Rome, especially under Pope Hadrian I, to revive music in his empire. Among the resulting musical centres were Metz and St.Gall; possibly the St.Gall music-school was founded from Metz and its musical progress may have been due to the influence of Anglo-Saxon and Irish Celtic monks. (4)
The Abbey of Jumièges near Rouen had been destroyed by the Normans in 851, and a fugitive monk took his Gregorian antiphonary to St.Gall c.862; it had words as mnemonics to the neumes. At first such words were neither metrical nor rhymed. Sequences probably existed before Notker's time (5) at Jumièges and at St. Martial (Limoges). The name may signify that it follows immediately after the "Alleluia"; their text is free poetry of some length set to music in syllabic style; nevertheless their music has a much more developed form than was indicated by Notker himself.

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1). J.M.Clark "The Abbey of St. Gall", page 109.

2). Clark, Op.cit. pages 121-122.

3). "Music in the Middle Ages" page 122.

4). Clark, Op.cit. pages 165 et seq.

5). H.D.M. page 673.

The earliest type of troped text was added, in syllabic style, to an already existing melismatic tune for the final syllable of alleluia; tropes were developed (not originated) at St.Gall by Tutilo. (1) Though Notker may be considered the first important writer of sequences, through his difficulty in remembering the neumes to the final syllable of "Alleluia" in the Graduals on festive occasions, he did not invent them, but copied and developed the form from other examples, on the principle of one note to a syllable. He is credited with the authorship of sequences in his epitaph, in "The Book of the Dead" and in Ekkehard's "Casus", the contemporary portrait in a St.Gall manuscript represents him as a musician. (2) Nevertheless, Reese suggests that though he adopted the sequence he was probably not a musical composer, but merely a writer of words to existing melodies, in irregular though rhythmical lines. The Rev. James Mearns believed that "Notker was an accomplished musician, and is known to have composed the melodies as well as the words of sequences". (3) And Dr.A. W.Wilson says "The oldest Sequences date from the ninth century and are those which Notker Balbulus, in the course of his work in the singing-school of the monastery of St. Gall, in part collected and in part himself arranged". (4) But Dr. E. Wellesz says that this is a legend which has been exploded and that the Proses may have been originated by Marcellus, a teacher at St.Gall who was born in Ireland, or that they may have come directly from Byzantine sources; and that Eastern influences helped to create the tropes (especially the sequences). (5) P.Wagner concluded that Notker's sequences were not connected with the Ambrosian hymns of the Latin Church, but are Byzantine hymns, and that his own compositions are only a part of the St.Gall Collection of sequences; many other European monasteries helped to foster the work. (6) Notker is the author of the sentence in the Burial Service: "Media vita in morte sumus, quem quaerimus adjutorum, nisi te, Domine, qui pro peccatis nostris juste irasceris". (In the midst of life we are in death: of whom may we seek for succour but of Thee, O Lord, who for our sins art justly displeased).
Notker published his collection in 885. His words were of

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1). H.D.M. page 768.

2). J.M.Clark: "The Abbey of St. Gall", pages 9, 239.

3). Julian, page 812.

4). "The Chorales", page 39.

5). "Eastern Elements" page 157; see also Clark, Op.cit. pages 190-199.

6). "Eastern Elements", pages 156, 159, 167.

more worthy content than those of Jumièges; thus the Prose was developed and eventually put into rhyme.
This "Cantemus cuncti" is among the finest of Notker's sequences; it was sung as far south as Verona and Benevento and as far north as Exeter. It had three English translations and came to be used for Septuagesima Sunday. It has 21 unrhymed stanzas of unequal length; (1) Neale's translation is in 16 stanzas which are all reproduced in M.H.B. as if 15 verses (M.H.B. verse 1 being the first two stanzas of Neale). His text has:
M.H.B. Verse 3: They through the fields of Paradise that roam,
The blessed ones, repeat through that bright home,
M.H.B. Verse 4: "glittering" (not "beaming").
M.H.B. Verse 12: "of all things" (not "Almighty")
"Himself" (not "the King")
In the "Hymnal Noted" (1854) Neale objected to his translation being sung to Troyte's chant, since the ancient plainsong was available which his English version fitted. (Except in the measure and rhythm of the original and can therefore be sung to the original melodies. This practice could not be observed in the hymns from the Greek). His rendering of "Cantemus" was written for the melody "Puella turbata";(1) Neale writes in the preface to "Mediæval Hymns" (2nd edition 1863):

> "There is only one thing with respect to the use of any one of my hymns that has grieved me: the rejection of the noble melody of the Alleluiatic Sequence, and that for a third-rate chant...Further, be it noticed, every sentence, I had almost said every word, of the version was carefully fitted to the music: the length of the lines corresponds to the length of each troparion in the original:- and these are now stretched on the Procrustean bed of the same meaningless melody". In the 1867 edition he complains again that the ancient melody has been ignored, and that his text has been "cramped, tortured, tamed down into a chant".

(The chant is "Troyte Number 2" as set in M.H.B., which is an adaptation from a chant by Dr.W.Hayes).
A very large proportion of the hymns and translations in H A & M are by Neale; in E.H. more than one-tenth are his (in this book his original text is followed). He has nearly forty in "Church Hymns" and twenty-one even in the "Hymnal Companion".

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1). H A & M (1909) hymn 328; Clark (op.cit.) pages 190-199.

M.H.B. 62 "O Love"; "Apparuit benignitas" is an Advent hymn from a 15th century manuscript of 92 lines at Karlsruhe. Dreves attributes it to Thomas á Kempis (who wrote the famous prose rhythm "Musica Ecclesiastica" - now called "The Imitation of Christ"). The Latin text is in H A & M (1909). Neale made a cento beginning with the verse "O amor quam exstaticus" translated into eight 4-line stanzas, for the "Hymnal Noted" (1854), the doxology being an addition to the original text.

M.H.B. is the version in the "Hymnal Noted" by the Rev. BENJAMIN WEBB, M.A. He was born in London in 1820, educated at St.Paul's and Cambridge and ordained in 1843. In 1851 he was vicar of Sheen, Staffs; in 1862 vicar of St.Andrews, Wells Street, London; in 1881 Prebendary of St.Pauls's Cathedral; he died in London in 1885. He was an editor of the "Hymnal Noted" (1851, 1854) and (with Canon W.Cooke) of "The Hymnary: a Book of Church Song" (1872). The latter was a complete High-Church manual for daily celebrations, but it had a remote ecclesiastical atmosphere. Webb contributed five original hymns; its music was edited by Sir Joseph Barnby with contributions from Dykes, Gounod and Sullivan.

The Rev. ALLEN WILLIAM CHATFIELD, B.A. was born at Chatteris, Cambridgeshire in 1808 and educated at the Charterhouse and Cambridge. Ordained in 1832, he was vicar of Stotfold, Bedfordshire 1833-1847, and of Much-Marcle, Herefordshire from 1847, where he died in 1896. In 1876 he published "Songs and Hymns of the Earliest Greek Christian Poets, Bishops, and others, translated into English Verse".

SYNESIUS (c.375-c.430), a native of Cyrene, became a Christian in 401 and Bishop of Ptolemais in 410. He was a pupil and friend of Hypatia. (1) A versatile personality, both poetical and mystical, he developed a neo-Platonic tendency. Much of his work is versified theology, sincere, lofty and ardent; he exhibits rapture, artistic brilliance and fantastic imagination. Of his ten extant Odes only the last five are explicitly Christian. The first expresses his desire for divine contemplation; the second is mystical praise of God as the Father of all; the third, fourth and fifth refer to the Logos proceeding from the Father. In the sixth he praises Christ as the Fount of Light; in the seventh he sings of the birth of Christ and the visit of the Wise Men; in the eighth he gives thanks to Christ for recovery from sickness and prays for his family; the ninth celebrates Christ's victory over the powers of darkness; the tenth is a petition for health and immortality.

1). Kingsley's "Hypatia" chapter XXI; T.R.Glover "Life and Letters in the Fourth Century;" E.Wellesz "Byzantine Music and Hymnography" pages 121-125.

M.H.B.239 "Lord Jesus"; a paraphrase rather than a translation, in nine 4-line stanzas, of the last of the Ten Odes of Synesius. The Greek text is in H A & M (1909). M.H.B. omits three of Chatfield's verses. His freedom of rendering may be illustrated by comparison with the literalprose translations made by Dr. Costley White:

Be mindful, Christ, Son of God,
Who rulest on high, of thy servant,
Sinful of heart, who wrote these words,
And grant to me release from passions breathing death,
Which are inborn in my unclean soul.
But give me to behold, Saviour Jesus,
Thy divine brightness, wherein appearing
I shall sing a song
To the healer of souls,
To the healer of limbs,
With the great Father
And the Holy Spirit.

The Rev. JOHN CHANDLER, M.A. was born at Witley, Godalming, Surrey in 1806 and educated at Oxford where he became a Fellow of Corpus Christi; he was ordained in 1831 and became vicar of Witley in 1837; he died at Putney in 1876. Some three dozen of his translations of Latin hymns are in common use; they are freer renderings than Dr. Neale's; his chief sources were Georgius Cassander[1] and the Parisian Breviary (1737). He published "Hymns of the Primitive Church, now first Collected, Translated and Arranged" (1837), a book of 108 hymns which was enlarged in 1841 as "The Hymns of the Church, mostly Primitive, Collected, Translated and Arranged for Public use" (i.e. intended for congregational use in church services). It included also his own original hymns such as M.H.B. 834. This book greatly assisted the revival of Latin hymns, though its examples were in fact largely from the 17th and 18th centuries. (There were three revisions of the Parisian Breviary, in 1527, 1680

1). G.Cassander was a Roman Catholic who sympathised with the Reformation; his book on hymns, published in 1556, was prohibited by the Roman Church.

and 1736. The last was the work of Charles Coffin in which only twenty-five hymns of an earlier date than 1527 were retained and 89 from the 1680 version; 83 were by Coffin himself and 97 were by other French contemporaries. Chandler's "Hymns of the Primitive Church" used this 1736 edition - thus most of its hymns were even later than those of Isaac Watts. H A & M(1861) had 29 translations by Neale, 17 each by Chandler and Caswall; of its 273 hymns, 132 were from the Latin - but about half of these Latin hymns were themselves later than "Sternhold and Hopkins".

Chandler also published "Horae Sacrae: Prayers and Meditations from the Writings of the Divines of the Anglican Church, with an Introduction" (1854); and "Life of William of Wykeham" (1842).

M.H.B.702 "Christ is our corner-stone"; a free version in "Hymns of the Primitive Church" (1837) of a breviary hymn of the 6th or 7th century, in the Paris text of 1736. cf I Kings VIII, 29; I Peter II, 3-6; Revelation XXI; Ephesians II, 20-21. H A & M (1909) gives the nine Latin 3-line stanzas, and the contemporary plainsong tune which varies in the Sarum and the York Uses. The first line of the original is "Urbs beata Ierusalem, dicta pacis visio"; the English translation begins at the fifth stanza: "Angularis fundamentum lapis Christus missus est". Chandler's 5th and last stanza, a "gloria", is omitted in M.H.B.
Neale's translation, in common use in many hymnbooks, is much closer to the original than Chandler's in language and meaning.

M.H.B.834 "Above the clear blue sky"; in "Hymns of the Church, mostly Primitive" (1841), and the Irish "Hymns of Public Worship" (1856). In the original text,
Verse 4, line 4 has: "Shall lift" (not "Uplift").

The Rev. JAMES RUSSELL WOODFORD, M.A. was born in 1820 at Henley-on-Thames, educated at the Merchant Taylors' School and at Cambridge; he was ordained in 1843, became vicar of Leeds in 1868, received the Lambeth D.D. in 1869, and in 1873 became Bishop of Ely, where he died in 1885. He published original hymns in 1852 and 1855, and translations from the Latin and Greek; he edited (with H.W. Beadon and G. Phillimore) "The

Parish Hymn Book" (1863, 1875).[1]

M.H.B.140 "God from on high"; a Latin hymn for Matins on Christmas Day by Coffin, "Jam desinant suspiria", published in the Paris Breviary (1736); the text is in H A & M (1909). CHARLES COFFIN was born at Buzancy (2) near Rheims in the Ardennes in 1676, and was educated in Paris. In 1712 he was Principal of the College of Dormans-Beauvais, and Rector of the University of Paris 1718-1723; he died in Paris in 1749. In 1736 he published a volume of a hundred hymns: "Hymni Sacri Auctore Carolo Coffin" - many of them were in the Paris Breviary of the same date. He also wrote M.H.B.419 (translation "Happy are they" by Dr.R.Bridges: see below, page 321).
Woodford's translation was made c.1850; M.H.B. is his revised and authorized text as in the "Sarum Hymnal" (1868). M.H.B. Verse 6, lines 3 and 4 are from Isaac Williams's translation (1839): see below, (page 276).

M.H.B.225 "Christ, above"; based on I Peter III, 22. A free paraphrase of "Aeterne Rex Altissime Redemptor", a breviary hymn for Ascension Day, of about the 5th century. It is in seven 4-line stanzas and a doxology in a thirteenth century manuscript at Wurzburg, with six more stanzas in the Mozarabic Breviary. Variations are found in a Canterbury manuscript of Anglo-Saxon times. There is a 14th or 15th century manuscript at Karlsruhe, attributed partly to St. Ambrose and partly to a 5th century author. There are also eleventh century MSS, one in the British Museum and one at Durham. The text is in H A & M (1909). The translation was published in Woodford's "Hymns arranged for the Sundays and Holy Days of the Church of England" (1852, 1855) and in the Rev.R.Chope's "Congregational Hymns and Tune Book" (1858). Woodford's translation is in six 4-line stanzas based on W.J.Copeland's translation from the Roman breviary in his "Hymns for the Week" (1848).

The Rev. RICHARD MANT, M.A., D.D. was born at Southampton in 1776, educated at Winchester and Oxford; he became a Fellow of Oriel College in 1801. He was ordained in 1802 and held curacies in Hampshire; he was rector of Coggeshall, Essex in 1810,

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1). See below, pages 185, 197-198.

2). Not "Buzanly" as in C.C.P.

and St. Botolph's, Bishopgate in 1815; in 1820 he became Bishop of Killaloe and Kilfenoragh; and of Down and Connor in 1823, to which the See of Dromore was added in 1842. He died at Balleymoney, County Antrim in 1848. His publications include:

1804 "A Familiar and Easy Guide to the Church Catechism"
1809 "Puritanism Revived"
1811 "An Appeal to the Gospel; or, an Inquiry into the justice of the charge alleged by Methodists and other objectors that the Gospel is not preached by the National Clergy" (Bampton Lectures).
1818, 1840 "Notes Explanatory and Practical to the Holy Bible" (with Dr. d'Oyley).
1820 "The Book of Common Prayer, with Notes"
1824 "The Book of Psalms in an English Metrical Version"
1828 "Biographical Notices of the Apostles"
1831 "Scripture Narratives"
1836 "The Book of Daily Family Prayer"
1837 "Ancient Hymns from the Roman Breviary, for Domestick Use ....To which are added Original Hymns" - but the date of the breviary was really as late as 1632.
1840 "History of the Church of Ireland" (2 volumes)

His Latin translations have a vigorous grandeur of style but are extremely free versions; many of his hymns were adapted from the Roman Breviary of 1632, and were not intended for public worship. In the preface to his book of translations (with a few original compositions), he writes:

> "With respect to public worship, I do not presume to offer any materials for its use, because as I know no consideration which will justify the act, or sanction an individual in contributing to the introduction of forms of singing any more than forms of praying into our Churches without legal authority, so I am persuaded that every vain attempt of the kind only tends to aggravate the evils of such a practice."

Four of his pieces were in Lord Selborne's "Book of Praise" and a score more (including metrical psalms) in other hymn-books.

M.H.B.25 "Round the Lord"; an original hymn for Trinity Sunday,[1] entitled "Hymn Commemorative of the Thrice Holy", in four

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1). C.S.H. is incofrect in stating that it is a translation from the Latin. Mant's "Ancient Hymns" has 59 translations and 61 original hymns: this hymn is in the latter section.

8-line stanzas in his "Ancient Hymns" (1837). The M.H.B. cento is as in Thring's Collection and omits:-

Verse 1, lines 1-4: "Bright the vision" - in H A & M, E.H., S.P., C.P.

Verse 3, lines 1-4: 'Ever thus in God's high praises,
Brethren, let our tongues unite;
Chief the heart when duty raises
Godward at His mystic rite:

Verse 4, lines 5-8: Thus Thy glorious name confessing,
We adopt Thy angels' cry;
"Holy, holy, holy," blessing
Thee, "the Lord of Hosts most high".

M.H.B. Verse 3, line 3: the original has "conspire" (not "unite"). The hymn is based on Isaiah VI, 1-3.

X. "HYMNS ANCIENT AND MODERN" AND AUTHORS OF THE MID-CENTURY.

The Rev. Sir HENRY WILLIAM BAKER, Bart, M.A., the eldest son of Vice-Admiral Sir Henry Loraine Baker, was born in London in 1821, educated at Cambridge and ordained in 1844. In 1851 he became vicar of Monkland near Leominster, Herefordshire, where he died in 1877. He was a High Churchman, and the editor of H A & M (1861) which included 33 of his hymns. Four of his melodies, harmonized by Monk, were in later editions - two are in M.H.B.: 320 "Stephanos" (1868) and 926 "St.Timothy" (1875).

He also edited:
1874 "Hymns for the London Mission"
1876 "Hymns for Mission Services"
1878 "The Psalter and Canticles" (with Monk).

Since 1800 there had been over 150 Church of England hymn-books and more Nonconformist ones; many parochial hymn-books were in use, numerous Supplements and Appendixes, as well as independent books; most of them were of poor quality in both verse and music. The high Anglican hymn-book gave considerable priority to hymns from Latin and Greek sources with definite dogmatic and traditional trends, rather than to modern and subjective hymns. C.B.Pearson's Oxford Essay was largely an appeal for an authorized Church of England Hymnal:

> "It is clear that a book which by common consent shall be allowed to deserve the direct and express imprimatur of the heads of the Church is still a desideratum".

This was written three years before the appearance of H A & M - which made such imprimatur unnecessary. Hymnology was active in the mid-nineteenth century, and these among many publications may be mentioned:

1850 "Hymns for the Services of the Church" compiled by Oldknow.
1852 The "Hymnal Noted"
1852, 1855 "Hymns for the Sundays and Holy Days of the Church of England". J.R.Woodford, vicar of Fairford (see above, pages 180-181).
1852 "A Hymnal for the use in the English Church" by the Rev. F.H. Murray, rector of Chislehurst (Mozley's Hymnal).
1852 "Hymns and Introits compiled for the use of the Collegiate Church of Cumbrae", by the Rev.G.Cosby White, vicar of St.Barnabas, Pimlico.
1852 "The Church Hymn and Tune Book", edited by the Rev.W.J. Blew, with Dr.JH.Gauntlett as musical editor; a very good standard in both words and music.
1853 "The Church Hymnal" edited by the Revs.W.Cooke and W. Denton.
1857 Chope's "Congregational Hymn Book"; musical edition 1862. (see below, page 195).
1857 "The Salisbury Hymn-book" by Earl Nelson. Enlarged in 1868 as "The Sarum Hymnal", edited by Earl Nelson and the Revs.J.R.Woodford and E.A.Dayman.
Earl Nelson was born in 1823 and was an active member of the Church of England; he compiled "The Salisbury Hymn-book" with the help of John Keble; it had 203 hymns, many from ancient sources. The 1868 edition had 320 hymns; the original texts were retained as far as possible.
1858 "Psalms and Hymns" by Bickersteth, which became "The Hymnal Companion to the Book of Common Prayer"(1870, 1878).
(See above, page 40).

Dr. James Martineau edited three hymn-books:
1831 "A Collection of Hymns for Christian Worship"
1840 "Hymns for the Christian Church and Home" - in the preface of which he remarks: "We must not forgo the glorious power which art exercizes in worship".
1873 "Hymns of Praise and Prayer".

The Rev. Orby Shipley edited:
1868 "The Divine Liturgy"
1868 "Lyra Eucharistica: Hymns and Verses on the Holy Communion, Ancient and Modern; with other Poems". Enlarged 1864. The latter edition contains the Rev.Gerard Moultrie's translation from the Liturgy of St.James: "Let all mortal flesh keep silence".
1864 "Lyra Messianica: Hymns and Verses on the Life of Christ, Ancient and Modern". Revised and enlarged 1865.
1869 "Lyra Mystica: Hymns and Verses on Sacred Subjects, Ancient and Modern".
1873 "Essays on Ecclesiastical Reform"
1884 "Annus Sanctus. Hymns of the Church for the Ecclesiastical Year. Translated from the Sacred Offices by various Authors, with Modern, Original and other Hymns, and and Appendix of earlier Versions. Selected and Arranged by Orby Shipley, M.A. Vol.I. Seasons of the Church: Canonical Hours: and Hymns of our Lord".
(See B.H.S. III, 10 (Spring 1954) pages 166-167.

Other books, some of which showed sympathy with the practice of traditional ceremonial and of choral communion were:

1847 "Historical Notices of Psalmody" by the Rev.T.H.Horne.
1849 "Church of England Psalmody, with Memoirs of the Composers and Histories of the Pieces" by theRev.Henry Parr.
1869 "Singers and Songs of the Church" by the Rev.Josiah Miller.
1873 "English Hymnology" by the Rev.L.C.Biggs.
1877 "The Eucharistic Hymnal" - 119 hymns, including some by Bishop J.R.Woodford and W.C.Dix.
1882 "The Hymner"; it had translations of Latin sequences by the Rev.M.J.Blacker, some of which are in E.H. The 3rd edition (1891) had much plainsong, introduced by the Rev.G.H.Palmer.

Neale and Littledale made translations from the Greek.
The Baptist collector D.Sedgwick of 81 Sun Street, Bishopgate was an important hymnologist.
Major Crawford made musical researches, some of which were published in Grove's Dictionary.

The Rev.F.H.Murray aimed at the production of a comprehensive hymn-book in sympathy with the Oxford Movement, and was joined by Sir Henry Baker and the Rev.G.C.White; a committee was formed in 1857, enlarged to forty in 1858, which met in 1859 with Sir Henry Baker as chairman. William Henry Monk, then organist of King's College, London, was the musical editor, assisted by Gore-Ouseley. Some two hundred clergy helped in the enterprise. Monk suggested the title "Hymns Ancient and Modern".

The trial edition (1859) had 138 hymns.

The first edition (1860) had 160 hymns, words only.

The 1861 edition had 273 hymns with tunes, providing for the Christian Seasons and Feasts; it comprised a liturgical hymn-book as a companion for the Book of Common Prayer and for ancient Offices, with a high standard in words and a sober taste in music. From the Latin there were 132 hymns: 33 by Neale, 29 by Chandler, 17 by Caswall, 11 by I.Williams, 5 by Baker and several by Keble. There were ten hymns from the German. Of the English hymns only 26 were unaltered; 92 were so mutilated in the text, that the book was nick-named "Hymns Asked-for And Mutilated". Twelve hymns were new, including ten by Baker, e.g. "The King of Love" (M.H.B.76), "Lord, Thy word" (M.H.B.308). The Rev.J.B.Dykes, precentor of Durham, contributed seven tunes, including "Nicaea" (M.H.B.36), "Melita" (M.H.B.917), "Hollingside" (M.H.B.110). Sir F.A.G. Ouseley, Professor

of Music at Oxford, contributed five tunes. Some tunes were drastically altered: "St. Helena" is not easily seen to be an arrangement of "Mount Ephraim" (E.H.196, M.H.B. 424). The book was extremely popular; 350,000 copies were sold in the first three years.

In 1867 "Annotated Hymns Ancient and Modern" was published.

In 1868 the "Appendix to Hymns Ancient and Modern", in which hymns from the Greek were first inserted, was added, making 386 hymns altogether. These included two originals and a translation by J.Ellerton: "Saviour, again" (M.H.B.691), "This is the day" (M.H.B.660); "Alleluia perenne" (M.H.B. 671); "Hark, the sound" (M.H.B.830) by Bishop C. Wordsworth from his "Holy Year" (1862); some by Professor W. Bright, Canon of Christ Church, Oxford - "And now, O Father" (M.H.B. 759) was in a later edition; "There is a green hill" (M.H.B. 180), "Once in royal David's city" (M.H.B.859) by Mrs.C.F. Alexander - "All things bright" (M.H.B.851) appeared in the "Supplement" (1889); "The Church's one foundation" (M.H.B. 701) by the Rev. S.J. Stone.

Other composers who contributed were Barnby, Stainer, H. Smart; the book did not lend much influence to the contemporary plain-song revival, and among such tunes included only four became familiar: "Urbs beata", "Pange lingua", "Vexilla Regis" (M.H.B. 184), "Adoro Te" (M.H.B.691): this style of music was opposed by most of the nineteenth century church composers such as Macfarren, H. Smart, S.S. Wesley and Barnby, but it was supported by some of an Anglo-Catholic tendency such as Dykes, Redhead, Gauntlett and Stainer. The immense influence of the book is seen in the fact that the following hymns have all come into general use since 1861:

"Fierce raged the tempest" (M.H.B.167)
"Gracious Spirit, dwell with me" (M.H.B.291)
"Breathe on me" (M.H.B.300)
"O Love that wilt not" (M.H.B.448)
"In heavenly love" (M.H.B.528)
"Saviour, again" (M.H.B.691)
"Abide with me" (M.H.B.948)

and the following since 1868:

"The King of Love" (M.H.B.76)
"Gracious Spirit, Holy Ghost" (M.H.B.290)
"The day Thou gavest" (M.H.B.667)
"The Church's one foundation" (M.H.B.701)
"For all the saints" (M.H.B.832).

In 1875 "Hymns Ancient and Modern Revised" was published with 473 hymns, the music edited by Monk. It included "I could

not do" (M.H.B.522) by Miss F.R.Havergal; "For all the saints" (M.H.B.832), "To Thee our God" (M.H.B.886) by W.W. How; ten more by J.Ellerton, such as "Throned upon the awful tree" (M.H.B.189), "Our day of praise" (M.H.B.690), "Now the labourer's task" (M.H.B.976); to this edition metrical litanies were added by Littledale, Pollock, Baker and others - liturgical verse such as "Spirit blest"(M.H.B. 295), "Jesus Lord of Life" (M.H.B.724), "Lord, in this" (M.H.B.725), "Saviour, when in dust" (M.H.B.726), "Jesus, with Thy Church" (M.H.B.727). Dykes's contribution had now increased to 55 tunes, and Barnby and Stainer were well represented.

In 1889 the first Supplement added a further portion of 165 hymns, making a total of 638; thirteen of these were by J.Ellerton, including "Welcome, happy morning" (M.H.B.212), "The day Thou gavest" (M.H.B.667), "O Father" (M.H.B.776), "Shine Thou" (M.H.B.782), "God of the living" (M.H.B.974), "Behold us" (M.H.B.949). The music was edited by Dr.Stegg-all. (i.e. the 4th edition).

In 1890 the Rev.R.M.Moorsom published "A Historical Companion to Hymns Ancient and Modern" (sc. 1889 edition).

In 1914 the Rev.C.W.A.Brooke published "A Companion to Hymns Ancient and Modern (Old Edition)".

In 1904 the 5th edition appeared with 643 hymns; this was unpopular because it had numerous plainsongs and chorales. It had taken ten years to prepare, but its improvements seemed to be pedantic:
"We are not divided" became "Though divisions harass" (See below, page 398).
"When the sun was set" became "did set"
"Hark, how all the welkin rings" was restored.
The music, edited by B.L.Selby, organist of Rochester Cathedral increased the unpopularity: forty tunes were omitted, such as "Chant No.2" (Troyte), "Credo", "The blessed home" (Stainer), "Maidstone" (Gilbert), "St.Bees" (Dykes), "Laudes Domini" (Barnby), "Alstone" (Willing), "Pentecost" (Boyd). More room was found for Stanford, C.H.H.Parry, B.L.Selby, plainsongs edited by W.H.Frere and G.H.Palmer, and for 18th century English tunes and French Church tunes. (1)

In 1909 Dr. W.H.Frere published a very valuable work, the "Historical Edition" (sc.1904 edition); it had notes on the origin of both hymns and tunes, and a general introduction illustrated by facsimiles and portraits.

The Second Supplement (1916) added 141 hymns; the music was edited by S.H.Nicholson. This was collated into the Standard Edition, (1922) which had 779 hymns.

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1). See B.H.S. (I,30. January 1945).

There was a Shortened Edition in 1939 which retained the numeration of the 1922 edition but omitted 286 of its hymns.

The latest edition of H A & M was published in 1950 with 636 hymns arranged without any Supplement. The music was edited by Sir Sydney Nicholson who died in 1947; he was assisted by G.H.Knight and Dr.J.D.Bower. Doubtless bearing in mind the ill success of the 1904 edition, the editors say "The new book does not aim at breaking fresh ground or exploiting novel ideas". Many hymns and tunes which were seldom used, including most of the litanies of the Standard Edition, were omitted. Among the good hymns and tunes added were several French Church tunes (particularly in the Sapphic Metre) and successful congregational tunes like "Marching" (M.H.B.616), "Love Unknown" (M.H.B.144), "Belmont" (M.H.B.766), "Old 124th" (M.H.B.192), "Kilmarnock" (M.H.B.50), "Stracathro" (M.H.B.102). The book continued to reflect the later nineteenth century: the chief contributors of tunes being Dykes (31), Monk (16), Stainer (15). It had 44 plainsongs, mostly set to their own Office Hymns, and many faux burdens, and descants, but few folksongs and carols. Notable omissions were "Down Ampney" (M.H.B.273) and "Sine Nomine" (M.H.B.832), presumably due to copyright difficulties.
The previous edition had 779 hymns; in the revision 345 hymns (~~or 324 from the 1916 edition~~) have been omitted, 434 retained and 202 added. There are seven more hymns from Y.H. (the Standard Edition had only one).

C.Wesley retains 30 hymns and loses 9.
Watts retains 17.
H.Baker retains 11 and loses 13.
J.Ellerton retains 11 and loses 10.
Mrs. Alexander retains 11 and loses 7.
F.Faber retains 6 and loses 6.
W.W.How retains 6 and loses 5.
J.Keble retains 6 and loses 5.
H.Bonar retains 3 and loses 6.
F.R.Havergal retains 2 and loses 5.
S.Stone retains 2 and loses 8.

Among the new British composers are 70 who died in the 20th century, 14 who are still living. Eleven composers who among them had 276 tunes in the previous edition, now have only 112 tunes. Ninety later composers, who lived into the 20th century, have 182 tunes; of them 31 are still living and have 47 tunes. (1)

H A & M (1861) had a wealth of churchly writers such as Baker, Bright, Baring-Gould, Caswall, Ellerton, How, Neale, Plumptre, Stone, C.Wordsworth, and its moderate High-Churchmanship was very

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1). See B.H.S. (II, 10. April 1950).

popular; but it also included evangelical writers such as Alford, Bickersteth, C.Elliott, F.R.Havergal, H.C.G.Moule, W.Pennefather. The tunes were mainly by Dykes, such as "Nicaea" (M.H.B.36), "Dominus regit me" (M.H.B.76), "Hollingside" (M.H.B. 110), "Vox dilecti" (M.H.B.154), "St.Agnes" (M.H.B.289), "St. Bees" (M.H.B.432), "Beatitudo" (M.H.B.604), "Melita" (M.H.B.917), "Almsgiving" (M.H.B.969); and Monk, such as "St.Ethelwald" (M.H.B.581), "Unde et Memores" (M.H.B.586), "St.Matthias" (M.H.B. 692), "Eventide" (M.H.B.948). It also had tunes composed by Gauntlett, Goss, E.J.Hopkins, H.Smart, Stainer, Turle and S.S. Wesley. These tunes became extremely popular and influenced the music of the Nonconformists as well as of the Church of England.

By 1894, 78% of the Anglican Communion used H A & M: 10,340 churches used H A & M, 1,478 used the "Hymnal Companion", 1,462 used "Church Hymns" and 379 used other hymnals. By 1912 sixty million copies had been sold, averaging over a million copies a year. Up to 1950, nearly eighty million copies had been sold.

Sir Henry Baker has nine hymns in M.H.B.; his verse is marked by earnestness, smooth rhythm and simplicity of language.

M.H.B.19 "Praise, O praise"; based on Milton's "Let us with a gladsome mind" (M.H.B.18), which is based on Psalm CXXXVI.

M.H.B.76 "The King of Love"; an eucharistic setting of Psalm XXIII which appeared in the H A & M Appendix (1868). Stopford A.Brooke commented in 1909 on this hymn: "To turn the XXIII Psalm into a Eucharistic ravishment is shocking bad taste and vile history". ((1).
Dr. Peter Howarth of Bristol wrote in 1926:
"The swing of the parallel phrases in the beautiful twenty-third Psalm is utterly lost in the jaunty stanzaic translation, which opens with a harsh inversion and completes the ruin of the stanza by the bleating tautology of the last line". -(sc. verse 1). "The poetry of the Psalmist is ruthlessly destroyed in the tortured paraphrase" - (sc. verse 2).
The title of Dykes's tune, "Dominus regit me", is from the Vulgate version of the Psalm.
Gounod also has set this hymn to music.

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1). L.P.Jacks: "Life and Letters of Stopford Brooke", page 611.

M.H.B.190 "O perfect life"; written in 1875 for the "Revised H A & M."

M.H.B.308 "Lord, Thy word"; cf Psalm CXIX,105. Set in H A & M (1861) to "Ravenshaw" which is an arrangement by Monk. Miss Winkworth translated this hymn into German in 1875: "Herr, Dein Wort muss bleiben".

M.H.B.677 "We love"; the last three verses of this hymn are by Baker, written for H A & M (1861).

M.H.B.758 "I am not"; based on Matthew VIII, 8, published in the "Revised H A & M (1875). The tune "Leicester" was composed by W.Hurst for this hymn and appeared in the 1875 edition with it.

M.H.B.885 "Rejoice today"; a setting of Psalm XCVIII, in H A & M (1861).

M.H.B.903 "O God"; based on the Prayer-Book version of Psalm XXIX, 10, in H A & M (1861).

M.H.B.926 "My Father"; this hymn and the tune "St.Timothy" (also by Baker, harmonized by W.H.Monk) were in the "Revised H A & M" (1875).

The Rev. WILLIAM BULLOCK, D.D. was born at Prettiwell, Apex in 1798; he became a missionary for the S.P.G. and Dean of Halifax, Nova Scotia, where he died in 1874. He published "Songs of the Church" (1854).(1)

M.H.B.677 "We love"; written in 1827, based on Psalm XXVI, 8 and published in "Songs of the Church" (1854). The first two verses of M.H.B.are by Bullock as revised by Baker; the last three verses are by Baker. Bullock's text is:
Verse 1, line 4: "other" (not "earthly")
Verse 2, line 1: "We love" (not "It is")
line 3: "For" (not "And")
line 4: "ones" (not "flock")
The last four verses of Bullock's hymn, omitted in M.H.B. are:

We love the sacred font Wherein the Holy Dove Pours our, as in His wont, The effluence from above.	This verse is in E.H., H A & M., altered.

1). Not 1852 as stated in C.C.P.

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.

Bishop H.J.Jenner's tune "Quam dilecta" was composed for this hymn, in H A & M (1861). The hymn is set to a tune by S.S.Wesley in O.H.B.

The Rev. HENRY TWELLS, M.A. was born at Ashted near Birmingham in 1823 and was educated at Cambridge; ordained in 1849 he went to Great Berkhampstead; he became schoolmaster of Godolphin School, Hammersmith in 1856, rector of Baldock, Hertfordshire in 1870 and of Waltham-on-the-Wolds, Leicestershire in 1871, canon of Peterborough in 1884; he retired to Bournemouth in 1890 and died there in 1900. He was on the committee for the "Supplement to H A & M" (1889). His "Hymns and Other Stray Verses" was published in 1901.

M.H.B.689 "At even, ere the sun was set" (this first line is as Twells wrote it); in the "Appendix to H A & M" (1868), based on Mark I,32. Baker suggested the omission of the fourth verse "And some are pressed with worldly care"; it is in C.H.
M.H.B. verse 5, lines 1 and 2 are in the original:
"And none, O Lord, have perfect rest,
For none are wholly free from sin"
(as in H A & M., E.H., C.P.)

M.H.B.743 "Not for our sins"; written for the "Supplement to H A & M (1889).

Miss ISABEL STEPHANA STEVENSON [1] was born at Cheltenham in 1843

1). Confirmed at S.H.; and correctly named in Telford, C.S.H. H.C.H., C.C.P. (Julian and H A & M call her Isabella S. Stephenson. Brownlie calls her Isabella Stephenson. C.H.A.& M. calls her Isabel Stephenson. H.H.L. calls her Isabella Stevenson).

and died there in 1890; she was a member of the Church of England.

M.H.B.916 "Holy Father"; written in 1869 when her brother died as a soldier in South Africa. Based on Genesis XXXI,49. It was first used in the Royal Navy and by the Royal Family, and then was published in the "Supplement to H A & M"(1889) In the original text:
Verse 1, line 3 has: "absent" (not "distant").

The Rev. WILLIAM DALRYMPLE MACLAGAN, D.D. was born in Edinburgh in 1826, educated at Cambridge and ordained in 1856; he became rector of St.Mary's, Newington in 1869, vicar of St.Mary Abbot, Kensington in 1875, Bishop of Lichfield in 1878 and Archbishop of York 1891-1908; he died in Kensington in 1910.

M.H.B.825 "The saints"; written in 1869, published in "Church Bells" (1870) and in "Church Hymns" (1871). The fourth verse: "The Saints of God their vigil keep", omitted in M.H.B., is in H A & M.
Maclagan wrote the tunes "Newington" (M.H.B.569) and "Bread of Heaven" (M.H.B.621).

The Rev. LAWRENCE TUTTIETT was born at Colyton,(1) Devonshire in 1825 and ordained in 1848; he became vicar of Lea Marston, Warwickshire in 1854, of St.Andrews Episcopal Church, Fife, 1870-1893, Canon of St.Ninian's, Perth in 1877 and Prebendary in 1880; he died St.Andrews in 1897. At first he followed the social reformers Kingsley and Maurice, but later was influenced in a High Church direction by Pusey. He published:

1861 "Hymns for Churchmen"
1862 "Hymns for the Children of the Church"
1864 "Germs of Thought on the Sunday Services"
1866 "Through the Clouds: Thoughts in Plain Verse"
1868 "Meditations on the Book of Common Prayer".

M.H.B.630 "O grant us"; (thus in each verse in M.H.B., as altered in Horder's "Congregational Hymn Book" (1884); the original, in his "Germs of Thought" is "Grant us Thy light".

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1). Not Clayton, nor Cloyton, as sometimes spelt.

and in M.H.B. verse 3, line 2 has "dread" (not "dead"). One verse is omitted in M.H.B.

M.H.B.957 "Father, let me"; written in 1858, based on I Peter IV, II, published in Morrell & How's enlarged "Psalms and Hymns" (1858) and in Tuttiett's "Germs of Thought" (1864).

The Rev. JOHN HAMPDEN GURNEY, M.A. was born in London in 1802 and educated at Cambridge; he was ordained in 1827, curate at Lutterworth in Leicestershire, rector of St.Mary's, Bryanston Square, Marylebone in 1847, Prebendary of St. Paul's Cathedral in 1857; he died in London in 1862; his revisions of hymns are done with skill and good taste and are eminently suitable for public worship. He published:

1838 "A Collection of Hymns for Public Worship" (300 hymns known as "The Lutterworth Collection").
1851 "Psalms and Hymns for Public Worship", with thirteen of his own (known as "The Marylebone Collection").
1853 "Church Psalmody: Hints for the Improvement of a Collection of Hymns".

The Rev. HENRY JAMES BUCKOLL, M.A. was born at Siddington near Cirencester, Gloucestershire in 1803; he was educated at Rugby and Oxford, and became a master at Rugby in 1826; he was ordained in 1827, and died at Rugby in 1871. He edited a "Collection of Hymns for Rugby Parish Church" (1839). He had 67 translations in "Hymns translated from the German" (1842), including "Come, my soul".(1) He has fourteen hymns in the Rugby School Collec-

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1). "Seele du musst munter werden" is in fourteen 6-line stanzas by Friedrich Rudolph Ludwig von Canitz who was born in Berlin in 1654, educated at Leyden and Leipzig, and died at Berlin in 1699. Twenty-four of his religious poems were published in 1700. Buckoll's translation, made in 1841, omits stanzas 2, 4 and 8.

tion (1850), including "Lord, behold" (M.H.B.870). Rugby was the first school to make a hymnbook of its own: "The Psalms, Anthems and Hymns used in the Chapel of Rugby School" (1824): (1) though the only real hymns in it were "Jesus Christ is risen" (M.H.B.204), "Come Holy Ghost" (M.H.B.779), "Awake, my soul" (M.H.B.931) and "Glory to Thee" (M.H.B.943).

M.H.B.26 "Ye holy angels"; verse 4 is Gurney's, in his Lutterworth "Church Psalmody" (1838). Baxter's original had sixteen stanzas, in "The Poor Man's Family Book" (1672). His first verse is:

Ye holy angels bright,
Which stand before God's throne,
And dwell in glorious light,
Praise ye the Lord, each one.
You there so nigh,
Fitter than we
Dark sinners be,
For things so high.

Baxter wrote the second verse as in M.H.B. The present version of the hymn is mainly due to The Rev. Richard Robert Chope, M.A. in his "Congregational Hymn and Tune Book" (1857, enlarged 1862).

M.H.B.148 "We saw"; suggested by an American poem beginning "We see Thee not", which has been traced back to "Songs from the Valley: A Collection of Sacred Poetry" (1834), compiled by the elder daughters of the Rev.Carus Wilson, and published at Kirkby Lonsdale, Westmorland.
The poem is by ANNE RICHTER, the third daughter of the Rev. Robert Rigby, vicar of St.Mary's, Beverley; she was born at Beverley, married the Rev.W.H.Richter, and died at Lincoln in 1857. She was a descendant of John Bradshaw the regicide. She published "The Nun, and other Poems" (1841). Her poem, based on John XX,29, is in eight 6-line stanzas, of which the first is:-

We have not seen Thy footsteps tread
This wild and sinful world 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.

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1). Julian (page 937) seems to be unaware of the date.

This poem was adapted by J.H.Gurney and H.J.Buckoll, in four 6-line stanzas, in the "Lutterworth Collection" with alterations and additions (1838); verses 1 and 2 of this text were by Buckoll, verses 3 and 4 by Gurney. (1)
This was revised by Buckoll in four 6-line stanzas, in "Psalms and Hymns for Rugby School Chapel "(1843).
M.H.B.148 is Gurney's final re-arrangement of Buckoll's 1843 revision, published in Gurney's "Psalms and Hymns" (1851). In this text, which is Gurney's, stanzas 4 and 5 are from the Lutterworth Collection (1838) except the last 1½ lines of stanza 5. As nothing remained of the original except "We saw Thee not" and "We believe", Gurney attached his own name to the hymn. This is its most popular form and is in wide use, as in H A & M (1875), "Hymnal Companion" (1876), Thring's Collection (1882) and elsewhere.
Verses 2-5 of Gurney's 1851 text, beginning "We did not see Thee lifted high", are in the American "Sabbath Hymn Book" (1858).
Buckoll left an undated manuscript with the Lutterworth 1838 text expanded into fourteen verses.

M.H.B.512 "Lord, as to Thy dear cross"; by J.H.Gurney, based on Galations VI,14. In his "Lutterworth Collection" (1838).

M.H.B.870 "Lord, behold"; by H.J.Buckoll, in "Psalms and Hymns for the Use of the Chapel of Rugby School" (1850). The second verse of Part II, beginning "By Thy kindly influence" omitted from M.H.B., is in H A & M.

M.H.B.968 "Yes, God is good"; an arrangement of a poem by Mrs. Follen which was published in "Hymns for Children" (Boston, U.S.A. 1825) in six 4-line stanzas, entitled "Goodness of God" and beginning "God, thou art good: each perfumed flower".(2)
ELIZA LEE FOLLEN (1787-1860) was born in Boston, Massachusetts, the daughter of Samuel and Sarah Cabot; in 1828 she married Dr. Charles Follen (1796-1840), a German refugee from Europe who came to New York in 1824. He taught German literature at Harvard 1825-1830, was a radical social reformer, a slavery abolitionist and a Unitarian preacher. He became an American citizen in 1830, and died in the "Lexington" ship disaster near Rhode Island.
Mrs. Follen was prominent in Boston religious and literary circles, and published:

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1). Julian, pages 1242-1243.

2). I have quoted the complete six verses of the original in the "Choir" magazine, May 1952, page 88.

1827 "The Well-spent Hour"
1829 "Selections from the Writings of Fenelon"
1835 "The Skeptic"
1838 "Sketches of Married Life"
1839 " Poems"
1841 "The Works of Charles Follen, with a Memoir of his Life".

Her poem appeared in England as "Yes, God is good, each perfumed flower" (1826, 1837).
H.J.Buckoll arranged it for use in Rugby School Chapel, verses 1 and 3 being his own composition.
J.H.Gurney later re-wrote it with 3½ new verses for his 1838 "Lutterworth Collection", in which:
Verse 1 is by Mrs. Follen (as in 1837)
Verses 2 and 3 are new, by Gurney
Verse 4: lines 1 and 2 are by Mrs. Follen, lines 3 and 4 new.
Verse 5 is new.
A further arrangement was in Gurney's Marylebone "Psalms and Hymns" (1851) in which:
Verse 1 is by Gurney
Verses 2-5 are from the "Lutterworth Collection"(1838)
Verses 6 is new.
Gurney repeated this final version in his "Church Psalmody" (1853) and it has been widely used, as in M.H.B.968.

The Rev. JOHN HUNTLEYSKRINE, M.A. was born at Warleigh, Somerset in 1848, educated at Uppingham and Oxford; he was a Fellow of Merton College 1871-1879 and a master at Uppingham 1873-1887. He was ordained in 1874, vicar of Itchen Stoke, Hampshire in 1903, and died at Oxford in 1923. He published:
1899 "Thirty Hymns for Public-School Singing" (1)
1910 "Hymns, Litanies and Prayers for a Village"

M.H.B.993 "O'er the harvest"; written in 1884, published in the "Public School Hymn Book" (1903). In the original, Verse 3, line 6 has "gentler" (not "gentle").

The Rev. GREVILLE PHILLIMORE, M.A. was born in 1821 and educated at Westminster, the Charterhouse and Oxford. Ordained in 1843, he was rector of Henley in 1867, of Ewelme in 1883, and died in 1884. He edited (jointly with the Revs. Hyde Wyndham Beadon and

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1). Not "Singers" as in C.C.P.

James Russell Woodford) "The Parish Hymn-book"[1] (1863, 1875) in which he has eleven hymns and some translations, including M.H.B.925 from the Paris Breviary (Charles Coffin, 1736).

M.H.B.925 "The star of morn"; the original text of Phillimore has "light", not "morn".
"Jam lucis orto sidere" is not assigned to St.Ambrose by the Benedictine editors. It may be from the 5th century, and is extant in three 8th century manuscripts and in many of thellth century. It is a hymn for Prime, a Service which was not instituted earlier than the 5th century. As the hymn is not likely to be older than the Service, it cannot be by St.Ambrose; it has a greater tendency to rhyme than in hymns by St.Ambrose; W.H.Frere dates it in the 8th century.
The Latin text is in H A & M (1909), O.H.B., "The Public School Hymn Book".
A Sarum melody in Mode VIII is in H A & M (1909) hymn 1;[2] O.H.B. hymns 7, 332.
Among other translations are those by Alford, H.Bonar, Caswall, Mant, Neale, Newman, Keble, S.W.Duffield; and by Chandler from Coffin's version in the Paris Breviary.

Hymnbooks were issued in 1861 by the Rev.F.Pott; in 1861 and 1866 by the Rev.Dr.W.J.Irons; in 1867 "The People's Hymnal" by the Rev.R.F.Littledale; in 1867 by the Rev.H.Alford; in 1869 by Lord Nelson and the Revs.J.R.Woodford and E.A.Dayman; in 1873 by the Rev.J.S.B.Monsell. There were some 250 hymnbooks published 1862-1887 during the quarter-century following H A & M, but few of them reached high merit. The later nineteenth century favoured an individualistic type of religion among Anglican and Nonconformist churches alike. There was little reference to the social Christianity of Maurice, Kingsley and Westcott until the appearance of such men as Bishops How and Boyd Carpenter.

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1). See above, page 180.

2). See also H A & M (1909) hymn 209.

XI. THE AUTHENTICITY OF HYMN TEXTS.

ROUNDELL PALMER (1812-1895) was born at Mixbury where his father was rector, and educated at Rugby, Winchester and Oxford; he was a friend of Tennyson and of F.W.Faber. A High-Church follower of Pusey, he supported the candidature of Isaac Williams for the Chair of Poetry at Oxford. He objected to the disestablishment and disendowment of the Irish Church and opposed the proposal to disestablish the Welsh Church. He was a barrister and a Liberal-Unionist member of Parliament who opposed the Irish Home Rule Bill. He was knighted in 1861, became Attorney-General in 1863, Lord Chancellor and Baron in 1872, Rector of the University of St. Andrews in 1878, Viscount Woolmer and first Earl of Selborne in 1882. He received the degree of F.R.S. (1860), LL.D. (Cambridge) and D.C.L. (Oxford). He died at Blackmoor, Petersfield. He was a student of Wordsworth and a notable hymnologist, and published:

1862, 1867 "The Book of Praise from the Best English Hymn Writers"
1878 "Notes on some Passages in the Liturgical History of the English Church"
1886 "A Defence of the Church of England against Disestablishment"
1892 "Hymns, their History and Development in the Greek and Latin Churches, Germany and Great Britain"

The last named book is an amplified reprint from the "Encyclopaedia Britannica", Volume XII (1881). In referring to the early nineteenth century he deprecates

> "the practice of every collector altering the compositions of other men without scruple, to suit his own doctrine or taste; with the effect, too generally, of patching and disfiguring, spoiling and emasculating, the works so altered; substituting neutral tints for natural colouring, and a dead for a living sense". (1)

1). "Hymns" (1892), page 204.

> he adds that more recently there is "an increased (though not as yet sufficient) scrupulousness about tampering with the text of other men's works". (1)

His "The Book of Praise" (1862) was of the utmost importance in restoring many original texts, using the researches of DANIEL SEDGWICK (1814-1879), a self-taught second-hand bookseller in London who was probably the first collector of hymnbooks.(2) R.Palmer's Paper on "Church Hymnody", delivered at the Church Congress at York in 1866, criticized the wanton mutilations of original texts:

> "Hymns ought to be taken as they are written, with the strictest possible adherence to the words of their authors. It signifies little if we meet, here and there, with a defective rhyme, or a phrase open to criticism; but it is vitally important that there should be no interference with the life, consistency, and reality of the composition, as the true expression of what the writer actually felt when the fire was kindled within him. It is not the injustice done to the writer upon which I would mainly dwell...My complaint is that the tendency and the practical effect of this system of tampering with the text, is not really to amend, but is to patch...A real poet, if he were to suffer himself to change a word or a line in the works of other men whenever he thought they were capable of improvement, would be much more likely to deface what he meddled with, than to produce anything worthy of himself. Much more those who have not the gift of poetry...an abridgement or selection of parts, when proper, ought to be made so as to omit nothing which is requisite to unity, symmetry and completeness both of structure and of sense. The part taken should be a perfect hymn in itself...examples of vicious alteration abound in almost every hymn-book".

This began a better attitude in the matter; as an instance, Cotterill in 1815 had altered Toplady's hymn "Rock of Ages"

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1). "Hymns" (1892), page 209.

2). Of the 1410 authors of original British hymns enumerated in his catalogue published in 1863, 1213 are of later date than 1707 and nearly 600 later than 1827.

(M.H.B.498) to a 3-verse form; but since Palmer's strong protest at the 1866 Church Congress, Toplady's own original has been generally used.

John Hullah arranged "A Hymnal Set to Music" (1868) from Palmer's "Book of Praise", but neither was effective for practical use in church services.

In the preface to "The Book of Praise" (1862) Palmer writes:

> "A good hymn should have simplicity, freshness, and reality of feeling; a consistent elevation of tone, and a rhythm easy and harmonious, but not jingling or trivial. Its language may be homely, but should not be slovenly or mean. Affectation or visible artifice is worse than excess of homeliness. A hymn is easily spoilt by a single falsetto note. Nor will the most exemplary soundness of doctrine atone for doggerel, or redeem from failure a prosaic, didactic style".

(But this does not distinguish between sacred poetry and a hymn - the reference of a hymn is to God and to His worship). St.Augustine makes this clear (although in other respects his definition is imperfect) when in commenting upon a verse of Psalm LXXII he says a hymn is the praise of God in song - a song in praise of God. If it be not addressed to God it is no hymn; nor is it a hymn except it set forth His praise. A hymn, then, contains these three things: song (canticum), praise (laudem) and that of God.

> "Hymni laudes sunt Dei cum cantico, hymni cantus sunt continentes laudem Dei. Si sit laus, et Dei laus non sit, non est hymnus. Oportet ergo, ut, si sit hymnus, habeat haec tria: et laudem, et Dei, et canticum".

Yet in addition to hymns of direct praise are those also of exhortation, prayer, meditation, edification and much else.(1)

> Palmer further continues in the preface to "The Book of Praise": "The same regard to motives of (real, or supposed), convenience and edification has introduced a system of tampering with the text of hymns, which has now grown into so great an abuse, that to meet with any author's genuine text, in a book of this kind, is quite the exception. Censurable as this practice is, in a literary

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1). See below, page 426.

> point of view, it must be confessed that those who adopt it may plead, in their excuse, the examples of many of the writers, whose compositions they alter. The Wesleys altered the compositions of George Herbert, Sandys, Austin, and Watts. Toplady, Madan, and others, altered some of Charles Wesley's hymns, much to his brother John's discontent, as he testifies in the preface to his "Hymn-Book for Methodists". Toplady's own hymns, even the "Rock of Ages", have not escaped similar treatment. James Montgomery complains much, in the preface to the edition of his collected hymns published in 1853, of his share in this peculiar cross of hymn-writers, as he calls it. But he had himself, about thirty years before, altered the works of other men, in his "Christian Psalmist". Bishop Heber, scholar as he was, and editor of Jeremy Taylor's works, silently altered Taylor's Advent Hymn in his own hymn-book; and the hymns of Heber himself, and of writers still living, such as Keble, Milman, Alford, and Neale, are met with every day in a variety of forms, which their authors would hardly recognize. Perhaps, when the masters of the art have taken such liberties, it may be explained on the same principle as that on which musicians, and particularly the composers of anthems, produce variations from, and improvements upon, the works of their predecessors; and, indeed, some such variations of hymns are sufficiently good to take rank as new compositions; better than those by which they were suggested. But this is a rare felicity; and the result is widely different, when the work of alteration is undertaken by incompetent hands."

Consideration and regard for original texts had already been effected in Germany by Baron Christian Carl Bunsen (1791-1860), who published his "Versuch eines allgemeinen Gesang- und Gebetbuchs" (1833) with 934 hymns and 350 prayers.(1) This book, together with Heber's "Hymns, written and adapted to the Weekly Church Services of the Year" and Keble's "Christian Year" helped the acceptance of hymns in the Church of England. In Germany, since the great hymn-writers, their language had been adapted and their thought modified to suit the modern taste - and the old music had suffered a similar unfortunate treatment.

Bunsen writes:

> "Almost everywhere do we find the admirable ancient hymns driven out by modern ones which are feeble and spiritless".

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1). This was the book used in H.J.Buckoll's "Hymns translated from the German" (1839) - see page 194 above.

Luther's asperities of diction and metre were softened; and every sect re-modelled hymnody according to its own ideas; so that the early rugged glory had departed. Bunsen issued a further compilation of 440 evangelical hymns in 1846; he selected the finest German hymns without regard to sectarian outlook; his work was re-cast and re-published in 1881 by Albert Fischer. This purer tendency was assisted in England by a group of notable translators, such as Miss Cox, Miss Winkworth,(1) R. Massie(2) and others.

Miss FRANCES ELIZABETH COX was born in Oxford in 1812 and died in 1897; she was a member of the Church of England. Her "Sacred Hymns from the German" (1841) was enlarged from 49 to 56 poems (27 revised from the first edition, and 29 new ones) in "Hymns from the German" (1864). Her selections for translation benefited by the advice of Baron Bunsen; she has two translations in M.H.B.:

M.H.B.216 "Jesus lives";

Christian Fürchtegott Gellert was born at Hainichen(3) in Saxony in 1715, was educated at Leipzig and became Professor of Moral Philosophy there in 1751. Among his pupils were Göethe and Lessing. He died at Leipzig in 1769. He published "Fables" (1746/8) and 54 original hymns, including M.H.B.216, at Leipzig in 1757. He led an intellectual and ritualist reaction against the sentimental emotionalism of Pietism and Moravianism. Gellert's hymn, based on John XIV,19, appeared in his "Geistliche Oden und Lieder"(1757).

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1). See below, page 307.

2). See above, pages 121-122.

3). Not "Heinichen" as in C.C.P.

Miss Cox's 1841 version followed the original 6-line form, in 78,78,77.metre; the 4-line form appeared in Rorison's "Hymns and Anthems" (1851) and H A & M (1861). The "Hallelujah" is not in her original. The five German stanzas which she translated are given in H A & M (1909). Her original text was:

Verse 1, line 1: "Jesus lives! no longer now
line 2: "Can thy terrors, death, appal me;
line 3: "I" (not "We")
line 4: "From the grave He will recall me"
line 5: "Brighter scenes at death commence"
line 6: "This shall be my confidence"
Verse 2, line 3: "I" (not "We")
line 5: "God through Christ forgives offence"
line 6: "This shall be my confidence"
Verse 3: "Jesus lives! Who now despairs,
(not in M.H.B.) Spurns the Word which God hath spoken:
Grace to all that Word declares,
Grace whereby sin's yoke is broken:
Christ rejects not penitence;
This shall be my confidence."
Verse 4, line 1: "me" (not "us")
line 2: "Hence will I"
line 5: "Freely God doth aid dispense"
line 6: "This shall be my confidence"
Verse 5, line 1: "my heart knows"
line 2: "me" (not "us")
line 4: "me" (not "us")
line 5: "God will be a sure Defence"
line 6: "This shall be my confidence"
Verse 6, line 3: "my" (not "our")
line 4: "I" (not "We")
line 5: "Faith shall cry, as fails each sense"
line 6: "Lord, Thou art my Confidence".

This was doubtless altered, as in Thring's Collection(1882) and in most hymnbooks because of the unfortunate sense given by "lining-out", or by bad phrasing with the music.

M.H.B.415 "Sing praise"; based on Deuteronomy XXXII, 3.

Johann Jacob Schütz (1) was born at Frankfort-a/M in 1640;

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1). Not "Schültz" as in M.H.B. pages 367, 1022. The Methodist School Hymn-Book (1950) mis-spells it as "Schulz", which may possibly be a confusion with the composer of the tune "Wir pflügen" M.H.B.963. C.S.H. gives the name incorrectly on page 70 as "Schültz", and correctly on pages 225 and 289 as "Schütz".

he was educated at Tübingen, and died in 1690. His "Sei Lob und Ehr dem höchsten Gott" was written in 1673 in nine stanzas, of which 1-3 and 5-7 are in H A & M (1909). He was a learned lawyer who became a Separatist, and a friend of Jacob Spener (1635-1705), a Lutheran pastor who was the founder of Pietism, a movement of puritanic morality and emotionalist expression - most of the German hymn-writers of the period 1690-1757 may be classed as Pietists. Miss Cox's translation appeared in "Lyra Eucharistica" (1864) in eight stanzas; four are omitted in M.H.B.:

2) "The Angel host" is in E.H.

4) "I cried to God in my distress -
In mercy hear my calling -
My Saviour saw my helplessness,
And kept my feet from falling;
For this, Lord, thanks and praise to Thee!
Praise God, I say, praise God with me!
To God all praise and glory."

6) "When every earthly hope has flown
From sorrow's sons and daughters,
Our Father from His heavenly throne
Beholds the troubled waters;
And at His word the storm is stayed
Which made His children's hearts afraid;
To God all praise and glory".

8) "O ye who name" is in E.H.

Miss Winkworth has a version in "Lyra Germanica", 2nd series (1858).

Perhaps there may be growing a more scrupulous conscientiousness respecting the texts of authors - though there are still too many changed hymn-verses and mutilated hymn-tunes in use even today. The compilers of the 18th and 19th centuries were very ignorant of their material: as late as 1850 J.M.Neale attributed C.Wesley's "Hark, how all the welkin" (or, "Hark, the herald angels"), M.H.B.117, to Doddridge.[1] They were culpably prone to alteration according to mere personal predilection. J.Wesley altered Herbert and Watts; Toplady and Madan altered C.Wesley; others altered Toplady; Heber altered Jeremy Taylor (see above, page 202) - though it must be allowed that J.Wesley's main revisions were of his brother Charles Wesley's hymns and

1). See above, page 153 (a)

were mostly an improvement attributable to his severer taste. In his preface to "A Collection of Hymns for the use of the People called Methodists" (1779) he writes:

> "Many Gentlemen have done my brother and me...the honour to reprint many of our hymns. Now they are perfectly welcome to do so, provided they print them just as they are. But I desire they would not attempt to mend them - for they really are not able". (1)

Yet he tacitly admits there may be some justification for alterations, for in this same preface he asks that the true reading may at least be added in the margin; he himself did not scruple at all in making alterations, e.g.:

M.H.B.410 "Come we" (Watts) altered by J.Wesley to "Come ye"

M.H.B.428 "with my breath" (Watts) altered by J.Wesley to "while I've..."

M.H.B.878 "Our God" (Watts) altered by J.Wesley to "O God"

M.H.B.234 "hopes her guilt" altered by J.Wesley to "knows..."

M.H.B.362 "Pardon, and happiness" (C.Wesley) to "...and holiness"

M.H.B.217 "bow with pleasure" (Doddridge) to "bow with rapture"

M.H.B.597 In "Hymns and Sacred Poems" (1739) J.Wesley renders G.Herbert's verses 3 and 4 in a manner for which there is no justification, as follows:

3) All may of Thee partake:
   Nothing so small can be,
   But draws, when acted for Thy sake,
   Greatness and worth from Thee.

4) If done to obey Thy laws,
   Even servile labours shine;
   Hallow'd is toil, if this the cause,
   The meanest work divine.

M.H.B.23 J.Wesley altered G.Herbert's first verse as follows:

O King of glory, King of peace,
   Thee only will I love:
Thee, that my love may never cease,
   Incessant will I move.
For Thou hast granted my request,
   For Thou my cry hast heard,
Mark'd all the workings of my breast,
   And hast in mercy spared.

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1). See M.H.B. (1933) pages v, vi.

Similarly, many unauthorized and inaccurate versions of the hymns of Luther's "Erfurt Enchiridion" were printed after 1524, so that he was constrained to publish a fresh hymn-book "Geistliche Lieder auff new gebessert", in the preface of which he wrote:

> "Because I see that the more often our first hymns are printed, the more inaccurate they become, I beg and admonish all no more to improve upon and augment our little book". (1)

J. Montgomery strongly objected to any correction or alteration of his hymns;(2) in the preface to his "Original Hymns" he writes:

> "Of the liberties taken by some of these borrowers of his effusions, to modify certain passages according to their particular taste and notions, he must avail himself of the present opportunity to remind them, that if good people (and such he verily believes them to be) cannot conscientiously adopt <u>his</u> diction and doctrine, it is a little questionable in them to impose upon him <u>theirs</u>, which he may as honestly hesitate to recieve."

Nevertheless in the preface to "The Christian Psalmist" (1825) he admits: "the judgement he" (sc. the author) "leaves with his readers".(3) The Rev. John Flesher writes in the preface to "The Primitive Methodist Congregational Hymn Book" (1853):

> "I re-made or altered some indifferent hymns in our old books...I have freely altered or re-made hymns from authors of different grades of talent and reputation".

To fit in with his classification of hymns:

> "arose the determination to abridge, re-arrange, divide, alter or re-make the hymns...Some of the alterations of a hymn are not very important, but others amount to a re-making, and cost as much labour as the composing of an

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1). A.W.Wilson "The Chorales" page 9.

2). See above, pages 28-29.

3). See above, page 30.

> original hymn would, or even more; and thus many of our old hymns have become nearly new...When the alterations in a hymn have consisted in the mere exchanging of 3 or 4 words, I have thought them undeserving of public notice, because their remaining unnoticed could not materially affect the author."

The result was a hymn-book with very corrupt texts; but "The Primitive Methodist Hymnal" (1886) made a most commendable and largely successful effort to preserve the original texts:

> "The committee have guarded as much as possible against altering the text of the hymns; and, as a rule, have scrupulously adhered to the author's own version, where that could be ascertained. The exceptions to this are few, and such as changes of taste in forms of expression, or the exigencies of correct measure, rendered necessary. Scarcely less than the evil of altering words and lines in classical hymns is that of cutting down lengthy compositions to an arbitrary standard...In some hymns a weak verse or verses have been deleted where this did not appear to injure, but improve, the sense and strength of the hymn." (1)

Dr. J. Martineau writes in the preface to "Hymns for the Christian Church and Home":

> "Every adaptation of a Jewish psalm to Christian worship affords an instance of theological adaptation; and the same rule which is applied to Dr. Watts's hymns when their Trinitarianism is expelled, Watts himself has systematically applied to David's writings in reforming and spiritualizing their Judaism...In truth, the dogmatic phraseology and conceptions of every church constitute the mere dialect in which its religious spirit is expressed; and to change the technical modes of thought peculiar to any portion of Christendom into a different or more comprehensive language is but to translate the intellectual idioms of one religious province into those of another. It is simply to remove an obstruction, which the author himself cannot remove, to his influence and appreciation in

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1). See above, page 115.

> spiritual regions foreign to his own, and to introduce him to the veneration of thousands to whom otherwise he must appear as a repulsive stranger". (1)

Canon Ellerton urged that the original version of a hymn is not always the best - some hymns need amendment because their writers were uncultured, unpoetic and narrow-minded:

> "People who talk loosely about the evil of altering hymns are for the most part people who do not know how the original text reads". (2)

Dr. J.P. Lilley writes:

> "We may well feel at liberty to accept and yet revise the hymns bequeathed to us by the best hymnists of earlier centuries".(3)

But this is dangerous doctrine: for the objection might well be raised that if such liberty be allowed, then Shakespeare may be mauled and patched, Handel, Haydn and Mozart reduced to a pasticcio, the Tudor composers bereft of their discords and consecutives, the classical composers accommodated to jazz and swing, the original rhythms of the Old Psalter "minim-ized", plainsong arranged with Victorian harmony, and Rimsky-Korsakov fully entitled to correct the orchestral score of Mussorgsky.

Charles Buchanan Pearson justly says: (4)

> "there is a frequent violence done to the original, which is scarcely legitimate. It would be better and more just to omit, than to mutilate, stanzas which contain sentiments unsuited to our worship; if we cannot take and use as our own the words of the original, it is not fair to distort them, - albeit, as we may think, from a false to a true sentiment".

"Although he here refers to the "Stabat Mater" in particular and

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1). See below, page 215.

2). Housman, "John Ellerton: His Life and Writings on Hymnology" page 278.

3). "The Expository Times", Volume 36, page 545.

4). "Hymns and Hymn Writers" (Oxford 1858).

to Latin hymns in general, it is a principle deserving the widest application). Thus while J.Wesley warned everyone not to "mend either the sense or the verse" of his own hymns, he felt no compunction in revising those of others in accordance with his theological preferences; as indeed he did with the Church of England Liturgy. F.W.Faber complained (in the preface to his "Hymns"):

> "the different compilers of other Hymn Books have themselves, often with permission, sometimes without, altered the language or metre or choruses of the Hymns, either to suit their own taste, or to accommodate them to particular tunes. In one instance the doctrine has been changed, and the Author is made to express an opinion with which he is quite out of sympathy. In many cases the literary or metrical changes have not been such as met the Author's own judgement and taste".

Dr. John Hunter wrote (in the preface to his "Hymns of Faith and Life" (1889):

> "By the omission of a verse, or line, or word here and there I have been able to retain some old and excellent hymns, which, on account of their phraseology, are in danger of being lost to a large and ever-increasing number of worshippers. Wider service for a hymn may well be urged as a sufficient justification for the slight alteration which secures it". (1)

An example of Dr. Hunter's alterations is his change, without any indication, of Toplady's 4th and 6th lines in M.H.B.498, Verse 1:

4) From Thy side a healing flood,
6) Cleanse from guilt and make me pure.

Even mere omissions can make a considerable difference, though they are often necessary for the purpose of congregational praise. "Author of faith" (M.H.B.362) is the opening part of a paraphrase by C.Wesley of Hebrews XI in 85 verses, the first selection from which was made by J.Wesley in 1779. An example

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1). See below, page 315.

of a verse of this paraphrase not suitable for selection is:

> Exempted from the general doom,
> The death which all are born to know,
> Enoch obtained his heavenly home
> By faith, and disappeared below.

The final verse of Jean Ingelow's poem "On the love of Christ" is omitted in M.H.B.149:

> What though unmarked the happy workman toil,
> And break, unthanked of man, the stubborn clod?
> It is enough; for sacred is the soil,
> Dear are the hills of God.

It may well be questioned whether this verse is suitable for congregational worship - yet, without it, the whole poem is bereft of its characteristic flavour. (1)

Thomas Hornblower Gill writes (in the preface to his "The Golden Chain of Praise" (1894)):

> "My aversion from hymn-mangling, always strong, has been strengthened by observation, reflection and experience. A hymn worth anything is the exact and vivid expression of one creative thought, is a living, harmonious whole. Such a living whole cannot be tampered with but to its hurt. A strain inspired by one thought is harmed by the intrusion of another, even if that thought be deep and high....The life of a hymn lies in its inspiring thought: to complicate and disturb that thought is to enfeeble and spoil the hymn. If a man cannot deal thus with his own productions, except to their detriment, how grievously must they suffer from the handling of others. The reckless hymn-mangling so widely prevalent is a wrong done to the author, to the hymn, and to those who use it. Resolved as far as in me lies to abate this pernicious practice, I require all collectors who wish for hymns of mine to take them <u>unaltered</u> directly from this book, not from other collections; and I withold their use from those unwilling to accept this condition, conceding, however, a moderate liberty of omission". (2)

Yet in M.H.B.396 the correct text of verse 5 in the 1933 edition has been adversely criticized by those who had imagined that

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1). See below, page 310.

2). And in the Primitive Methodist Hymnal Supplement (1912) hymn 101.

"Accept me" as in M.H.B. (1904) amd the Methodist School Hymnal (1911) was the right and authentic one: and they have even presumed to say that T.H.Gill ought to have written the obvious and commonplace sentiment "Accept me" instead of "O choose me" which he actually did write - doubtless oblivious of the fact that his original text has the highest authority in John XV,16. Unfortunately S.H.B. (1950) has again reverted to the false text "Accept me".(1) The following extract from "The Life of R.W.Dale"(2) is sufficiently pertinent to be quoted:

> "He found his "Golden Chain of Praise" a very mine of wealth; and the author allowed him to draw on it freely. But as the work went on, difficulties arose. In some of his friend's finest hymns there were phrases and expressions which Dale felt to be awkward, and in some cases unnatural or worse; an editor - so it seemed to him - without trespassing beyond his province, might omit or amend. Such a claim the living poet was bound to resist - the dead were helpless; and Mr. Gill protested with vigour. The question was fought out at length, with concessions on both sides.
>
> To Mr. T.H.Gill.
>
> "...which are flaws in the perfectness of the work, inaccuracies which are indisputably the result of imperfect acquaintance with the idiom of the language. Again, accidental associations with a word sometimes invest it with a glory to one man which it cannot have to anyone else in the world, and it seems to me a perversity to say that because it has somehow become touched with a grace and a splendour for himself which no one else recognises, and which no one else can ever recognise, the word is therefore the truest expression of his thought. It does not express the thought at all; and another man may see where the failure lies and by a slight change may secure for the thought the voice and music which it never had before... But if your principle were sound, I should contest its

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1). See above, page 47.

2). By A.W.W.Dale, pages 223-228.

pertinence. A hymn is to be the expression of what a congregation feels, or, if you like, of what it ought to feel. It may well happen that you may utter your thought in the most admirable manner in which it can be uttered, and that, when I am asked to utter it, I may say, and say with justice, "I can't utter it just so.' We must speak as well as hear in our own tongue the wonderful works of God. One man may be able to express his very deepest thought of God's tenderness in the old Hebrew way, and may sing 'His bowels melt with love'; but the Hebrew way is not mine: it may be just as good as the English way - it may be better; but to me it is an impossible way. I can speak of God's heart - thought in the nature of things there is no more reason why I should speak of God's 'heart' than of His 'bowels'; and the time may come - or perhaps in other countries the time has come already - when the 'heart' may be as offensive to many people as 'bowels' are to me; however this may be, I can speak of the one, not of the other. Now I feel that it would be simply irrational, not to change 'bowels' into something else if it occurred in a hymn which on the whole is a noble expression of reverence and love and trust. What I mean is, that the best in itself may be the impossible to ninety-nine men out of a hundred. When a poet writes a hymn, he writes something for other people to sing as well as himself: he must write...the kind of English possible to ordinary English people if he writes for them. When by any accident there is a word or phrase in his hymn which to ordinary English people is as unnatural or unintelligible as Chinese to an Irishman....I think that a man who could no more write a hymn than he could fly, may mend it...your principles would, as it seems to me, forbid translations altogether, and require us to sing David's Psalms in Hebrew.

1st November 1880.

"I wish you understood music; if you did, I am sure that in your next edition you would make some slight modification. It would be useless to renew our old controversy about some antique expressions which I think mar the perfection of your verses occasionally; but the laws of verse written for singing are so definite that I am sure you would make an occasional change if you considered them. A poet may vary his accented syllables and so add to the beauty of his lines; but a true lyrist remembers that musical accent is imperious and recognises its authority. Occasionally you allow a strong musical accent to fall on such words as 'the', which is practically no word at all, and you cannot imagine what a shock this gives....And let me add a menace! You may assume it as absolutely certain that if you do not do homage to musical necessities in your life-time, innumerable editors will mangle you after your death. Men <u>will</u> sing your hymns and will change them at their own fancy to make them 'singable'.

31st January 1881.

"...I am sure I failed to make my meaning clear in my last. I never challenged the music of the verses, but their adaptation to music. What reads perfectly may sing badly....

I would not with swift-winged zeal
On the world's errands go,

When this verse is read there is no need to let the accent fall on the: the first two syllables are read short; but when they are sung, the accent strikes with full force on the article, and the effect is, I need not say, very unfortunate....it is a thousand pities that you should not, in revising them, make such changes in them as will remove the occasional difficulty in the way of singing them. You are right and wrong in saying that no superficial faults ever hurt anything really good: right, for the 'faults', if I may presume to call them so, do not interfere with the private reading and enjoyment of the hymns; wrong, for they do interfere, more or less, with their being sung...it is a real trouble to me that we cannot sing more of them, and that occasionally in those we do sing there comes a line which will not run pleasantly with any possible tune; or a word which practically belongs to a foreign language, so far as very many of those are concerned who enter most fully into the thought and passion of even your best achievements....."

"After many interruptions the book - "The English Hymn Book" - came into use at Carr's Lane. It bears obvious traces....of the editor's methods. There are changes that cannot easily be justified from the literary point of view, and the lines that have been modified are not severally indicated. In too many cases the hymn as printed has been taken from some other collection without comparison with the original". (1)

Concerning "The School Hymn Book of the Methodist Church"(1950), the Rev.Rupert E. Davies writes[2] on behalf of the compiling committee:

"In one or two cases we have ventured to try to improve on a small part of an accepted version. In the hymn "Praise to the Lord, the Almighty" (M.H.B.64) the normal form of the last line of the second verse is "If with His love He befriend Thee". We have put "Who with His love doth befriend Thee" - as being a more accurate translation and a truer idea. We have even dared to tamper with Thomas Carlyle's magnificent version of Luther's "Ein' feste Burg" (M.H.B.494) in the last verse, which normally ends:

These things shall vanish all;
The city of God remaineth.

This seemed to suggest that children and wives would not inherit eternal life, and also misrepresented Luther; his meaning was that even if our wives and children were killed

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1). See above, page 91.

2). "Making Melody" (1950), pages 27-28.

no one could take the Kingdom of God from us. So we have written:

These things may vanish all;
God's city ours remaineth.

In English hymns a small amount of 'editing' has been carried out, usually when a change in the meaning of words or in habits of thought has produced what is to us oddity or obscurity of expression in an old hymn. In "Jesus the Conqueror reigns" (M.H.B.243) the second line of the second verse, "Kiss the exalted Son" becomes "Greet the exalted Son". In the third verse of "I've found a friend (M.H.B.423) J.G.Small wrote "And then to rest for ever". No doubt he, and, we hope, his first singers, had a fuller idea of the "rest which remains to the people of God" than one of pure idleness and reposeful ease; but to us "rest" suggests little more than that. So we have written "And then with Him for ever".

In the eighteenth century most Presbyterian ministers in England became committed to non-subscription to doctrinal formulas: hence they either drifted to Independency or developed into a definite Unitarianism. Some of them objected to the Trinitarian doxologies at the end of psalms or hymns, and therefore Watts's text was freely modified in the use of various congregations. This neo-Presbyterianism had been augmented by recruits from the Church of England who brought with them a taste for liturgical worship. The individualism of the more aggressive and convinced Unitarians militated not only against an accepted ethos and standard of devotion but even against a common hymn-book. The lack of any corporate history in the movement is the cause of a mere sporadic and unconnected succession of individual hymn-books, ending (say) with Dr.Martineau's "Hymns for the Christian Church and Home " (1840).(1) George Walker of Nottingham published "A Collection of Hymns and Psalms for Public Worship, unmixed with the disputed doctrines of any sect" (1788); his preface states:

"in many of the psalms and hymns the retaining of the name of the original author must be considered as a mere acknowledgement of the source from which the composition was derived" -

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1). See above, page 208.

until, in course of time, as modified texts passed from book to book, the younger generation was unaware that Watts, Doddridge, Wesley, Toplady, Newton and Cowper had expressed themselves quite otherwise than in the lines bearing their names in the Unitarian hymn-books. In 1822 and 1826 a Chesterfield minister, Robert Wallace, published a "Selection of Hymns for Public and Private Worship" with the original texts, but it had little influence. In 1834 the evangelical periodical "The Christian Observer" castigated Dr. Lant Carpenter's book "A Collection of Hymns for the Use of Unitarian Christians in public worship and in the private culture of the religious affections" (1831) which had accommodated the texts of evangelical hymns to Unitarian views. The book was condemned for

> "torturing the sacred strains of orthodox lyrists till they uttered sounds utterly discrepant to those intended by their authors";

its editor was charged with indecency; but in so far as the mutilations were acknowledged and fairly pointed out, not with dishonesty; yet there were numerous hymns by evangelical writers, whose names were attached, which had been seriously altered without any indication of such changes being given. These were declared to be "secret and disingenuous" and "in truth the most disgracefully dishonest". It transpired, however, that Dr. Carpenter was merely extremely ignorant of his material and very careless in its handling, as was then usual among hymn-book compilers and is still too prevalent even today. Similar liberties were taken in America where, as an instance, the Revs. S. Longfellow and S. Johnson adapted Newman's "Lead, kindly Light" (M.H.B.612) to "Send, kindly Light". It was reprinted in this form in Beecher's "Plymouth Collection" (1855). In the Protestant Episcopal "Hymns for the Church and Home"(1860)

it read: "Send, Lord, Thy light amid the encircling gloom", and in the second verse: "I loved day's dazzling light". In ~~E.H.~~ ~~and~~ S.P. Dr. Percy Dearmer frequently subjected the original texts, however well-known, of hymns and sacred poems to alterations. A stricter and more honourable principle is maintained by Athelstan Riley in the preface to "Songs of Syon" (1st edition, 1904):-

> "The words, both of translations and of original hymns, are given as the writers left them, contrary to the usual practice of hymnal compilers, who, under the plea of improving either the theology or the style of the authors, have subjected their compositions to a revision, which, especially in the case of departed writers, no longer able to defend their reputation, is hard to justify".

In 1864 Canon Ellerton declared:

> "by the best form I do not mean necessarily the original form of a hymn. There is much confusion of thought upon this point. A hymnbook - a book for congregational use, has only one object; and everything in it ought to be made subservient to that one object. It is the material for Common Praise. It is not a 'treasury' of religious poetry; it is not a collection of the opinions of four or five hundred men and women upon religious subjects put into metres....a composition may have in it, as it leaves its author's hands, the elements of a valuable hymn; while yet it may need to pass through other hands, perhaps through many, before it reaches its best shape. The author may have intended it only for private use, or only to express his own passing thoughts; his work may be deformed by the effects of imperfect education, of a dull ear for rhythm, of narrow religious prejudices, of a vulgar or rhetorical style; and yet a wise and devout Hymnologist will at once detect in it the true metal which, properly purified, will, it may be, circulate in the Church to the end of time. Ought we to reject this because it is blemished? Ought we to carry out veneration of relics so far as to admit it, blemishes and all, into a Church Hymnal, because we love and revere the memory of the author?....Why should the noble last verse of "Rock of Ages" be disfigured by a physiological blunder, pardonable in a Devonshire vicar a hundred years ago, but in our ears only ridiculous?' (1)

Plausible is the argument of the late Arthur C. Benson in his chapter on "Hymns"(2) where he says he has read "The Oxford

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1). Housman, Op.cit. pages 208-209.

2). In "Along the Road" (1919).

Hymn Book" with more interest than satisfaction, especially its restoration of the original readings.

> "If hymns were merely a form of poetry, and if a hymnbook were only a sacred anthology for private reading, alterations are certainly not justified. But a hymnbook is a great deal more than that. It is a service book...the worshippers are....required to take the words on their own lips, to sing them in concert with others, and to use them as the expression of their own beliefs and emotions and aspirations....one cannot only consider the rights of the original writers, but one has to consider the rights of the congregations who will have to use the words. Hymns, indeed, may be said to pass out of the possession of the writers, and to become the inheritance of the users".

He objects to the use of the word "bloody" in eighteenth century hymns.

> "The word has acquired low and profane associations. Surely no one would object to some innocuous word like "crimson" being substituted?"

Where O.H.B. restores "when my eyestrings break in death" to M.H.B.[498] by Toplady,

> "there is something pedantic and even irritating in expecting people who have learnt to love the simple and solemn alteration 'when my eyelids close in death' to substitute for it the earlier version."
>
> "It may freely be admitted that the compilers of H A & M went further than they need have done in altering hymns, and showed an unreasonable terror of expressions that were in the least degree quaint or unconventional. But the fact remains that "Hymns Ancient and Modern" have now been used by many years by thousands of worshippers, and that the very alterations are now invested by countless sacred and beautiful associations. It seems to me a harsh and even stupid thing deliberately to set aside and ignore that fact in the interest of what is only a piece of literary recension. The general and decided disapproval with which the latest revision of H A & M (1) has been received ought to have been a lesson to all revisers. In the last revision, certain familiar and favourite tunes which people had learned to love, and to connect with solemn and affecting occasions, were wantonly omitted, because they did not come up to the musical standard of a few purists. In matters which concern emotion, one cannot venture on such dictation; and to make strict taste the arbiter in a matter of the kind is a gross violation of a much more important kind of taste. The same principle applies to the words of

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1). sc. the 1904 edition.

> hymns and songs which generations of men and women have learned to love. It is the emotion they evoke that matters, not the literary quality of them."

He criticizes the restoration of

Hark how all the welkin rings
Glory to the King of kings (C.Wesley),

of Thine humble beast pursues his road (H.Milman)

and of To die, that this vile body may
Rise glorious on the awful day (Ken):

he says "vile body" is a false note, and a conventional phrase - but it is used in Philippians III,21 (A.V.) and in the Burial Service of the Book of Common Prayer (1662, 1928), so surely it is allowable on the very principles which he invoked against H A & M (1904). He considers that for Protestant congregations it is better to alter lines 2 and 4 of the first verse of F.W. Faber's "O come and mourn" (M.H.B.187) - they are in E.H. -

2) See Mary calls us to His side
4) Jesus, our Love, is crucified.

He continues:

> "Hymns cannot be treated like ordinary literature, but have to be regarded as a little part of social life, in which custom and use justly override both literary and artistic canons...in dealing with hymns, we are in the presence of the forces of tradition and association, which are stronger and more important than literary maxims, and questions of artistic propriety and impropriety."

It must be admitted that O.H.B. has observed such an austere standard in both hymns and tunes that it is not used widely in public worship - it is used at Christ Church Cathedral, Oxford, and in Durham at St. Chad's College Chapel and for the University Music School services. This austerity is doubtless due to the taste of the editor, T.B.Strong, who was so fastidious as to dislike hymn-singing in general, and was particularly distressed by emotional hymns.

The preface to H A & M (1950) says:

> "The book does not always adhere to the original text of the hymns. The Editors of the earlier editions made alterations to meet the requirements of a hymn-singing congregation, and the present Editors see no reason to go back upon the practice of their predecessors. Many of the great Charles Wesley's hymns have hardly ever been sung as he originally wrote them. Not a few authors, including Dr. Neale, have agreed that for the purpose of a hymn-book, the versions of their hymns in H A & M were, on the whole, improvements. The case for alteration has been considered on its merits, and in many hymns the author's text has been restored. In others, however, the amended text has been retained as more convenient and having the sanction of long usage...from some hymns which seemed over-long for ordinary use one or more verses have been omitted where this appeared not to spoil the effect as a whole....." (1)

(2)
The doxology to C.Wordsworth's "Hark! the sound of holy voices" (M.H.B.830) is correctly given in its authentic version in S.P. (1925):-

> God the Father, God the Son, and
> God the Holy Ghost adore.

It is hard to see what is gained by alteration to:

> God the Father, God the Spirit,
> One with Thee on high, adore. - in S.P.(1931).

Similarly, R. Baxter's "Christ who knows" (M.H.B.639) is altered in S.P. hymn 288. The original words of J. Bunyan but with modern spelling are in M.H.B. 620: "Who would true valour see?" Dr. Percy Dearmer altered these verses in E.H. and S.P., giving his reasons in S.P.D.,(3) in spite of the fact that the preface to E.H. (1906) says "Hymns are printed, wherever possible, as their authors wrote them...the efforts, so often made in the past to improve the work of competent authors, have

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1). See above, page 189.

2). See below, page 259.

3). pages 270-272.

> had the inevitable result. The freshness and strength of the originals have been replaced by stock phrases and commonplace sentiments; and injury has been done to the quality of our public worship as well as to the memory of great hymnwriters."

The only defensible method of alteration in the eyes of scholars is the quotation of the original in a footnote, for it is unethical to attribute the alteration to the original author. We have noticed that some hymn-writers who complained most bitterly of this practice were themselves guilty of the identical fault. The principle of adhering strictly to the author's version is impossible of universal application, but alterations should be made reluctantly and very sparingly. Many hymns need abbreviation if not alteration. W.G.Horder's chapter on "Alterations"(1) is as good a discussion on the subject as any, and may be summarised thus:

> Often the metre must be modified for the sake of the music; sentiments or phraseology may have to be changed for the sake of a more modern decency of taste, or for the sake of the religious views of the worshippers. Some hymns are of composite growth, such as "Lo, He comes" (M.H.B.264) or "O God of Bethel" (M.H.B.607). There are alterations which have become generally accepted, as in the first verse of "Hark, the herald angels sing" (M.H.B.117). Many writers have acknowledged and sanctioned improvements within their own life-time: of course such permission should be sought and obtained where possible. Yet there remains much unnecessary bungling by incompetent editors, many of whom do not even know the original text at all. Thus in Milman's "When our heads" (M.H.B.978) he wrote "Gracious Son of Mary, hear"; this was altered by Protestant prejudice to "Jesu, Son of David, hear"; this has been only partly restored in M.H.B. to "Jesu, Son of Mary, hear" - yet the point is just precisely in the appeal to the sympathetic humanity of Christ. (2)

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1). In "The Hymn Lover" (1889).

2). See also A.S.Gregory, "Praises with Understanding", pages 127-132, 150-156.

Mrs. Alexander was impatient of so-called "improvements" - "You see what I wanted to say is just so-and-so, not something else". She disliked intensely any changes made in hymns to suit a fitful fancy or to humour party spirit, which she regarded as "literary sacrilege - sacrilege against the dead in that which was best and noblest in them".

Still, sometimes even the greatest of hymns has to be altered; again, some very successful hymns are the result of considerable alteration, such as "Hail the day" (M.H.B.221);[1] "Oft in danger" (M.H.B.488);[2] "Blest are the pure" (M.H.B.950);[3] A good example of literary substitution is "Long did I toil" by Lyte-Quarles (M.H.B.458); and of course there remains the whole problem of the relationship of Logan with Bruce, Doddridge and others. Some verses must be omitted because many hymns are too long for public worship; others are mixed with inferior verses. The fourth verse of Watts's "When I survey" (M.H.B.182) is omitted from most hymnbooks in use today, but is included in E.H., S.P., C.P.:

> His dying crimson, like a robe,
> Spreads o'er His body on the tree;
> Then I am dead to all the globe,
> And all the globe is dead to me.

Dr. Leonard Blake considers this to be the "finest verse" of the hymn; Winifred Douglas declares "We mar its perfection by

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1). See Julian, pages 478/9.

2). See above, pages 105/6.

3). See above, page 140.

omitting stanza four"[1] and Mrs. V.M.Caird considers it has been omitted "inexcusably, and for no apparent reason".[2] Watts himself, who had originally written "Where the young Prince of Glory died" in verse 1, line 2, altered it two years later to "On which the Prince of Glory died"; in C.P. "the young Prince" is a footnote. There are ~~some~~ in some hymns verses which are almost impossible for Protestant worship; yet the omissions should leave a structural unity of thought, and symmetry as an integral whole. J. Montgomery said:

> "A hymn must have a beginning, middle and end. There should be a manifest gradation in the thoughts, and their mutual dependence should be so perceptible that they could not be transposed without injuring the unity of the piece; every line carrying forward the connection, and every verse adding a well-proportioned limb to a symmetrical body. The reader should know when the strain is complete, and be satisfied, as at the close of an air in music.

The pivot-verse on which the whole meaning depends must not be omitted (e.g. "Two worlds are ours", M.H.B.43, verse 5). New verses added to those of other writers, especially to old-time writers, are bound to produce an unhappy clash of style: as in Bickersteth's attempted addition to "Lead, kindly Light" (M.H.B. 612).[3]

Another book which helped considerably in the restoration of the hymn-texts (although it was not designed for congregational use) was "Lyra Britannica", A Collection of British Hymns

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1). "Church Music in History and Practice", page 228.

2). B.H.S. (I,38).

3). See below, page 230.

printed from the genuine texts, With Biographical sketches of the Hymn-writers, by the Rev. Charles Rogers LL.D. (1867).

Further publications of this period were:

1870 "The Hymnal Companion to the Book of Common Prayer", edited by Edward Henry Bickersteth (1825-1906), later Bishop of Exeter. (cf. hymns M.H.B.501, 754, 958).

1870 "The Hymnary", a High-Church book edited by Benjamin Webb and Canon W.Cooke; it had many translations from the Latin, especially those of Sarum Use. Barnby edited the rather florid music, to which Gounod also contributed.

1870, 1893. "Church Hymns", which had gradually grown from the "S.P.C.K. Hymns" (1852), and 1855 (entitled "Psalms and Hymns") to which an Appendix was added in 1863. The 1870 book was largely compiled by John Ellerton, rector of Barnes (who has 15 hymns in M.H.B.). Sullivan edited the music of the 1874 edition, to which he contributed "St. Gertrude" (M.H.B.822).

1875 "The St. Margaret's Hymnal" had many hymns by Neale.

1875 "The New Mitre Hymnal adapted to the Services of the Church of England with Accompanying Tunes". The preface states:

> "The writings of living authors and of authors of the first rank are here given as exactly as possible; but the hymns of authors of less genius or culture are given in that form which appeared best to the Editor, he being unable to admit that a poet has a sacred and perpetual right in either imperfect rhyme, incorrect metre, wrong accentuation, ungrammatical phraseology, obsolete expression, or inaccurate theology, - at least when his writings are used in the Services of the Church".

It was edited by the Rev.W.J.Hall, and the music by James Langran. It included some hymns by the Rev.S.Baring-Gould.

1877 "The Eucharistic Hymnal" (Roman Catholic).

1880 "The Church of England Hymn Book", edited by Prebendary Godfrey Thring. (1)

1880, 1882. "The Hymner" (literal Latin translations).

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1). See below, page 268.

1884 "The Altar Hymnal", edited by Mrs. C.F.Hernaman, had translations from the Latin by herself and by Dr.Littledale.

It has been recorded that during the year 1882 no less than 23 different hymn-books were in use in Anglican churches in the London area.

WILLIAM WHITING was born in Kensington in 1825 and educated at Winchester, where he became Master of the Quiristers' School (1842-1873); he died there in 1878.(1) Among his pupils was G.J.Bennett, Mus.D.(2) A memorial tablet in his honour was unveiled in the cloisters of Winchester College on Whitsunday 1938. He published:

1851 "Rural Thoughts and other Poems"
1867 "Edgar Thorpe; or, The Warfare of Life"

He wrote a dozen hymns, including:

M.H.B.917 "Eternal Father"; written in 1860, based on Psalm CVII,24. The first verse of this was:

> O Thou who bidd'st the ocean deep
> Its own appointed limits keep;
> Thou, who didst bind the restless wave,
> Eternal Father, strong to save,
> O hear us when we cry to Thee
> For all in peril on the sea.

It was revised by the compilers of H A & M (1861), and again by Whiting in the "New Appendix to Psalms and Hymns for Public Worship" (S.P.C.K.1869); the final version was published in 1875. Dykes's "Melita" appeared in H A & M (1861).

ARTHUR CAMPBELL AINGER, M.A., M.V.O. was born at Blackheath in 1841, educated at Eton and Cambridge; he was a master at Eton 1864-1901, where he died in 1919. He published:

1901/2 "Eton Songs"
1917 "Memoirs of Eton Sixty Years Ago".

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1). Not 1875 as stated by Leask.

2). See M.H.B.473.

M.H.B.812 "God is working"; written in 1894, based on Habakkuk II,14; published in "The Church Missionary Hymn Book"(1899)

M.H.B.887 "God of our Fathers"; written for E.H. (1906).

WILLIAM CHATTERTON DIX was born at Bristol in 1837; he became the manager of an insurance company; he died at Clifton in 1898 and was buried at Cheddar. He published:

1861 "Hymns of love and Joy"
1867 "Altar Songs, Verses on the Holy Eucharist"
1869 "Hymns and Carols for Children"
1871 "A Vision of All Saints"
1878 "Seekers of a City"
1885 "The Pattern Life" (for children).

He contributed to many hymn-books, including metrical renderings of Dr. Littledale's translations in "Offices of the Holy Eastern Church" (1863) and of the Rev.J.M.Rodwell's translations of Abyssinian hymns; some forty of his original hymns are in common use.

M.H.B.132 "As with gladness"; an Epiphany hymn written c.1858 upon Matthew II,1-12, published in "Hymns of Love and Joy" and in H A & M (1859, 1861). The version in M.H.B. is his final revision as in H A & M (1875).

M.H.B.328 "Come unto Me"; based on Matthew XI,28, published in "The People's Hymnal" (Littledale and Vaux, 1867). The original text has:
Verse 2, line 1: "Come unto Me, dear children"
Verse 3, line 3: "cheering" (not "quickening")
Verse 4: M.H.B. is the authentic text - the 3rd line was altered in E.H.
Dykes's tune was written for this hymn in H A & M (1875).

M.H.B.964 "To Thee, O Lord"; written in 1863, a typical example of his facile style. Based on Psalm LXV,12; published in "Hymns for the Service of the Church" (1864). The original has:
Verse 2, line 3: "Upon Thine altar, Lord, we lay".
Sullivan's "Golden Sheaves" was composed for this hymn, in "Church Hymns with Tunes" (1874).
Sir John Stainer used stanza 4 of this hymn for his anthem "Ye shall dwell in the land".

WHITFIELD GLANVILLE WILLS was born at Bristol in 1841 and died at Ealing in 1891. He published "Hymns for Occasional Use"(1881).

M.H.B.871 "In our work"; written for "School Hymns" (1891). It appears to be based on a hymn by W.C.Dix, beginning with the same line and showing other similarities. See W.G. Horder's "The Hymn-Lover", page 266.

XII. J.H.NEWMAN AND OTHER ROMAN CATHOLIC WRITERS

JOHN HENRY NEWMAN, D.D. is the supreme figure among those writers who became Roman Catholics; he was born in London in 1801. He was of Huguenot descent, his mother was a Calvinist, and he was brought up an evangelical. Educated at Oxford, he became Fellow of Oriel College in 1822, and was Tutor 1826-1832. He was greatly influenced by Hurrell Froude[1] who died in 1836. Newman was ordained in 1824 and vicar of St. Mary's, Oxford, 1827-1843. Such a poem as "A Thanksgiving" (1829) is a sufficient testimony to his earnest sincerity and humble self-abnegation. In 1836 the "Lyra Apostolica" was published - a somewhat polemical series of verses contributed to "The British Magazine", mainly designed in support of Anglo-Catholicism by inculcating the ideas of authority, discipline and sacramentalism; its writers were:

Alpha	Mr. J.W.Bowden	6 pieces
Beta	The Rev.Richard Hurrell Froude	8 pieces
Gamma	The Rev.John Keble	46 pieces
Delta	The Rev.John Henry Newman	109 pieces
Epsilon	The Rev.Robert Isaac Wilberforce	1 piece
Zeta	The Rev.Isaac Williams	9 pieces

M.H.B.612 "Lead, kindly Light"; written in 1833, based on Exodus

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1). See above, page 132.

XIII,21-22 and Psalm XXVII,11; published in[1] "The British Magazine" (1834) entitled "The Pillar of the Cloud", and "Lyra Apostolica" (1836) with the caption "Unto the godly there ariseth up light in the darkness". Its origin is described in his "Apologia": while on holiday in South Europe, his feeling that he had "a work to do in England" persisted through a fever which he contracted in Sicily. "I shall not die, for I have not sinned against light". After being delayed three weeks at Palermo he embarked on an orange-boat for Marseilles; then while becalmed for a week in the Straits of Bonifacio he wrote many verses, including twentyfour hymns of which this is one. It was not intended for use as a congregational hymn - he would regard it as too intensely personal and subjective for that; he said the verses are "not a hymn, nor are they suitable for singing; it is that which at once surprises and gratifies me, and makes me thankful that, in spite of their having no claim to be a hymn, they have made their way into so many collections. (2) It is the prayer of a young man that he may find future fulfilment, whether in monotony or excitement; it is characteristic of his life's attitude, as when he left the Church of England twelve years later. But though it was written in perplexity concerning conditions in the Anglican Church, he had at that time no thought of leaving it. He was in a very unsettled state through not knowing what his "work in England" would be. This is not a funeral hymn: death is perhaps the only experience to which it makes no reference.

In 1879 he was asked by Dr.Greenhill the precise meaning of the last two lines, but replied: "You flatter me by your questions, but I think it was Keble who, when asked it in his own case, answered that poets were not bound to be critics or to give a sense to what they had written, and though I am not, like him, a poet, at least I may plead that I am not bound to remember my own meaning - whatever it was - at the end of fifty years....There must be a

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1). The Rev. Hugh James Rose, scholar of Trinity College, Cambridge became Prebendary of Chichester. He founded "The British Magazine of Ecclesiastical Information" in 1832 to unite churchmen in defence of the English Church against the hostile forces of speculative and heretical "liberalism" in theology, i.e. Latitudinarianism - not unlike what today we would call secularism. He foresaw that the Whig Government would appoint men with these views to positions of power and influence in the Church. When vicar of Hadleigh in Suffolk (July 1833) he called the meeting which resulted in the "Tracts for the Times". He became Professor of Divinity at Durham (1833), Archbishop's Chaplain (1834), Principal of King's College, London (1836) and died at Fiesole in 1838.
See C,E.Whiting:"The University of Durham 1832-1932",page 46.

2). "Apologia pro Vita Sua" (1873).

statute of limitation for writers of verse, or it would be quite tyranny if, in an art which is the expression, not of truth, but of imagination and sentiment, one were obliged to be ready for examination on the transient states of mind which came upon one when home-sick, or sea-sick, or in any other way sensitive or excited."

A.C.Benson wrote:

"Some have thought that the faces of which he speaks are the faces of friends and dear ones, whom he hopes to rejoin. But I am sure that this is not meant. He rather means the pure visions of his infancy, when he seemed attended by spiritual presences. It is the same thought as that in Wordsworth's 'Ode on the Intimations of Immortality". It is the old beautiful child-like trust of which he is speaking, when from the open heaven his guides and guardians bent to bear them in their hands, and to whom had been given charge concerning him. That is what he speaks of, thehappy absence of doubts and fears, when duty was clear and the path plain, and he was safe with the messengers of God".

The Rev.James Mearns argued in 1913 that these lines referred to guardian angels, and that "kindly light" meant the inward light of conscience ("kindly"= innate, implanted).

Thus in these last two lines Newman may be referring to the loss of "invisible playmates", not of this work, who were very near to him in infancy, before the clouds gathered and darkened his perception of things not seen. For when he was a child (he tells us in the "Apologia"), "I thought life might be a dream, or I an Angel, and all the world a deception, my fellow-angels by a playful device concealing themselves from me, and deceiving me with the semblance of a material world". Or possibly the lines indicate that the soul has lost the youthful hope and confidence, the divine faith and assurance, which had accompanied the earlier fervour of his belief. The "angel faces" will then mean the guardian spirits and ideals (for his human friends were still alive); and as the vision returns, he has reunion with faded possibilities which have become more clearly defined and more firmly grasped; "the morn" is the new experience in the present-day life.

Bishop Bickersteth added the following verse (against which Newman and others rightly protested) in "The Hymnal Companion" (1870):

> Meantime, along the narrow rugged path
> Thyself hast trod,
> Lead, Saviour, lead me home in childlike faith,
> Home to my God,
> To rest forever after earthly strife,
> In the calm light of everlasting life.

"Sandon" was written by Purday for this hymn, and published in his "The Church and Home Metrical Psalter and Hymnal" (1860); it is a poor tune, with too much mediant in the melody and too much tonic and dominant in the harmony. Dykes wrote "Lux benigna" in 1865 (then named "St.Oswald") and published in in "Psalms and Hymns for the Church,School

and home", edited by the Rev.D.T.Barry B.A., with accompanying tunes from the "Parish Tune Book" (1867); it was revised for the "Appendix" to H A & M (1868). Many modern musicians would not agree with the modest judgment which Newman's humility led him to utter: "It is not the hymn that has gained popularity, but the tune. The tune is by Dykes, and Dr. Dykes was a great master". Nevertheless Canon Twells has related that it was Dykes's tune which decided the committee to include the hymn in H A & M. The tune is not in M.H.B. (1933), though it was in M.H.B.(1904). Y.H. has a tune by Wooldridge, O.H.B. by S.S.Wesley, S.P. has "Gorran" by Dussek; W.H.Harris's "Alberta" is in H A & M (1950), "The B.B.C. Hymn Book" and C.P.

Newman was himself a good violinist; the Rev.T.Mozley says:(1)

> "He very early mastered music as a science, and attained such proficiency that, had he not become a Doctor of the Church, he would have been a Paganini".

Anne Mozley says: (2)

> "Music in his undergraduate days was a constant recreation. In 1820 he had found sympathisers, and a musical club was formed. He writes to his sister, H.E.Newman, February 26, 1820: 'Our music club at St.John's has been offered and has accepted the music room for our weekly private concert'. June 3: 'I was asked by a man yesterday to go to his rooms for a little music at seven o'clock. I went. An old Don - a very good-natured man, but too fond of music - played Bass; and through his enthusiasm I was kept playing quartets on a heavy tenor from seven to twelve! O my poor arm and eyes and head and back! Later: 'I went to the R's to play the difficult first violin to Haydn, Mozart,etc.'"

In June 1865, Dean R.W.Church and Sir Frederick Rogers combined to give Newman a violin. Newman wrote:

> "I only fear that I may give time to it more than I ought to spare. I could find solace in music from week's end to week's end."

Though Newman loved music so intensely, he had for many years set it aside, lest it should interfere with the greater duties of life. Yet he did not believe he had really gained any benefit from this self-denial. Music was so great a joy that it intensified his powers of work. On July 11, 1865 he wrote to Dean Church:

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1). "Reminiscences Chiefly of Oriel and the Oxford Movement", Volume I, page 14.

2). "Letters and Correspondence of J.H.Newman", Volume I, page 46.

> "I had a good bout at Beethoven's quartetts - which I used to play with poor Blanco White - and thought them more exquisite than ever - so that I was obliged to lay down the instrument and literally cry out with delight. However, what is more to the point, I was able to ascertain that I had got a very beautiful fiddle - such as I never had before. Think of my not having a good one till I was between sixty and seventy - and beginning to learn it when I was ten". (W.Ward, "Life", page 76).

Eventually, when he had become so old and feeble that he could no longer command the instrument nor keep proper time in his playing, he presented this violin to the daughter of Dean Church. Wilfrid Ward's "Life" says:

> From the days when he played the violin as a young boy, his brother Frank playing the bass, down to the Littlemore period when he played in company with Frederick Bowles and Walker, string quartets and trios were his favourite recreation. Mr. Mozley in his "Reminiscences of the Oxford Movement", thus describes his playing of Beethoven with Blanco White in 1826: "Most interesting it was to contrast Blanco White's excited and indeed agitated countenance with Newman's Sphinx-like immobility, as the latter drew long rich notes with a steady hand". When the gift of a violin from Rogers and Church in 1864 made him renew acquaintance with his old love after a long interval, the manner of his playing was somewhat different. "Sphinx-like immobility", writes Mr.Edward Bellasis (in "Cardinal Newman as a Musician" - 1892), "had made way for an ever varying expression upon his face as strains alternated between grave and gay. Producing his violin from an old green baize bag, bending forward, and holding it against his chest, instead of under the chin in the modern fashion, most particular about his instrument being in perfect tune, in execution awkward yet vigorous, painstaking rather than brilliant, he would often attend the Oratory Sunday School practices between two and four of an afternoon". His favourite composer was Beethoven, to whom he was passionately devoted. Once, when Mr.Bellasis said of the Allegretto of the Eighth Symphony, that it was like a giant at play, Newman replied, "It is curious you should say that. I used to call him the gigantic nightingale. He is like a great bird singing. My sister remembers my using the expression long ago." He had reached this preference gradually. "I recollect", he writes to a friend in 1865, "how slow I was as a boy to like the School of Music, which afterwards so possessed me that I have come to think Haydn almost vulgar." He impressed the cult of Beethoven on all the young Oratorians who played in his company. "They might start with Corelli, and go on to Romberg, Haydn and Mozart", writes Mr.Bellasis. "Their ultimate goal was Beethoven". As with literature, so with music, Newman was on the whole true to his early loves - indeed, he was resolutely old-fashioned. Beethoven already possessed him in the twenties and later masters never quite won his heart. This was especially true with sacred music. Mr.

Bellasis writes on this subject with some detail:
He was very slow to take (if ever he really took) to newcomers on the field of sacred music. And holding, as he did that no good work could be adequately judged without a thorough knowledge of it, he was disinclined to be introduced to fresh musical names at all, on the bare chance, that might ever occur, of what had been a casual acquaintance ripening into an intimate friendship. He had in early days found time and opportunity to comprehend certain masters, Corelli, Handel, Haydn, Mozart, Romberg, and Beethoven, but Schubert, Schumann, Wagner ("I cannot recollect all the fellows'names"), who were these strangers, intruding somewhat late in the evening upon a dear old family party? Thus he writes in March, 1871, of Mendelssohn's chief sacred work which he had been reluctantly induced to go and listen to, and which he was never got to hear again: "I was very much disappointed the one time that I heard the "Elijah", not to meet with a beautiful melody from beginning to end. What can be more beautiful than Handel's, Mozart's, and Beethoven's melodies?" Now, of course, there is plenty of melody in the "Elijah", though it may be conceded that Mendelssohn's melodious gift is less copious than that of Mozart. But the fact was, Cardinal Newman never got to know the "Elijah", doubtless deemed it long, and felt content to feed upon the musical pabulum that he had so long found satisfying....He got to know fairly well Mendelssohn's canzonet quartet and Schumann's pianoforte quintet Op.44; but we recall no musical works heard by him for the first time in very late life making any particular impression on the Father, with one notable exception: Cherubini's First Requiem in C minor, done at the Festival, August 29, 1879. We were to have gone with him, but a Father who accompanied him wrote to us instead next day: "The Father was quite overcome by it. He kept on saying "beautiful, wonderful", and such-like exclamations. At the "Mors stupebit" he was shaking his head in his solemn way, and muttering "beautiful, beautiful". He admired the fugue "Quam olim" very much, but the part which struck him most by far, and which he spoke of afterwards as we drove home, is the ending of the "Agnus Dei" - he could not get over it - the lovely note C which keeps recurring as the "requiem" approaches eternity. When the second Requiem in D was done in its true home, the Church, later, on the 2nd and 13th November, 1886, he said "It is magnificent music". "That is a beautiful Mass" (adding, with a touch of pathos) "but when you get as old as I am, it comes rather too closely home". (Op.cit. pages 349-351).

The Sunday after Newman's return in 1833 to England, Keble preached the famous University Sermon upon "National Apostasy" which began the Oxford Movement: this hymn "Lead, kindly Light" was also a beginning of that Movement. Newman, a preacher of rare charm and power, refinement and influence, gave his assistance to John Keble and Dr.E.B. Pusey; his practice of daily recitation of the Breviary Office was soon followed by Pusey. Among Newman's publications at this time was the "Hymni Ecclesiae" (2 volumes, 1838, and 1865), which had 199 hymns from the Paris

Breviary, and 130 hymns from the Breviaries of Rome, Sarum and York. It included also two collections of Proses from the Paris Missal and the York Processional. This book was intended for private devotion.
Newman was the only "Tract" writer who at any time joined the Church of Rome; other clergy who left the Church of England for the Roman Communion were M.Bridges, Caswall, H.Collins, Faber and Oakeley.

In 1843 Newman retired to Littlemore and in 1843 resigned from St.Mary's, Oxford. He seceded in 1845, and in 1848 became Father Superior of the Oratory of St.Philip Neri at Birmingham, where he was joined by Caswall, Faber and others. From 1854 until 1858 he was Rector of the Roman Catholic University in Dublin.

M.H.B.74 "Praise to the Holiest"; this is taken from "The Dream of Gerontius", written in 1865 and published in "Verses on Various Occasions" (1868); it is the hymn of the "Fifth Choir of Angelicals". Though, like "Lead, kindly Light" (M.H.B.612) it was never intended for public worship, it was included in the "Appendix" to H A & M (1868) with Dykes's tune "Gerontius". C.V.Stanford's "Alverstone" is in H A & M (1904); T.B.Strong's "Hebdomadal" in O.H.B.; a tune by Tallis in S.P.; R.R.Terry's "Billing" in the "Westminster Hymnal"; A.Somervell's "Chorus Angelorum" in H A & M (1950) and C.P.

Newman was always a romantic reactionary - the note of authority seemed to him to be lacking in the Church of England, which he came to believe was neither Apostolic nor Catholic.
Yet his Roman career (see the original unexpurgated edition of Ward's biography) was one of over forty years of utter obstruction, frustration and failure; his status was inferior to his capacity; his saintly spirituality was in large measure wasted; he was "an angel who has lost his way". He exerdized a subtly disintegrating influence upon every cause which he espoused; he was continually thwarted and intensely unhappy.

In 1864 the "Apologia Pro Vita Sua" was written as a more than adequate answer to charges of insincerity made by Charles Kingsley. He was made Cardinal in 1879, and died at Edgbaston Oratory in 1890. His writings are as numerous as they are profound:

1833 "The Arians of the Fourth Century"
1834-1841 "Tracts for the Times"
1834 "Lyra Apostolica"

1837 "Lectures on the Prophetical Office of the Church"
1837-1842 "Parochial Sermons" (6 Volumes)
1838 "Lectures on Justification"
1838 "Hymni Ecclesiae" (2 Volumes of original Latin texts, not translations).
1840-1848 "Plain Sermons" (10 Volumes)
1841 "The Tamworth Reading Room"
1842 "Sermons on Subjects of the Day"
1843 "Sermons before the University of Oxford"
1842-1844 "Select Treatises of St. Athanasius"
1845 "An Essay on the Development of Christian Doctrine"
1848 "Loss and Gain"
1849 "Discourses addressed to Mixed Congregations"
1850 "Lectures on certain Difficulties felt by Anglicans in submitting to the Catholic Church"
1851 "Lectures on the Present Position of Catholics in England"
1852 "The Idea of a University"
1854 "The History of the Turks"
1856 "Callista"
1857 "Sermons Preached on Various Occasions"
1858 "University Subjects discussed in Occasional Lectures and Essays"
1864 "Apologia Pro Vita Sua"
1865 "My Religious Opinions"
1865 "A Letter to the Rev.E.B.Pusey on his recent 'Eirenicon'"
1866 "The Dream of Gerontius"
1868 "Verses on Various Occasions"
1870 "An Essay in Aid of a Grammar of Assent"
1873 "The Trials of Theodoret"
1875 "A Letter addressed to His Grace the Duke of Norfolk"
1893 "Meditations and Devotions". (posth.).

FREDERICK WILLIAM FABER was born at Calverley, West Yorkshire, in 1814.(1) He spent his childhood and youth at Bishop Auckland and Kirkby Stephen, and was also familiar with the Lake District, where he was friendly with William Wordsworth. His longest poem, "Sir Lancelot", was finished at Ambleside. Like Newman, he came of Huguenot stock and was brought up a strict Calvinist in the evangelical tradition. He was educated at Shrewsbury, Harrow and Oxford: he went to Balliol College in 1833, and became a Fellow of University College in 1837. In 1835/6 he wrote the Newdigate Prize Poem "The Knights of St.John". At Oxford he immediately became an admirer of the Rev.J.H.Newman,

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1). Not in 1815 as stated by Miller.

and interested in the Tractarian controversy. Ordained in 1837, he became rector of Elton, Huntingdonshire in 1843. In 1844 he published his "Life of St.Wilfrid" which was criticized for its pronounced Romanist tendencies. In 1845 he seceded to the Roman Church and in 1846 became head of a Roman Catholic community near Cheadle, Staffordshire; in 1848 he joined Newman's Oratory at Birmingham. He founded the Oratory of St.Philip Neri in London in 1849 (Newman remaining in Birmingham) which was transferred from the Strand to Brompton in 1854. His preaching attracted thousands by its magnetic and picturesque fervour rather than by any convincing reason or logic. ~~His sacred verse shows a neurotic mysticism.~~ He received the degree of D.D. from the Pope in 1854, and died aged 49 in London in 1863. In 1855 Cardinal Wiseman uttered this appraisement of Newman and Faber:

> "One has brought the resources of the most varied learning, and the vigour of a keenly accurate mind, power of argument, and grace of language, to grapple with the intellectual difficulties, and break down the strongly-built prejudices of strangers to the Church. The other has gathered within her gardens sweet flowers of devotion for her children, and taught them, in thoughts that glow, and words that burn, to prize the banquet which love has spread for their refreshment." (W.Ward: "The Life and Times of Cardinal Wiseman", Volume II, page 128).

R.W.Church wrote:

> "Faber was a man with a high gift of imagination, remarkable powers of assimilating knowledge, and a great richness and novelty and elegance of thought....If the promise of his powers has not been adequately fulfilled, it is partly to be traced to a want of severity of taste and self-restraint, but his name will live in some of his hymns". ("The Oxford Movement", page 236).

Dr.W.Garrett Horder estimated Faber as:

> "truly one of the greatest hymnists of any age. The thought, the fervour, the poetic quality, which are all combined in his hymns, place him in that little circle which includes the chief singers of the Church". ("The Hymn Lover", page 180).

Faber's publications include:

1842 "Sights and Thoughts in Foreign Countries"

1849 "Jesus and Mary"; or, Catholic Hymns for Singing and Reading" (these hymns were increased to 150 in 1862).
1853 "All for Jesus" - a book of popular devotions which had many editions at home and abroad in several languages.
1854 "Oratory Hymns"
1854 "Growth in Holiness"
1855 "The Blessed Sacrament"
1858 "The Creator and the Creature"
1858 "The Foot of the Cross; or, the Sorrows of Mary"
1859 "Spiritual Conferences" (sermons)
1860 "The Precious Blood"
1860 "Bethlehem"
1862 "Hymns"
1866 "Notes on Doctrinal and Spiritual Subjects" (posth.)

All his hymns were published for use in the Roman Church, but for private reading rather than public praise; he used the Olney and Wesley hymns as his pattern for simplicity and fervour. His hymns are widely popular: they show noble imagination, poetic reflection and devout meditation; but their emotions of tenderness degenerate into extremely unbalanced sentimentality. On occasions his excessive introspection verges upon morbidity, as in the second stanza of "Self-Love":

> My very thoughts are selfish, always building
> Mean castles in the air;
> I use my love of others for a gilding
> To make myself look fair.

He has eight hymns in M.H.B.:

M.H.B.73 "My God"; based on Psalm CXIII,4-6, in nine stanzas entitled "The Eternal Father", in "Jesus and Mary" (1849). This hymn is more austere than is usual with Faber. M.H.B. omits two verses:

6) "O then this worse than worthless heart" is in O.H.B. and C.P.

8) Only to sit and think of God,
O what a joy it is.
To think the thought, to breathe the Name,
Earth has no higher bliss.

M.H.B.187 "O come"; entitled "Jesus crucified" in twelve stanzas in "Jesus and Mary" (1849). cf. Zechariah XII,10 and Matthew XXVII,35. His refrain "Jesus, our Love, is crucified " is from a hymn by J.Mason in "Spiritual Songs" (1683) which began "My Lord, my Love, was crucified" (cf. Wesley's refrain in "O Love divine", M.H.B.186). These

derive from the first century "Epistle to the Romans" of Ignatius, chapter VII: "Amor meus crucifixus est", which was in common use in mediæval times. In H A & M (1861) the hymn was abbreviated and Faber's line altered to "Jesus, our Lord, is crucified" (as in M.H.B.). Eight verses of Faber's original text are in E.H.(1906) and S.S.

M.H.B.282 "Spirit of Wisdom", attributed in M.H.B. to Faber, is assigned by Telford to Dr. Henry Augustus Rawes who was born at Easington, County Durham in 1826; he was educated at Cambridge and became curate of St.Botolph's, Aldgate in 1851. He joined the Roman Church in 1856, received the D.D. degree from Pope Pius IX in 1875, became Superior of the Oblate Fathers of St.Charles at Bayswater in 1879 and died at Brighton in 1885. This hymn is the last five verses of a Hymn for Confirmation in seven stanzas which appeared in the "Catholic Hymnal" (1860) which was compiled by Father Rawes; as it is not signed, and is not in the books of Faber or Caswall, it may well be by Rawes himself. (1) In the original text:
M.H.B. verse 4, line 3 has "Within our" (not "In our heart's"). The two verses omitted in M.H.B., are:

1) Signed with the Cross that Jesus bore,
We kneel, and trembling adore
Our King upon His throne.
The lights upon the altar shine
Around His Majesty divine,
Our God and Mary's Son.

2) Now in that presence dread and sweet,
His own dear Spirit we entreat,
Who sevenfold gifts hath shed
On us, who fall before Him now,
Bearing the Cross upon our brow
On which our Master bled.

M.H.B.318 "Souls of men"; in eight stanzas in "Oratory Hymns" (1854) and thirteen stanzas in his "Hymns" (1861). cf Isaiah XXXV,4. Six verses are omitted in M.H.B.:

3) "It is God" is in C.P.
5) "There is no place" is in H A & M, E.H., S.P., C.H.
7) "There is grace" is in E.H., S.P.
9) "But we make" is in E.H., S.P.
11) "'Tis not all" is in E.H.
12) "Pining souls" is in H A & M; C.H.

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1). See Julian, page 1703.

M.H.B.402 "Faith of our Fathers"; in "Jesus and Mary" (1849).
In the original text:
M.H.B. Verse 2, line 4 has "could" (not "should")
Verse 3, lines 1 and 2 are:
Faith of our fathers: Mary's prayers
Shall win our country back to Thee.
line 4 has "England" (not "mankind")
He made a version of this hymn, in 7 stanzas, for Ireland.

M.H.B.489 "Workman of God"; from "The Right must win" in 19 stanzas in "Jesus and Mary" (1849).
M.H.B. verse 1 begins "Workmen" (not "Workman")
M.H.B. verse 3 begins "Ah" (not "For")
Verses 1-7, 9-10, 13, 15-18 are omitted in M.H.B.

M.H.B.651 "Hark, hark my soul"; in "Oratory Hymns" (1854) in seven stanzas, of which five were in the "Appendix" to H A & M (1868). cf. Revelation VII, 12. The sentiments of the hymn are far-fetched and unreal. In the original:
M.H.B. verse 4, line 3 begins "All journeys end"
verse 5, lines 3 and 4 are:
While we toil on and soothe ourselves with weeping,
Till life's long night shall break in endless love.
The two verses omitted in M.H.B. are:

2) Darker than night life's shadows fall around us,
And, like benighted men, we miss our mark;
God hides Himself, and grace hath scarcely found us,
Ere death finds out his victims in the dark.

3) Cheer up, my soul; faith's moonbeams softly glisten
Upon the breast of life's most troubled sea;
And it will cheer thy drooping heart to listen
To those brave songs which angels mean for thee.

M.H.B.692 "Sweet Saviour"; written in 1849, published in "Jesus and Mary" (1849). cf. John XX,21. The first word in the original is "Sweet" (not "O"). Two verses are omitted in M.H.B.:

5) "Labour is sweet" is in O.H.B., E.H., C.H., C.P.

7) Sweet Saviour, bless us; night is come;
Mary and Philip near us be.
Good angels watch about our home,
And we are one day nearer Thee.

Monk composed "St. Matthias" for this hymn in H A & M(1861).

EDWARD CASWALL, M.A. was born at Yateley, Hampshire in 1814 and educated at Marlborough and Oxford; he was ordained in 1838 and was a strong Tractarian. He was curate of Stratford-sub-Castle near Salisbury, Wiltshire in 1840, but resigned in 1846, became a Roman Catholic in 1847, was re-ordained and joined

Newman at Edgbaston in 1850, where he died in 1878. His translations of some two hundred Latin hymns rank next to Neale's; he wrote many original hymns also. He published:

1846 "Sermons on the Seen and the Unseen"
1846 "The Child's Manual"
1849 "Devotions for Confession"
1849 "Lyra Catholica" (197 translations, comprising versions of all the hymns in the Roman Breviary and Missal, with others from various sources). It includes M.H.B.107 & 108.
1855 "Verba Verbi: The Words of Jesus"
1858 "The Masque of Mary and other Poems"
1861 "Confraternity Manual of the Most Precious Blood"
1863 "Hymns and Other Poems"
1865 "A May Pageant and Other Poems"
1873 "Hymns and Poems, Original and Translated".

He has two hymns and six translations in M.H.B.:

M.H.B.107 & 108: "O Jesus" and "Jesu, the very thought"; parts of the "Jubilus Rhythmicus de nomine Jesu" in forty-two 4-line stanzas: see pages 161-163 and 364. Caswall's translation is in fifty stanzas from the Roman Breviary text of 1722, published in "Lyra Catholica" (1849). cf. Psalm CIV, 34 and Philippians II,11. The Latin text is in H A & M (1909) and O.H.B.
M.H.B.108, verse 5 is an alteration from another source.
M.H.B.107, verse 4, lines 1-3 are altered from:

May every heart confess Thy name,
And ever Thee adore;
And seeking Thee, itself inflame

M.H.B.108, verse 4, line 4: the sense of
Expertus potest credere
Quid sit Jesum diligere
has been better preserved by Caswall who wrote "lovers" (not "loved ones"). Robert Bridges translates it, in Y.H.:
To love Thee, Jesu, what it is,
He may believe who hath the bliss.

M.H.B.113 "When morning gilds"; the German text is in two versions (1828, 1855), both anonymous. (1) Caswall's very

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1). Julian pages 132/3; S.W.Duffield "English Hymns" page 598.

free version was published in the Rev.Henry Formby's "Catholic Hymns" (1854) and Caswall's "Hymns and Poems" (1873); in "The Masque of Mary" (1858) it had eight additional stanzas.
M.H.B.113 is a cento from Caswall's 28 couplets; other stanzas are in H A & M (1909) and C.H.
Dr. Robert Bridges has a version in Y.H. which is repeated in S.S.
Barnby's tune "Laudes Domini" was composed for this hymn in the "Appendix" to H A & M (1868): in his "Original Tunes" (1869) he altered the last two bars.
A tune from Y.H. by Louis Bourgeois is in O.H.B. and S.S.(1)

M.H.B.124 "See, amid"; written in 1851, published in "Easy Hymn Tunes" (1851) and in "The Masque of Mary" (1858). Verse 1, line 3 is in the original text: "tender lamb" (not "Lamb of God"). The seventh verse, omitted in M.H.B. is:

Virgin Mother, Mary blest,
By the joys that fill Thy breast,
Pray for us that we may prove
Worthy of the Saviour's love.

M.H.B.174 "I met"; there is a reference to this in Julian, page 976.

M.H.B.185 "At the cross"; "Stabat mater dolorosa" is doubtfully assigned to Jacopone da Todi (Jacobus de Benedictis) - though Brownlie says "it is almost certainly before his time".(2) He was born in Umbria in the thirteenth century and died at Todi in 1306; he was a lay brother of the Order of St.Francis, a mystical hermit who opposed religious abuses, denounced the immorality of his time; he was in controversy with Pope Boniface VIII and was imprisoned; he may have written this and other hymns, including "Stabat mater preciosa".
The hymn has been attributed, with less probability to Pope Innocent III who was born c.1160; educated at Rome, Paris and Bologna; he became pope in 1198 and died at Perugia in 1216; probably he did not write either "Stabat mater dolorosa" or "Veni Sancte Spiritus, emitte".
The original hymn comprised ten 6-line stanzas, of which five are in H A & M (1909). The text is based on John XIX, 25; Luke II,35; Galations VI,17; Zechariah XIII,6; II Corinthians IV,10. The hymn was used as a sequence in missals (3) and later in breviaries. It was incorporated

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1). See H A & M (1909) pages 637-639.

2). "Hymns and Hymn Writers of the Church Hymnary", page 46.

3). See above, page 175.

into the Roman Liturgy in 1727; it also came to be associated with the Flagellant Movement.
There are numerous translations in various languages; Caswall's appeared in "Lyra Catholica" (1849). H A & M is a cento of five stanzas from Caswall, but only two lines of his remain: 21 lines are from Bishop R.Mant (1833) through Murray's "Hymnal" (1852), and 7 lines are by the compilers of H A & M.
M.H.B. is the H A & M version, omitting verse 3, "Who, on Christ's dear Mother", which is in H A & M, E.H., O.H.B., C.H., B.B.C. Hymn Book. (1)
The plainsong in Mode IV is from the Mechlin Gradual; it is in Y.H., O.H.B., E.H. (1933).
The tune in M.H.B. is derived from a French Church melody in the "Maintzisch Gesangbuch" (1661) which no doubt had a plainsong original. (2) 1½ lines of it are used for "Lichfield" in Mercer's psalmody.
The hymn was set to music by Palestrina, Pergolesi, Haydn, Dvorak, Rossini and many other great composers.

M.H.B.446 "My God"; "O Deus ego amo Te, Nec amo Te ut salves me" is probably a seventeenth century Latin hymn, ~~possibly it is not by Xavier but~~ by a German Jesuit. It may be a version of a Spanish sonnet "No me mueve, mi Dios, para quererte" which has been ascribed to St. Francis Xavier. He was born at Sanguesa near Pamplona, Spain in 1506, educated at Paris; he joined the Jesuit Order under the influence of Ignatius Loyola in 1534, was ordained priest in 1537, and was a missionary at Goa in 1542, then travelled in South India, Ceylon, Malacca, Japan, and died near Canton, China in 1552. The hymn was in "Coeleste Palmetum" (Cologne 1669) and in the "Psalteriolum Cantionum Catholicarum" (1722). The text is in H A & M (1909). Pope translated it in 1791.

M.H.B.447 "O Love, who formedst me" is Miss Winkworth's translation of J.Scheffler's version (1668). Scheffler was a Lutheran physician and mystic who joined the Roman Church in 1653. Most of his hymns were written before then. This one appeared in his "Heilige Seelenlust" (1657) in six 6-line stanzas. The German text is in H A & M (1909). Miss Winkworth's translation is in "Lyra Germanica" (second series 1858).
There are several other English versions; Caswall's is in "Lyra Catholica" (1849); in his original text:
Verse 1, line 4 has: "must burn eternally"
Verse 6, line 3 has: "Solely because Thou art my God".

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1). For Caswall's original version, see his "Hymns and Poems, Original and Translated", page 76.

2). See H A & M (1909) page 188.

The tune in M.H.B. is not "Culross"; its melody is the treble descant of "Culross" as harmonized in five parts in the 1635 Scottish Psalter, of which the "Church Part" (i.e. the tune "Culross") is in the tenor. The genuine "Culross" is in C.H., E.H. (1933), S.P. (1931).

M.H.B.939 "The sun"; the Latin text is in H A & M (1909). cf. Psalm CXLI,2. The original, dated 1805, wad discovered by the Rev.J.Mearns in "The Office of the Most Holy Will of God". (1) Caswall's translation appeared in "The Masque of Mary and Other Poems" (1858); his original text has:
Verse 2, line 2: "In death reclined"
line 3: "Into" (not "And to")
Verse 7, lines 3 and 4: "Myself for ever His
And He for ever mine".
"St.Columba" was written for this hymn by H.S.Irons in H A & M (1861).

FREDERICK OAKELEY, M.A., D.D. was born at Shrewsbury in 1802 and educated at Oxford, where he became a Fellow of Balliol College in 1827; he was ordained in 1826 and was a Tractarian and a leader of the Oxford Movement. He was a Prebendary of Lichfield Cathedral in 1832, and rector of Margaret Chapel, Westminster in 1839, where Richard Redhead was the organist. He was an uncle of H.S.Oakeley (see "Dominica", M.H.B.441 and "Abends", M.H.B.942). Dean Church writes:(2)

"Mr. Oakeley was perhaps the first to realise the capacities of the Anglican ritual for impressive devotional use, and his services, in spite of the disadvantages of the time and also of his chapel, are still remembered by some as having realised for them, in a way never since surpassed, the secrets and the consolations of the worship of the Church".

He supported "Tract 90", joined Newman at Littlemore in 1845 and became a Roman Catholic the same year. His "Lyra Liturgica" is

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1). See Julian, page 1704.

2). In his "The Oxford Movement" page 321.

a Roman Catholic imitation of Keble's "The Christian Year" and was published in 1865. He died in London in 1880.

He published also "A Few Words on Church Choirs and Church Music" (c.1870), in which he argues against the use of female voices in church choirs, and favours singers who are Roman Catholics and understand the Church Offices. He deprecates the excessive and exclusive use of organs in accompaniment, and advocates the use of other (orchestral) instruments, especially for the Masses of Haydn, Mozart, Cherubini, Hummel and Gounod. He supports a more extensive use of plainchant.

M.H.B.118 "O come"; this is extant in three forms:

1. Eight Latin stanzas as in O.H.B. - four of these stanzas are in H A & M (1909) and in "The Public School Hymn Book".
2. As in France.
3. As in England, both in Latin and English; seven English verses are in E.H. and S.P.

The complete text is from the "Thesaurus Animae Christiani" (Mechlin), where it is said to be "ex Graduali Cistercieni". In 1797, possibly as early as 1785, the hymn was sung at the Chapel of the Portuguese Embassy, where Vincent Novello was the organist. He ascribed the tune to John Reading: but there is no evidence that it is by either of the two musicians so named, one of whom was organist of Winchester Cathedral 1675-1681 and of Winchester College until his death in 1692; the other was a pupil of Dr.John Blow, was born in 1677 and died in 1764. Gauntlett found no authority for assigning the tune to any Reading: but he did hear that it was made for the Embassy by a Portuguese priest.

G.E.P.Arkwright shewed that the first part of the tune resembled an "Air Anglois" sung at the Paris Vaudeville in 1744. (1) It was in a manuscript "Cantus Diversi pro Dominicis et Festis per Annum" at Stonyhurst College dated 1751, and published in "An Essay on the Church Plain Chant"(1782) arranged in duple time instead of the triple time of the manuscript copies; this was probably compiled by Samuel Webbe senior. It appeared also in S.Webbe's "Collection of Motetts or Antiphons" (1792). Another manuscript has a different rhythm. (2)

Besides harmonizing the tune for the Portuguese Chapel in 1797, Vincent Novello has an arrangement of the tune in "Home Music, the Congregational and Chorister's Psalm and Hymn Book" (1843) in which (without any evidence) it is dated 1680.

S.W.Duffield says (3) the tune was by Marcas Portugal who

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1). See "The Musical Antiquary", Volume I (April 1910) pages 188-189; and C.O.D.M. page 9.

2). See "The Musical Times", September 1946, page 282.

3). "English Hymns", page 401.

died in 1834;[1] but there can be no doubt that J.Lightwood is correct that as Marcus Antonio Fonseca (viz "Marcas Portugal") was born in 1763, and the tune was certainly used at least a dozen years before then, the claim that he was its composer is untenable. Duffield is wrong - the Portuguese origin is impossible. The tune is called "Portuguese Hymn" generally in nineteenth century hymnbooks. Reference must be made to the manuscript found in 1946 by the Rev.Maurice Frost, which was formerly in the Harmsworth Library, Manchester. It includes "Adeste fideles", which here has the more logical but less liturgical wording "Venite, adorate" (not "adoremus"). The water-mark on the paper used for the manuscript itself is early 18th century, and the end-papers (giving the approximate date of the binding) are definitely watermarked 1795. Dom John Stephan of Buckfast Abbey (2) bases his arguments on this "Jacobite Text" and claims that this is the original manuscript of John Francis Wade (1711-1786) who was a lay musician at Douay; and that Wade himself was not merely the copyist, but the actual author of the words and the composer of the tune also; he suggests the date 1740-1743.
Canon Oakeley's translation was made in 1841, four years before he joined the Roman Church, and published in "Lyra Catholica" (1848) and Murray's "Hymnal" (1852); its original version "Ye faithful, approach ye" is in "The People's Hymnal" (1867). His English cento is made from the Latin stanzas 1-2, 7-8. The first two lines of M.H.B. verse 2 are as in Thring's Collection, instead of Oakeley's "God of God, Light of Light" - doubtless to make the scansion easier for congregational singing. M.H.B. omits the following of Oakeley's verses (in either version):

3) See how the shepherds. In E.H., S.P., C.P., B.B.C.

4) 1852. Lo, star-led chieftans. In E.H., S.P., C.P., B.B.C.

4) 1841 Star-led, the Magi
Hasten to adore Him
Bringing their frankincense and myrrh and gold;

5) 1852 See here th' Eternal
Word of God Incarnate,
Leaving His throne and state in heaven above,
Hides from our eyes, 'neath
Veil of flesh, His brightness;

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1). See M.M.H.B. page 98.

2). "The 'Adeste Fideles". A Study on its Origin and Development" (32 pages, 1947).

5) 1841 Splendour Eternal
Of th' Eternal Father
Veiled in the substance of our flesh, behold.
Hail, God Incarnate
Robed in infant vesture.
6) 1852 Child, for us sinners. In E.H., S.P.,B.B.C.
6) 1841 Thee would we worship
With love's fervent service.
Born for us poor, and stabled with the kine.
First hast Thou loved us,
Love in turn we proffer.

There are some three dozen English translators, including Blew, Caswall, Chandler, Ellerton, Keble and Neale.(1) The version by the Rev.W.Mercer, vicar of St.George's, Sheffield, published in his "The Church Psalter and Hymn Book" (1854) was written later than Oakeley's version, and seems to be an adaptation of Oakeley rather than an independent rendering; it is in C.H.
S.P. has a faux-burden by Dr. Martin Shaw.

HENRY AUGUSTINE COLLINS, M.A. was born at Barningham, Darlington in 1827 and educated at Oxford; he was ordained into the Church of England in 1853; he joined the Roman Church in 1857, became a Cistercian in 1860 and died at Coalville in 1919. In 1854 he published "Hymns for Schools and Missions" - 37 hymns including two of his own; one, not in M.H.B., is "Jesu, meek and lowly"; the other is:

M.H.B.438 "Jesu, my Lord"; written in 1852, adapted from F.W. Faber's hymn "Corpus Christi" in nine stanzas in "Jesus and Mary" (1849) which begins:
Jesus, my Lord, my God, my All,
How can I love Thee as I ought?
and which has the refrain
Sweet Sacrament, we Thee adore,
O make us love Thee more and more.
Collins's hymn, entitled "Love of Jesus desired", was published in his "Hymns for Schools and Missions" (1854).
cf. Psalm LXXIII, 25.

Miss GENEVIEVE MARY IRONS was born at Brompton in 1855; she was a Roman Catholic.

M.H.B.345 "Drawn to the cross"; written in 1880 upon John XII, 32. It seems to be an imitation of C.Elliott's hymn "Just as I am" (M.H.B.353). Three verses are omitted in M.H.B.

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1). See above, page 153.b.

The Rev. WILLIAM JOSIAH IRONS, M.A., D.D. father of Genevieve Mary Irons, was born at Hoddesdon, Hertfordshire in 1812 and educated at Oxford; he was ordained in 1835 and became curate of St.Mary, Newington Butts, Surrey; vicar of St. Peter's, Walworth in 1837; vicar of Barkway, Hertfordshire in 1838; vicar of Brompton, Middlesex in 1842; Bampton Lecturer(1) in 1870; Prebendary of St. Paul's Cathedral in 1870; rector of St.Mary, Woolnoth (previously held by his father's friend John Newton) in 1872; he died in London in 1883.

His father, the Rev.Joseph Irons (1785-1852) was born at Ware; he ministered at Hoddesden (1812-1814), Sawston, Bath, Plymouth and Devonport. He was a Calvinistic Congregationalist who was nearly 35 years at Camberwell.

Dr. W.J.Irons was a High-Churchman and a strong defender of the Establishment of the Church. He published "A Metrical Psalter" (1857) and "Psalms and Hymns for the Church" - original hymns which increased from 126 to 308 in successive editions (1873, 1875, 1883). His translations of Greek and Latin hymns includes:

M.H.B.646 "Day of wrath"; Thomas was born at Celano near Lake Fucino, Naples; he joined the Order of St.Francis when it was founded in 1208, and died c.1255.

The oldest form of the Latin text is in a Dominican Missal manuscript written in Italy before 1400. (2) It has a triple rhyme throughout. The hymn is a sequence (3) and was included in the Requiem Mass from c.1480.

The text is in Julian, O.H.B. and H A & M (1909), and these two hymnbooks set the Solesmes melody. Eight verses of the Latin are in "The Public School Hymn Book", set to a tune by P.C.Buck.

The first line is from the Vulgate of Zephaniah I,15; cf. Revelation VI,17 and XX,12. The poem originally ended at "Gere curam mei finis"; the remainder was added later from

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1). On "Christianity as taught by St.Paul".

2). In the Bodleian Library.

3). See above, page 174.

the Response "Libera me".
There are over 100 German translations, and c.160 English and American translations. The first English one was by Joshua Sylvester (1621); Richard Crashaw has one in "The Hymn of the Church". Dr. Johnson was impressed by the Earl of Roscommon's version; recent ones are by Deans Alford and Stanley. (1)
It is set in the Requiems of many great composers such as Mozart and Gounod - it is sung by the choir in the minster scene of Gounod's "Faust"; the plainsong is parodied by Berlioz in his "Symphonie fantastique".
Dr. Irons heard the Paris Missal version in Notre Dame at a memorial service for Archbishop Affre who had been killed in the 1848 Revolution; he wrote this translation which was published in 1849. In his original:

Verse 1, lines 2-3 are:

See once more the Cross returning -
Heaven and earth in ashes burning.

(The M.H.B. version is from H A & M).
M.H.B. omits verse 16:

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with Thy saints surrounded.

Dr. Iron's last two lines were originally:

Lord, who didst our souls redeem,
Grant a blessed Requiem.

In 1852 he altered this to:

Lord all-pitying, Jesu blest:
Grant them Thine eternal rest. (this is from the 1834 version of Isaac Williams; it is used by M.H.B. except that "them" is altered to "us".

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1). And see below, page 288.

XIII. LITURGICAL HYMN WRITERS.

Let us now consider authors who, not necessarily being Tractarians, had a strongly devloped liturgical sense and used hymns for that purpose.

WILLIAM WALSHAM HOW, M.A., D.D. was born at Shrewsbury in 1823 and educated at Shrewsbury and Oxford. Ordained in 1846, he was curate at Kidderminster and at Shrewsbury in 1848; rector of Whittington, Shropshire in 1851; Rural Dean of Oswestry in 1853 and Canon of St. Asaph in 1860.

He began to improve the church services, and regularly to train a choir with the help of his flute. In 1867 he spoke at the Church Congress in favour of a central Anglicanism which should take from Anglo-Catholicism a sense of the value of the Prayer Book, more beautiful services with music and choral praise, and hearty congregational singing, using the hymns of Neale and Faber. He hated slovenly or careless worship; he did not object to decoration and symbolism provided they carried no doctrinal implications. Opposed to Romanism and to extreme ritualism, he nevertheless did desire a high standard of care in worship, and services that were impressive or at least adequate; he was a High-Churchman who sought for well-attended services full of decency, order and beauty. He valued ceremonial as a help to reverence and devotion. He wanted to maintain frequent and dignified church services, within the limits of the Anglican ritual; he was equally opposed to neglect and to fussy excess. In 1878 he was made a Prebendary of St. Asaph's

Cathedral, in 1879 rector of St.Andrew's Undershaft, Prebendary of St. Paul's Cathedral and Suffragan Bishop of Bedford (i.e. of East London or Stepney). He received the degree of D.D. from Lambeth in 1879 and from Oxford in 1886. In 1888 he became the first Bishop of Wakefield. He died in 1897 in County Mayo. His "Pastor in Parochia" went through many editions; he was the joint editor of "Church Hymns" (1867, 1871); with the Rev. Thomas Baker Morrell he compiled "Psalms and Hymns" in 1854, enlarged in 1864, and with a Supplement in 1867. In 1886 he published "Poems and Hymns" in which he has fiftyfour hymns, most of which are in common use. He has ten hymns in M.H.B.:

M.H.B.164 "Behold, a little Child; in "Children's Hymns"(1872).

M.H.B.209 "On wings"; written 1871 for the tune "Darwall's 148th"; in "Church Hymns".

M.H.B.303 "O Word of God"; written in 1866, based on Psalm CXIX, 105 and Proverbs VI,23; published in Morrell & How's "Supplement to Psalms and Hymns" (1867).

M.H.B.330 "O Jesus"; written and published in 1867. It was suggested by the poem of his friend Miss Jean Ingelow, "Brothers and a Sermon"; and influenced also by Holman Hunt's picture "The Light of the World" which is now in Keble College, Oxford. cf. Song of Solomon V,2 and Revelation III,20.

M.H.B.617 "Brightly gleams"; The Rev. THOMAS JOSEPH POTTER was born in 1828 (1), at Scarborough and educated at Cambridge. He joined the Roman Church in 1847 and became a priest in 1857, and died in Dublin in 1873. He published:
1860 "The Two Victories"
1861 "The Rector's Daughter"
1866 "Sacred Eloquence"
His hymn was published in eight 8-line stanzas and a 4-line chorus, with music, in "Holy Family Hymns" (1860); its Romanist character is prominent in stanzas 3 and 5:

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1). See D.N.B. and Julian page 1688 - not 1827 as stated in M.H.B., Telford, C.S.H., Leask, Bailey and elsewhere.

3) Mary, Mother, Ave;
Israel's lily, hail.
Comfort of the children
In this sinful vale.
Mid life's surging ocean,
Whither shall we flee,
Save, O stainless Virgin,
Mother, unto Thee?

5) Jesus, Mary, Joseph,
Sweet and holy three;
List the praise we pay you
On our bended knee.
May we sing your glory
In glad realms above;
Bound for ever to you,
By the bonds of love.

The hymn appeared with some editorial changes in "The People's Hymnal" (1867). How's version was in the "Supplement to Morrell & How" (1867), repeated in the "Appendix" to H A & M (1868) and in the "Appendix to Psalms and Hymns" (S.P.C.K.1869). cf. Psalm XX,5. The only remaining parts of the original are verses 1 and 2 (much altered) and the chorus.
A well-known stanza of the revised form, "Pattern of our childhood", omitted from M.H.B., is in C.H.

M.H.B.673 "Summer suns"; in "Church Hymns" (1871).

M.H.B.832 "For all the saints"; based on Hebrews XII,1; published in Earl Nelson's "Hymns for Saints' Days and Other Hymns" (1864). The original began "For all Thy saints", which How altered to "the saints". The three verses omitted in M.H.B. are:

3) For the Apostles' glorious company -
Who, bearing forth the Cross o'er land and sea,
Shook all the mighty world, - we sing to Thee,
Alleluia.

4) For the Evangelists, - by whose pure word,
Like fourfold stream, the garden of the Lord
Is fair and fruitful, - be Thy Name Adored.
Alleluia.

5) For Martyrs, - who with rapture-kindled eye
Saw the bright crown descending from the sky,
And, dying, grasped it, - Thee we glorify.
Alleluia.

M.H.B. has "Sine nomine" by Vaughan-Williams from E.H.
H A & M uses C.V.Stanford's "Engelberg", which has a descant and unison with free accompaniment.
O.H.B. sets "Atonement" by S.S.Wesley.
Barnby's tune, besides other defects, is differently accented from the words; it is called "St. Philip" in many books, and "Pro omnibus sanctis" in a few.

M.H.B.854 "It is a thing"; based on I John IV,10. In "Children's Hymns" (1872).

M.H.B.886 "To Thee"; A Litany or Hymn of Supplication for the nation. In "Church Hymns" (1871).

M.H.B.923 "We give Thee"; written in 1854, published in Morrell & How's "Psalms and Hymns", enlarged edition (1854). (1) Dr. George Matheson wrote that this hymn "sounds the real humanitarian note to the fatherless and widows. Hymnology is feeble and ineffective when it ignores the humanitarian side of religion."

WILLIAM BOYD CARPENTER was born at Liverpool in 1841 and educated at Cambridge; he was ordained in 1864; vicar of St. James's, Holloway in 1870; vicar of Christ Church, Lancaster Gate in 1879; Canon of Windsor in 1882; Bishop of Ripon 1884-1911; Canon of Westminster in 1911; he died in London in 1916. He was Hulsean Lecturer (Cambridge 1878), Bampton Lecturer (Oxford 1887), Noble Lecturer (Harvard 1904 and 1913).

M.H.B.884 "Before Thy throne"

It may be useful here to quote Bishop Carpenter's observations in 1897 which, though obviously in an obituary notice, do set forth principles respecting the liturgical use of hymns:(2)

> Next to true devotional feeling, good sense is the first requisite of a good hymn. There are other requisites, no doubt, but eccentricity is the ruin of a hymn. Again, the great poet is not necessarily a good hymn-writer. This will be apparent to anyone who studies our collections of hymns. Two things will strike such a student. He will find that among the hymn-writers there are few men of first-class literary rank. He will further find that the most popular hymns are not from the pens of these few. In other words, the highest poetic gift does not ensure the power of writing a good hymn. Less gifted men succeed where men of higher endowments fail. On the other hand, it would be a mistake

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1). Not 1854 as stated by James King in "Anglican Hymnology"

2). F.D.How: "Bishop Walsham How", pages 412-415.

to infer that success in hymn-writing needs no literary qualities. There have been cases of which men of little or no cultivated literary capacity have produced an admirable hymn; but an examination of our hymn-books will show that the bulk of our best hymns have been the work of devout men who have possessed natural poetic feeling and a cultivated taste - e.g., Watts, Keble, Charles Wesley, Toplady, Ken, Heber, Lyte, Newman, Mrs. Alexander,. None of these figures in the first rank of poets, but none are deficient in poetic sense, while one or two might well challenge a high place among our minor poets. It is true that there are many hymns in our hymn-books which are not the product of good sense or poetic feeling, and which display little sign of cultivation. It may be confessed that in all our hymnbooks there is a sad quanity of rubbish, and our congregations are often expected to sing poor stuff. The percentage of this poor stuff varies in different books, being a minimum, perhaps, in Mr.Thring's collection, and rising to a maximum in "Hymns Ancient and Modern".

For the good hymn-writer, three qualities, not always found in combination, are requisite. These are good sense, devotional feeling, poetic sense and cultivated taste. Among the good hymn-writers Bishop W.How takes his place without challenge. Sacred seasons and days of the Church year appealed to him. He wrote hymns for Epiphany, Holy Week, Easter, Whitsuntide, the Purification, the Annunciation, and various Saints' Days, two on Holy Baptism, one on Holy Communion and one Confirmation hymn; and for children. He was a true son of the Church, whose spirit moved in harmony with her festival thoughts; he felt the quiet poetry of the Church's seasonal life....He felt the fervour of catholic life; the great host of God's serving, struggling, martyred, yet triumphant children passed before his view; he saw the glorious procession of the sons of God as they swept through the open gates of Paradise; he heard their victorious song of praise; the Alleluia of the redeemed rang in his ears and passed into music in his noble hymn for All Saints' Day.

Naturally there are in every volume certain hymns which stand out head and shoulders above their fellows. Among Bishop How's many good hymns a certain few have received a special imprimature, for they have been acknowledged as part of the psalmody of the Church. There are at least five or six which will be found in many collections of hymns; these are "O Word of God incarnate", "We give Thee but Thine own", "For all the saints", "O Jesus, Thou art standing". They illustrate George Herbert's idea of fitness:

> The fineness which a psalm or hymn affords
> Is when the soul unto the lines accords.

"For all the saints" gives utterance to the collective joy of the Church triumphant; in "O Jesus, Thou art standing" we hear the voice of that divine love which is never silent. It translates into simple and pleading language the Christian thought of the constant love of Christ which found pictorial expression at the hands of one of the sincerest of modern artists. Few can read the words of the hymn with-

out recalling Holman Hunt's picture, and few can look at the picture without recalling the hymn."

CHRISTOPHER WORDSWORTH, M.A., D.D. was born at Lambeth in 1807; educated at Winchester and Cambridge; he became a Fellow of Trinity College, Cambridge and later the Master; Public Orator in 1836. He was ordained in 1833, became Headmaster of Harrow in 1836, received the D.D. degree in 1839, was Canon of Westminster 1844-1850, Hulsean Lecturer(1) 1848/9; in 1850 he took the living of Stanford-in-the-Vale-cum-Goosey (Berkshire); he was Boyle Lecturer 1854, Archdeacon of Westminster 1865, Bishop of Lincoln 1869-1884; he died at Harewood in 1885. He was a nephew of the poet Wordsworth. His publications include:

1836 "Athens and Attica"
1839 "Greece, Historical, Pictorial and Descriptive"
1842 "The Correspondence of Richard Bentley"
1845 "A Diary in France"
1853 "St. Hippolytus and the Church of Rome in the third century"
1856/60: his editionof the New Testament.
1879 "Miscellanies, Literary and Religious"
1883 "Church History"

In 1862 he published "The Holy Year, or, Hymns for Sundays, Holy Days and Daily Use", with 117 of his owh hymns and 82 others; it was issued again in 1863 with 127 hymns, all original; it was his only publication in English verse and was intended for congregational use, and to illustrate in detail all the teaching of the Book of Common Prayer. The hymns are largely Scriptural or Patristic in their matter; while devotional in

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1). On the Apocalypse.

tone, the element of individual emotion is characteristically suppressed. His preface insists that hymns should conform to Scripture, and urges corporate rather than subjective devotion. He opposed the Latitudinarianism of Dean Stanley, and condemned much popular hymnody on account of its unsound doctrine, fanaticism and irreverent familiarity, or for unmeaning generalities or for verbal prettiness - it was not edifying nor ministering to the glory of Christ. He said:

> "A Hymn sung by the people often sinks more deeply into their memory than what they hear from the pulpit" (1).

He held that a spirit of "sentimental selfishness" had overtaken modern hymnody; he wanted hymns of didactic and ethical robustness which should nourish and strengthen both mind and soul. In his essay "On Hymns for the Church of England"(2) he said that

> "the true purpose of whatever is sung in public worship is (a) to teach; that is, to be a vehicle of sound doctrine. (b) to admonish one another"

as in the Psalms and the New Testament Canticles. He held it to be

> "the first duty of a hymn to teach sound doctrine, and thus to save souls" (3).

He thought that modern hymns were too egoistic and made too much of ourselves and of our personal feelings, and not enough of God.

> " A Hymn Book for public worship ought <u>not</u> to be a medium for the expression of the personal feelings of the individual, concentrating his thoughts on himself; but it ought to give utterance to the united sound of the faithful....in magnifying God" (4)

He did not approve of hymns of personal experience for public use in church; he objected to the singing of such a profound hymn as C.Wesley's "Jesu, Lover of my soul" (M.H.B.110) by an ordinary congregation.

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1). "Miscellanies", Vol.II, page 250.

2). Op.cit. Vol.II, page 235.

3). Op.cit. Vol.II, pages 228, 230.

4). Op.cit. Vol.II, page 236.

> "Clear and vigorous writing, and sound orthodox teaching, were combined in the Hymnology of the ancient Western Church; and may serve as a corrective of modern tendencies to substitute sentimentalism for doctrine, and verbal prettiness for sober chastity of style." (1)

Church hymns should be churchly, expressing the worship of the congregation as a body - as the whole company of faithful people - and not as individuals. He insisted that the great office and use of hymns was to set forth plainly and emphatically the teachings of Scripture and the Book of Common Prayer, to teach people the facts and doctrines of Christianity, to make "these glorious truths...the subject of public praise and thanksgiving to Almighty God",(2) that is, the hymn should refer to the meaning of each particular day dealt with by the Prayer Book:

> "A Hymn Book of the Church of England ought to be a companion to the Book of Common Prayer" (3).

This liturgical motive involved the retention of pedestrian verses which were produced for the sake of special Saints' Days and the like. Some of the verse in "The Holy Year" is prosy and laboured, though his best is excellent; it is not so poetical as Keble's in "The Christian Year" but it is more theological. It is based on the Prayer Book not only in general but in detail. It was not intended, as was Keble's "The Christian Year", for private and family reading: rather it was definitely intended for the public congregation. He says the hymnbook

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1). "Miscellanies", Vol.I, page 147.

2). Op.cit. Vol.II, page 241.

3). Op.cit. Vol.II, page 236.

should be the handmaid of the Prayer Book and that it cannot be too doctrinal; it should be objective, hence the first person singular should be rarely used, perhaps never except where the whole Church may be spoken of as one person.

> "One of the most striking differences between ancient and modern Hymns is this, - that the former are always objective, the latter are very often subjective. The former are distinguished by self-forgetfulness, the latter by self-consciousness. In the Ancient Hymns man is elevated to God; in the Modern, God is too often depressed to man." (1)

Dr. Millar Patrick observes against this argument:(2)

> "Comprehensiveness is essential. This is one justification of the inclusion of many intensely individualistic hymns. Purists would summarily exclude them. But the loss would not be light. Bishop Wordsworth may say, 'The pronoun I and my are rarely found in any ancient hymns. But in modern hymns the individual often detaches himself from the body of the faithful and in a spirit of sentimental selfishness obtrudes his own feelings concerning himself.' But to restrict our selection to hymns of the objective order, which do undoubtedly best befit public worship, would not only deprive us of many of the dearest of the psalms, including the twenty-third; it would withdraw from the Church's use many hymns - such as 'Jesu, Lover of my soul', 'Abide with me', 'Sun of my soul', 'Lead, kindly Light' - which the instinct of Christendom has grappled to its heart. Many hymns that are individualistic in expression utter universal feelings, and doubtless do it better because their sentiments are intensely personalised. But, in any case, the fact that....the hymnbook serves many of the purposes of the Breviary to the Roman Catholic and the Book of Common Prayer to the Anglicans, makes it imperative that all the elements of devotion, public and private, should find expression there". (3)

Bishop Wordsworth was as antipathetic to the Roman Catholics as to the Nonconformists, but was more sympathetic to the Greek Orthodox Church and to the Old Catholics; his tendency was to follow the Greek hymn-writers in a mystical interpretation of Scripture.

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1). "Miscellanies", Vol.II, page 248.

2). H.C.H. pages xvi-xvii.

3). See above, pages 146-147.

He says:[1]

"The materials for English Church Hymns are to be found, first, in the Holy Scriptures; secondly, in the writings of Christian antiquity; thirdly, in the Book of Common Prayer. The works of the early Christian Fathers supply many thoughts, images, and expressions; and it may be well for a hymn-writer to have ascertained how the same subject has been treated in the poetry of the Ancient Church."

He has six hymns in M.H.B.:

M.H.B.223 "See the Conqueror"; in "The Holy Year" (1862). cf. Psalm LXIII,18 and Acts I,9. He makes successful use of the trochaic tetrameter of 15 syllables in this hymn, in "Hark, the sound" (M.H.B.830) and others. Six verses are omitted in M.H.B.; the complete hymn is in H A & M (1909). In the original text:
M.H.B. Verse 3, line 1 has: "Thou hast" (not "He has")
line 2 has: "on" (not "in").

M.H.B.290 "Gracious Spirit"; a paraphrase of I Corinthians XIII, in "The Holy Year" (1862). In Mercer's psalmody the fourth line of each verse is omitted. Two verses are omitted in M.H.B.:
6) "Faith will vanish" is in H A & M, E.H., B.B.C., C.P.
8) "From the overshadowing" is in H A & M, E.H., S.P.
Stainer's tune "Charity" was written for this hymn, in the "Appendix" to H A & M (1868).

M.H.B.509 "The Galilean fishers"; a narrative rather than a lyric poem, based on Luke V,5, in "The Holy Year" (1862). The original has: Verse 4, line 3 "their Lord is near" (not "with joyful cheer"). The vocative "Jesu" is used throughout, not "Jesus" as in M.H.B. The last eight lines, omitted in M.H.B. are:

In days when Faith will scarce be found,
And wolves be in the fold,
When sin and sorrow will abound,
And charity wax cold,
Then hear Thy Saints, who to Thee pray
To bring them to their home;
Hear when the Bride and Spirit say,
"Come, blessed Jesu, come."

M.H.B. 659 "O day"; in "The Holy Year "(1862), based on Exodus XX,11 and Psalm CXVIII,24. Verse 1, lines 6 and 8 are his emendation in 1872 from:

6) Before the eternal throne
8) To the great Three in One.

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1). "Miscellanies", Vol.II, page 247.

The two verses omitted in M.H.B. are:

3) Thou art a port protected
From storms that round us rise;
A garden intersected
With streams of Paradise;
Thou art a cooling fountain
In life's dry, dreary sand,
From Thee, like Pisgah's mountain,
We view our Promised Land. } In E.H.

4) Thou art a holy ladder,
Where Angels go and come;
Each Sunday finds us gladder,
Nearer to Heaven, our home;
A day of sweet refection,
A day thou art of love;
A day of Resurrection
From earth to things above. } In E.H.

M.H.B.830 "Hark, the sound"; based on Revelation V and VII, 9-10. In "The Holy Year" (1862). In the original, M.H.B. verse 4, line 2 has: "Emmanuel" (not "Immanuel"). The two verses omitted in M.H.B. are:
2) Patriarch, and holy Prophet - in H A & M, E.H., S.P.
5) Now they reign in heavenly glory - in H A & M, E.H., S.P., C.H.
This last verse was omitted from the earlier editions of "Church Hymns" for theological reasons. See above, page 220.

M.H.B.969 "O Lord"; an Offertory hymn, based on Acts XVII,25; in "The Holy Year" (1863), third edition. In the original, the last line of the first three verses is: "Giver of all". Thelast three verses, omitted in M.H.B., are:
7) We lose what on ourselves we spend. In H A & M; E.H.

8) Whatever, Lord, we lend to Thee,
Repaid a thousandfold will be;
Then gladly will we give to Thee,
Giver of all.

9) To Thee, from whom we all derive. In H A & M; E.H.

JOHN ELLERTON, M.A. was born in London in 1826; in 1838 he lived at Ulverston and later at Norham-on-Tweed; he was educated at Cambridge, where he wrote a poem entitled "The Death of Baldur" (1848). He was ordained in 1850 and held curacies at Easebourne near Midhurst, Sussex(1) and in 1853 at Brighton;

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1). Not Eastbourne as stated by Brownlie and C.S.H.

in 1860 he became Vicar of Crewe Green, Cheshire; in 1872 rector of Hinstock near Market Drayton, Salop. While in the Midlands he organized a choral association at Nantwich; in 1876 he became rector of Barnes, Surrey; and in 1885 rector of White Roding, Dunmow, Essex. At the end of his life he was nominated but never installed as a Canon of St. Albans. He died at Torquay in 1893.(1) He wrote about 75 original hymns (including many evening ones) and some ten translations from the Latin, of which thirteen hymns and two translations are in M.H.B. He edited various hymnbooks between 1859 and 1871, and published:

"Prayers for Schoolmasters and Teachers"
1859 "Hymns for School and Bible Classes"
"The Temperance Hymn Book"
1884 "The London Mission Hymn Book"
1881 "Notes and Illustrations of Church Hymns"
1881 "The Children's Hymn Book" (with Mrs. Carey Brock, W.W. How and A. Oxenden; the preface is by Ellerton, the tunes edited by W.H.Monk.
1881 "Children's Hymns and School Prayers" (with W.W.How); it has 153 hymns of which 8 are by Ellerton.
1886 "The Twilight of Life"
1884 "Manual of Parochial Work for the use of the Younger Clergy"
1888 "Hymns, Original and Translated"
"The Great Indwelling, or Thoughts on the Relation of Holy Communion to the Spiritual Life"
A translation of "The Imitation of Christ" (Thomas à Kempis).

With Bishop W.W.How he was closely associated with "Church Hymns" (1871) for which he contributed eleven original hymns and nine translations; the 1881 edition included his "Notes and Illustrations to the Hymns". He helped with the 1889 edition of H A & M, and was very influential in the development of Anglican

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1). Not 1895 as stated by M.Patrick.

hymnody, about which he wrote much, though in a popular rather than a critical way. He believed that a hymn should be based on St. Augustine's definition[1] the essentials are praise, and praise to God, and praise to God sung.

In 1868 he writes that sources should be drawn from a wide area, including Latin, Greek and Mediaeval sources, from living authors and from such countries as Germany, Denmark, France and America. Vague and dull hymns should be avoided. He considers that Cowper's "O for a closer walk" (M.H.B. 461) is too private for public worship and should not be included in a hymnal for congregational use. There should be a preponderance of hymns which are acts of worship - direct utterances of praise to God; other types should be used sparingly. (2).

Like Bishop Wordsworth he thought a hymn should have sound and definite doctrine, that it should be simple in language and sincere in meaning. His own hymns are sober, reverent, devout and congregational. He would not admit Mrs. Adams's "Nearer, my God, to Thee" (M.H.B.648) or Heber's "Brightest and best" (M.H.B. 122) as suitable for public worship. He disliked Faber's hymns and criticized the Latin phrases of Neale, such as "Laud and Honour" and "Conjubilant with song".[3] He held that hymns should be short, with thirty-two lines as a maximum practical limit; and was suspicious of complex metres.

In 1864 he contributed four papers to "The Churchman's Family Magazine". In the first, "On some peculiarities in the past history of English Hymnody" he welcomes the supersession of metrical psalms in the Church of England by hymns, leaving the prose psalms to be chanted; he traces the course of English hymnody and refers to the more subjective character of modern hymns.
In the second, "On the possibility and difficulties of an authorized hymnal", he considers that a single authorized hymnal for the Church of England would be extremely

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1). See above, page 201.

2). Housman, Op.cit. pages 76-80.

3). See above, pages 161, 171.

undesirable; the difficulties involved would be overwhelming, although it is admitted that the use of different hymnals is costly and inconvenient, and maintains an unsettled variety of texts. He further opposed an authorized hymnbook in "A Speech unspoken at the Nottingham Church Congress" (1871); in "Hymns and Hymn-singing", a paper read at the Stoke-upon-Trent Church Congress (1875); and in "Hymns and Hymn-Books", a paper read before the Church Congress at Swansea (1879).
In the third, "On the Principles on which a Hymn-Book should be constructed", he says that hymns should be sincere, vigorous, simple, brief and adapted to music. (1)
The fourth was entitled; "Practical Hints to those who use Hymnbooks at present."

He wrote also on "Modern Theology as shown by Modern Hymnody", and in 1892 wrote sixteen popular articles on well-known hymns and their authors. Unlike Dr. Robert Bridges he felt that a hymn must be judged primarily by its words, and that a singable tune does not redeem poor words. He criticized the weakness of the "new and pretty melodies" of Dykes, Monk and Jenner. He was himself the best and most successful of the liturgical hymn-writers; his verse shows strength combined with tenderness, and an adequate variety of subject and style. Matthew Arnold called him the "greatest of living hymnologists". He refused to protect his hymns by copyright.

M.H.B.189 "Throned upon the awful tree"; written in 1875, published in H A & M (1875) where it was set to Ouseley's tune "Gethsemane".

M.H.B.212 "Welcome, happy morning"; in the sixth century Fortunatus (2) wrote a poem of 110 lines, "Tempora flori-

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1). Housman, Op.cit. pages 238-242.

2). See above, page 164.

gero rutilant distincta sereno". A cento appeared as a sequence in the Sarum and York Processionals and was used on the Continent for pre-Reformation pilgrimages; it consisted of fourteen couplets beginning with lines 39/40:

Salve, festa dies, toto venerabilis aevo,
Qua Deus infernum vicit et astra tenet, (1)

Fortunatus uses Spring in this poem (which he addressed to Felix, bishop of Nantes) as a symbol of the risen spiritual life. The Latin text is in H A & M (1909); the fine plainsong is in H A & M (1904), E.H. and S.P. Ellerton's free paraphrase was made in 1868 and published in Brown-Borthwick's "Supplementary Hymn and Tune Book" (1869).

M.H.B.660, "This is the day"; written in 1867, published in "Hymns for Special Services and Festivals" in Chester Cathedral (1867) and in the "Appendix" to H A & M (1868). The fifth verse, omitted in M.H.B., is:

This is the day of Bread,
The Bread that Thou dost give;
Today for us Thy feast is spread,
That hung'ring souls may live.

It was added in his "Hymns Original and Translated" (1888).

M.H.B.667 "The day"; written in 1870 for "A Liturgy for Missionary Meetings", revised for "Church Hymns" (1871). The first line was taken from an anonymous hymn in "Church Poetry" (1843). The hymn was sung at the Diamond Jubilee Service in 1897. S.S.Wesley's tune "Radford" appeared in "Church Hymns with Tunes" (1874).

M.H.B.671 "Sing Alleluia"; written in 1865, based on Revelation XIX,1; published in "The Churchman's Family Magazine", revised for the "Appendix" to H A & M (1868) and further revised for "Church Hymns" (1871).
The original is the Vesper Hymn for the first Sunday in Lent in the Mozarabic Breviary. The Spanish Liturgy ("Old Spanish", then "Gothic", finally Mozarabic") was rich in hymns, and was influenced by St. Isidore of Seville who died in 636; it was once used throughout Spain, but later was confined to Toledo. This hymn was a favourite c.950-1050; in one old custom a funeral service was held for "Alleluia", which was put in a coffin and buried with full

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1). See B.H.S. III, 10 (Spring 1954), pages 169-172.

ceremonial.
It is also in a tenth century Latin manuscript found at Münich. The Latin text is in H A & M (1909).
M.H.B. omits three of Ellerton's verses:
2) Ye powers, who stand.... In H A & M; B.B.C.
4) In blissful antiphons... In H A & M.
5) Ye who have gain'd... In H A & M; B.B.C.
The tune "Martins", by P.C.Buck, is in S.P.

M.H.B.690 "Our day of praise"; part of this was written for a Choral Festival at Nantwich in 1867; it was rewritten in 1869 for the Rev.R.Brown-Borthwick's "Supplemental Hymn and Tune Book", beginning "The day", and revised for "Church Hymns" (1871) as "Our day". cf. Psalm CXVIII.
It is based on a cento by Blew & Ellerton, from Blew's translation "The day is past and gone" (1850) in his "Church Hymns and Tune Book" (1852), of Bishop C.Coffin's "Grates, peracto jam die" (in the Paris Breviary 1736).

M.H.B.691 "Saviour, again"; based on Psalm XXIX,11. Written in 1866 in five stanzas for the Malpas, Middlewich and Nantwich Choral Association for J.Langran's tune "St. Agnes" (M.H.B.772); it was revised and abridged to four stanzas for the "Appendix" to H A & M (1868). Before Ellerton altered it, the original had:

Verse 1, line 1: "Father, once more before we part"
line 3: "Once more we bless Thee, ere our songs shall"
Verse 3, line 3: "From harm and danger, fear and shame kept free"
Verse 5, "Grant us Thy peace" as in E.H., S.P., B.B.C.
The verse omitted from M.H.B. is:

Grant us Thy peace - the peace Thou didst bestow
On Thine Apostles in Thine hour of woe;
The peace Thou broughtest, when at eventide
They saw Thy pierced hands, Thy wounded side.

Dykes wrote "Pax Dei" for this hymn, in H A & M.
Ellerton preferred Dr. Hopkins's tune "Ellers" for unison singing, with its varied harmonies (this is not the poverty-stricken 4-part setting as in M.H.B.; but whatever the harmony, the reiterated rhythm remains tedious). "Ellers" was composed for this hymn in unison, with organ accompaniment varied for each verse; it was arranged as a 4-part tune in the "Appendix to the Bradford Tune Book" (1872), edited by Samuel Smith (of Bradford).
The hymn of the plainsong "Adore Te devote latens Deitas" was probably not written by Thomas of Aquine (c.1227-1274), nor is it in the Office for Corpus Christi; it is really anonymous. (1). It was never used in public worship in medieaval times, but was included in missals for private devotion. A translation is used in Stainer's "Crucifixion" No.15 ("I adore Thee"). The Solesmes tune is dated c.1260; it is in H A & M (1909), O.H.B., E.H.

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1). See B.H.S. (I,23, April 1943).

M.H.B.776 "O Father"; written in 1876 at Hinstock, Shropshire; published in Thring's Collection (1880) and in H A & M(1889)

M.H.B.782 "Shine Thou"; a hymn for teachers. In his "Hymns" (1888) it was dated 1881 and began:

Break Thou to us, O Lord,
The Bread of Life today.

This was revised in 1889 for "The Hymnal Companion" (1890) as in M.H.B.; it was also in the "Supplement" to H A & M (1889).

M.H.B.867 "Day by day"; written in 1855, published in 1858 in "Hymns for School and Bible Classes"; the doxology, omitted in M.H.B. is:

Then on that eternal morning,
With Thy great redeemed host
May we fully magnify Thee -
Father, Son, and Holy Ghost.

M.H.B.901 "God the All-terrible"; HENRY FOTHERGILL CHORLEY was born at Blackley Hurst, Billinge, near Wigan (1) in 1808. In 1833 he became the musical and literary reviewer for "The Atheneaum", in which he praised Mendelssohn, Moscheles and Chopin, and condemned Schumann, Berlioz and Wagner. He died in London in 1872. He published:
1841 "Music and Manners in France and Germany" (3 volumes)
1854 "Modern German Music" (3 volumes)
1859 "Handel Studies"
1862 "Thirty Years' Musical Recollections" (2 volumes)
1862/80 "The National Music of the World"
In 1842 he wrote verses 1 and 2 of M.H.B.901 for the Russian air (composed by Lvov in 1833); they were printed in Hullah's "Part Music" (1842).
Ellerton wrote an adaptation of Chorley's verse in 1870, beginning "God the Almighty, in wisdom ordaining" (2) from which are taken verses 3-5 of M.H.B.901.
The beginning is altered to "God the Omnipotent" in C.H.

M.H.B.949 "Behold us"; written in 1870, published in the Rev.R. Brown-Borthwick's "Select Hymns for Church and Home" (1871) and in "Church Hymns" (1871). cf. Colossians III,17.

M.H.B. 974 "God of the living"; written in 1858 in three 4-line stanzas, published in "Hymns for Schools" (1859); enlarged to five 6-line stanzas in 1867 and published in 1871, of which the verse "Not split like water", omitted in M.H.B., is in C.P.
This hymn was sung at Ellerton's funeral.

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1). Not in London as stated by Telford.

2). Published in R.Brown-Borthwick's "Select Hymns for Church and H ome" (1871).

M.H.B.975 "When the day"; written and published in 1870, in the Rev.R.Brown-Borthwick's "Sixteen Hymns with Tunes" and in "Church Hymns" (1871). The Rev.C.S.Scholefield's tune "Irene" was written for this hymn in "Church Hymns with Tunes" (1874).

M.H.B.976 "Now the labourer's task; based on a poem by the Rev. Gerard Moultrie, M.A.: "Brother, now thy toils are o'er". He was born at Rugby in 1829, educated at Rugby and Oxford and ordained in 1852; he was a master at Shrewsbury School (1852-1855); in 1869 vicar of Southleigh near Oxford and warden of St. James's College there. He died at Southleigh in 1885. He published:

1867 "Hymns and Lyrics for the Seasons and Saints' Days of the Church" - with both original hymns and translations.
1870 "The Espousals of St.Dorothea and other Verses"
1880 "Cantica Sanctorum"

Moultrie's poem was in "The People's Hymnal";(1) Ellerton's was published in "Church Hymns" (1871).
M.H.B. has the revised and authorized refrain.
The original text has:

Verse 3:
There the Angels bear on high
Many a strayed and wounded lamb,
Peacefully at last to lie
In the breast of Abraham.

Verse 4, line 1: "sinful souls" (not "penitents")
Verse 6, line 3: "Leaving him to sleep in trust"
line 4: "Till" (not "For").

Dykes's tune "Requiescat" was written for this hymn in H A & M (1875). C.V.Stanford wrote the tune "Luard" in 1891, published in H A & M (1904). Dr. Basil Harwood's tune "Hazel" is set in O.H.B. and C.H.

The Rev. JOHN SAMUEL BEWLEY MONSELL, B.A., LL.D. was born at St. Columb's, Derry, Ireland in 1811, educated at Dublin and ordained in 1834.(2) He became chaplain to Bishop Mant, and in 1853 vicar of Egham, Surrey. In 1856 he received the degree of LL.D.(Dublin); in 1870 he became rector of St.Nicholas, Guildford; he died at Guildford in 1875. He wrote eleven volumes of poetry, including nearly three hundred hymns of which some seventy are in modern use and nine are in M.H.B. His publications include:

1837 "Hymns and Miscellaneous Poems"
1850 "Parish Musings, or, Devotional Poems"
1857, 1875 "Spiritual Songs for the Sundays and Holy Days throughout the Year".

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1). Moultrie's poem, with one alteration, is in E.H.
2). Not 1854 as in C.C.P.

1863 "Hymns of Love and Praise for the Church's Year"
1867 "The Passing Bell and other Poems"
1869 "Litany Hymns"
1873 "The Parish Hymnal after the order of the Book of Common Prayer"
1873 "Nursery Carols"
1874 "Watches by the Cross"
1876 "Simon the Cyrenian and other Poems" (posth.)
During the Crimean War he wrote a song "Daughters of Christian England", dedicated to Miss Florence Nightingale.

M.H.B.9 "O worship"; for Epiphany, based on Psalm XCVI, in "Hymns of Love and Praise" (1863).

M.H.B.101 "Rest of the weary"; a vapid and sentimental hymn, published in "Hymns of Love and Praise " (1863).

M.H.B.206 "Christ is risen"; published in "Hymns of Love and Praise" (1863). cf. Matthew XXVIII,6 and I Corinthians XV, 20. M.H.B. omits the first verse. In the original, M.H.B. verse 2, line 2 has: "the Lenten fast" (not "His earthly life"). "Alleluia" throughout (not "Hallelujah").

M.H.B.214 "Awake, glad soul"; five 8-line stanzas were written in Italy in 1857, based on Isaiah XL,1. Published in eight 8-line stanzas in "Spiritual Songs" (1875), stanzas 2-4 being new. Of the five stanzas published in "Hymns of Love and Praise" (1863) M.H.B. omits two:

2) O Love, which lightens all distress,
Love, death cannot destroy:
O Grave, whose very emptiness
To faith is full of joy;
Let but that Love our hearts supply
From Heaven's exhaustless Spring,
Then, Grave, where is thy victory?
And, Death, where is thy sting?

4) And every bird and every tree
And every opening flower
Proclaim His glorious victory,
His resurrection-power:
The folds are glad, the fields rejoice,
With vernal verdure spread;
The little hills lift up their voice,
And shout that Death is dead.

M.H.B.462 "I hunger"; for Septuagesima, based on John VI,51. In "Hymns of Love and Praise" (2nd edition, 1866), and "The Parish Hymnal" (1873).

M.H.B.490 "Fight the good fight"; in "Hymns of Love and Praise" (1863). cf. I Timothy VI,12; II Timothy IV,7-8; Ephesians VI,17.

M.H.B.793 "Lord of the living harvest"; for Ember Days and Ordinations, based on John IV,35. Written in 1863, published in "Hymns of Love and Praise" (2nd edition, 1866). The original has:
Verse 2, line 2: "Send them out, Christ, to be".
M.H.B. omits the third stanza.

M.H.B.966 "Earth below"; based on Isaiah IX,3, in four 8-line stanzas, published in "Hymns of Love and Praise" (1863); re-written for "The Parish Hymnal" (1873).

M.H.B.981 "Christ is the foundation"; written in twelve stanzas in 1865 for the foundation-stone ceremony at St. Mary Magdalene, Paddington; published in "Hymns of Love and Praise" (2nd edition 1866). M.H.B. omits eight stanzas.

The Rev. GODFREY THRING[1] was born at Alford near Castle Carey, Somerset in 1823; he was educated at Shrewsbury and Oxford. Ordained in 1846, he was rector of Alford-with-Hornblotton, Somerset, 1858-1893; in 1876 Prebendary of Wells Cathedral; he died at Guildford in 1903. He published:

1866 "Hymns, Congregational and Others"
1866 "Hymns and Verses"
1874 "Hymns and Sacred Lyrics"
1880 "A Church of England Hymn Book adapted to the daily Services of the Church throughout the Year"; it was revised in 1882 and entitled "The Church of England Hymn Book". It had no music. He protested against "party" hymn-books, so he edited this comprehensive liturgical collection which included 59 of his own hymns. "Its literary standard is the highest among modern hymnbooks, and its poetical merits are great....For practical church use, from the doctrinal standpoint which it holds, it will be difficult to find its equal, and impossible to name its superior". (2).

He has seven hymns in M.H.B.:

M.H.B.133 "From the eastern mountains"; a Processional for Epiphany based on Matthew II,2, written in 1873, published in "Hymns and Sacred Lyrics" (1874); originally in six 4-line stanzas with the refrain:

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1). His only degree was B.A. gained in 1845 - not D.D. as stated by Telford, nor M.A., D.D. as stated in C.S.H.

2). Julian, page 343.

Light of Life, that shineth
Ere the worlds began,
Draw Thou near and lighten
Every heart of man.

The last verse, "Until every nation", omitted in M.H.B., is in H A & M; E.H., S.P. The hymn was set to music by H.S.Irons.

M.H.B.167 "Fierce raged"; written in 1861, based on Mark IV,37-39, published in R.R.Chope's "Congregational Hymn and Tune Book" (1862). It may have been suggested by the hymn of Anatolius which Neale freely paraphrased as "Fierce was the wild billow". Originally Thring had begun the hymn with a different accent:

When the waves were wildly leaping,
Whilst Thy servants watched weeping,
On a pillow Thou wert sleeping,
Calm and still.

Dykes composed "St.Aëlred" for this hymn, with the last line in common time and ending with a minor cadence; he altered it to its present form in the "Appendix" to H A & M (1868).

M.H.B.271 "Crown Him"; MATTHEW BRIDGES was born at Malden, Essex in 1800; after being a Tractarian he seceded from the English to the Roman Church in 1848; he died at Quebec in 1894.

He published "Hymns of the Heart for the Use of Catholics" (1847, 1851) in which was a poem entitled "Song of the Seraphs" based on Revelation XIX,12 in six 8-line stanzas. It was also in "The Passion of Jesus" (1852) by M.Bridges. Verses 1 and 3 in M.H.B. are from this poem; the other versesof M. Bridges are:

"Crown Him the Virgin's Son". In O.H.B., E.H., H A & M.
"Fruit of the mystic rose". In O.H.B., E.H., H A & M.
"Crown Him the Lord of years". In O.H.B., E.H., B.B.C., H A & M.
"Glazed in a sea of light". In O.H.B., E.H., H A & M.
"Crown Him the Lord of heaven". In C.H.

Thring's hymn began "Crown Him with crowns of gold"; his version, using part of that by M.Bridges, was in his "A Church of England Hymn Book" (1880).

M.H.B. verse 2, "Crown Him the Lord of life" is by Thring, but the whole hymn M.H.B.271 is a re-cast of both hymns by Bridges and Thring. (1).

M.H.B. verse 4, lines 5-8 "All hail, Redeemer, hail" (also in H A & M; C.H., C.P., B.B.C.) are from the verse of M.Bridges beginning "Crown Him the Lord of heaven" (in place of the true continuation "No angel in the sky", which is also in O.H.B., E.H., C.P.).

M.H.B. verse 3, line 4: Thring wrote "Absorbed in" (not "And all be").

Dr.Percy Dearmer has constructed an original hymn on the

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1). For the very complicated detail, see Julian, page 270.

same theme in S.P. (1931).
M.Bridges also published:
1825 "Jerusalem Regained, a Poem"
1828 "The Roman Empire under Constantine the Great"
1842 "Babbicombe, or Visions of Memory and other Poems"

M.H.B.672 "Saviour, blessed Saviour"; written in 1862, published in eight 8-line stanzas in "Hymns, Congregational and Others", based on Philippians III,13-14. An additional stanza was in "Church Hymns" (1871) and in his "Church of England Hymn Book" (1882). Of these nine stanzas, the four omitted in M.H.B. are:

2) Farther, ever farther
From Thy wounded side,
Helplessly we wandered,
Wandered far and wide;
Till Thou cam'st in mercy,
Seeking young and old,
Lovingly to bear them,
Saviour, to Thy fold.

4) Great and ever greater. This is in E.H.

5) Dark and ever darker
Was the wintry past,
Now a ray of gladness
O'er our path is cast;
Every day that passeth,
Every hour that flies,
Tells of love unfeigned,
Love that never dies.

7) Brighter still and brighter. This is in E.H.

H.C.H., S.W.Duffield and Bailey say that the complete text had ten stanzas.

M.H.B.728 "O God"; written in 1877, published in his "A Church of England Hymn Book" (1880,1882) entitled "Offertory", based on Luke X,36-37. It was set to music by H.S.Irons.

M.H.B.920 "Thou to whom the sick"; written in 1870 on behalf of hospitals, based on Matthews IV,24, and published in Prebendary Henry W.Hutton's "Supplement to Hymns for the Church Services" (Lincoln 1871); revised for Thring's "Hymns and Sacred Lyrics" (1874). It was set to music by H.H.Pierson in 1872.

M.H.B.940 "The radiant morn"; written in 1864, entitled "Afternoon", based on Isaiah LX,20; published in "Hymns Congregational" (1866) and in the "Appendix" to H A & M (1868).
The original has:
Verse 2, line 1: "Our life is but a fading dawn"
line 3: "Lead us, O Christ, when all is gone".
These Thring altered as in M.H.B.
He made a final revision of these lines in 1899 (not generally adopted).

Verse 2, line 1: "Our life is but an autumn sun"
line 3: "Lead us, O Christ, our life-work done"
Ouseley wrote "St.Gabriel" for this hymn, in the "Appendix" to H A & M (1868).

The Rev. JAMES HAMILTON, M.A. was born at Glendollar, Scotland in 1819, educated at Cambridge and ordained in 1845; he was rector of St.Barnabas, Bristol in 1866; vicar of Doulting, Somerset in 1867; he died in 1896.

M.H.B.961 "Across the sky"; written for the chorale ~~by Dorian~~ in Mendelssohn's "St.Paul" (i.e. "Elberfield", M.H.B.906). It was based on Psalm CXXXIV,2-3 and published in Thring's "A Church of England Hymn Book" (1882). In the original,
Verse 1, line 3 has: "We deck Thine altar, Lord, with light".
Verse 4, line 3: "Unbroken be the golden chain".
The two verses omitted in M.H.B. are:

And while we kneel, we lift our eyes
To dear ones gone before us;
Safe housed with Thee in Paradise,
Their spirits hovering o'er us:
And beg of Thee, when life is past,
To re-unite us all, at last,
And to our lost restore us.

In many an hour, when fear and dread
Like evil spells have bound us,
And clouds were gathering overhead,
Thy Providence hath found us:
In many a night when waves ran high,
Thy gracious Presence drawing nigh
Hath made all calm around us.

The Rev. JOHN JULIAN, D.D., LL.D. was born at St.Agnes, Cornwall in 1839, the son of a Wesleyan Methodist minister. He was ordained into the Church of England in 1866; in 1876 was vicar of Wincobank, Sheffield; Canon of York in 1901; vicar of Topcliffe near Thirsk in 1905, where he died in 1913.

He used 12,000 books and 400,000 hymns for his "Dictionary of Hymnology" (1892) for which he received the D.D. degree from Archbishop Benson in 1894. The "Revised Edition with New

Supplement and Two Appendixes" (1768 pages) appeared in 1907. About 1938 the Hymn Society of Great Britain and Ireland, in co-operation with a similar American Society, began a project of preparing a new edition which should bring Julian's work up to date, and include the 1907 Appendix and Supplement and all post-1907 material in a second volume. The war prevented this from being accomplished, but the work is now being undertaken on behalf of the Hymn Society by the Rev.L.H.Bunn, M.A. of Crook, County Durham.

In 1909 Julian published "Sacred Carols, Ancient and Modern", with Musical Illustrations".

M.H.B.740 "Father of all"; written in 1874 for Lent, published in Thring's "A Church of England Hymn Book" (1882).

The Rev. SAMUEL JOHN STONE, M.A. was born at Whitmore, Staffordshire in 1839 and educated at the Charterhouse and Oxford;(1) he was ordained in 1862 and held a curacy at Windsor until 1870; he was curate at St.Paul's, Haggerston 1870-1874 and vicar there 1874-1890, then rector of All Hallows, London Wall. He died at the Charterhouse in 1900. He was on the Committee of H A & M;

he published:

1866 "Lyra Fidelium" - twelve hymns on the Apostles' Creed; it includes M.H.B.355 and 701.
1872 "The Knight of Intercession and other Poems"
1875 "Sonnets of the Christian Year"
1883 "Order of The Consecutive Church Services for Children, with Original Hymns"
1886 "Original Hymns"
1898 "Lays of Iona"
1903 "Collected Poems and Hymns" (posth.).

M.H.B.355 "Weary of earth"; based on Isaiah I,18 and Luke VII, 47: (2) it deals with Article X of the Apostles' Creed: "The Forgiveness of Sins". It was written in 1866, published the same year in his "Lyra Fidelium" and revised for the "Appendix" to H A & M (1868). The original text has:
Verse 3, line 4: "confess" (not "believe)
Verse 7, line 3: "so" (not "and")
line 4: "through" (not "and")
Verse 8, line 1: "dear" (not "Thee")
line 3: "nard" (not "gift").

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1). Not Cambridge, as stated by Leask.

2). Dr.P.Haworth in "English Hymns and Ballads" criticizes the "whining sentimentality" of this hymn.

M.H.B.701 "The Church's one foundation"; a processional for Festivals, based on Acts XX,28. It deals with Article IX of the Apostles' Creed: "The Holy Catholic Church, the Communion of Saints". It was written and published in seven stanzas in 1866; it was reduced to five stanzas (as in M.H.B.) for the "Appendix" to H A & M (1868) and extended to ten stanzas for use in Salisbury Cathedral in 1885.(1). It was used in St.Paul's and Canterbury Cathedrals and in Westminster Abbey at the 1888 Lambeth Conference.
M.H.B. verse 1, line 2: the original text was "her" (not "our")
M.H.B. verse 3 was suggested by Bishop Gray's controversy with Bishop Colenso.

M.H.B.827 "Their names"; written in 1869, based on Ecclesiasticus XLIV and Hebrews XI,37-38. The original text has:
Verse 5, line 2: "Was" (not "Is")
Verse 6, line 4: "entered" (not "enter")
Verse 7, line 1: "did" (not "doth")

M.H.B.922 "O Thou"; based on Psalm CXXVI,3, published in the "Supplement" to H A & M (1889).

The Rev. JOHN ERNEST BODE, M.A. was born in London in 1816; educated at Eton, the Charterhouse and Oxford, where he became a Tutor of Christ Church; he was ordained in 1841 and became rector of Westwell, Oxfordshire in 1847, Bampton Lecturer in 1855, rector of Castle Camps, Cambridgeshire in 1860, where he died in 1874. In 1860 he published "Hymns from the Gospel of the day for each Sunday and the Festivals of our Lord".

M.H.B.526 "O Jesus"; a Confirmation hymn, based on Luke IX,57; written in 1868, published in the "New Appendix to Psalms and Hymns for Public Worship" (1869). The last two verses, omitted in M.H.B. are:

4) O let me see Thy features
The look that once could make
So many a true disciple
Leave all things for Thy sake;
The look that beamed on Peter,
When he Thy name denied;
The look that draws Thy loved ones
Close to Thy pierced side.

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1). The complete text is given in C.H.A. & M. page 66, and Brownlie pages 219-220.

6) O let me see Thy footmarks. This is in H A & M; E.H., S.P., B.B.C.

The Rev. GEORGE HUNT SMYTTAN, B.A. was born in 1825, educated at Cambridge and ordained in 1848; he was rector of Hawksworth, Notts. 1850-1859; and died at Frankfort[1] in 1870.[2] He published:

1849 "Thoughts in Verse for the Afflicted"
1854 "Florum Sacra"
1860 "Mission Songs and Ballads"

The Rev. FRANCIS POTT, M.A. was born in Southwark in 1832, educated at Oxford and ordained in 1856; he held curacies at Bishopsworth near Bristol; Ardingly,[3] Sussex (1858) and Ticehurst, Sussex (1861). He was rector of Northill[4] near Biggleswade, Bedfordshire 1866-1891, and died at Speldhurst near Tunbridge Wells in 1909. He made translations from the Latin and Syriac and wrote some original hymns; he was on the original Committee of H A & M. In 1861 he published "Hymns fitted to the Order of Common Prayer", and in 1898 edited "The Free-Rhythm Psalter" - which was too elaborate for general use.

M.H.B.165 "Forty days"; based on Matthew IV, 1-2 and Mark I,13 Smyttan wrote nine verses in 1856 which were not intended and are not altogether suitable for public worship; they were published in "The Penny Post", Volume VI, March 1856, page 60, entitled "Poetry for Lent". Among these verses were the following:

2) And shall we in silken ease,
Festal mirth, carousals high, -
All that can our senses please, -
Let our Lenten hours pass by?

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1). Not at Hawksworth as Julian states on page 1064 - see page 1704.

2). Not 1875 as stated by Brownlie.

3). Not Ardingley as in C.C.P.

4). Julian, Telford and H A & M spell it Norhill; C.S.H. spells it Norshill.

3) Shall not Thine with Thee retire
Far from all the giddy throng,
Searching out the heart's desire,
Mourning sin the whole day long?

4) For a heavenly food is ours,
And in faith's high hopes we live;
Riches, too, come down in showers,
Brighter far than earth can give.

Pott used six of these verses (1-2, 5-6, 8-9) with alterations in his "Hymns" (1861). His text for verse 3 is in H A & M; E.H., B.B.C., C.H., His sixth verse "Keep, O keep us", omitted in M.H.B., is in H A & M; O.H.B., E.H., S.P., B.B.C.

M.H.B.215 "The strife"; "Finita iam sunt proelia" is an anonymous poem based on Luke XXIV,6; its date is not known, although Neale suggested the twelfth century. The Latin text, in five stanzas, was published in "Symphonia Sirenum Selectarum" (1695) and in "Hymnodia Sacra" (Münich 1753); it is in H A & M (1909) and O.H.B.
Pott translated it c.1859 and published in his "Hymns" (1861); it was altered in H A & M (1861).
His fourth verse "He brake the age-long gates", omitted in M.H.B., is in E.H., O.H.B., C.P., B.B.C.
Neale's translation is in his "Mediaeval Hymns" (1851).
H.Bonar has a translation entitled "The Deliverer" in "Hymns of Faith and Hope" (First series).

M.H.B.668 "Angel Voices"; based on Psalm CXLVIII,1-2; entitled "For the Dedication of an Organ, or for a Meeting of Choirs", published in Pott's "Hymns fitted to the Order of Common Prayer" (2nd edition 1866).
Dr.E.G.Monk wrote the tune "Angel Voices" for an organ opening at Winwick, Lancashire, in 1861.

The Rev. ISAAC WILLIAMS, M.A., B.D. was born in Cardiganshire in 1802; he was educated at Harrow and Oxford;(1) he was a pupil and friend of John Keble and an associate with R.H.Froude. He was ordained in 1829 and became curate of Windrush, Gloucestershire; in 1831 he was a Fellow of Trinity College, Oxford; in 1832 Newman's curate at St. Mary's, Oxford and Tutor at Trinity

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1). Not Cambridge as stated by Telford.

College. He left Oxford in 1842 and became Keble's curate at Bisley, Gloucestershire until 1845. In 1848 he went to Stinchcombe near Dursley, and died there in 1865.

He wrote "Tract 80" (On Reserve in Communicating Religious Knowledge, 1838), "Tract 86" (On the Prayer Book) and "Tract 87" (an explanation of "Tract 80", 1840). He also published:

1831 "Thoughts in Past Years". It contains twelve versions of Ambrosian and other primitive hymns.
1836 "Lyra Apostolica" (with Newman and Keble).(1)
1838 "The Cathedral, or, the Catholic and Apostolic Church in England"
1839 "Hymns Translated from the Parisian Breviary" (in unusual metres, so as to discourage people from singing them).
1842 "Ancient Hymns for Children"
1842/3 "Hymns on the Catechism"
1842/4 "The Baptistery" (attacking the Roman Church).
1845 "Sacred Verses"
1847 "The Altar"
1849 "The Christian Scholar"
1851, 1852 "Plain Sermons on the Catechism"
1852 "The Apocalypse"
1864 "The Psalms Interpreted of Christ"
1852 "A Memoir of the Rev.R.A.Suckling"
"A Harmony and Commentary on the Whole Gospel Narrative" (8 Volumes, posth.).

Williams felt that the breviary hymns were more congenial to the spirit of the Book of Common Prayer than were many modern hymns; he disapproved of the use of metrical hymns (except the Psalter) in Church services. Therefore he made translations (not intended for public worship) of hymns from the 17th and 18th century French breviaries - the mediaeval Service Books were not then accessible. He has been criticized for the poor English style of his translations, but he deliberately made them crude and harsh to prevent them from being sung in public worship. But these Parisian sources were not ancient at all, but were the work of French poets who had been organized by the Archbishop

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1). See above, page 228.

of Paris (1736); they were written as substitutes for the ancient hymns. Another similar source was the Roman Breviary of 1632, but this was of Renaissance rather than ancient type. Nevertheless, the liturgical hymn was the result of such translations.

> The Roman Breviary issued by the Council of Trent in 1568 had unified (for a period) the confusing variety of Diocesan Uses; but c.1700 there were several new French breviaries, including one by Bishop Harlay of Paris in 1680, the Cluniac Breviary (Burgundian) in 1686, and a revised Paris Breviary by Archbishop de Vintimille in 1736 which provided entirely new Office Hymns. (1)

Newman published his "Hymns from the Paris Breviary" in 1838;(2) it included the following authors:

> Charles Coffin, Principal of the College Dormans-Beauvais in the University of Paris (1676-1749). cf. "God from on high" (M.H.B.140) and "Happy are they" (M.H.B.419). (3)
>
> Jean Baptiste de Santeuil, Canon of St. Victor (Paris).cf. "Disposer Supreme" (M.H.B.788). (1630-1697; 85 hymns).
>
> Guillaume de la Brunetiere (died 1702; 11 hymns).
>
> Claude de Santeuil (brother of Jean) of S.Magloire in Paris (1628-1684; 6 hymns).
>
> Nicolas de Tourneaux, a Jansenist (1640-1686; 6 hymns).
>
> Sebastien Besnault, a priest of Sens (died 1726; 6 hymns).
>
> Isaac Habert, bishop of Vabres (5 hymns).
>
> Jean Commire, a Jesuit (1625-1702; 4 hymns).
>
> Francis Guyot, a Jesuit (2 hymns).
>
> Simon Gourdan, of the Abbey of St.Victor (2 hymns)
> M.Combault (died 1785; 1 hymn)
> Marc Antoine Muretus (1 hymn)
> Guillaume du Plessis de Geste (1 hymn)
> Denis Petau (1 hymn)

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1). See C.S.Phillips: "Hymnody Past and Present", Appendix C, page 286; and S.W.Duffield: "Latin Hymns", pages 316-346.

2). He says "they breathe an ancient spirit; and even where they are the work of one pen, are the joint and invisible contribution of many ancient minds." ("Hymni Ecclesiae", preface page xiii).

3). See above, page 181.

This connection brought a new aspect and status to hymn-singing in the Church of England: previously, hymns had become almost a sign of Dissent. Now, however, research into early Church conditions shewed it to be a constituent part of both the Daily Office and of the Mass - hence it was a Catholic rather than an Evangelical practice. So Latin hymns were acknowledged, and they revealed rich unexplored resources; among the translators were Williams, Newman, Bishop R.Mant, Dr. Neale, Sir Henry Baker, Caswall, Chandler and Copeland. This development laid a further emphasis upon the liturgical hymn in its own right; the evangelical hymn is for the worshipping believer; the liturgical hymn is for the worshipping Church. The former expresses inward experience, the latter deals with the Church Seasons and Ordinances. The earlier hymns of Williams, Chandler and Mant were all liturgical (e.g., "Lord, in this Thy mercy's day", M.H.B. 725); in phraseology and doctrine they were shaped more by the Breviary than by the Book of Common Prayer; and hymns were provided in the Office for every day of the Church Year.

M.H.B.725 "Lord, in this"; a metrical litany for Lent, from "Image the Twenty-second", verses 99-104. (1). It is part of a poem of 105 3-line stanzas entitled "The Day of days, or, the Great Manifestation" which Williams wrote in 1842 and published in "The Baptistery, or, the Way of Eternal Life" (1842, 1844), pages 297-298. cf. II Corinthians VI,2. The original text has:

Verse 1, line 3: "On our knees we fall and pray"
Verse 2, lines 1 and 2: have "me" (not "us")
Verse 3, line 1: "Supplication on us pour,
line 2: Let us now knock at the door."
Verse 6: "'Neath Thy wings let us have place,
Lest we lose this day of grace,
Ere we shall behold Thy face."

It is set to S.S.Wesley's tune "Weston" in O.H.B.

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1). See Julian page 1666, H A & M (1909), H.C.H. Telford and L.C,Biggs are mistaken - following Julian page 690 - in saying it is from "Image the Twentieth".

M.H.B.788 "Disposer Supreme"; the Latin text of "Supreme quales Arbiter" is in H A & M (1909). It is a rhythmic unrhymed hymn for a "Festival of an Apostle" in the Cluniac Breviary (1686) which includes ten of the hymns of J.B. de Santeuil (Santolius Victorinus). He was born in Paris in 1630, was a Canon of St.Victor, and died at Dijon in 1697. He published "Hymni Sacri et Novi" (1689, 1698). Some of his hymns are in the Paris Breviaries of 1680 and 1736.
The very free rendering by Isaac Williams was published in "The British Magazine" (June 1836) and in his "Hymns translated from the Parisian Breviary" (1839). Other translation are by C.S.Calverley, J.D.Chambers and J.Chandler.
M.H.B. is the text as altered by the H A & M Compilers: verse 6 is entirely by them.
The original text of verse 4 is retained in O.H.B.:

They thunder - their sound it is Christ the Lord.
Then Satan doth fear, his citadels fall:
As when the dread trumpets went forth at Thy word,
And on the ground lieth the Canaanites' wall.

Robert Bridges says that the English of Williams is a better hymn than the Latin original, as in M.H.B. verse 3 "Like Clouds":

Fac, Christe, colestes tubae
Somno graves nos excitent,
Accensa de Te lumina
Pellant tenebras mentium.

The Scriptural references in the hymn are to I Corinthians I,27; II Corinthians IV,7; Judges VII,16-20; Joshua VI,20; II Corinthians X,4.

The Rev. RICHARD FREDERICK LITTLEDALE, M.A., LL.D., D.C.L. was born in Dublin in 1833 and educated there; he was ordained in 1856, curate in Norwich and in Soho, but retired from parochial work in 1861. A High-Churchman, he was a powerful controversialist for the Church of England against Romanism.(1) He received the LL.D. degree from Dublin in 1862 and the D.C.L. from Oxford in the same year. He died in London in 1890. He wrote many original hymns, such as "O Lord, to whom the spirits live" (in H A & M; E.H.), some of a highly sacramental and emotional character; he was a learned liturgiolist who translated hymns from Greek, Latin, Syriac, German, Italian, Danish, Swedish and

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1). See above, pages 152, 198.

from the Paris Missal. He published numerous works, including:

1863 "Carols for Christmas and Other Seasons"
1864 "The Priest's Prayer Book" (with the Rev.JAMES EDWARD VAUX)
1867 "The People's Hymnal" (with J.E.Vaux); it contained 600 hymns which included 28 from the Greek Church and some metrical litanies.
1880 "Plain Reasons against joining the Church of Rome"

He also completed Neale's "Commentary on the Psalms" (1874).

M.H.B.273 "Come down"; BIANCO was born at Anciolina, Val d'Arno; he died at Venice in 1434. Ninety-two of his "Laudi Spirituali" were published in 1851, including "Discendi, Amor santo" in 8 stanzas. Dr. Littledale translated four of these and published them in "The People's Hymnal"(1867).

M.H.B.295 "Spirit blest"; the second verse, "Holy Spirit, heavenly Dove" is by Littledale.

The Rev. THOMAS BENSON POLLOCK, M.A. was born at Strathallan, I.o.M. in 1836 and educated in Dublin. He was ordained in 1861 and held curacies in Leek, Staffordshire; Stamford Hill, London; and in Birmingham, where he died in 1896. He was a High-Churchman and a member of the H A & M Committee. He published "Metrical Litanies for Special Services and General Use" (1870).

M.H.B.175 "Weep not"; based on Luke XXIII,28; seven stanzas were published in "The Gospeller" (1870). The two stanzas omitted in M.H.B. are:

4) He thinks of all for whom His life
Of lowliness and pain,
And weariness and care and strife,
Will be alas, in vain.

6) Ah, this, my Saviour, was the shame
That bow'd Thy Head so low;
These were the wounds that rack'd Thy frame,
And made Thy tears to flow.

M.H.B.295 "Spirit blest"; from "A Litany of the Holy Ghost", published in eighteen stanzas in 1870; nine of these are in M.H.B., together with verse 2 which is by Dr.Littledale.

M.H.B.727 "Jesus, with Thy Church"; published in his "Metrical Litanies" (1870) in twenty verses, and in H A & M (1875); 13 verses are omitted in M.H.B. The original text in the fourth line of each verse is: "Grant it, Holy Jesu".

M.H.B.741 "We have not"; published in "The Gospeller" (1875) and in the "Supplement" to H A & M (1889).

The Rev. ROBERT HALL BAYNES, M.A. was born at Wellington, Somerset in 1831 and educated at Oxford; he was ordained in 1855 and in 1873 became Canon of Worcester; in 1880 vicar of Holy Trinity, Folkestone; he died at Oxford in 1895. He published:

1862 "Lyra Anglicana"
1863/4 "The Canterbury Hymnal"
1865 "English Lyrics"
1869 "The Supplementary Hymnal"
1878 "Home Songs for Quiet Hours"
1879 "Hymns for Home Mission Services in the Church of England"

M.H.B.770 "Jesus, to Thy table"; written in 1863, based on Ephesians III,19. Published in "The Canterbury Hymnal"(1864

The Rev. GEORGE HUGH BOURNE, D.C.L. was born at St.Paul's Cray, Kent in 1840, educated at Eton and Oxford, and ordained in 1863. He was Warden of St. Edmund's College, Salisbury and Treasurer of Salisbury Cathedral. He died at Salisbury in 1925.(1)

M.H.B.731 "O Christ"; printed in his "Seven Post-Communion Hymns" (1874), published in H A & M (1889).

The Rev. LEWIS HENSLEY, M.A. was born in London in 1824,(2) educated at Cambridge, where he was Fellow and Tutor of Trinity College 1846-1852; he was ordained in 1851.(3) He was vicar of Hitchin in 1856, Canon of St.Albans in 1881, and died near Great Ryburgh in Norfolk in 1905. He published:

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1). Confirmed by research by S.G. and checked at S.H. The date is correctly given in S.P.D. The date 1928 in M.H.B. and Telford is not correct.

2). Not in 1827 as stated by Brownlie.

3). Not 1841 as stated in C.C.P.

1864 "Hymns for the Sundays after Trinity"
1867 "Hymns for the Minor Sundays from Advent to Whitsuntide"

M.H.B.811 "Thy Kingdom come"; published in his "Hymns for the Minor Sundays" (1867). The tune "St.Cecilia" was written for this hymn by the Rev.L.G.Hayne.

Sir ROBERT GRANT was probably born in Bengal.(1) The date was 1779.(2) He was educated at Magdalene College, Cambridge, as stated by Brownlie, C.C.P., C.S.H., D.N.B., H A & M (1909), Julian, Leask, Miller, Prescott and confirmed by research by S.G.

Probably this is also intended by C.H.A. & M., Duffield, Lyric Studies and Stevenson who state that he was at Magdalen College, Cambridge.
H.C.H. and S.P.D. state erroneously that he was at Magdalen College, Oxford.

He belonged to an evangelical Church of England family, being the second son of Charles Grant of Battersea, Surrey, a statesman and philanthropist. He was Craven Scholar in 1799, B.A. in 1801, Fellow in 1802, M.A. in 1804 and called to the bar in 1807. He was member of Parliament for the Elgin Burghs, Inverness Burghs, Norwich and Finsbury; he became a Privy Councillor in 1831, was knighted and made Governor of Bombay in 1834. He died at Dalpoorie in 1838 and was buried at Poona. Twelve of

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1). Not at Inverness as sometimes stated.

2). As stated by M.H.B., Telford, H A & M (1909), D.N.B., S.P.D., H.C.H., Bailey, confirmed by research by S.G.
H.H.L. page 190 says he died in 1838 aged 59 - this points to 1779 as the date of birth, and not 1785 as stated in H.H.L. page 189.
Since E.H. (1906) gave the date 1785, but E.H. (1933) gives 1779, it would seem that authentic evidence has been found for the earlier date.
As Grant went to Cambridge in 1795, that alone makes 1785 very improbable for the date of his birth.
Presumably therefore he was not born in 1785 as stated by Brownlie, D.Campbell, C.H.A. & M., Champness, C.S.H., Duffield, H.H.L., Horder, Julian, Lyric Studies, Miller, C.S.Phillips, Leask and Stevenson.

his hymns were published by his brother Lord Glenelg, entitled "Sacred Poems" (1839 posth.).

M.H.B.8 "O worship"; this is not (as usually stated) a translation of the Rev.W.Kethe's "Psalm CIV" in "Fourscore and Seven Psalmes" (1561) but is a free version of the psalm itself (see M.H.B.45, and below, page 320). Grant's version includes the mid-rhyme (it is set in half-lines in M.H.B.) It was published in Bickersteth's "Christian Psalmody"(1833 in which the text has:
Verse 1, line 2: "unchangeable" (not "power and His")
Verse 3, line 4: "girdle" (not "mantle")
Verse 6, line 1: "O Lord of all might, how boundless Thy love"

In verse 2, line 3, "the" has been inserted to complete the metre.
M.H.B. is the authorized text as in "The Hymnal Companion" (1876).

M.H.B.726 "Saviour, when in dust"; a paraphrase of the Litany, published in "The Christian Observer" (1815) and in Elliott's "Psalms and Hymns" (1835).
Grant's text was altered by Cotterill for his 1819 book.
O.H.B. sets a tune by Vulpius, harmonized by J.S.Bach.

JAMES JOHN CUMMINS[1] was born in Cork in 1795; he was an Anglican layman who died at Buckland, Surrey in 1867; he published "Lyra Evangelica: Hymns, Meditations and other Poems" (1849).

M.H.B.724 "Jesus, Lord"; a Confirmation Litany based on Psalm CXIX,170; from his "Seals of the Covenant opened in the Sacraments of the Church" (1839). The second verse is omitted in M.H.B.
The original text has:
M.H.B.verse 6, line 4: "Rock" - "hope" is from H A & M (1868).

Mrs. MARY FAWLER MAUDE (née Hooper) was born in London in 1819; in 1841 she married the Rev.Joseph[2]Maude, who was at St.Thomas's, Newport, I.o.M. Later he was vicar of Chirk near Ruabon, North Wales, and Canon of St.Asaph. He died in 1887. Mrs. Maude died at Overton-on-Dee, Flintshire in 1913. She published "Memorials of Past Years" (1852).

M.H.B.569 "Thine for ever"; written for a Confirmation service

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1). Verified by Mr.Alexander Flanigan; not John James Cummins as often named.
2). Not "Thomas" as in Telford.

in 1847, based on Psalm CXIX,94, published in her "Twelve Letters on Confirmation by a Sunday School Teacher" (1848). In the original text:
Verse 4, line 3 began "Us", though later she preferred "These".
Verse 5, line 4 began "Led by Thee", which was later changed to "Lead us, Lord" with her approval, to make a suitable end for the abridged hymn. Two stanzas are omitted in M.H.B.:

6) Thine for ever in that day
When the world shall pass away:
When the trumpet note shall sound,
And the nations underground.

7) Shall the awful summons hear,
Which proclaims Thy judgment near.
Thine for ever. 'neath Thy wings
Hide and save us, King of kings.

Mrs. FRANCES MARY OWEN (née Synge)(1) was born in County Wicklow, Ireland in 1842; in 1870 she married the Rev.James Albert Owen who was a master at Cheltenham College 1870-1896; she died at Cheltenham in 1883, and he died in 1907. The "Frances Owen Home" for friendless girls was established in her memory.

M.H.B.398 "When Thy soldiers"; written for Confirmation c.1872 and published in 1887. The last verse, omitted in M.H.B. is:

5) Through life's conflict guard us all;
Or if, wounded, some should fall
Ere the victory be won,
For the sake of Christ, Thy Son,
These Thy children, Lord, defend,
And in death Thy comfort lend.

Mrs. DOROTHY FRANCES GURNEY (née Blomfield) was born in London in 1858; she married Mr. Gerald Gurney in 1897, became a Roman Catholic in 1919 and died in London in 1932.

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1). Not "Syne" as in Telford.

M.H.B.777 "O perfect love"; written in 1883[1] at Pull, Wyke, Ambleside (2) for Dykes's tune "Strength and Stay" (M.H.B. 875) on the occasion of the marriage of her sister to Mr. Hugh Redmayne of Brathay Hall. It was published in the "Supplement" to H A & M (1889) in which it was set to music by Barnby.

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1). Not 1884 as stated in H A & M (1909).

2). Not in Cumberland as stated in C.C.P. See Brownlie, page 249.

XIV. LITERARY AND BROADLY LIBERAL AUTHORS.

When we consider the contribution of literary writers, we notice that the great Romantic poets of the nineteenth century did not produce hymns - although some of their verses have been introduced, with varying degrees of success, into modern hymn-books (especially S.P.). The early nineteenth century witnessed the revival of Romanticism in English poetry: Scott wrote "That day of wrath" (M.H.B.645); Coleridge, Wordsworth, Moore and Byron also wrote sacred verse - none of which is really a hymn. But while the great poets did not write many hymns, it is noteworthy how many were written by clergy and ministers, especially by those who had received a university education, particularly at the older foundations. Tennyson is quoted by Dr. Warren, President of Magdalen College, as saying:

> "A good hymn is the most difficult thing in the world to write. In a good hymn you have to be commonplace and poetical; the moment you cease to be commonplace and put in any expression at all out of the common, it ceases to be a hymn". (1)

There is a real and obvious difference between religious poetry and hymns, because the latter are intended for public worship and are also provided with a musical setting. Apart from William Cowper in the "Olney Hymns", only Robert Bridges in Y.H. could be ranked both among good hymn-writers and among the considerable poets.(2) Of the Olney Hymns, the finest and most.

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1). "Alfred Lord Tennyson. A Memoir." By his Son. Volume II, page 401.

2). See H.H.L. page 167.

successful are not by Cowper the poet, but by Newton who was not a poet. In general the best hymns (and also the best songs and ballads) have not been written by the great poets, but by men of mediocre ability.

ALFRED TENNYSON was born at Somersby, Lincolnshire in 1809 and educated at Cambridge where he was contemporary with Arthur Hallam who died in Vienna in 1833. He succeeded Wordsworth as Laureate in 1850, became a Baron in 1885, and died at Aldworth, Haslemere, Surrey in 1892.

M.H.B.86 "Strong Son of God"; the opening verses of "In Memoriam", which was written in 1849, in memory of Arthur Hallam and published anonymously in 1850. cf. John XX,29. Its religious outlook is influenced by F.D.Maurice. (1).

M.H.B.640 "Sunset and evening star"; written in his eighty-first year, at Faringford, on his return from Aldworth. He explained "The Pilot" as "That Divine and Unseen who is always guarding us". Published in 1889 in "Demeter and Other Poems". It was used at his funeral in Westminster Abbey in 1892 with the tune "Crossing the bar" by Sir Frederick Bridge (as in M.H.B.). Sir Hubert Parry's tune "Freshwater" was in "Church Hymns" (1893) and H A & M (1904).

M.H.B.905 "Ring out"; from "In Memoriam" CVI.

THOMAS CARLYLE was born at Ecclefechan in 1795 and was educated at Edinburgh; in 1865 he was elected Lord Rector of Edinburgh University; he died at Chelsea in 1881.

M.H.B.494 "A safe stronghold"; his translation of Luther's hymn was published in 1831. "Carlyle's is perhaps the greatest translation in the whole field of hymnody". (2).

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1). See below, page 298.

2). H.H.L. page 175.

Sir WALTER SCOTT was born in Edinburgh in 1771 and educated there; he was made a baronet in 1820; his business failures culminated in financial disaster in 1826; he died at Abbotsford House, Roxburgh in 1832 and was buried in Dryburgh Abbey, Berwick.

Respecting the metrical Psalms he wrote:

> "They are the very words and accents of our early Reformers sung by them in woe and gratitude in the fields, in the churches, and on the scaffold. The parting with this very association of ideas is a serious loss to the cause of devotion, and scarce to be incurred without the certainty of corresponding advantages".

He wrote to Crabbe, c.1812:

> "I think hymns which do not immediately recall the warm and exalted language of the Bible are apt to be, however, elegant, rather cold and flat for the purposes of devotion. You will readily believe that I do not approve of the vague and indiscriminate Scripture language which the fanatics of old, and the modern Methodists, have adopted, but merely that solemnity and peculiarity of diction which at once puts the reader on his guard as to the purpose of the poetry. To my Gothic ear, indeed, the Stabat Mater, the Dies Irae, and some of the other hymns of the Catholic Church, are more solemn and affecting than the fine classical poetry of Buchanan; the one has the gloomy dignity of a Gothic church, and reminds us instantly of the worship to which it is dedicated: the other is more like a Pagan temple, recalling to our memory the classical and fabulous deities."

M.H.B.645 "That day of wrath"; cf. Revelation VI,17. This poem is a condemsation of the "Dies irae"(1); it is in "The Lay of the Last Minstrel", Canto VI, stanza 31 (published in 1805) - sung at the pilgrimage to Melrose Abbey for the repose of the soul of Michael Scott. The original text has:

M.H.B. verse 1, line 4: "he"(not "we")
verse 3, line 3: "Be THOU the trembling sinner's stay".

Scott's poem was used by Dr.Collyer (2) in his 1812 collection, and it is in Heber's "Hymns" (1827).

The Rev. JOHN MARRIOTT, M.A., an evangelical clergyman, was a friend of Sir Walter Scott:(3) Scott's dedication in "Marmion"

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1). See above, pages 247-248.

2). See above, page 105.

3). See "Marmion", Canto II.

concludes with an allusion to Marriott's contribution of three ballads to the third edition of "The Minstrelsy of the Scottish Border" (1802-1805):

> Marriott, thy harp, on Isis strung,
> To many a Border theme has rung.

Marriott was born at Cottesbach near Lutterworth, Leicestershire in 1780; educated at Rugby and Oxford, ordained in 1804. In 1808 he became rector of Church Lawford near Rugby, Warwickshire he died at Broad Clyst near Exeter in 1825.

M.H.B.803 "Thou whose almighty word"; based on Genesis I,3, was written c.1813 and published in the "Supplement to Watts" (1853) compiled by Raffles.
The Rev. THOMAS RAFFLES was born in London in 1788 and ordained to the Congregational ministry in 1809. He received the LL.D. degree from Aberdeen University, and an American D.D. He died at Liverpool in 1863. He contributed eight original hymns to Dr.Collyer's 1812 collection and four to the "Congregational Hymn Book" (1859). See below, page 405.
Marriott's original text has:
Verse 3, line 4: "o'er" (not "on")
line 5: "Bearing the lamp of grace"
Verse 4, line 1: "Blessed, and holy, and"
line 3: "Wisdom, love, might".

JOSEPH RUDYARD KIPLING was born in Bombay in 1865; both his grandfathers were Wesleyan ministers. He became a journalist in India and in 1907 won the Nobel Prize for literature; he received the LL.D. degree from McGill University, U.S.A. in 1899, and the D.Litt. from Oxford in 1907, from Cambridge in 1908 and from Edinburgh in 1920. In 1932 he was made a Fellow of Magdalene College, Cambridge; he was Rector of the University of St. Andrews (1922-1925). He died in 1936 in St.Marylebone, London.

M.H.B.889 "God of our Fathers"; written for the Diamond Jubilee in 1897, especially alluding to the Royal Procession and the Naval Review. In the same year Bishop How wrote: "I wish Rudyard Kipling had omitted the last verse in his recessional hymn. It would, I think, be better without it".

M.H.B.899 "Land of our birth"; in "Puck of Pook's Hill" (1906)

and in the Presbyterian "School Praise" (1907).

ANNE BRONTE was born at Thornton near Bradford in 1820;(1) for some years she was a governess at Blake Hall and at Thorpe Green. She died at Scarborough in 1849. She was the youngest daughter of the Rev.Patrick Brontë, vicar of Haworth; she contributed to "Poems" by Acton, Ellis and Currer Bell (1846), and published "Agnes Grey" (1847) and "The Tenant of Wildfell Hall" (1848). Her three hymns in M.H.B. are of plaintive character;

Charlotte Brontë writes of her:

> "Always good, mild and patient; long-suffering, self-denying, reflective and intelligent; a very sincere and practical Christian, but the tinge of religious melancholy communicated a sad shape to her brief, blameless life. She wanted the power, the fun, the originality of her sister Emily, but was well-endowed with quiet virtues of her own. A constitutional reserve and taciturnity placed and kept her in the shade and covered her mind, and especially her feelings, with a sort of nun-like veil, which was rarely lifted."

Charlotte's impressions of the Methodists may be gathered from Chapter IX of "Shirley" by "Currer Bell" (1849), in which she quotes part of M.H.B.502 and part of M.H.B.874.

M.H.B.352 "Oppressed with sin"; written in 1846, entitled "Confidence". It was published in "Wuthering Heights" (1850) and in "Agnes Grey", and was revised by Charlotte Brontë in 1850. cf. Psalm XXV,2. One verse has been omitted in M.H.B.

M.H.B.591 "Believe not"; written c.1846. Ten verses appeared in "Wuthering Heights" (1850) entitled "The Narrow Way", of which four are omitted in M.H.B.

M.H.B.592 "I hoped"; written c.1849, her last composition: she died of consumption in 1849; her sister Emily had died of the same disease in 1848.

JOHN ADDINGTON SYMONDS, M.A., LL.D. was born at Bristol in 1840, educated at Harrow and Oxford; he obtained the Newdigate Prize in 1860, and became a Fellow of Magdalen College in 1862; from 1877 he lived at Davos Platz in Switzerland for his health's sake, and died at Rome in 1893. He was a friend of R.L.Stevenson; he published various poems, and works of the Greek poets,

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1). Not 1819 as stated by Brownlie and C.C.P.

Dante and the Italian Renaissance. In 1880 he published "New and Old, A Volume of Verse", in which is a poem of fifteen stanzas entitled "The Vista", of which the first line is "Sad heart, what will the future bring".(1)

M.H.B.910 "These things"; this is a cento from "The Vista", beginning at the fourth stanza. In the original,
M.H.B.verse 4, line 2 has: "joys" (not "throng")
line 4 has: "noise" (not "song")
His daughter Margaret (Mrs.Vaughan) is emphatic that "Inarmed" is the correct reading, i.e. arm in arm (verse 3, line 2).
It was in W.G.Horder's "Congregational Hymns" (1884).

The Rev. ARTHUR PENRHYN STANLEY, D.D., F.R.S. was born at Alderley, Cheshire in 1815; educated at Rugby under Dr.Arnold and at Oxford; in 1837 he gained the Newdigate Prize for his poem "The Gypsies"; in 1838 he became a Fellow of University College. He was ordained in 1839, became priest and college tutor in 1843, and Canon of Canterbury 1851-1858. He returned to Oxford as Professor of Ecclesiastical History 1856-1864, being made a Canon of Christ Church in 1858; he was appointed Dean of Westminster in 1863. In 1871 he received the LL.D. of St.Andrews University, and was its Rector 1874-1877. He died in 1881 at Westminster. He was the original of "Arthur" in "Tom Brown's Schooldays" (at Rugby). His publications include:

1844 "Life and Correspondence of Thomas Arnold of Rugby"
1846/7 "Sermons and Essays on the Apostolic Age"
1854 "Historical Memorials of Canterbury"
1855 "The Epistles of St.Paul to the Corinthians"
1856 "Sinai and Palestine"

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1). The Rev.Dr.W.R.Maltby said: "Someone was ingenious enough to extract those verses of pale humanism from the cloudy vapours of a pantheistic poem, and Christian feeling can breathe into them a Christian meaning."

1857 "The Study of Ecclesiastical History"
1859 "Canterbury Sermons"
1861 "History of the Eastern Church"
1862, 1865, 1876 "Lectures on the History of the Jewish Church" (3 Volumes)
1867 "Historical Memorials of Westminster Abbey"
1870 "Essays Chiefly on Questions of Church and State"
1872 "Lectures on the History of the Church of Scotland"
1879 "Memoirs of Edward, Catherine and Mary Stanley"
1881 "Christian Institutions: Essays on Ecclesiastical Subjects
1882 "Sermons on Special Occasions preached in Westminster Abbey" (posth.)

Stanley criticized the "uniform pedestrian style which is unfortunately familiar to English Churchmen in the vast mass of the hymns contained in H A & M." His own thirteen or fourteen hymns were not connected with the Oxford Movement, whose leaders regretfully regarded him as a Latitudinarian because of his broad theological views. He advocated toleration of divergent views, and had no sympathy with the undiscriminating clamour which divided churchmen in Oxford in his day; he was allied rather with Dr. Arnold and the German theologians, and with the cause of free enquiry in Biblical studies; hence he was suspected by both Evangelicals and High Churchmen. His strength lay in historical and dramatic rather than in doctrinal directions. He advocated the practical side of religion - life not creed, and the setting forth of its truths, not the attacking of its errors. He had a comprehensive and charitable outlook in Church matters; he insisted that the essence of Christianity lies not in doctrine but in Christian character.

His hymns were published in "The Westminster Abbey Hymn Book" (posth.1883). On March 9, 1864 Sir George Grove wrote to Miss von Glehn, on Dean Stanley's preaching upon Hymns at Westminster Abbey:-(1)

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1). C.L.Graves: "Life of Sir George Grove", page 107.

"their various origins, their virtues and usefulness. You would have been amused at the characteristic way in which the Dean of Westminster preaching in the great Abbey showed and exulted in the fact, that the best known and most valued hymns had been written by heretics - non-jurors, dissenters, Calvinists, Wesleyans, or if by members of our Church yet by men who at one time were disliked and shunned (as Keble's 'Christian Year') though now their hymns are household words.

In a lecture, Stanley remarked:

"A distinguished critic of our times, in his professorial chair at Oxford, is reported to have asked 'Why is it that "The Golden Treasury" (Palgrave) contains almost nothing that is bad, and why is it that "The Book of Praise" (Lord Selborne) contains almost nothing that is good?'" (1) Dean Stanley answered thus:

1). When poetry is made a vehicle of theological argument, it becomes prosaic.

2). Great words consecrated to sublime religious thoughts are not necessarily of themselves poetical.

3). It is a temptation, from the influence of the Bible to use physical and anatomical metaphors.

Garrett Horder, in "The Hymn-Lover", discusses this further.(2) He points out that Palgrave was a better editor than Selborne; the latter omits any hymns - though of poetic value - by Faber, A.A.Procter, T.H.Gill, G.Rawson and many others Horder, writing as a Congregationalist of the late nineteenth century, advocates contemporary hymns in preference to those of past times; he denigrates early and mediaeval hymns, also the eighteenth century hymns of Watts and Charles Wesley.

James Montgomery declares:(3)

"Hymns looking at the multitude and mass of them, appear to have been written by all kinds of persons except poets".

Today our range has widened; we can use Herrick, G.Herbert, Lyte, Quarles, Cowper, Faber, Newman, Kehle, Palgrave, Mrs. Hemans, T.Browne, W.C.Smith, Emerson, W.C.Bryant, Whittier, O.W. Holmes and others who, though not poets of the highest rank were nevertheless true poets. Horder stresses that a hymn

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1). The critic was Matthew Arnold, who wrote in his "On the Study of Celtic Literature" VI:- "so far as poetry is concerned, while the 'Golden Treasury' is a monument of a nation's strength, the 'Book of Praise' is a monument of a nation's weakness." But his criticism reveals his limitations of judgement respecting hymnody, however eminent he undoubtedly was in the realm of general literature. See Horder: "The Hymn Lover", page 487.

2). Op.cit. page 491; and see above, pages 91-92.

3). In the preface to "The Christian Psalmist" (1825).

should be a lyric poem, not mere rhymed prose dealing with doctrine; nor should the hymn-book be a manual of theology. Yet Palgrave himself (though his own hymns are poetic rather than didactic) writes:

> "The strict laws of poetry are in fact inapplicable in this region (1) and it is only a critic who has no sympathy with the object of hymns who can complain that these laws are more or less set aside."

Among Stanley's hymns are the "Hymn for Good Friday" in seven 8-line stanzas, 66,66.66.68. beginning "Where shall we learn to die?" and his "Hymn for Ascension Day" in seven 8-line stanzas which are poor in scansion, the first two verses being 78.78.77.77. and 77.78.78.78. respectively, whereas verses 3-7 are all 77.77.77.77.; this hymn begins "He is gone - beyond the skies".

His "Hymn on the Transfiguration" is the only one in M.H.B.

M.H.B.168 "Lord, it is good"; written in 1870 in six stanzas, based on Matthew XVII,1-8.
With regard to M.H.B. verse 2, last line, I suggest that the second word should have a small "h", not a capital "H" as in M.H.B., and that it refers to John, not to Christ. E.H., S.P.(1931) and C.H. have "him".
In the "Life and Correspondence of Arthur Penrhyn Stanley D.D." by R.E.Prothero the hymn is given thus: (2)

'Master, it is good to be
High on the mountain here with Thee:'
Here, in an ampler, purer air,
Above the stir of toil and care,
Of hearts distraught with doubt and grief,
Believing in their unbelief,
Calling Thy servants, all in vain,
To ease them of their bitter pain.

'Master, it is good to be
Where rest the souls that talk with Thee:'
Where stand revealed to mortal gaze
The great old saints of other days;
Who once received on Horeb's height
The eternal laws of truth and right;
Or caught the still small whisper, higher
Than storm, than earthquake, or than fire.

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1). sc. Hymnody.

2). Volume II; pages 420-421.

'Master, it is good to be
With Thee, and with Thy faithful Three:'
Here, where the Apostle's heart of rock
Is nerved against temptation's shock;
Here, where the Son of Thunder learns
'The thought that breathes and word that burns';
Here, where on eagle's wings we move
With Him Whose last best creed is Love. (1).

'Master, it is good to be
Entranced, enwrapt, alone with Thee:'
Watching the glistering raiment glow,
Whiter than Hermon's whitest snow;
The human lineaments that shine
Irradiant with a light Divine:
Still we, too, change from grace to grace,
Gazing on that transfigured face.

'Master, it is good to be
In life's worst anguish close to Thee:'
Within the overshadowing cloud
Which wraps us in its awful shroud,
We wist not what to think or say,
Our spirits sink in sore dismay;
They tell us of the dread "Decease":
But yet to linger here is peace.

'Master, it is good to be
Here on the Holy Mount with Thee:'
When darkling in the depths of night,
When dazzled with excess of light,
We bow before the heavenly Voice
That bids bewildered souls rejoice,
Though love wax cold, and faith be dim,
'This is My Son; O hear ye Him'.

There are many variants of the last line of the third verse. The "Primitive Methodist Hymnal"(1886) has the capital "H". In some versions the last word "love" has a capital "L". The attribution to Christ is, of course, for theological reasons - at first thought it seems difficult to apply the strong phrase of this last line to any other than Christ, whatever Stanley may have intended. But the meaning must be explained in relation to the context of the whole hymn as an integral unit (cf Mark IX,2-8 and parallels).
The three disciples on the Mount of Transfiguration were Peter, James and John. Lines 3-4 of this verse refer to Peter (see Matthew XVI,18); lines 5-7 refer to James (see

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1). Although "Him" in the last line has a capital "H", this is inconclusive, because capitals are also used for "Three" "Apostle's" and "Son of Thunder".

Mark III,17); naturally therefore we should expect lines 7-8 to proceed to refer to John. Presumably the "eagle's wing" applies to the transcendental character of the Fourth Gospel - thus the emblem commonly used for St.John in painting and sculpture is the eagle: just as St.Matthew was represented by a man, Sr.Mark by a lion and St.Luke by an ox. Further, the theme of "love" is especially central in that Gospel and in the First Epistle to St.John. Still more particularly the "last, best word" of the last line of the verse points to the well-known tradition that the saint, in the feebleness of extreme age, was carried to the local Christian assembly, to which he gave his final message: "Little children, love one another". On the other hand, this theme of "love" was not explicitly mentioned in the last saying of Jesus.

If the reference of Stanley's original text was to John, then it is easy to understand why its alteration to Jesus should come to be made - from the above-mentioned theological reasons and instincts of pious reverence; but it is not at all likely that if the original text's reference had been made to Jesus, that then it could ever possibly have been changed from that, and attached to John. In such instances the more difficult alternative (here, the reference to John) is likely to be the true original.

Of course, if the variant in M.H.B.were "Whose last best Name is Love", or even "Whose last best Word is Love", then obviously the reference would be to Jesus, and the previous word would indeed be "Him". But in M.H.B. (1876, 1904,1933) the line is "Whose last, best word is love": and therefore to the line as thus printed, the previous word should be "him" (with reference to John), not "Him" (with reference to Christ").

This is verified by W.G.Horder's "The Hymn Lover", pages 177-178, which gives "the text as finally revised by the author":- "With him whose last, best creed is Love". In this definitive version, "glistering" in the following verse is altered to "glistening".

The Rev. HERBERT BRANSTON GRAY, M.A., D.D. was born in Putney in 1851, educated at Winchester and Oxford, and ordained in 1877. He was influenced by Dean Stanley, and became a master at Winchester School in 1875, headmaster of Louth Grammar School in 1879, and headmaster and warden of St.Andrew's College at Bradfield, Berkshire 1880-1910. In 1882 he married a cousin of the Rev.Charles Marriott. In 1918 he became vicar of St. Mary's, Bury St. Edmund's and in 1926 rector of Lynton, Devonshire; he died at Southampton in 1929. His publications include:

1883 "Modern Laodiceans"
1894 "Men of Like Passions"
1913 "The Public Schools and the Empire"
1916 "Eclipse or Empire?"
1918 "America at School and at Work".

M.H.B.869 "Praise to our God"; written in 1893, published in the "Bradfield College Supplement to 'H A & M'" (1895).

The Rev. CHARLES KINGSLEY, M.A. was born at Holne Vicarage, Devonshire in 1819; after residing at Barnack (Notts) he went to Clovelly in 1830, to Chelsea in 1836 and in 1838 to Magdalene College, Cambridge. Ordained in 1842, he was curate at Eversley Hampshire, where he became the rector in 1844 and remained there until his death in 1875.(1) In 1848 he was appointed Professor of English Literature at Queen's College, London, but resigned in 1849 owing to ill-health. He was the Professor of Modern History at Cambridge 1860-1869; Canon of Chester 1869-1873; Canon of Wesminster(2) 1873-1875. In 1848 he began writing "Yeast", a novel which was published in 1851 and reached its fourth edition in 1859; it deals (incoherently, as the author himself admits) with the condition of the poor, and social evils in the early nineteenth century. In 1850 he wrote "Alton Locke - Tailor and Poet", dealing with the farming-out of the sweated industry of tailoring, and with Chartist riots. In the latter book is his poem "The Sands of Dee". These two novels and his preaching caused him to be prohibited from preaching in the diocese by Dr. Blomfield, Bishop of London, on account of their revolutionary ideas; but the prohibition was soon withdrawn.

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1). Not 1876 as stated by Brownlie.

2). Not Winchester as stated in C.S.H.

Kingsley was the brother-in-law of James Anthony Froude, the Cambridge historian; his standpoint is understood when it is recalled that he was the friend of Dean Stanley, T. Hughes, Tennyson, Bishop Wilberforce and the Rev.F.D.Maurice.

> The last named, a son of a Unitarian minister, had revolted against Unitarianism and the general narrowness of Dissent. He was born in 1805; after being educated at Cambridge and Oxford he was ordained into the Church of England and became Chaplain of Guy's Hospital. His convictions were opposed to the tenets of all the chief parties in the Church. He was a neo-Platonist, much influenced by Coleridge. He held various educational posts, was the first Principal of Queen's College, and Professor of Moral Philosophy at Cambridge; but he was chiefly regarded as a somewhat unorthodox socialist leader in a movement for the Christian education of adults; he died in 1872.

Kingsley also was a social rather than a political reformer, and was especially interested in sanitation; his support of the Chartists made him unpopular in many quarters and his writings were denounced as being rationalistic pantheism; but his socialism was a part of his Christian faith. The spread of infidel opinion among the working-classes (partly under the influence of George Eliot) gave him much concern and anxiety. Like Maurice he denounced the competitive system, declaring Christianity to be the only satisfactory basis of socialism, and socialism to be the proper expression of a real Christianity. He was a courageous idealist whose fine imagination and noble emotion were apt to outrun his discrimination. He was equally opposed to Tractarianism and to Puritanism; his ill-judged controversy with Newman in 1864 led to the publication of the "Apologia Pro Vita Sua". His publications include:

1848 "The Saint's Tragedy"
1853 "Hypatia"
1855 "Westward Ho"
1856 "The Heroes"
1857 "Two Years Ago"
1863 "The Water-Babies"
1864 "Roman and Teuton"

1866 "Hereward the Wake"
1870 "At Last"
1871 "Poems" - which included such extremes as the "Saint's Tragedy" and the Victorian album-piece "A Farewell" (beginning "Be good, sweet maid, and let who will be clever")

M.H.B.921 "From Thee"; a hymn in six 4-line stanzas, written in 1870 for the foundation-stone laying of the new wing of the children's hospital at Birmingham, in 1871, when it was sung by a thousand school children. The first lines, omitted in M.H.B. are:

Accept this building, gracious Lord,
No temple though it be;
We raised it for our suffering kin,
And so, Good Lord for Thee.

Accept our little gift, and give
To all who here may dwell,
The will and power to do their work
Or bear their sorrows well.

The Rev. HENRY MONTAGU BUTLER, M.A., D.D., D.C.L., LL.D. also was influenced by Frederick Denison Maurice; he was born at Gayton, Northamptonshire in 1833, educated at Harrow and Cambridge, and in 1855 became a Fellow of Trinity College, Cambridge. In 1859 he was ordained and made headmaster of Harrow School; he was Dean of Gloucester in 1885, Master of Trinity College, Cambridge in 1886, Vice-Chancellor of Cambridge University 1889-1890, Canon of Ely in 1897 and died at Cambridge in 1918. He edited "Hymns for the Chapel of Harrow School" (3rd edition 1865; 4th 1881).

M.H.B.686 "Lift up"; in "The Harrow School Hymn Book" (1881) entitled "Thanksgiving and Praise".

The Rev. ABEL GERALD WILSON BLUNT, M.A. was born in Chelsea in 1827 and educated at Cambridge; he was ordained in 1851, and became curate at Littleshall, Salop; vicar of Crewe Green, Cheshire 1856-1860; rector of St.Luke's, Chelsea from 1860 until his death there in 1902. He was a Broad-Churchman associated with C.Kingsley, F.D.Maurice and A.P.Stanley.

M.H.B.972 "Here, Lord"; written in 1879, based on the Song of Solomon, II,1. The verse omitted in M.H.B. is:

> We, Lord, like flowers, must bloom and must wither,
> We, like these blossoms, must fade and must die;
> Gather us, Lord, to Thy bosom for ever,
> Grant us a place in Thy home in the sky.

The Rev. JULIUS CHARLES HARE was born near Vicenza, Italy in 1795; educated at the Charterhouse and Cambridge, becoming a Fellow of Trinity College, Cambridge in 1818. He was ordained in 1826, in 1832 was rector of Herstmonceaux, in 1840 Archdeacon of Lewes. He was a cousin of Reginald Heber, and in 1844 married a sister of the Rev.F.D.Maurice. He died at Herstmonceaux in 1855. He published "Memorials of a Quiet Life".

M.H.B.367 "Day after day"; based on Psalm XL,1-5, in his "Portions of the Psalms in English Verse" (1839).

The Rev. HENRY CARY SHUTTLEWORTH, M.A. was born at Egloshayle, Cornwall in 1850 and educated at Oxford. He was ordained in 1873, a Minor Canon of St. Paul's Cathedral 1876-1884, and rector of St. Nicholas, Cole Abbey, London in 1883. He died in London in 1900. He was a follower of F.D.Maurice and C.Kingsley, a prominent ritualist and Christian socialist, and Professor of Theology at King's College, London. He wrote many hymns and carols, and published:

1884 An "Appendix" to "Church Hymns"
1892 "The Place of Music in Public Worship"(2nd edition 1893).
1895 "Hymns for Private Use"

M.H.B. 982 "Father of men"; written in 1897 for Friendly Societies and published to his own music in 1898; also in "Church Hymns" (1903).

EBENEZER ELLIOTT was born at Masborough near Rotherham in 1781, the son of an outspoken Calvinist Dissenter; he became an ironmaster, living in Sheffield 1819-1841, after which he retired to

Great Houghton near Barnsley, where he died in 1849 and was buried at Darfield. He was a passionate Free-Trader who bitterly attacked the injustice of general poverty in England. He felt that the common people were free only to be miserable, and his sincerity of speech was full of scorn and hatred for the wealthy employers. In 1831 he published his "Corn Law Rhymes".(1) His public speeches were violent and extravagant in manner, and usually marred by savage invective. His verses are turgid, bombastic and uneducated; nevertheless Professor Saintsbury attributed real strength to him "as a poet of nature, in which character he has done some things not much less than excellent".

In 1850 J.G.Whittier wrote:

> "Ebenezer Elliot was to the artisans of England what Burns was to the peasantry of Scotland. His 'Corn Law Rhymes' contributed not a little to that overwhelming tide of popular opinion and feeling which resulted in the repal of the tax on bread".

Whittier also wrote a memorial poem in six 8-line stanzas, beginning "Hands off! thou tithe-fat plunderer" in which he mistakenly imagines the poet to be buried by the banks of the River Sheaf.

Elliott's "Memoirs" were published in 1852; a bronze statue of him was erected in Sheffield market-place in 1854 and later removed to Weston Park.

M.H.B.909 "When wilt Thou"; this Chartist hymn, which Elliott entitled "The People's Anthem", expresses an arrogant humanism hardly suitable for devout and reverent worship. It was composed in 1847 and published in 1848, and in his "More Verse and Prose" (posth.1850). It appeared to Josiah Booth's tune in the "Congregational Church Hymnal" (1887). In the original, Verse 1, line 3 has: "Not kings and lords, but nations".

The Rev. HENRY ALFORD, M.A., D.D. was born at Holborn, Middlesex

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1). The Corn Laws were repealed in 1846.

in 1810 and educated at Cambridge, where he became a Fellow of Trinity College in 1834. Ordained in 1833, he was curate at Winkfield, Ampton, Wiltshire; in 1835 vicar of Wymeswold, Leicestershire. He was Hulsean Lecturer at Cambridge on "The Divine Revelation of Redemption" 1841-2; in 1853 he went to Quebec Street Chapel, Marylebone; in 1857 he was appointed Dean of Canterbury, and died there in 1871. He was the friend of Dean Stanley, Arthur Hallam, Tennyson, Archbishop Trench, Bishop Wordsworth and the Rev.E.Bickersteth. Though a strong Evangelical he was greatly interested in liturgical matters: in 1861 he heard a sermon at Canterbury which, he comments, was

> "really levelled at the cathedral and all connected with it, assuming that none had any religion who cared anything for the beauty of nature or art, or for the regularity or decency of Church ordinances. O when will better days dawn on our poor Church?"(1).

He actively encouraged the annual festivals of the Parochial Choirs of the Canterbury Diocesan Choral Union, for which he wrote hymns and music; and was ardent in developing congregational singing in Canterbury Cathedral. In 1861 he writes from Lyons: "During Vespers they sung our 104th Psalm tune (Handel's)" - presumably this means the Bourgeois-Ravenscroft tune of M.H.B. 45. His publications include:

1833 "Poems and Poetical Fragments"
1835 "The School of the Heart, and other Poems"
1836 "Hymns for the Sundays and Festivals throughout the Year"
1841 "Chapters on the Poets of Greece"
1844 "Psalms and Hymns adapted to the Sundays and Holydays throughout the Year" (including some three dozen of his own).

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1). "Life of Henry Alford, D.D." page 336.

1846 "An Earnest Dissausive from joining the Communion of the Church of Rome" (1)
1848-1861 "The Greek Testament" (he was one of the New Testament Revisers).
1864 "The Queen's English"
1867 "The Year of Praise" - 326 hymns, including 55 of his own. The primary intention of this book was to serve as the means of introducing congregational hymnody into the service in Canterbury Cathedral; each hymn was printed with its music; there were four hymns to each Sunday, and about 50 more for special occasions.
From 1866 to 1870 he edited the "Contemporary Review", in which he wrote an article in March 1866 on "Church Hymn Book", with a criticism of nine popular Collections. (2)
1868 "Poetical Works" (2 Volumes).

M.H.B.619 "Forward be our watchword"; his last hymn, written in 1871 for the tenth Festival of Parochial Choirs of the Canterbury Diocesan Union. Based on Exodus XIV,15. He composed the soprano and bass of the tune; the inner parts were added by Mrs.Worthington Bliss (nèe Lindsay). The hymn and tune were published in H A & M (1875). Five stanzas are omitted in M.H.B.:
2. Forward, when in childhood
3. Forward, flock of Jesus
6. Into God's high temple.
7. Nought that city needeth.
8. To the Father's glory.
The complete text is in E.H.

M.H.B.828 "Ten thousand times"; a processional for Saints' Days, published in his "Year of Praise" (1867). The first three verses were written in 1866, the fourth was added in 1870. The tune "Alford" was written by Dykes for this hymn, published in H A & M (1875).

M.H.B.962 "Come, ye thankful people"; based on Psalm CXXVI,6, published in his "Psalms and Hymns" (1844). He revised it in 1865 and published the new version in his "The Year of Praise" (1867). In the original text, Verse 3, lines 3 and 4 were:

From His field shall purge away
All that doth offend that day.

He altered these words at the request of the Tract Committe of the S.P.C.K., as they might carry an ambiguous meaning. The 1844 version read:
Verse 4, line 1: Then, thou Church triumphant, come
2: Raise the song of Harvest home
3: All are safely gathered in (3)

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1). Note the date - the year after J.H.Newman's secession.

2). "Life of Dean Alford", page 393.

3). Verse 1, line 3, and verse 4, line 3 are altered in E.H. (1933) to "All be safely gathered in".

4: In God's garner to abide
7: Come, ten thousand angels, come.

The alterations by the compilers of H A & M (1861) were repudiated by Alford. His own revision, in seven 8-line stanzas was published in 1865 and 1867. M.H.B. is Alford's revision with the following slight alterations:
Verse 2, line 1: "We ourselves are God's own field"
Verse 4, line 2: "To" (not "Bring")
line 6: "presence" (not "garner").

The Rev. EDWARD HAYES PLUMPTRE, M.A., D.D. was born in London in 1821 and educated at Oxford where he became a Fellow of Brasenose College; he was ordained in 1846, was a professor in King's College, London in 1853, then Dean of Queen's College, Oxford; in 1863 he was Prebendary of St. Paul's Cathedral, rector of Pluckley, Kent in 1869 and vicar of Bickley, Kent in 1873.(1) In 1881 he became Dean of Wells, where he died in 1891. He was a Broad Churchman; married the sister of Frederick Denison Maurice; a theologian, translator of the classics and a poet. In 1866/7 he gave the Boyle Lectures on "Christ and Christendom" He was a Biblical critic and a member of the Old Testament Revision Company from 1869 to 1874. His hymns are verbose rather than lyrical, and while his poetry is earnest and refined it is not powerful. His publications include:

1866 "Master and Scholar" (poems)
1870 "Biblical Studies"
1884/5 "The Spirits in Prison, and other studies on Life after Death"
1888 "The Life of Bishop Ken".

M.H.B.919 "Thine arm"; written in 1864 for the Chapel of King's College Hospital, London; based on Matthew XIV,35-36. Published in "Lazarus and other Poems" (Second Series 1865), and in the "Appendix" to H A & M (1868). The verse omitted from M.H.B. is:-

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1). Not 1881 as stated in C.C.P.

3). Though love and might no longer heal
By touch, or word, or look;
Though they who do Thy work must read
Thy laws in Nature's book;
Yet come to heal the sick man's soul,
Come, cleanse the leprous taint;
Give joy and peace where all is strife,
And strength where all is faint.

The Rev. GEORGE EDWARD LYNCH COTTON, D.D. was born at Chester in 1813, educated at Westminster and Cambridge, a master at Rugby School 1837-1852 (he is the "Young Master" in "Tom Brown's Schooldays"). In 1852 he became headmaster of Marlborough and in 1858 Bishop of Calcutta; he was drowned on the Ganges in 1866 He published "The Doctrine and Practice of Christianity"; his "Memoir" was published in 1870.

M.H.B.414 "We thank Thee"; based on Psalm CXLVIII, in "Psalms and Hymns for the Chapel of Marlborough College" (1856).

The Rev. BENJAMIN HALL KENNEDY, D.D., LL.D. was born at Summer Hill near Birmingham in 1804; educated at Shrewsbury and Cambridge, where he was a Fellow of St. John's College 1828-1836. He was ordained in 1829, a master at Harrow from 1830 and headmaster of Shrewsbury 1836-1866. In 1843 he was a Prebendary of Lichfield, in 1867 Professor of Greek at Cambridge and Canon of Ely. He was a friend of F.D.Maurice, and a member of the New Testament Revision Company 1870-1880. He died at Torquay in 1889. His publications include:

1860 "The Psalter, or Psalms of David, in English Verse"
1863 "Hymnologia Christiana" - a Collection of 1500 hymns including about two hundred of his own.
1882 "Ely Lectures on the Revised Version of the New Testament"
1883 "Pauline Christology"

M.H.B.543 "Hear Thou"; Psalm CXLIII, from his "The Psalter in English Verse" (1860).

Mrs. JANE CREWDSON (née Fox) was born in Cornwall in 1809;[1] in 1836 she married Thomas D.Crewdson; she died at Summerlands, Whalley Range, Manchester in 1863. Her hymns are meditations more suitable for private devotion than for public praise. She published:

1851, 1855, 1871 "Aunt Jane's Verses for Children"
1860 "Lays of the Reformation"
"The Singer of Eisenach"
1864 "A Little While, and Other Poems" (posth.).

M.H.B.237 "There is no sorrow"; B.H.Kennedy altered this in his "Hymnologia Christiana" (1863); the original text (1860) has:

Verse 1, : There's not a grief, however light,
Too light for sympathy,
There's not a care, however slight,
Too slight to bring to Thee.
Verse 2, line 3: "For He who bore"
Verse 4, line 1: "Life's woes without"

M.H.B.439 "O Saviour"; her last lines, written in 1863.

JOSEPH ANSTICE, M.A. was born at Madeley Wood, Salop in 1808 and educated at Westminster and Oxford; he took the Newdigate Prize in 1828 for his poem "Richard Coeur de Lion"; he was Professor of Classics at King's College, London 1831-1835. He died at Torquay in 1836, in which year over fifty of his hymns were posthumously published; he was a friend of W.E.Gladstone, who wrote some memorial verse upon his death.

M.H.B.551 "O Lord"; written in 1836, a few weeks before his death, based on Matthew VI,24 and I Peter V,7. The original text has: Verse 4, line 2: "Such lesson" (not "Thy lessons" The verse "We cannot trust Him", omitted in M.H.B., is in C.H., C.P., B.B.C.

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1). Not in 1808 as stated in D.N.B.

BAHNMEIER

The Rev. JOHANN FRIEDRICH ~~BAUMEISTER~~ was born at Oberstenfeld near Bottwar, Württemberg in 1774 and educated at Tübingen; he became Diaconus at Marbach on the Neckar (Schiller's birthplace) in 1806 and at Ludwigsburg in 1810. After various pastorates he became Professor of Homiletics at Tübingen in 1815, and in 1819 Town Preacher at Kirchheim-unter-Teck, where he died in 1841. He was interested in missions, Bible societies and education; he wrote hymns for missionary work and forchildren in his "Christliche Blätter aus Tübingen".

M.H.B.804 "Spread, O spread"; based on II Thessalonians III,1, in seven stanzas, published in 1827. Miss Winkworth's translation appeared in her "Lyra Germanica" (Second Series 1858) entitled "The Diffusion of the Gospel". Her text has: M.H.B. Verse 4, line 3: "Let" (not "Till").
The three verses omitted in M.H.B. are in E.H. and B.B.C.:
2. Tell them how the Father's will
3. Tell of our Redeemer's love
4. Tell them of the Spirit given.

Miss CATHERINE WINKWORTH was born in London in 1829;(1) she studied under the Revs. William Gaskell and Dr. James Martineau in Manchester. She lived at Clifton, Bristol, 1862-1878, and died at Monnetier(2) near Geneva in 1878. She was a member of the Church of England. Her translations of sacred poetry were suggested and guided by Baron Bunsen.(3) She published:-

"Lyra Germanica" (First Series 1855, Second Series 1858); these were "Hymns for the Sundays and Chief Festivals of the Christian Year" and were selected from the Chevalier Bunsen's "Versuch eines allgemeinen Gesang- und Gebetbuchs" (c.900 hymns, 1833).

"The Chorale Book for England" (with music edited by W.S. Bennett and O. Goldschmidt, 1862; Supplement 1865).
"The Christian Singers of Germany" (1869).

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1). Not in 1827 as stated in D.N.B.

2). Not Monnetin as in C.C.P.

3). See above, pages 202-203.

She has twenty-two translations in M.H.B., among which reference may be made to Joachim Neander's hymn "Praise to the Lord, the Almighty" (M.H.B.64):

"The Chorale Book for England" has four verses, of which three, with some alterations, are verses 1, 2 and 5 of M.H.B.64. The other verse by Miss Winkworth is not in M.H.B The English translation of Neander's text which are in common use are given in Julian, page 683, but M.H.B. verses 3 and 4 are not from any of them.
M.H.B. verse 4, line 1: "darkness and sin is abounding" is ungrammatical and presumably a printer's error. In E.H., S.P., C.H. it is "darkness of sin is abounding".
The Oxford University Press state that M.H.B. verses 3 and 4 (with others) were written by Dr.Percy Dearmer for E.H. (1906); he wrote "darkness of sin is abounding" as in E.H. The correct version is restored in "The School Hymn Book of The Methodist Church" (1950).

Miss JANE MONTGOMERY CAMPBELL, daughter of the Rev.A.Montgomery Campbell, rector of St.James's, Paddington, was born in London in 1817; she was a teacher of singing among children, and published "A Handbook for Singers". She contributed several translations from the German to the Rev.C.S.Bere's "A Garland of Songs" (1862) and to his "Children's Chorale Book" (1869). She died at Bovey Tracey, Devonshire in 1878.

The Rev. Charles Sandford Bere was born in London in 1829 and educated at Rugby and Oxford. Ordained in 1857, he was rector of Uploman (1858), vicar of Morebath, Devon (1885). Besides the above two books, he issued "A Children's Vocal Handbook" and "The Golden Harvest".

Matthias Claudius was born at Rheinfeld near Lübeck in 1740 and educated at Jena in 1759. He was the son of a Lutheran pastor and became an editor in Hesse-Darmstadt. He lived at Wandsbeck near Hamburg and died at Hamburg in 1815. In 1782 he wrote a sketch entitled "Paul Erdmann's Fest" which was published in the same year; it contained "The Peasants' Song" in seventeen 4-line stanzas with refrain, which begins "Im Anfang war's auf Erden"; this was set to a tune by Schultz in "Lieder für Volkschulen" (1800).

Johann Abraham Peter Schultz was born in 1747 at Lüneburg; he studied at Berlin, where he became the musical director of the French theatre in 1776, Kapellmeister at Reinsberg, Prussia in 1780 and at Copenhagen 1787-1794. He returned to Germany in 1796 and died in 1800 at Schwedt. He published "Clarisse" (1775), "La Fée Urgèle" (1782), "Le Barbier de Séville" and several collections of German songs.

M.H.B.963 "We plough"; Miss Campbell's version is a free rendering of Claudius in three 8-line stanzas, written in 1861, published in "A Garland of Songs, or an English Liederkranz (1862). cf. Psalm LXV,10. The English hymn begins at stanza 3 of the German; the German stanzas 3,5,7,9,10,13 are near to the English rendering. The German text is given in H A & M (1909).
Miss Campbell's 1861 text has:
Verse 3, line 5: "No gifts have we to offer"
line 7: "But that which Thou desirest"
Presumably M.H.B. is as altered by H.W.Baker in the "Appendix" to H A & M (1868).
The Rev.H.Downton (1) added the following verse in order to give a more distinctive Christian character to the hymn; it was first published in "The Record" (1875), then in Thring's Collection (1880):-

Our souls, Blest Saviour, gather -
Wheat for the golden floor,
Where angels shall be reapers,
And saints the harvest store:
There glad, and safe, and glorious,
While endless ages run,
The first fruits of creation
Shall hymn the great Three-One.
All Thy works shall praise Thee
In earth and heaven above.
Then thank the Lord, O thank the Lord,
For all His love.

The tune by Schultz was set in England to a harvest hymn by M.F.Tupper in 1847, in "The Bible Class Magazine" (1854) and in Bere's 1862 book to this translation of Claudius.

Miss JEAN INGELOW was born at Boston, Lincolnshire(2) in 1820, and died at Kensington in 1897, she published her "Poems" which reveal her introspective religious sentiments.

M.H.B.149 "And didst Thou love"; from her poem "On the love of Christ" in "Poems" (1863) and in "The Congregational Hymnal" (1887). It expresses the yearning anxiety of disappointed hope. The last verse, omitted in M.H.B. is:

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1). See above, page 42.

2). Not at Ipswich as stated by Welsh, "Romance of Psalter and Hymnal" page 264.

What though unmarked the happy workman toil,
And break, unthanked of man, the stubborn clod?
It is enough; for sacred is the soil,
Dear are the hills of God. (1)

Miss ADELAIDE ANNE PROCTER was born in London in 1825, the daughter of Bryan Waller Procter ("Barry Cornwall") who was a friend of Leigh Hunt, Charles Lamb and Charles Dickens. She contributed to Dickens's "Household Words", and wrote many poems, including "The Lost Chord". She joined the Roman Church in 1851, and died in London in 1864. Her "Legends and Lyrics, a Book of Verse" was published in 1858, enlarged in 1862 and reached its tenth edition in 1866.

M.H.B.524 "My God"; entitled "Thankfulness", in "Legends and Lyrics" (1858), based on Ephesians V,20. The original text began: "I thank Thee, O my God, who made".
The fourth verse, omitted in M.H.B. is:

For Thou who knowest, Lord, how soon
Our weak heart clings,
Hast given us joys, tender and true,
Yet all with wings,
So that we see, gleaming on high,
Diviner things.

F.C.Maker's tune "Wentworth" was composed for this hymn in "The Bristol Tune Book" (1876).

Miss DOROTHY GREENWELL was born at Greenwell Ford near Lanchester, County Durham in 1821. Her elder brother William (who later became a Canon of Durham and died in 1918) was at Ovingham(2) rectory on the north bank of the Tyne in 1848, and in that year she and her parents went to live with him. Her

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1). See above, page 211.

2). Not Ovington as stated in C.S.H. and C.C.P.

younger brother Alan was rector of Golbourne near Warrington, Lancashire[1] in 1850; in that year Dora and her parents went to him, and her father died there. In 1854 the mother and daughter settled in Durham until the mother died in 1871. In 1872 Dora lived in London, later in Torquay, then at Clifton; in 1875 she returned to London, and in 1881 went to her brother Alan again at Clifton. She died at Clifton[2] in 1882. She was an evangelical member of the Church of England, and though an invalid for most of her adult life, did voluntary visitation in prisons, penitentiaries and asylums. In 1868 she contributed an article "On the Education of the Imbecile" to the "North British Review". She was interested in the amelioration of factory conditions and of juvenile labour, supported the franchise for women, and was opposed to vivisection and to American slavery. She was friendly with Josephine Butler, Jean Ingelow, Christina Rosetti and Mrs. Rundle Charles; she co-operated with the American evangelists Moody and Sankey. Her devotional prose combines spiritual insight with intellectual culture, in a style of distinguished clarity. The theologian Dr.P.T.Forsyth was considerably influenced by her writings. The Rev. Dr. Henry Bett has shown that her works evince wide reading: She quotes Caedmon, Piers and Plowman, Chaucer, Shakespeare

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1). Dorling and other biographers say "Rector of Golbourne" (now spelt "Golborne"). But in a review of Dorling's memoir, by James Ashcroft Noble in "The Academy", 22nd August, 1855, it is stated that "the Rev.Alan Greenwell was never Rector of Golbourne, nor of any parish at all: he was the incumbent, or, as we should now say, the vicar of a little district church at Haydock, about two miles distant from the parish church which Mr. Dorling assigns to him."

2). Checked at S.H.; not in London as stated in C.H.H.

Spenser, Milton, G.Herbert, Thomson, Crabbe, Coleridge, Scott, Hartley Coleridge, Southey, Shelley, Byron, Kingsley, A.H.Clough, Wordsworth, M.Arnold, Hood, J.Ingelow, C.Patmore, Swinburne, Lowell, Browning, Tennyson and "Omar Kayyam".

Among prose writers she refers to Bacon, R.Baxter, Dr.J.Brown, Sir Thomas Browne, Bunyan, Burke, Bishop Butler, Defoe, Carlyle, De Quincey, Doddridge, J. Edwards, G.Eliot, Gibbon, Goldsmith, Hawthorne, Hazlitt, O.W.Holmes, L.Hunt, Lamb, Mill, Macaulay, Malory, Newman, Newton, Dr.Pusey, Ruskin, John Smith (the Cambridge Platonist), Swift, Jeremy Taylor, Thoreau, J.Wesley, C.Wesley.

Among French writers she quotes Balzac, Bossuet, De la Motte Fouqué, Bourdaloue, Chateaubriand, De Maistre, Fénelon, De Rochefoucauld, De Tocqueville, Madame Guyon, Ghizot, V.Hugo, La Bruyère, Lacordaire, Lammenais, Massillon, Michelet, Monod, Montalembert, Nicole, Ozanam, Pascal, Quinet, Renan, Rousseau, J.Simon, Vinet, Voltaire.

In German she shows knowledge of Goethe, Uhland, Körner, Arndt, Geibel, Bürger, Heine, Herder, Lessing, Novalis, Tieck, Rückert, Schiller, Döllinger, Grimm, Hoffman, Lavater, Kant, Luther, Möhler, Meander, J.P.Richter, F.Schlegel, Ullmann.

She also refers to half-a-dozen Italian and some Spanish writers and to nearly a score of the great ancient and mediaeval Churchmen.

The structure of her verse is often loose and unskilled, but her prose is superior to her poetry in both matter and manner. She published:

In Verse:
1848 "Poems"
1850 "Stories that might be True, and other Poems"
1861 "Poems"; enlarged 1867. (1)
1865 "Twelve Poems in "Home Thoughts and Home Scenes in Original Poems"
1869 "Carmina Crucis"
1873 "The Soul's Legend"
1876 "Camera Obscura"

In Prose:
1855 "A Present Heaven"; re-issued in 1867 as "The Covenant of Life and Peace"
1859 "The Patience of Hope" (2)
1862 "Two Friends"
1866 "Essays"
1867 "The Life of Lacordaire"
1871 "Colloquia Crucis" (a sequel to "Two Friends")

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1). This was highly praised by Dr. John Brown, author of "Rab and his Friends".

2). Whittier in 1862 ranked this book with the devotional writings of St.Augustine, Thomas à Kempis, Tauler and Fénelon.

1875 "Liber Humanitatis" (Essays)
1877 "A Basket of Summer Fruit" (1)

M.H.B.259 "And art Thou come"; the last poem in her "Carmina Crucis" (1869). Two of the verses which are omitted in M.H.B. are in C.P.:"The heart is glad for Thee" and "The world is glad for Thee".
The poem refers to the following passages of Scripture: Genesis III,15;XLIX,11; Joshua X,24; Psalm XVIII,42; Psalm XLV,4-5; Isaiah VII,14; IX,6; XXVII,1; XXXV,1; LXIII,1-6; Ezekiel XXVIII,24; Nahum III,11; Habakkuk III,11; Matthew I,23; Hebrews VII,2; Revelation II,27; V,1; VI,6; XL,15.

M.H.B.381 "I am not"; from her "Songs of Salvation" (1875). The four verses omitted from M.H.B. are:

5) In heaven He found no grief, nor blame
To bear away, no bitter shame
Of death and sin; and so He came
To earth to be its Saviour.

6) And had there been in all this wide,
Wide world no other soul beside,
But only mine, then had He died
That He might be its Saviour.

7) One wounded spirit, sore opprest,
One wearied soul that found no rest
Until it found it on the breast
Of Him that was its Saviour.

8) Then had He left His Father's throne,
The joy untold, the love unknown,
And for that soul had given His own,
That He might be its Saviour.

WILLIAM EDWARD HICKSON was born in London in 1803 and died at Fairseat, Sevenoaks in 1870. He was a boot-manufacturer, musician, educationalist and philanthropist; he studied the national school systems in Europe. He edited the "Westminster Review", and published:
"The Singing-Master: containing instructions for teaching Singing in Schools and Families" (1836).

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1). Being extracts from her favourite spiritual authors with her own connecting comments; it was "dedicated to the American evangelists who lately visited England" - presumably Moody and Sankey.

"The Use of Singing as A Part of the Moral Discipline of Schools
"Dutch and German Schools"
"Part Singing, or, Vocal Harmony for Choral Societies and Home Circles" (1842).

He was a supporter of John Curwen in the Tonic-Solfa Movement.

M.H.B.880 "God bless"; an adaptation of the American adaptation of the National Anthem (M.H.B.879). It was published in "The Singing-Master" (1836), the fourth verse being added in 1837: there were only three stanzas in the first edition of the hymn. The American adaptation of the British National Anthem (M.H.B.879) was written by the Rev. Charles Timothy Brooks, c.1834. He was born at Salem, Massachusetts in 1813 and educated at Harvard, was a Unitarian minister 1837-1873 and died at Newport in 1883. He translated Schiller's "Wilhelm Tell" (1837) and "Homage of the Arts" (1847), edited Goethe's "Faust" Part I (1857); published "German Lyrics" (1853) and "The Simplicity of Christ's Teaching" (1859).
Brooks's version was altered by the Rev.John S.Dwight (son of Dr.Timothy Dwight) in 1844. (1). This was also influenced by a patriotic German hymn by Siegfried Augustus Mahlmann (1771-1826): "Gott segne Sachsenland
Wo fest die Treue stand
In Sturm und Nacht"(published in 1815).
In this version,
Stanza 1, lines 1-5 are by the Rev.C.T.Brooks.
Stanza 1, lines 6-7 and Stanza 2 are by the Rev.J.S.Dwight.
Stanza 3, anonymous, was published in "Hymns of the Spirit" (2)
Stanza 4 is by W.E.Hickson.
Samuel Francis Smith wrote "My country, 'tis of thee", entitled "America" to the tune in 1832. He was born in Boston in 1808, educated at Harvard, became a Baptist minister at Waterville, Maine in 1834, and died in 1895.
German words to the tune are "Heil dir im Siegerkranz".
On October 20,1946, H.M. the King directed that Verse 4 of M.H.B. 880 should be sung instead of the usual verse 2 of the National Anthem (the latter verse is omitted from M.H.B.).

JOHN STUART BLACKIE, LL.D. was born in Glasgow in 1809; educated at Glasgow, Aberdeen and Edinburgh. In 1841 he was Professor of

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1). See A.P.Putnam: "Singers and Songs of the Liberal Faith", page 370. J.S.Dwight (1813-1893) was born at Boston and educated at Harvard.

2). 1864: see below, page 385.

Latin at Aberdeen and in 1850 Professor of Greek at Edinburgh; he died at Edinburgh in 1895. He published:

1857 "Lays and Legends of Ancient Greece"
1860 "Lyrical Poems"
1866 Translation of "The Iliad"
1874 "Horae Hellenicae"
1876 "Songs of Religion and Life"
1889 "Scottish Song: Its Wealth, Wisdom, and Social Significance".

M.H.B.27 "Angels holy"; a rendering of part of the Benedicite (M.H.B. Canticle 3) which he published in "The Inquirer" (1840) in twelve 6-line stanzas, and in his "Lays and Legends of Ancient Greece" (1857). It was written for the melody "Alles schweige".
This kind of writing has been deemed much too clever and elegant for a congregational hymn (for which the author never intended it) - though it was praised by W.T.Stead in "Hymns that have helped".

The Rev. JOHN HUNTER, D.D. was born in 1848 at Aberdeen[1] and was a Congregational minister at York (1871), Hull (1882), Glasgow (1887), King's Weigh House (1901) and Glasgow (1904); he died in London in 1917. The Bishop of Sheffield is his son. He had been brought up an evangelical Presbyterian, but developed liberal humanitarian views. He was ardent in seeking to raise the standard of public worship in Nonconformity; he published "Devotional Services for Public Worship" (1886) and "Hymns of Faith and Life" (1889). The latter had 695 hymns with altered texts which avoided older dogmatic terms and statements; it preferred hymns dealing with the present day rather than with the historic past or the eternal future; it was comprehensive rather than sectarian, but "only those psalms or

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1). Not at Aberdare as stated by Telford.

parts of psalms which are suitable for Christian worship have been used for the purpose of chanting."(1)

M.H.B.165 "Dear Master"; published in 1896. The M.H.B. text is as in his "Hymns of Faith and Life", but his original text had:
Verse 1, line 2: "long" (not "would")
Verse 2, line 2: "poor" (not "weak").

BERNARD BARTON was born in London;(2) Peel's Government allotted him a pension of £100 a year in 1841; he died at Woodbridge, Suffolk in 1849 where he had resided for over forty years. He was a Quaker poet, the friend of Robert Southey, C.Lamb, E.Fitzgerald, Boswell and Byron. Lamb advised Barton not to give up his post in a bank:

> "Throw yourself on the world, without any rational plan of support beyond what the chance employ of booksellers would afford you! Throw yourself rather, my dear sir, from the steep Tarpeian rock, slap-dash headlong upon iron spikes. If you have but five consolatory minutes between the desk and the bed, make much of them, and live a century in them, rather than turn slave to the book-sellers. They are Turks and Tartars when they have poor authors at their beck. Hitherto you have been at arm's length from them - come not within their grasp. I have known many authors want for bread - some repining, others enjoying the blessed security of a counting-house - all agreeing that they had rather have been tailors, weavers - what not? rather than the things they were. I have known some starved, some go mad, one dear friend literally dying in a workhouse. O, you know not, - may you never know - the miseries of subsisting by authorship."

He published:

1812 "Metrical Effusions"
1818 "The Convict's Appeal"
1820 "Poems by an Amateur"
1822 "Napoleon and Other Poems"
1824 "Poetic Vigils"

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1). See above, page 210.

2). Not at Carlisle as stated by D.N.B., Telford, H.C.H., C.S.H., C.C.P.; D.J.Beattie ("Stories and Sketches of our Hymns") says: "Various hymnal references give Barton's birthplace as Carlisle, where his father was in business. A letter written by the poet, which recently came under my notice, definitely established the fact that his parents removed to London, and the birth of the author of 'Walk in the Light' took place shortly after their arrival at the metropolis." op.cit. page 117.

1826 "Devotional Verses, founded on select Texts of Scripture"
1827 "A Widow's Tale"
1828 "A New Year's Eve"
1845 "Household Verses"
1849 "Poems and Letters" (a memoir edited by his daughter, Mrs. Edward Fitzgerald).

A score of his hymns are still in common use.

M.H.B.631 "Walk in the light"; based on I John I,7, published in his "Devotional Verses" (1826). The verse omitted in M.H.B. is:

2) Walk in the light: and sin, abhorred,
Shall ne'er defile again;
The blood of Jesus Christ thy Lord
Shall cleanse from every stain.

FREDERIC WILLIAM HENRY MYERS was born in Keswick in 1843, the son of the Rev.Frederic Myers,(1) was educated at Cheltenham and Cambridge, and became an Inspector of Schools; he died at Rome in 1901. He was a founder of the Society of Psychical Research. He published:

1880 "Shelley"
1881 "Wordsworth"
1882 "The Renewal of Youth and Other Poems"
1883 "Essays, Classical and Modern"
1893 "Science and a Future Life"
1903 "Human Personality and its Survival of Bodily Death" (posth.).

M.H.B.254 "Hark, what a sound"; the last verse of his poem "St. Paul" (1867) - it had failed to gain the Seatonian Prize. Sir Richard Terry's tune "Highwood", set to this hymn, was written for "O perfect love" (M.H.B.777).

WILLIAM HENRY GILL was born at Marsala, Sicily in 1839 and died at Angmering, Sussex in 1923; he wrote solos and anthems.

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1). The father was born in London in 1811, educated at Cambridge, the vicar of St.John's Keswick from 1839 until his death in 1851. He published "Lectures on Great Men"; "Catholic Thoughts on the Church" (a reply to J.H.Newman); "The Bible and Theology".

M.H.B.970 "Hear us"; written in 1895, published in his "Manx National Songs" (1896).

JAMES ASHCROFT NOBLE was born at Liverpool in 1844 and died at Wandsworth, London in 1896; he contributed essays to literary periodicals.

M.H.B.941 "Lord Jesus"; written in 1886 for a Girls' School at Birkdale, Southport, where he resided 1884-1892; published in "Verses of a Prose Writer" (1887).

FREDERIC MERITON WHITE[1] was born in 1828 and died in 1895 at Richmond, Surrey.[2]

M.H.B.872 "We bless"; published in 1873; the text originally began: "Thanks, ever thanks for all this common life".

Miss EDITH JONES was born in Lower Norwood, Lambeth, Surrey in 1849 and died at Croydon in 1929.

M.H.B.915 "Father, who art"; published in "The Home Hymn Book" (1885).

WILLIAM BLAKE was born in London in 1757; he became an engraver, artist and poet. He was a mystic seer, partly inspired and partly incomprehensible; in politics an ardent republican, in religion and morals a daring and speculative visionary, in his search for liberty a rebel. He died in London in 1827. Among the more successful of his writings are:

1783 "Poetical Sketches"
1789 "Songs of Innocence"
1794 "Songs of Experience"

M.H.B. Verse 1: "And did those feet"; from the preface to the Prophetic Book "Milton" (engraved 1804). "Satanic Mills" has nothing to do with factories, but with schemes of

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1). Not Frederick as in Telford and M.H.B.; checked at S.H.

2). Confirmed at S.H.

philosophy and science, as being opposed to intuitive imagination. "Jerusalem" signifies an ideal life of freedom The great tune by Sir Hubert Parry was published in 1916.

Among the books published towards the end of the century, in some ways the greatest, and certainly the most important in seminal influence, was the "Yattendom Hymnal" (1899).

ROBERT SEYMOUR BRIDGES, M.A. was born at Walmer, Kent in 1844 and educated at Eton and Oxford; in 1874 he qualified as M.B., F.R.C.P. and lived in London; but he retired from medical practice in 1882 and lived at Yattendon, Berkshire until 1904; in 1913 he was made Laureate. He received the D.Litt. degree from Oxford; the LL.D. from St.Andrews, Harvard and Michigan Universities; the O.M. in 1929. He lived in Oxford from 1907 and died there at Chilswell House, Boar's Hill in 1930. For "The Yattendon Hymnal" he wrote, adapted or translated fourty-four of its one hundred hymns. He was a quite exceptional scholar and musician, and this book is in both words and music a highly valuable individual contribution to modern hymnody. It is the great watershed between 19th and 20th century taste in both hymns and tunes. The hymns are chiefly from Old English, Genevan or German sources. Bridges made excellent paraphrases: they were "carriers" written in order to supply words for a tune.

> His Latin translations are workmanlike but not inspired; his translations of mediaeval hymns are much better. He made many translations from the German, among which are fine hymns in awkward metres. "His greatest contribution was his insistence on high critical standards in hymnody".(1

His standards for verse were Watts and Wesley, and he attacked

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1). R.A.Moody in B.H.S. (III,10; Spring 1954), pages 160-164.

the nineteenth century style; the historical introduction in H A & M (1904) scarcely noticed him, but that book met with as much opposition, and of a similar sort, as he himself did. Dr. P. Dearmer regarded his hymns as "the advance guard of a movement which will lead the Englishman of the future to read hymn-books for the poetry that is in them", and he included thirteen hymns by Bridges in E.H. (1906) and nineteen in S.P. (1925). Bridges published much poetry at intervals from 1876 until his "The Testament of Beauty" in 1929. He developed the natural accentuation of the English phrase, producing a fresh flexibility of rhythm; he had a highly discriminating appreciation of the sound of words.

M.H.B.45 "My soul"; Bridges has 24 verses based on the Psalm CIV itself, and in "Y.H." he correctly calls it "A new Version". It is not from Kethe's version as is erroneously stated in M.H.B., and which begins: (1)

My soule prayse the Lord, speak good of his name,
O Lord our great God how dost thou appeare?
So passing in glory, that great is thy fame,
Honour and maiesty in thee shine most cleare.
With light as a robe thou hast thee beclad,
Whereby al th'earth thy greatnesse may see,
The heauens in such sorte thou also hast spread
that it to a curtaine compared may be.

Kethe's paraphrase of Psalm CIV is in an anapaestic metre 5.5.5.5. 6.5.6.5. which does not derive from the "Genevan Psalter". In that Psalter Psalm CIV is in metre 10.10.11.11.D,(2) and is set to a tune of Bourgeois-Marot in the Dorian Mode. This has a different rhythm from Kethe's metre, although it was set to Kethe's paraphrase in the "Old Version"(1562); in later editions of this version it received a B flat signature which destroyed the Dorian tonality.

The present "Old 104th" tune (M.H.B.45) appeared in Ravenscroft's Psalter (1621) and fits Kethe's verses very suitably, as in Y.H.

In the "New Version" of Tate & Brady (1696) Psalm CIV is set as a L.M., but Kethe's metre is used for Psalm CXLIX.

In the "Supplement" (1708) to the "New Version", Croft's "Hanover" (M.H.B.8) is set to Psalm LXVII, and is recommended for Psalm CIV ("Old Version") and Psalm CXLIX ("New Version"). (3)

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1). "The Whole Booke of Psalmes" Thomas Sternhold, Iohn Hopkins and others. Psalme Ciiii. And see above, page 282,M.H.B.8.

2). See M.Frost, pages 150-152.

3). See G.W.Stubbings in "The Choir" (May 1951).

M.H.B.70 "All my hope"; Joachim Neander, poet and musician, was the first leader of the Pietist or Reformed Church in Germany and its only great hymnwriter - though his hymns were not intended for public worship, because of the Calvinist tradition. He published hymns in 1680, which included "Praise to the Lord" (M.H.B.64) (1) and M.H.B.70. The latte is in five 7-line stanzas entitled "Grace after meat", based on I Timothy VI,17, of which the first verse is:

Meine Hoffnung stehet feste
Auf dem unerschaffnen Gott
Er ist ja der Treuste, Beste,
Der mir beisteht in der Noth.
Er allein
Soll es seyn
Den ich nur von Herzen mein.

The very free rendering by Bridges includes verses of his own.

M.H.B.177 "Ah holy Jesu"; The Rev. Johann Heerman wrote this Sapphic hymn in 1630 in fifteen stanzas. The free translation by R.Bridges is in five stanzas.

M.H.B.419 "Happy are they"; Verses 1-3 are a free rendering from Bishop Coffin in the 1736 Paris Breviary (2) for the Service for Tuesday Vespers. The last two verses are virtually original additions by Bridges.

M.H.B.493 "Love of love"; written for J.S.Bach's setting of "Jesu, meine Zuversicht" in Y.H.

M.H.B.882 "Rejoice, O land"; written in 1897 for the original setting of the Canon by Thomas Tallis, in Y.H.(M.H.B.943).

M.H.B.932 "O splendour"; the original, in nine stanzas, is deemed to be the authentic work of St.Ambrose. The extant manuscript is of c.700 A.D.(3) and was used as a breviary hymn for Matins or Lauds on Mondays; a companion and sequel to "Aeterne rerum Conditor".
St.Ambrose was born in 340, probably at Treves in Gaul; he was educated at Rome and Milan, where he became a consular prefect c.370. Although only an unbaptized catechumen he was made Bishop of Milan in 374; he died there in 397.
He was a champion of orthodoxy against the Arians, especially using the method of popular hymn-singing from 386; he re-arranged the order of the regular Service, teaching

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1). See above, page 307.

2). See above, page 181.

3). It is in H A & M (1909) and O.H.B.

the whole congregation, which previously had joined only in brief responses, to share in psalms which had been recited by the clergy. Further, he introduced to Europe the Eastern custom of dividing the verses of psalms antiphonally between two choirs. He was himself the first great Latin hymn-writer, combining thoughtful matter with brevity of expression. Thus was laid the foundation of typical Latin hymnody; his authority secured the recognition of hymns as proper for public worship in the Western Church.
He was a pioneer whose influence is seen in the terse, direct, dignified style of the Office hymns for many centuries His hymns "have nothing of those vague generalities, without clear dogmatic statements, nothing of that tinsel prettiness, nothing of those luxuriant flourishes and glittering flashes, which too often mar the beauty and impair the use of modern Hymnology. Their style is terse, clear, vigorous, grand and noble. He endeavours....to make Music and Poetry to be handmaids of the Faith. He knew well that it is the primary and paramount duty of Christian Music and Poetry to edify the mind as well as to gratify the ear. St.Ambrose wrote his Hymns in order to supply wholesome doctrinal food to his flock." (1)
Such popular hymns were reproduced in most later breviaries and soon were made with accent (instead of quanity) and with rhyme; the metre was similar to the modern iambic L.M.(2).
Their general character is unimaginative and pedestrian, their manner grave and severe, their matter practical.
The translation of "Splendor Paternae gloriae" by Chandler (1837) begins "O Jesu, Lord of heavenly grace"; it was revised by L.F.Benson in 1910.
The translation by Bridges is from Y.H. For a congregational hymn the sequel to verse 3, line 1 is very remotely placed: in verse 3, line 4 and in verse 4 lines 1 and 3.
The Sarum Melody is in Y.H. and O.H.B.

M.H.B.936 "O gladsome light"; this translation of the Greek Vesper hymn appeared in Y.H. and E.H. Keble's version is in M.H.B. 937, one by William Bright is in O.H.B. St.Basil ascribes it to the martyr Athenogenes c.175 A.D.
Bridges wrote this hymn for the Bourgeois-Goudimel setting of the "Nunc Dimittis", in Y.H., repeated in E.H. and S.P. (3)
G.C.Martin has set the text as an anthem. Sullivan used the version from Longfellow's "Golden Legend" as a cantata.

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1). Bishop C. Wordsworth, "On Church Music" in "Miscellanies", Volume II, page 229.

2). Not C.M. as stated by Bailey, page 220.

3). See S.P.D. pages 31-32.

XV. UNITARIAN HYMN WRITERS.

STOPFORD AUGUSTUS BROOKE, M.A., LL.D. was born at Glendoen near Letterkenny, County Donegal in 1832 and educated at Dublin; he was ordained in 1857, had a curacy in Marylebone and in 1859 in Kensington; he was chaplain to the English Embassy in Berlin (1862-1865), then for ten years at St. James's Chapel, York Street, London. He was the minister of Bedford Chapel, Bloomsbury (1876-1894); he resigned from the Church of England in 1880 and became an Independent of somewhat Unitarian type. (1) He died at Ewhurst, Surrey in 1916. He had been brought up in a home of fervent evangelical piety, but had an independent mind and a love of liberty; he sympathised with the views of Charles Kingsley, and sought to make theology a vehicle for vigorous manliness, broad humanitarianism and delight in the beauty and wonder of the natural world. Thus he departed from strict evangelicalism; at first he became a Broad Churchman, revolting against the doctrine of eternal punishment and against Calvinistic rigorism. As he increasingly shed his early orthodoxy and gained in individual self-expression, his bent became literary and artistic rather than philosophical or theological; he kept aloof from the ordinary organization of the Church of Eng-

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1). He left the Church of England because he no longer accepted the possibility of miracles, and joined the Unitarians because among them he was free to preach a non-miraculous Christianity. See A.V.G.Allen: "Life of Phillips Brooks", Volume II, page 271.

land, even from the Broad Church party within it; he was too independent to be a member of a party or a leader of a movement. His personal friends were men of letters and artists rather than clergymen - Tennyson, Ruskin, M.Arnold, Burne Jones, H. Hunt, W.Morris, W.Rothenstein. He was a friend of the Rev.John Hunter,(1) but certainly he felt no attraction to any of the Nonconformist churches: he was probably as near to the Unitarians as to any, but he felt it more honest as a matter of personal conscience to be free from subscription to the doctrinal formularies of the Church of England. Nevertheless he was neither a Nonconformist nor a Unitarian in temperament; he had a vital creative imagination which was expressed in lecturing, landscape-painting and literary work. In 1898 he wrote:(2)

> "Miss Rossetti's religious poems are, I think, the most beautiful in the English tongue. Sometimes they are too 'Quietist' for me, sometimes too much tinged with Methodistic High Churchism, that curious mixture, but they have profound feeling and soft-acting imagination, very vital and instructive, and Love is first in them."

In 1908 he wrote:(3)

> "I do not like the Nonconformist services. I can't stand the extemporary prayers, like leading articles addressed to God, and when they are not like that, I am always inwardly criticizing them (I can't help it), and that attitude of mind is the very antipodes of worship. And the inevitable personality in the style, which is so right in a sermon, is undesirable in a prayer. It is the minister who prays, not the people. A right public prayer is so written that each person can fill up its outlines with their own wants and wishes, and at the same time feel a sympathy with the wants and longings of the rest of the Congregation. I can find that in the Church of England prayers."

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1). See above, pages 315-316.

2). L.P.Jacks "Life and Letters", page 534.

3). Jacks: Op.cit. page 595.

In 1909 he wrote:[1]

> "I cannot stand the extemporary prayers of the Nonconformists, nor the unconscious arrogance which sets the minister to perform the acts of worship which the whole congregation ought to perform."

He preferred hymns in public worship to be long.[2] He retained no copyright in his own hymns. He published:

1865[3]	"The Life and Letters of the Rev.F.W.Robertson"
c.1871	"Christ in Modern Life"
	"Bible Characters"
1871	"Freedom in the Church of England"
1874	"Theology in the English Poets"
c.1876	"The Fight of Faith"
1876	"A Primer of English Literature"
1879	"Life and Writings of Milton"
c.1880	"The Spirit of the Christian Life"
1881	"Christian Hymns" - a collection of 269 pieces including 13 of his own. In this book he freely altered or adapted the hymns of other authors to suit the viewpoint of his own theology.
1888	"Poems"
1892	"History of Early English Literature" (2 Volumes)
1894	"Tennyson, His Art and Relation to Modern Life"
1894	"God and Christ"
1896	"The Old Testament and Modern Life"
1898	"The Gospel of Joy"
1901	"King Alfred"
1902	"The Poetry of Robert Browning"
1907	"Studies in Poetry"
1908	"Four Poets"

M.H.B.123 "Still the night"; written in 1818 by Joseph Möhr and published in 1838. He was born in Salzburg in 1792, was a chorister in the cathedral there, ordained in the Roman Church in 1815, assistant-priest at Arnsdorf near Oberndof in 1817, priest at Wagrein in 1837, where he died in 1848. The hymn was set to music for two solo voices, chorus and guitar accompaniment (as the church organ was being repaired) by Franz Grüber, a neighbouring schoolmaster and Roman Catholic organist; the words and the tune were composed the same day. He was born at Hochburg in 1787 and died at Hallein near Salzburg in 1863.

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1). Jacks: "Life and Letters" page 611.

2). H.W.Stephenson: "Unitarian Hymn Writers", page 101.
L.P.Jacks: "Life and Letters" pages 409-410.

3). Not 1872 as in C.C.P.

Brooke's free translation was published in his "Christian Hymns" (1881).

M.H.B.147 "When the Lord"; in his "Christian Hymns" (1881). The verse "And, when in the fields", omitted in M.H.B., is in C.H.

M.H.B.166 "It fell"; based on Mark X, 13-16, in his "Christian Hymns" (1881). Two verses are omitted in M.H.B.

JOHN R. BEARD of Manchester was faced with the problem: how strictly is the rule against altering the verbatim text to be applied? The change is frequently "alien from the original spirit of the hymn"; so he decided to prepare a hymnbook composed exclusively by Unitarians. The result was "A Collection of Hymns for Public and Private Worship" (1837) comprising 560 hymns by 59 authors. The preface shows his laudable honesty of principle:

> "The compiler was led to undertake the preparation of this work under a feeling of regret that Unitarian Christians, though confessedly ranking in their numbers persons of high general cultivation and of poetical ability, were necessitated to employ in their psalmody the compositions of Trinitarian and Calvinistic writers. It seemed a sort of reflexion on either the talent or the devotional feelings of a large and influential section of the Christian Church, that they were in themselves destitute of the resources for a due celebration of this most important and interesting part of public worship.
>
> Poverty, however, even of devotional poetry, might be excused; but when it appeared that its wants were supplied by the appropriation of others' thoughts in an altered if not a mutilated shape, the compiler felt convinced that the laws of literary justice required the attempt on which he entered. Two views of the same religion can scarcely be greater than those which we find between the opinions held by believers in the personal unity and proper fatherhood of God, and those which Trinitarians and Calvinists set forth as the sole way of life. Hence the changes which compilers have been compelled to make in adapting Trinitarian compositions to Unitarian worship, were frequently in matters of high doctrinal importance. The circumstances of the case tended also to create in the minds of Unitarian compilers a certain jealousy which, in pruning away the exuberance of orthodoxy, destroyed sometimes the richness of Scriptural truth. Certainly, all changes but such as are made by the author himself, are to be earnestly deprecated, since no other person can enter into the exact train and complexion of his feelings, nor, consequently,

"Nearer, my God, to Thee". The music by Eliza Flower, 332. in "Hymns and Anthems" (1841/2).

Semi-Chorus.
p
dim.
Near - er my God to Thee
Near - er to Thee
Though like the wan-der-er the sun — gone down
Dark - ness be over-er-me my
Lento
A Tempo
rest a stone Yet in my dreams I'd be near-er my God to Thee, near-er to Thee.
Semi-Chorus
Near - er my God to Thee,
Near - er to Thee.

There let the way appear
Steps un - to
Heaven ;
All that thou sendst to me in
Lento - - - A Tempo
mer - cy given .
An - gels to
beck - on me
Near - er my
God to Thee
Near - er to
Thee
Lento - - - A Tempo
Near - er my
God to Thee
Near - er to
Thee
A Tempo
Then with my
waking thoughts
Bright with thy
praise
Out of my
stony griefs
Bethel I'll
raise
Lento
So by my woes to be
near - er my
God to Thee ,
Near - er to
Thee .
Lento
Ped.

A Tempo
Or if on joy · ful wing
Semi-Chorus
Near-er my God to Thee Near-er to Thee
cleav-ing the sky Sun, moon, and stars for-get up-wards I fly
Lento
Still all my Song shall be Near-er my God to Thee, Near-er to Thee

Semi-Chorus
Near - er my God to Thee
Near - er to Thee
Thee
Near - er
Near - er
Near - er

Lento
Semi-Chorus
er my God to Thee
er my God to Thee
ier my God to Thee
er my God to Thee
Ped.

Cambridgeshire; in 1852 vicar of Whaddon near Royston; in 1863 of St.Thomas's, Toxteth Park, near Liverpool; in 1867 of Holy Trinity, Wrockwardine Wood, Wellington, Shropshire; then rector of Southwick near Brighton, Sussex; he died in 1874. At first he was an extreme High Churchman, but he became a Calvinist, and criticized both the "Tracts for the Times", and the Broad Church "Essays and Reviews". He published:

1825 "The Law a Schoolmaster to lead us to Christ" (Hulsean Lecture)
1830 "Sermons for Festivals and Holydays"
1841 "A Manual of Daily Prayers"
1843 "Hymn Tunes, Original and Selected, from Ravenscroft and other old Musicians"
1844 "The Christian Life"
1844 "A Memorial of Thomas Fuller"
1848 "Hymns for Public Worship and Private Devotion"
1851 "Psalms and Hymns, Partly Original and Partly Selected for the use of the Church of England" (many from the German).
1855 "Advent and Other Sermons"
1859 "Memorial of Bishop Andrewes"
1834 "Translation of Bishop Jewell's Apology, with Notes".

He wrote about 140 original hymns and translations from the German.

He wrote a concluding verse to M.L.H.B.468 in his "Psalms and Hymns" (1851) and in "The Baptist Hymn Book" (1858):-

Christ alone beareth me
Where Thou dost shine;
Joint-heir He maketh me
Of the Divine.
In Christ my soul shall be
Nearest, my God, to Thee,
Nearest to Thee.

Bishop Bickersteth suggested the additional verse:-

There in my Father's home
Safe and at rest,
There in my Saviour's love
Perfectly blest;
Age after age to be
Nearer, my God, to Thee,
Nearer to Thee.

The Rev. James Skinner suggested the following (in 1864):-

Glory, O God to Thee,
Glory to Thee,
Almighty Trinity
In Unity;
Glorious Mystery
Through all Eternity
Glory to Thee.

Dr.Kennedy, vicar of Birmingham, proposed the following verse:

> And when my Lord again,
> Glorious shall come,
> Mine be a dwelling place
> In Thy bright home;
> There evermore to be
> Nearer to Thee, my God,
> Nearer to Thee.

Bishop How re-wrote the entire hymn for his "Psalms and Hymns" (1864), "to make the hymn more distinctively Christian". But as the hymn is based on Jacob's dream at Bethel, such attempts to make it Christian are anyhow an anachronism.
Monsell and others have made alterations in it.
Some have changed "a cross" in verse 1, line 3 to "the cross".

It has been questioned whether the tune for this hymn was actually played on board the sinking "Titanic" on Sunday April 15th, 1912, when 1500 people (about two-thirds of those on board) perished: there is no question at all but that the story is quite authentic. Miss S.Stansfield writes from 24 Haverholt Road, Colne, Lancashire:

> "Years later, two Americans asked to see the grave of Wallace Hartley: they said that an aunt of theirs was one of the 700 passengers saved, and that as the ship sank, the band was playing "Nearer, my God, to Thee". When her nephews were coming to England, she asked them to come to Colne, and try to find W.Hartley's grave."

"The Musical Times" (May 1912) gives the names of the eight players, headed by W.Hartley, Bandmaster (Dewsbury), and states that the tune was by Dykes (i.e. "Horbury" - but presumably merely because it is the tune set in H A & M and similar hymnbooks). Later, Lowell Mason's tune was also supposed to be the one that was used (i.e. "Bethany" - but probably because it is the tune set in Sankey's and similar collections): see "The Musical Times" (July 1918). Dr.E.Routley says "to what tune remains in doubt".(1) But none of these is correct, as the following evidence shews.

The "Colne and Nelson Times" for Friday 19th April 1912 states:

> A former Colne man named Mr. Wallace Hartley is believed to be a victim of the disaster to the Titanic. Mr.Hartley,

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1). H.H.L. page 209.

who left Colne some 17 years ago, was the conductor of an orchestra of eight of the ill-fated liner. Prior to leaving Colne, he was a clerk in the Union Bank. For several years Mr.Wallace Hartley, who was 34 years of age, had been in the service of the Cunard Line as bandmaster, having voyaged on the Lusitania and Mauritania. Last Tuesday week, when he arrived in Liverpool, he was persuaded by the musical director of the White Star & Cunard Companies to take the post of bandmaster on the Titanic's maiden voyage. During the time when he was living in Colne he was a member of the Colne Orchestral Society for many years, and did not give up his membership until he left the town to take up the musical profession. He received the position as a violinist at the Harrogate Kursaal, and he was afterwards leader of an orchestra at Bridlington, and toured with the Carl Rosa and Moody-Manners opera companies. Mr.Hartley only accepted the offer to go on the Titanic after much pressure, and he had to make the journey to Southampton straight away, for the vessel sailed on the following day. Mr.Hartley took an active interest in the musical life of Colne when he was a resident in the town, and took part in a great number of local concerts. Mr.Hartley is a member of a wellknown Colne family, his father being Mr.Albion Hartley, who is now at Dewsbury, having gone there four years previously in 1908. Mr.Hartley senior was formerly a prominent figure in the religious life of Colne, being choirmaster in the Bethel Independent Methodist Chapel for thirty years. He was also a superintendent in the Sunday School, and was wellknown in musical circles in the town, being a member of the old Colne orchestra, and moving to Huddersfield when Wallace Hartley was aged seventeen.

The "Colne and Nelson Times" for April 26, 1912 states: Mrs.John Murray Brown states that the Titanic's band marched from deck to deck playing inspiring music, finishing with "Nearer, my God, to Thee". "When our boat left the ship", she says, "the musicians were still at their instruments, although the water on the deck about them was knee-deep."

The "Daily News" on Monday April 22, 1912 contained the following tribute to the late Mr.Wallace Hartley, formerly of Colne:-

Mr.Elland Moody, of Farnley, Leeds, was a colleague ('cellist) on the Mauritania of Mr.Wallace Hartley, the heroic leader of the Titanic band. Mr.Moody related to a representative of "The Yorkshire Evening Post": "I have done 22 trips with Mr.Hartley on the Mauritania. I recollect when chatting with him on one occasion on the Mauritania I asked, What would you do if you were ever on a ship that was sinking? He replied, "I don't think I could do better than play 'O God, our help in ages past', or 'Nearer my God, to Thee', I mean Sullivan's setting. That would be what the orchestra played on the sinking Titanic."

The "Colne and Nelson Times" for April 26, 1912 reported that on the Sunday previous, April 21, at the United Methodist Church at Cowling, "Nearer, my God, to Thee" was sung to

Sullivan's "Proprior Deo".(sic) (1)

The "Colne and Nelson Times" for May 3, 1912 reported a Sacred Concert given at the Theatre Royal, Leeds, on Sunday night (April 28), which included "Nearer, my God, to Thee" (Sullivan's setting). (1)

The "Colne and Nelson Times" for May 17 reports that at a Sunday Sacred Concert at Dewsbury Town Hall "the band parts for Sullivan's tune were arranged by the conductor of the Dewsbury Permanent Orchestra," (1)

The official arrangements for the funeral were published in the "Colne and Nelson Times" for May 17, 1912 and included the item:
Hymn. Nearer, my God, to Thee. Proprio Deo.(sic) Sullivan.

The cousin of Wallace Hartley, Miss C.Foulds, of 94 Burnley Road, Colne, has shown me a copy of the Order of Service of the funeral, which took place on May 18, 1912 at Bethel Chapel, Colne. In this Service-sheet the hymn "Nearer, my God, to Thee" is printed, and the name of the tune also is printed with it: "Proprio Deo" (Sullivan).(sic)
She told me that she was present at the funeral service, at which she is quite certain that Sullivan's tune was used; and that some people attended the service who had been saved from the Titanic, and who said that Sullivan's tune was the one played on the ship. She said also that this tune had always been used in that chapel for this hymn.

Mr.Ronald Riley, of Barrowford Road, Colne, choirmaster of the Bethel Independent Methodist Chapel, related to mee that his father, on business in North America, met a Canadian who had been saved from the Titanic, and who stated that the tune played was Sullivan's.

Further, I have seen the monument on Wallace Hartley's grave in Colne cemetery, on which are cut the words "Nearer, my God, to Thee" and also the music of the first line of the air of "Proprior Deo", Sullivan's setting.

W.Hartley left Colne c.1895 and became a violinist; his corpse was recovered from the sea, taken to America, and brought from Boston (U.S.A.) to Liverpool on the "Arabic". His bust is on a memorial outside the Colne Public Library. The tune which his father had invariably used for this hymn at the Bethel Independent Methodist Chapel, and which is still in use there, and to which Wallace Hartley had been brought up, is "Proprior Deo" (Sullivan). It is not in M.H.B. (1930), but is in various editions of "Church Hymns", Barrett's "Congregational Hymnary", M.H.B. (1904) and elsewhere.

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1). Memorial service and concerts.

XVI. AMERICAN HYMNODY.

Psalms were exclusively used in early Colonial days, and when hymns were introduced they were nearly all by Watts; America used psalmody rather than hymnody until 1800. The "Bay Psalm Book" or "New England Version" was printed at Cambridge, Mass. in 1640 by Stephen Daye at the instance of President Dunster, head of the recently founded Harvard College; it was entitled:

> "The Whole Book of Psalmes, Faithfully translated into English Metre: Whereunto is prefixed a discourse, declaring not onely the lawfulness, but also the necessity of the heavenly Ordinance of singing Scripture Psalmes in the Church of God".
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> This edition comprised 1700 copies bound in calf (one is in the Bodleian Library at Oxford). The preface by Richard Mather declares that David's Psalms (and not hyman inventions) should be sung in English form (i.e. not in Scriptural prose) and that they should be sung by all the people (not by one man only, with a mere general response at the end). It was the first book of Psalms and the second book of any kind to be printed in English-speaking North America.

It superseded the version by the Brownist refugee Henry Ainsworth:

> "The Booke of Psalmes: Englished both in Prose and Metre" which was published in Amsterdam in 1612, second edition 1617. The tunes were in "buckwheat" or diamond-shaped notes and without bar-lines. (1). Ainsworth's version had not been satisfactory, though it was retained in Salem until 1667 and in Plymouth until 1692.

The Puritan migration of 1630 went direct from England to Boston, America; this group was still favourable to the Church of England and used "Sternhold & Hopkins", which version, besides

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1). See M.Frost, Op.cit. pages 394-405.

being crude in versification, was not really close to the Hebrew. Work on a revision began c.1636, chiefly by Richard Mather, Thomas Welde and John Eliot;[1] probably Francis Quarles contributed six psalm-versions to it. Its purpose was not to produce smooth poetic verse, but to adhere as faithfully as possible to the original Hebrew text, chiefly in Common Metre verses. This "Bay Psalm Book" was first used in Plymouth, then forthwith adopted by practically every congregation in the Massachusetts Bay Colony; within a dozen years it had spread all over New England and into other colonies.

The 2nd edition appeared in 1647 (of which there is a copy in the British Museum); the 3rd was issued in 1650, followed by many others in America and Great Britain. It was not until 1690 that twelve tunes were included, badly printed and with many errors, and again in 1696 in two parts, treble and bass. In the 9th edition (1698) there were fourteen tunes printed at the end of the book with the air and bass only, including "York" and "Windsor"; the 26th edition was published in Boston in 1744.

In 1757 the book was revised by the Rev.Thomas Prince of Boston, who added fifty hymns to it; this version fell into disuse in 1786.[2]

During the latter half of the eighteenth century there were editions of Tate & Brady, with a "Supplement of Hymns" (mostly by Watts) published in Boston.

Watts had published his "Hymns and Spiritual Songs" in 1707 and "The Psalms of David Imitated" in 1719. The latter book was used considerably in New England, but some of his psalm-versions contained patriotic references to Britain

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1). John Eliot (1604-1690) was the son of a Hertfordshire yeoman and an early settler for conscientious reasons in New England. He spent years as a missionary to the Red Indians, and made a metrical version of the Psalms in the Indian dialect of Massachusetts in 1658. See R.E.Prothero "The Psalms in Human Life", page 333.

2). See E.S.Ninde: "The Story of the American Hymn".

which had to be altered for American use.

One version was by Joel Barlow (1755-1812) who was an army chaplain, a lawyer, and eventually U.S. Minister to France. His revision of Watts (1786) pleased the Presbyterians but disappointed the Congregationalists, and it fell out of favour. Timothy Dwight, President of Yale College, published a new version of Watts's Psalms in 1801 and added 263 hymns.

> In this book were 168 versions by Watts and 95 versions by other authors such as Cowper, Doddridge, Fawcett, Newton and Steele.

In general the Episcopalian and many of the Presbyterian churches kept strictly to the Psalms; the Congregationalists and Baptists kept to Watts. The type of psalmody which could include this sort of verse was beginning to yield to Watts:(1)

> Ye monsters of the bubbling deep,
> Your Maker's praises shout;
> Up from the sands, ye codlings, peep,
> And wag your tails about.

Many of the psalm-tunes which had come over in the "Mayflower" in 1620 were soon forgotten; not half-a-dozen could be sung by the average congregation, and the few that were sung became varied and corrupted. Most of the psalms were in Common Metre and many were of excessive length. Lining-out was the general custom. Occasionally a congregation would begin with one tune but inadvertently end the psalm with another. A controversy arose as to whether singing "by note" (i.e. from music) was

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1). Quoted in S.W.Christophers: "The Poets of Methodism" page 14 and in H.E.Johnson: "Musical Interludes in Boston" page 18.

allowable. But the movement inspired by Jonathan Edwards (1734-1735) encouraged the singing of both psalms and hymns; then there ensured singing-schools and choirs, and the practice of lining-out declined.

William Billings (1746-1800) was a Boston tanner who was blind in one eye, had a withered arm, legs of differeng length, a rasping voice and a slovenly appearance.(1) He was a self-taught tune-writer who introduced florid and crude "fuguing" tunes (i.e. with points of imitation of figure and repetition of words); he declared them to be "more than twenty times as powerful as the old slow tunes".(2) The repetition of a syllable led to this sort of thing:

With reverence let the saints appear
And bow-wow-wow before the Lord.

In 1774 Billings established a singing-school in Stoughton, Mass. He published:

1770 "The New England Psalm-Singer, or American Chorister, containing a number of Psalm Tunes, Anthems and Canons. In Four and Five Parts".
1778 "The Singing Master's Assistant"
1779 "Music in Miniature"
1781 "The Psalm Singer's Assistant"
1786 "The Suffolk Harmony"
1794 "The Continental Harmony"

He introduced the 'cello into the church service; though untrained as a musician (as his productions prove only too well) he did much to stimulate singing in the late eighteenth century

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1). O.Thompson: "International Cyclopaedia of Music and Musicians", page 49.

2). H.D.M. page 287. He composed 237 tunes.

in New England. He was strongly opposed to "lining-out". His tunes kept their vogue for long in rural districts, but they were boisterous, involved and musically incorrect. His tune "Chesters" was set to patriotic words during the Revolution:

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God for ever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'runs flee before our Youth,
And Generals yield to beardless Boys.

Even in the early nineteenth century, hymns were introduced into public worship with hesitation and often against opposition; the Episcopalians still used Tate & Brady; the Presbyterians the metrical Psalms of Rous or Barton; the Congregationalists kept to Watts and Supplements thereto; the Methodists had Wesleyan collections and camp-meeting hymns; the Baptists used Watts and also popular and inferior collections. Then Watts's hymns largely took the place of the old metrical psalms. Both hymns and tunes were crude: although Oliver Holden of Charlestown, Massachusetts (1765-1844) exercized a good influence both as hymn and tune writer; but the music was generally the exuberant and rumbustious sort typified by the tunes of William Billings. The hymns were mostly "Supplements" to Watts and were usually from eighteenth century English collections. The 1832 Collection of the Rev.James Winchell of Boston contained 337 versions from Watts's "Psalms Imitated" and 350 of his hymns, with 74 more of his hymns in an Appendix. Thus of the aggregate of 1220 hymns and psalms, 761 were by Watts.(1) There were also

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1). A.E.Bailey: "The Gospel in Hymns", pages 53, 62.

popular evangelistic books with American authors and composers, both words and music being very inferior. The Rev.Asahel Nettleton published "Village Hymns" (1834) for evangelistic meetings; its mistaken ascriptions were typical of the general ignorance of the period respecting authorships. "Jesu, Lover of my soul" (M.H.B.110) was attributed to Cowper: "O for a thousand tongues" (M.H.B.1) and "Hark, the herald angels" (M.H.B.117) were both regarded as anonymous.

A more natural folk-song appeared in the negro spirituals. "Slave Songs of the United States"(1) was introduced to Europe by the Jubilee Singers; these were songs of poignant simplicity, whose naiveté covered depths of feeling generated by centuries of oppression and suffering.

> The Jubilee Singers, a group of emancipated slaves, gave concerts in the United States from 1871, and came to Britain in 1873, to raise funds for Fisk University, Nashville, Tennessee. They sang negro spirituals and plantation hymns, and received recognition and support from Queen Victoria and the Royal Family, the Earl of Shaftesbury, W.E.Gladstone, John Bright, George Macdonald, Jenny Lind, several bishops, the leading clergy and ministers. They helped Moody and Sankey in Newcastle and Edinburgh, and visited all the main centres from Southampton to Aberdeen, also Belfast and Londonderry.

American nineteenth century hymns in general are independent, individualistic and subjective in type, with important contributions by the Unitarians and such mystical poets as Whittier. Their view of corporate and common religious life was not so much churchly, but rather social and humanitarian. The Methodists, Baptists and some Congregationalists admitted many infer-

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1). (1867).

ior "gospel-songs"; the Protestant Episcopalians, Presbyterians, Unitarians and most of the Congregationalists used more staid and formal worship: their hymns were of a higher standard and of more enduring value. Many hymns (as in England) were produced by university graduates whose culture and religious outlook was obviously influenced by their educational environment; this is especially true of Harvard. The evangelical hymnbooks at the beginning of the century included much that was morbid and unhealthy, but this emphasis disappeared during the course of the century: the stress on personal salvation gradually changed to the sensibility of human brotherhood and social welfare. Hymns became less technically doctrinal and more concerned with the practical application of religion to contemporary life; whereas Christ had been regarded exclusively as the eternal Judge, more modern hymns deal increasingly with His earthly life, teaching and example. A powerfully productive period was the 30 years in the middle of the nineteenth century which included the productions of A.C.Coxe, O.W.Holmes, S.Johnson, S.Longfellow, R.Palmer, E.H.Sears and J.G.Whittier. A later group of hymnwriters flourished in the time of P.Brooks, J.W. Chadwick and F.L.Hosmer.

There was little congregational singing of any sort in the mid-nineteenth century; in the more cultured congregations there was none at all; the hymns were read by the minister or sung by the choir, the people being as passive as during the sermon. The introduction of tunes into the church hymnals greatly advanced congregational singing; but the attempt to elevate the literary and musical standard of church worship always leaves a large number of people indifferent. They like catchy music and

emotional verse; hence there supervened the evangelistic hymns, the camp-meeting and revival songs, and gospel-hymn. Many of these had popularity in inverse proportion to their literary quality, and were the staple source of similar trends in England; some very fervid examples were adapted to camp-meeting use in English Collections dating about 1800. "Gospel-Songs" were much exploited by Ira D. Sankey (a high baritone) and later by Charles M. Alexander (a baritone). F.J.Gillman writes:(1)

> "If mere popularity is to be considered, the premier place must be given to Sankey's 'Sacred Songs and Solos'. But if poetical merit and the reverence which should characterize divine worship are to be our criteria, that book must be regarded as marking the nadir of modern hymnody. Self-conscious and feverish sentimentalism often recoil disastrously upon character, and it must be the desire of all who value reality in worship to restore simplicity and reverence to our service of praise."

Moody and Sankey began their gospel-songs at Newcastle-upon-Tyne in 1873; they published "Sacred Songs and Solos" (16 pages). In America, P.P.Bliss supplied the music for "Gospel Songs"; in 1875 these were combined as "Gospel Hymns and Sacred Songs" by P.P.Bliss and Ira D. Sankey and became immensely popular. It is no part of the purpose of this study to attempt to assess the religious worth of the gospel-song; yet it may be admitted that though it has little or no artistic value, it has had considerable religious influence upon many people.(2) It can be allowed that different levels of artistic attainment

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1). "Songs and Singers", pages 137-138.

2). See Elliott-Binns, Op.cit. pages 212-221; R.M.Stevenson, Op.Cit. chapter XII.

are needed for people of varying stages of culture, and inferior productions may therefore have a transitional usefulness. By its necessary adaptation to actual conditions, the gospel-song has been religiously effective where more highly cultivated kinds of hymns could only fail. Nevertheless a too exclusive use of the gospel-song has unfortunately prevented the great standard and historic hymnody of Christianity, as well as the dignified and worthy praise of more modern times, from becoming known, and has caused many noble types of hymn and tune to lie in neglected oblivion. J.S.Curwen wrote:(1) "These songs touch the common throng; they match the words to which they are sung" - a sentence which, intending to provide a favourable excuse, is capable of a harsher interpretation. Weighty consideration should be given to the judgement of Edward Dickinson:(2)

> "Those churches which rely mainly upon the Gospel Songs should soberly consider if it is profitable in the long run to maintain a standard of religious melody and verse far below that which prevails in secular music and literature.....The church cannot afford to keep its spiritual culture out of harmony with the higher intellectual movements of the age. One whose taste is fed by the poetry of such masters as Milton and Tennyson, by the music of such as Handel and Beethoven, and whose appreciations are sharpenedby the best example of performance in the modern concert hall, cannot drop his taste and critical habit when he enters the church door. The same is true in a modified degree in respect to those who have had less educational advantages. It is a fallacy to assert that the masses of the people are responsive only to that which is trivial and sensational."

The Rev. Dr. W. Gladden wrote:(3)

> "It is not to be assumed that all the hymns in the best hymnals are fit to be sung. The hymnals now in use are, as a rule, far better than those of a former day; most of the objectionable hymns have been eliminated, and the tunes are, as a rule dignified and worshipful. But it must be

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1). "Studies in Worship Music", Second Series, page 40.

2). "Music in the History of the Western Church", page 403.

3). In "The Christian Pastor", pages 139-140. See below, page 365.

> admitted that many congregations of our American churches have become addicted to a style of hymnody which is an offence against good taste and good sense. Verbal jingles which are destitute of all poetic character, and which often express an effusive sentimentalism, are joined to melodic jingles which are equally destitute of musical meaning; and the result is a series of combinations that tend to debilitate the mind and pervert the sensibilities of those who use them. Such combinations do not long endure: the prattle of the rhymes soon palls upon the sense, and the catchy melody becomes dull and stale, and a new batch is soon called for, to give place, in its turn, to something lighter and more worthless still. But it is with hymnody of this sort precisely as it is with flashy literature; those who get a taste for it are apt to think that anything of a higher order is stupid and unprofitable.... There is much patient educational work to be done by intelligent pastors, in seeking to correct the perversions of taste, and to elevate the standards of psalmody in their congregations."

It may well be enquired, whatever usefulness such hymns and tunes may have had a century ago, can their continued use today in an age so utterly different really be justified? According to the American periodical "The Hymn":[1] "gospel songs are disappearing from the knowledge of the younger Christians in America". A true hymn is worship; a "sacred song" very often is not; and as to the quality of the music, no one has ever claimed that it reaches the standard of our best hymn tunes. The music is excused as being "of that type" - e.g. Sankey's improvisation for "There were ninety and nine": but the resulting tune is just what might be expected from one who was not a trained musician in his extempore attempt. The Y.M.C.A. in America adopted this type of hymn; similar compilations were "The North-Western Hymn Book" (Dwight L.Moody) and Sunday School books by G.F.Root, Robert Lowry, W.B.Bradbury, with the inevit-

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1). Volume II, No.2. (April 1951).

able refrains (see "Even me", M.H.B.321). Among these were:-

1862 "Youthful Voices" (it included sell-known tunes which were not American).
1869 "Bright Jewels for the Sunday School", mostly by Lowry, Sherwin and Bradbury.
1869 "New Praises of Jesus", by Bradbury, Woodbury, Webb, Main, Lowry, Mason, Sherwin and others.
1871 "Pure Gold for the Sunday School", by Lowry, W.H.Doane and others.
1871 "The Crown of Sunday School Songs", chiefly by Root and Bliss.

William Howard Doane sang at the Y.M.C.A. conventions; D.L. Moody conducted evangelistic campaigns in the west, assisted by Philip P. Bliss in Chicago - the precedent which led to the association of Moody and Sankey.

Ira David Sankey was born in Edinburgh, Lawrence County, Pennsylvania in 1840; he was a Sunday School superintendent of the Methodist Episcopal Church. He met Moody in 1870 at the Y.M.C.A. convention at Indianopolis, and joined him in evangelistic campaigns in 1872 (William Booth had begun his tent meetings in Whitechapel in 1865) and their association continued in England in 1873 and until Moody's death in 1899. Sankey became blind in his old age and died at Brooklyn in 1908. He popularized simple sentimental hymns and catchy melodies. J.S.Curwen wrote of him: (1) "his style is more recitative than singing. It is speaking with a sustained voice". Sankey published:

1873 "Sacred Songs and Solos", a compilation, chiefly American. It began with 23 pieces and 16 pages, had 750 hymns by 1888, and grew to over 1200 pieces by 1903. Over 70 million copies were sold by 1930.
1875-1891 "Gospel Hymns"
1890 "Winnowed Songs"
1906 "My Life and the Story of the Gospel Hymns".

Dwight Lyman Moody was born in 1837 at Northfield, Connecticut; in 1854 he joined a Congregational church in Boston; in 1856 he became a city missioner in Chicago; during the Civil War 1861-1865 he worked with the Y.M.C.A. After the war he took up Sunday School organization in Chicago. In 1867 he visited the British Isles, and again briefly in 1871 when he met the Rev.W.Pennefather of Mildmay.(2)

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1). "Studies in Worship Music", 2nd series, page 42.

2). See above, page 45.

Coming to England in 1873 with Sankey, they met with failure in Liverpool and York, but succeeded in Newcastle-upon-Tyne and Sunderland. At this time P.P.Bliss was working on similar lines in America with Major D.W.Whittle; later editions of their combined "Gospel Hymns and Sacred Songs" contained pieces by George C.Stebbins and James McGranaham. Moody and Sankey went to Edinburgh in November 1873, and Sankey had some difficulty in getting his small reed-organ admitted into churches. But they were supported by many leading Scottish ministers andlaymen, including Dr.Horatius Bonar and Henry Drummond. In 1874 they visited Glasgow, Greenock, Stirling, Perth, Dundee, Aberdeen, Inverness, Oban, Campbelltown, Rothesay, Belfast, Londonderry and Dublin. Then they returned to Manchester (where they were supported by Dr. Maclaren) and Sheffield. In 1875 they were at Birmingham (supported by Dr.Dale), Liverpool and Birkenhead. After being in London and at Eton, Moody returned the same year to America. In 1881-1883 he was in Britain with G.C.Stebbins, again being helped by Professor Drummond. After a short visit to America, he returned to London in 1883 with Sankey; in 1884 he stayed with Sir Edward Denny (1) before returning to America. He was in Britain again in 1892 with G.C.Stebbins. From 1885 he received musical assistance from D.B.Towner (2) as well as from Sankey and Stebbins. He died at Northfield in 1899. He founded:

1879 The Northfield Seminary for Girls.
1881 The Mount Hermon School for Boys.
1889 The Chicago Bible Institute.

P.P.Bliss, "Fanny Crosby", Miss Hankey, Annie S.Hawks and others in America were writing their own hymns and tunes: the hymns and the tunes are hardly separable; the tunes are easy and sentimental, calling for no musical knowledge or skill; the words are crude in sentiment and unrefined in expression; the effects are vulgar and even perverted. Sankey admitted that he found it much more difficult to obtain suitable words, than tunes. He said:(3) "I find it much more difficult to get good words than good music. Our best words come from England; the music which best suits our purpose comes from America" (which is but a reflection upon his musical taste). It has been pointed out that "earnest and spiritually effective as the

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1). See above, page 119.
2). See below, page 361.
3). J.S.Curwen: "Studies in Worship Music",2nd series, page 39.

Moody & Sankey revivals were, they gave us nothing that has enriched" hymnody. Many American hymnbooks are much inferior in quality to those of Britain; some are of a wild revivalist type: and they monopolised the Sunday services by their exclusion of all others.

The Wesleys had a far more elevated educational standard, also a more prudent and devout depth of Christian experience and discipline. Dr. Frere says of John Wesley:(1)

> "as a musician and a revivalist he seems to have used his influence to exclude the worst of the bad specimens of hymnody which were everywhere in growing favour".

Great religious revivals down to the time of (and including) the Wesleys, produced hymns suitable for ordinary church worship; more recent movements have produced poor verses appealing to the illiterate. The Gospel-hymn rapidly deteriorated with countless imitators and the standard sank to the lowest popular level. This had serious consequences, and in the Methodist Episcopal Church it almost ousted the better and recognized hymnody; it also invaded and conquered Sunday Schools, Christian Endeavours and the like, so that a generation grew up which knew nothing at all of the great hymns of Christendom. Many such hymns are of no lasting value and are devoid of religious inspiration as well as of literary merit; their theology is crude; and their catchy tunes and choruses tend to irreverence. A further danger is that revivalist hymns are concerned only with the initial beginnings of the Christian life, yet are used and maintained as the permanent and sole collection for general

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1). H A & M (1909), Introduction, page lxxxix.

worship, although they are utterly inadequate and unsuitable for this wide purpose, as they leave many great truths and doctrines untouched. The ensuing result is a superficial and sentimental faith. A critic made his protest to the late Dr. McClure, headmaster of Mill Hill School: "The love of beauty never has saved and never can save a single soul"; McClure retorted: "Perhaps not; but it can and does make many souls better worth saving".

Among the hymns popularized by Ira David Sankey are the following:-

M.H.B.151 "Who is He"; the words and music are both by Benjamin Russell Hanby (1833-1867), an American Episcopalian minister who worked with G.F.Root. It was published in "The Dove: A Collection of Music for Day and Sunday Schools" (Chicago 1866).

M.H.B.152 "What means"; written 1863/4 by Miss Etta Campbell, based on Luke XVII,37. Published in "Sabbath Songs" (1869) and in Sankey's 1874 edition. She was a teacher in Morristown, N.J. The last verse, omitted in M.H.B. is:

> But if you still His call refuse
> And all His wondrous love abuse,
> Soon will He sadly from you turn,
> Your bitter prayer for pardon spurn;
> "Too late, too late" will be your cry,
> Jesus of Nazareth has passed by.

M.H.B.161 "Tell me the old, old story"; Miss Arabella Catherine Hankey(1) was born at Clapham in 1834, and was a member of the "Clapham Sect".(2) In 1870 she published "Heart to Heart" with music by herself. She died in Westminster (3) in 1911. In 1866 she wrote a poem, entitled "A Life of Jesus" in fifty 4-line stanzas. Part I, "The Story Wanted" has 8 stanzas; Part II, "The Story Told" has 42 verses. It was published in 1867. M.H.B. is Part I slightly altered, as in Sankey, at whose request it was set to music by W.H.Doane of Preston, Connecticut. Miss Hankey greatly deprecated this setting with the refrain, as each verse is complete in itself.

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1). The correct form of the name has been checked at S.H.

2). See above, pages 54-55.

3). Checked at S.H.

Miss Priscilla Jane Owens (1828-1899) was born in Baltimore, where she became a school teacher. She died in Baltimore. (1)

M.H.B.316 "We have heard"; M.H.B. omits verse 2, "Waft it on the rolling tide"; it is in C.H.

M.H.B.634 "Will your anchor".

Charles H. Gabriel was born in Iowa in 1856. In 1900 he composed "The Glory-Song" which was much used by C.M.Alexander. D.J. Beattie calls him "the King of Gospel Hymn-writers".

M.H.B.336 "In loving-kindness"; this tune exhibits the ineptitudes of this type of hymn in an extreme degree.

Miss Mary Shekleton was born in 1827 and died in Dublin in 1883.

M.H.B. 436 "It passeth"; written in 1863.

Mrs. Martha Matilda Stockton (née Brustar) was born in 1821; she married the Rev.W.C.Stockton of Ocean City, Cape May County, N.J.; and died there in 1885.

M.H.B.337 "God loved"; written in 1871, published in 1884.

William Ralf Featherstone. There are variations in the spelling of his middle name and of his surname, the date of his death, and the date of the publication of his hymn. Probably he was born in 1842 and died in 1878.

M.H.B. 437 "My Jesus"; published in "The London Hymn Book"(1864). Telford says it is anonymous. Sankey, in his "My Life and Sacred Songs" (1906) pages 165-166 writes:
"William Ralph Featherston was born and reared in or near Montreal, Canada, and composed this hymn in 1858; it was published in "The London Hymn Book" (1862) anonymously. He died in Montreal in 1870." (2)

M.H.B.517 "Simply trusting"; published in "Sacred Songs and Solos" (1876) under the pen-name "Edgar Page". In "My Life and Sacred Songs" it is attributed to E.P.Stites. He was born in 1837, and became a business-man in Cape May, N.J.

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1). Telford puts her death in 1899; Brownlie refers to her as still living in 1906.SeeJulian, page 1685.

2). "The Choir" magazine (July 1954, page 121) says it was writben by J.H.Duffell.

Joseph Medlicott Scriven was born at Seapatrick, Banbridge, County Down on the 10th September 1819.(1) He was educated in Dublin, and migrated to Canada in 1845. He was a member of the Plymouth Brethren. He died at Port Hope, Lake Ontario in 1886.

M.H.B.538 "What a Friend"; written c.1855, published in "Social Hymns, Original and Selected" (1865) by H.L.Hastings.

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1). Checked by Mr. Alexander Flanigan of Belfast. Not 1820, and not in Dublin, as usually stated.

XVII. AMERICAN HYMN WRITERS.

The Protestant Episcopal Church

The Protestant Episcopal Church used an edition of Tate & Brady, with 27 additional hymns, published in 1789; 30 more hymns were added in 1808. In 1827 this had developed into:

> "Hymns of the Protestant Episcopal Church, in the U.S.A. Set forth in General Convention of the said Church, in the years of our Lord, 1789, 1808 and 1826."

It was a conservative and sober Collection, evangelical in type, of 212 hymns mainly from Watts, Doddridge, Steele and C.Wesley; it included G.W.Doane's "Thou art the way" (M.H.B.160). "The Prayer Book Collection" was published in 1833, and in 1871 was bound up with the Prayer Book; it consisted of psalms (mostly abridged from Tate & Brady) together with the 212 hymns previously published in 1827. From 1861 H A & M (or selections from it) was used, to which were appended 66 "Additional Hymns" in 1866. The Episcopal Hymnal was published in 1871, revised 1874. The Rev. William Augustus Mühlenberg (1796-1877) published a "Plea for Hymns" (1821) and "Church Poetry" (1823) - the latter of which drew largely upon Cotterill's 1819 edition. "Church Hymns" was issued by Andrews in 1844 and 1857; "Hymns for Church and Home" in 1859 and 1860; and "The Church Hymnal" (1892) without music. The following hymn writers are in M.H.B.:

GEORGE WASHINGTON DOANE, D.D., LL.D. was born at Trenton, N.J. in 1799, was ordained deacon in 1821 and priest in 1823; he became rector of Trinity Church, Boston in 1828 and Bishop of New Jersey in 1832; he died at Burlington, N.J. in 1859. He

sympathised with the English Tractarians and was the leader of the High Church party in America; in 1834 he edited the first American edition of Keble's "The Christian Year". His "Songs by the Way", published in 1824 was enlarged in 1859 and 1874.

M.H.B.160 "Thou art"; based on John XIV,6, published in "Songs by the Way" (1824). It was introduced to England in Bickersteth's Collection (1853).

M.H.B.817 "Fling out"; written in 1848, published in 1851. The fourth verse: "Fling out the banner; sin-sick souls", omitted in M.H.B., is in E.H.

ARTHUR CLEVELAND COXE, M.A., D.D., LL.D. was born in 1818 at Mendham, N.J. and educated at New York; he was ordained in 1841, rector of St.Anne's, Morrisiana; and in 1842 of St. John's, Hartford, Conn. and of Grace Church, Baltimore in 1854. He went to New York in 1863 and in 1865 became Bishop of Western New York. He died at Clifton Springs, Buffalo, N.Y. in 1896. He published:

1840 "Christian Ballads"
"Sympathies of the Continent"
1856 "Impressions of England"
1857 "Apology for the English Bible"
1866 "The Criterion"
1871 "Apollos, or the Way of God"
1892 "Holy Writ and Modern Thought"

M.H.B.800 "Saviour, quicken"; written 1850/1, published in 1857, based on Isaiah LII,15. The original text in verse 1, line 1 has "sprinkle" (not "quicken").

PHILLIPS BROOKS, D.D. was born at Boston and educated at Harvard; he was ordained in 1859 and became rector of the Church of the Advent (1859-1862) and of Holy Trinity (1862-1869), both in Philadelphia; in 1869 he went to Trinity Church, Boston, until 1891, when he became Bishop of Massachusetts; he died at Boston in 1893. He received the D.D. degree from Harvard in 1877, from Oxford in 1885 and from Columbia in 1887. He was a supporter of Lincoln and the Union. He published:

1877 "Lectures on Preaching" (at Yale)
1879 "The Influence of Jesus"
1881 "The Candle of the Lord"
1890 "The Light of the World"
1891 "Spiritual Man"
1892 "Essays and Addresses"
1893 "The Mystery of Iniquity"
1896 "New Starts in Life"
1902 "The Law of Growth"
"More Abundant Life"
1904 "Seeking Life"

M.H.B.125 "O little town"; written in 1868 for a Sunday School in Philadelphia, after a visit to Bethlehem at Christmas 1866, and set to music by Mr.Redner, organist at Holy Trinity; the verse "When children pure and happy", omitted in M.H.B., is in E.H. and S.P. Brooks altered the fourth line of this verse from "Son of the Undefiled" to "Son of the Mother mild".

Miss HARRIET BURN McKEEVER was born at Philadelphia in 1807 and was educated there, becoming a school-teacher; she died at Chester, Pennsylvania.(1) She published "Twilight Musings".

M.H.B.838 "Jesus, high in glory"; written in 1847, published in "The Sunday School Harmonist" (1847), a Methodist Episcopal book. The original text has:
Verse 1, line 4: "Infants" (not "Children's")
Verse 2, line 2: "eternal" (not "almighty")
Verse 5, line 1: "Then, when Jesus calls us"
line 3: "would" (not "will")
One verse is omitted in M.H.B.

The Presbyterian Church in America.

George Whitefield had promoted the use of Watts's "Hymns and Psalms" through his revival, and the Rev.Samuel Davies(1723-

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1). Telford, M.H.B. and H.C.H. say in 1886; Julian (page 1667) and the Methodist School Hymnal (1911) give the date 1887.

1761) introduced these hymns among the Presbyterians, who adopted them but very slowly and cautiously, and among whom they caused considerable controversy. The Presbyterians used Watts chiefly, although the use of his "Hymns and Songs" was not officially authorized until 1802 with Dwight's edition of Watts.(1) For long the Presbyterians had no desire to compile a book of their own, and Barlow's edition of Watts, with the addition of some other hymns, became the typically Presbyterian book. Mrs. Van Alstyne relates(2) that in the 1830's there were few hymn-books, and it was customary for a Presbyterian deacon to compose a hymn for the ensuing service or meeting, which was then sung to some familiar tune. But the attitude to hymns remained conservative; as late as 1863 the General Assembly of the New School Presbyterians

> "totally disapproved of those books of psalmody which, in their arrangement, blot out the distinction between those songs of devotion which are God-inspired and those which are man-inspired."

Teachers of music went from place to place establishing psalmody classes; inevitably this led to hymn-singing, and to the disuse of "lining-out". Hymns for practice were chosen from Watts, Wesley, Steele and others, for the sake of their metrical variety. Among the official hymn-books were:

1828 "Psalms and Hymns", amended 1830/1834, and 1843.
1830/1 "Leavitt's "Christian Lyre" (3)
1831-1833 "Spiritual Songs" (Hastings)
1843 "The Church Psalmist"; "Supplement" 1847.
1865 Robinson's "Songs for the Sanctuary"
1869 "The Sacrifice of Praise"
1872 "The Church Hymn Book"
1867 "The Hymnal of the Presbyterian Church"
1874 "The Presbyterian Hymnal"
1878 Robinson's "Spiritual Songs".

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1). See below, page 363.

2). Fanny J.Crosby: "Memories of Eighty Years" page 17.

3). See below, page 362.

1895 "The Hymnal published by authority of the General Assembly of the Presbyterian Church in the United States of America" edited by L.F.Benson.

There are three American Presbyterian hymn-writers in M.H.B.:-

JAMES WADDELL ALEXANDER, M.A., D.D. He was born at Hopewell, Louisa County, Virginia in 1804 and educated at Princeton. He was a pastor in Virginia in 1824; in Trenton N.J. 1828; Professor of Rhetoric in New Jersey College in 1832; pastor in New York 1844; Professor of Ecclesiastical History at Princeton 1849-1851, then pastor at a Presbyterian church in New York. He died at Sweet Springs, Virginia in 1859. He was a considerable hymnologist. Among his translations are "Near the cross was Mary, weeping" (Stabat Mater) and "Jesus, how sweet Thy memory is" (Jesu dulcis memoria); his "The Breaking Crucible, and Other Translations" was published in 1861 (posth.).

M.H.B.202 "O sacred head"; the hymn "Oratio Rhythmica ad Christum a Cruce Pedentem", traditionally attributed to St.Bernard of Clairvaux (1) is in seven parts, being a rhythmical prayer to each of the members of Christ hanging on the cross: 1) the feet; 2) the knees; 3) the hands; 4) the side; 5) the breast; 6) the heart; 7) the face. The seventh part, of which M.H.B. 202 is a translation, is addressed "Ad Faciem" - to the face of Jesus:

Salve caput cruentatum.
Totum spinis coronatum,
Conquassatum, vulneratum
Arundine verberatum
Facie sputis illita.

The oldest extant manuscript dates from the fourteenth century; it is now generally believed that the Latin text is not by St. Bernard, but is probably a thirteenth century hymn by Arnulf von Loewen (1200-1251). The Latin and German texts are in H A & M (1909).

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1). See above, pages 161-163.

All the seven parts were freely translated by Paulus Gerhardt, a Lutheran pastor, in 1656. He was born at Gräfenhaynichen near Wittenberg in 1607 and educated at Wittenberg. He became a deacon in Berlin; pastor at Mittenwalde near Berlin in 1651; Diaconus of St.Nicolas in Berlin 1657-1666, then was deposed; but in 1669 became Archidiaconus at Lübben in Saxony, where he died in 1676.
Many estimate him to be the chief of German hymn-writers; he wrote 123 hymns, of which seven are in M.H.B. - four being translated by J.Wesley, two by Miss Winkworth, and this one by Dr.Alexander. Gerhardt was the leader of late seventeenth century Lutheran hymnody; in his hymns the mystical and subjective element becomes increasingly marked, though not sinking to sentimentality; their style and matter were both popular and elevated.
J.W.Alexander translated eight stanzas from Gerhardt's "O Haupt voll Blut und Wunden" in 1829; they were published in "The Christian Lyre" (1830) and "The Breaking Crucible" (1861). He added two more verses in 1849. M.H.B. is a cento from these ten stanzas (with much alteration in many lines):

M.H.B. Verse 1 is	Alexander Verse 1, lines 1-4, Verse 2 lines 5-8.
Verse 2	Verse 1, lines 5-8, Verse 4 lines 1-4.
Verse 3	Verse 8
Verse 4	Verse 10.

Alexander's complete text is in Schaff's "Christ in Song" pages 142-145.

GEORGE DUFFIELD, D.D. was born at Carlisle, Pennsylvania in 1818 and educated at Yale; he was ordained to the Presbyterian ministry in 1840 at Brooklyn, Long Island; in 1847 he was in New Jersey, in 1852 in Philadelphia, in 1861 in Michigan, in 1865 in Illinois and in 1869 in Michigan; he died at Bloomfield, Detroit, N.J. in 1888. His son was the Rev.Samuel Augustus Willoughby Duffield, who was born at Brooklyn in 1843, educated at Yale and ordained to the Presbyterian ministry in 1867; he retired in 1886 and died at Bloomfield, N.J. in 1887. He published:

1867 "The Heavenly Land" - a verse translation of "De Contemptu Mundi": see above, pages 170-171.
1868 "Warp and Woof, a Book of Verse"
1882 "The Burial of the Dead"
1886 "English Hymns; their Authors and History"
1889 "Latin Hymn Writers and Their Hymns" posth.; edited and completed by Professor R.E.Thompson, D.D.

M.H.B.821 "Stand up"; written in 1858,(1) based on Joshua I,6;

1). Not 1854 as stated in C.H.H.

Ephesians VI,14; Exodus X,11; Luke V,18. It was published in the "Church Psalmist" (1859) and in Professor C.D.Cleveland's "Lyra Sacra Americana" (1868).
The hymn was prompted by the fatal accident in 1858 to the Rev.Dudley Atkins Tyng, a Protestant Episcopal rector in Philadelphia who had been much persecuted for pleading the cause of the slaves.(1) In the original,
M.H.B.verse 3, line 6 has: "Each piece put on with prayer"
The two verses omitted in M.H.B. are:
2) "Stand up, stand up for Jesus, The solemn watchword hear' it is in H A & M, E.H., S.P.
3) "Stand up, stand up for Jesus, Each soldier to his post"; it is in C.P.

The Rev. JOHN HENRY SAMMIS, a Presbyterian minister of Brockton, Massachusetts; he died in 1919.

M.H.B.516 "When we walk"; it was used by Sankey; Towner's tune is in Sankey's book also.
Dr. Daniel Brink Towner was born at Rome, Pennsylvania in 1850 and died at Longwood, Missouri in 1919. (2) He was Director of the musical department of the Moody Bible Institute in Chicago. See above, page 350.

The Congregationalists in America.

The Congregationalists used the following publications:

1799 "The Hartford Selection"
1815 "Christian Psalmody, in four parts: comprising, Dr.Watts's Psalms abridged: Select Hymns from other sources; and select Harmonies."
This compilation by the Rev.Samuel Worcester of Salem, Mass. had 82 good tunes. (No book with words and tunes had yet been published, though there were separate books with tunes only. To make room for the tunes, some of Watts's hymns were omitted and some shortened).
It provoked objections from those who wanted "Watts entire." So Worcester issued the complete Watts in 1819, with other hymns and no music, entitled "The Psalms, Hymns and

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1). The above details have been checked from S.W.Duffield's account, which may be taken as authentic; there are many variants respecting the date of publication, and the titles of the books in which the hymn was published.

2). The dates in M.H.B. are incorrect.

Spiritual Songs of the Reverend Isaac Watts, to which are added Select Hymns from other authors", a book which remained very popular; it had 236 other hymns added to the entire production of Watts and was usually called "Watts & Select".

1823 "Hymns, for the Monthly Concert"

1823 "Watts's, and Select Hymns"

1824 "Village Hymns for Social Worship. Selected and Original. Designed as a Supplement to the Psalms and Hymns of Dr. Watts." By Asahel Nettleton.
He was a Congregational evangelist in Massachusetts, Connecticut, New York and Virginia. He was born in 1783, visited Great Britain in 1831 and died in 1843. His book was a good collection of its sort, and proved very popular. It had 600 hymns, including some by Cowper, Heber, Newton, Montgomery, Anne Steele and C.Wesley.
Nettleton published also a companion book of tunes entitled "Zion's Harp".

1831 "Church Psalmody"

1831 "The Christian Lyre", by the Congregationalist minister Joshua Leavitt, was a revivalist book with choruses and poor music. It was very popular, and anticipated the later "gospel-songs".

1832 "Melodies of the Church"

1833 "Supplement to Dwight"

1845 "Psalms and Hymns"

1851 "Temple Melodies"

1855 "The Plymouth Collection". This book compiled by the Rev. H.W.Beecher was the first in America to have tunes printed immediately adjacent to each hymn.

1857 "The Congregational Hymn Book"

1858 "The Sabbath Day Hymn Book for the Service of Song in the House of the Lord". Compiled by Professors E.A.Park and A.Phelps, of the Congregational Seminary at Andover; and in 1859 with tunes by Lowell Mason.
This was commonly called "The Andover Book"; it had 1290 hymns, including Ray Palmer's "Jesu, Thou joy" (M.H.B. 109), "O Bread to pilgrims" (M.H.B.768), "Come Holy Ghost, in love". It was rather Calvinistic, and had too many textual alterations.

1860 "Hymns and Choirs" - a treatise on hymnody by E.A.Park and A.Phelps.

1869 "Songs of the New Life"

1880 "Manual of Praise"

1880 "Songs of Christian Praise"

1880 "The Evangelical Hymnal"

TIMOTHY DWIGHT, M.A., D.D., LL.D. was born in 1752 at Northampton, Hampshire County, Massachusetts and was educated at Yale, where he was a tutor 1771-1777; then he was an Army chaplain 1777-1779. He was ordained at Greenfield Hill, Connecticut in 1783; in 1795 he became President of Yale; he died in 1817 at

New Haven, Connecticut (not in Philadelphia as stated by Foote). He wrote 33 original hymns, and published:

1772 "A Dissertation on the History, Eloquence, and Poetry of the Bible"
1785 "The Conquest of Canaan" (a laborious epic poem)
1788 "The Triumph of Infidelity; a Poem"
1794 "Greenfield Hill"
1809-1819 "Theology Explained and Defended in a Series of Sermons" (5 Volumes)
1821/2 "Travels in New England and New York" (4 Volumes)

He was a moderate Calvinist in doctrine, with a puritanical outlook. In 1800/1 he edited a revised version of Watts for the Presbyterian Assembly (including a number of his own hymns).

"The Psalms of David.....by I.Watts,D.D. A new edition, in which the psalms, omitted by Dr.Watts, are versified, local passages are altered, and a number of psalms are versified anew, in proper metres."
This book had 263 hymns of which 168 were by Watts.
In each revision of the book, new hymns were added to the psalms; for a long time, especially in America, the ever-widening area of English hymnody was regarded as an appendage to Watts.

M.H.B.708 "We love"; based on Psalm CXXXVII,6-7; published in his edition of Watts's "Psalms" (1800). The original text has:
Verse 1, line 1: "I" (not "We")
line 3: "Thy" (not "The")
Verse 2, line 2: "walls" (not "saints").
The two verses omitted in M.H.B. are:

3) If e'er to bless thy sons
My voice or hands deny,
These hands let useful skill forsake,
This voice in silence die.

4) If e'er my heart forget
Her welfare or her woe,
Let every joy this heart forsake,
And every grief o'erflow.

RAY PALMER, D.D. was born at Little Compton, Rhode Island in 1808 and was educated at Yale. He became a teacher in New Haven. In 1835 he was a Congregational minister at Bath, Maine; from 1850 to 1866 to Albany, New York; he was secretary of the American Congregational Union 1866-1878; he died at Newark, N.J. in 1887. He wrote 38 hymns, and published:

1839 "Spiritual Improvements, or, Aids to Growth in Grace"; re-issued in 1851, entitled "Closet Hours".
1839 "A Doctrinal Text-book"
1843 "Parish Hymns"
1860 "Hints on the Formation of Religious Opinions"
1865 "Remember Me"
1865 "Hymns and Sacred Pieces"
1872 "Home, or the Unlost Paradise" (poem).
1873 "Earnest Words on True Success"
1867 "Hymns of my Holy Hours"
1876 "Poetical Works"
1881 "Voices of Hope and Gladness"

M.H.B.109 "Jesu, Thou joy"; his translation from "Jesu dulcis memoria"(1). In the "Sabbath Hymn Book" (Andover 1858). This is the most popular cento of all, being stanzas 4, 3, 20, 28, 10 of Daniel's (The Benedictine) text, which was published in 1858 in America.

M.H.B.111 "Jesus, these eyes"; written at Albany in 1858, based on John XX,29 and I Peter I,8; published in the "Sabbath Hymn Book" (Andover 1858). The tune by H.S.Irons appeared in H A & M (1861).

M.H.B.238 "My faith"; written while a teacher, in 1830/1; his first hymn. Based on Psalm XXXIV,5 in six stanzas. Published in "Spiritual Songs for Social Worship" (Hastings & Mason 1831). It was brought to England in 1840 and published in Dr.A.Reed's "Hymn Book" (1841) and in Thring's "Church of England Hymn Book" (1880). It has been translated into many languages.
Two verses are omitted in M.H.B.
Lowell Mason wrote the tune "Olivet" for it (called "Harlan" in M.H.B.).

M.H.B.393 "I give"; a translation of the Roman Catholic hymn "Cor meum Tibi dedo, Jesu dulcissime" (in "Sirenes Symphoniacae"1687). Palmer's rendering was made in 1868. The third verse; "Thy heart is opened wide", omitted in M.H.B., is in C.P.

M.H.B.768 "O Bread"; cf John VI,51. Although Aquinas did write some sacramental hymns, this one "O esca viatorium" is not by him; some date it in the 13th or 14th century, or it may be by a 17th century German Jesuit. It is in the Roman Catholic "Maintzisch Gesangbuch" (1661) and in Daniel's "Thesaurus Hymnologicus", Volume II, page 369. Palmer's translation was published in "The Sabbath Hymn Book" (1858).

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1). See above, pages 161-163.

WASHINGTON GLADDEN, D.D., LL.D. was born at Pottsgrove,(1) Pennsylvania in 1836,(2) and was ordained to the Congregational Church in Brooklyn in 1860; his later charges were at Morrisania, N.Y. (1861-1866), North Adams, Mass. (1866-1871), Springfield, Mass. (1875-1882), Columbus, Ohio (1882-1918), where he died in 1918. He wrote and edited much upon civic, economic and social matters; he supported church union and municipal reform, but was opposed to socialism as a political system. His leadership helped to improve industrial relations. He published:

1868 "Plain Thoughts on the Art of Living"
1871 "Being a Christian"
1876 "Working People and their Employers"
1877 "The Christian Way"
1886 "Applied Christianity"
1890 "Burning Questions"
1891 "Who wrote the Bible"
1893 "Tools and the Man"
1897 "Social Facts and Forces"
1898 "The Christian Pastor" (see above, pages 347/8).
1899 "How much is left of the Old Doctrines?"
1902 "Social Salvation"
1904 "Where does the sky begin?" (Sermons).
1904 "Organized Labor and Capital"
1905 "The New Idolatry"
1908 "The Church and Modern Life"
1913 "Present Day Theology"
1903 "Witnesses of the Light"
1898 "Seven Puzzling Bible Books"
1896 "Ruling Ideas of the Present Age"
1909 "Recollections"

M.H.B.600 "O Master"; written and published in 1879; in the original, Verse 1, line 3 has "Teach me Thy secret: help me bear". The sedond verse, omitted in M.H.B. is:

O Master, let me walk with Thee
Before the taunting Pharisee,
Help me to bear the sting of spite,
The hate of men who hide Thy light,
The sore distrust of souls sincere
Who cannot read Thy judgements clear,
The dullness of the multitude,
Who dimly guess that Thou art good.

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1). Not Potts Grove, Pitts Grove nor Pittsgrove as variously named.
2). Not 1838 as stated by Bailey.

Gladden stipulated that this hymn should be set to the tune "Maryton" by Canon H.P.Smith (M.H.B.32).

JEREMIAH EAMES RANKIN, D.D., LL.D. was born at Thornton, New Haven, New Hampshire in 1828. He was ordained to the Congregational ministry at Pottsdam, N.Y. in 1855; he went to St.Albans, Vermont in 1857; to Lowell, Massachusetts in 1862; to Charlestown, Mass. in 1864; to Washington D.C. in 1869; to Orange, N.J. in 1884. He died at Cleveland, Ohio in 1904. He edited "Gospel Bells" and "The Gospel Temperance Hymnal", and published:

1873 "The Auld Scotch Mither and other Poems"
1887 "Ingleside Rhaims"
1881 "Subduing Kingdoms"
1882 "Hotel of God"
1886 "Atheism of the Heart"
1886 "Christ His Own Interpreter"
1889 "Broken Cadences"
1889 "Hymns pro Patria"
1898 "German-English Lyrics"
1899 "The Law of Elective Affinity"

M.H.B.914 "God be with you"; Sankey states that this was written c.1882. (1) It was published in "The Church Hymnary"(1898); the tune by W.G.Tomer is in Sankey's book. Dr.Louis F. Benson criticizes its wearisome repetitions: (2)
"As sung there are thirty-three lines in all. Of these, just twelve are the first line over and over again, and in twelve other lines 'till we meet' is read twenty times and sung forty times. Only eight lines are left which add any thoughts to the original theme, and most of those are turned from very familiar Scripture phrases."

SAMUEL WOLCOTT, D.D. was born at South Windsor, Connecticut in 1813 and educated at Yale; he was a Congregational minister in Cleveland, Ohio, and had been a missionary in Syria 1840-1842. He died at Longmeadow, Massachusetts in 1886. He wrote over

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1). Bailey gives the date 1880.

2). In "Studies of Familiar Hymns", 2nd Series (1923).

200 hymns.

M.H.B.805 "Christ for the world"; written in 1869 for a Y.M.C.A. Convention in Cleveland.

Mrs. HARRIET BEECHER STOWE was born at Litchfield, Connecticut.(1) Her father, the Rev.Dr.Lyman Beecher, and her brothers were Congregationalists of a Calvinistic outlook; as she herself was until c.1860, when she married an Episcopalian like her mother and her daughters. She married the Rev.Calvin Ellis Stowe,(2) a theological professor who died in 1886; she died in 1896 at Mandarin, Florida. Her "Uncle Tom's Cabin" was published in 1852; 200,000 copies were sold in the U.S.A. within its first year; it was translated into 23 foreign languages and the world sales reached 2½ million copies. "A Key to Uncle Tom's Cabin" was published in 1853. She was an abolitionist, a protagonist in the anti-slavery movement. She wrote much fiction such as "The Minister's Wooing" (1859); and articles for periodicals, and verse. Among her publications are:

1856 "Dred, a Tale of the Great Dismal Swamp"
1862 "The Pearl of Orr's Island"
1867 "Religious Poems"
1869 "Oldtown Folks"
1869 "The True Story of Lady Byron's Life" (in the "Atlantic Monthly")
1870 "Lady Byron Vindicated"
1872 "Sam Lawson's Oldtown Fireside Stories"
1878 "Poganuc People"
1896 "The Writings of Harriet Beecher Stowe" (16 Volumes, posth.).

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1). W.B.D. and Baily say in 1811.
D.A.B., Annie Fields, H.W.Foote say June 14th, 1811.
M.H.B., Ninde and Telford say in 1812.
Horder and A.R.Wells say June 14th, 1812.
Julian says June 15,1812.
Miller and L.S. say June 15, 1814.

2). Julian and Telford say in 1833.
Miller says 1835.
D.A.B., Fields, W.B.D., Bailey and Horder say 1836.

Several of her hymns were in the "Plymouth Collection" (1855) which was edited by her brother, the Rev.Henry Ward Beecher. He was born at Litchfield, Conn. in 1813, and died at Brooklyn, N.Y. in 1887. In 1851 he published "Temple Melodies; a Collection of about 200 popular Tunes" (composed by his choimmaster Darius E.Jones). This led to the new movement for congregational singing; usually the congregations had no music and the singing was largely performed by the choir.

The "Plymouth Collection" was an evangelical book, using chiefly Watts and Wesley, with little from the Unitarians; its use of some Latin hymns was not because they were churchly, but because some Roman Catholic hymns were "truly evangelical". The hearty singing at Beecher's church became a great attraction. Most American hymn-books of this period were homiletical rather than liturgical in purpose.

M.H.B.469 "That mystic Word"; based on John XV, 4& 7; published in H.W.Beecher's "Plymouth Collection of Hymns" (1855) and in Cleveland's "Lyra Sacra Americana" (1868). One verse of the original, which was omitted from the "Plymouth Collection" and from her "Collected Poems", is omitted also from M.H.B.:

> 5) The soul alone, like a neglected harp,
> Grows out of tune, and needs that Hand divine:
> Dwell Thou within it, tune and touch the chords,
> Till every note and string shall answer Thine.

M.H.B.474 "Still, still with Thee"; published in "The Plymouth Collection" (1855); the vocabulary is too artificial and the experience too superficial for a congregational hymn.

Mrs. MARY JANE WILLCOX (nèe Cooley) was born at Tolland, Conn. in 1835; she married the Rev.Giles Buckingham Willcox, D.D., a professor of theology in Chicago; she died at Chicago in 1919. She wrote much verse, including some hymns:

M.H.B.797 "Once again"; probably written in 1888.

The Baptist Church in America.

The Baptists used Tate & Brady, and the "Bay Psalm Book"; some of their churches did not use singing at all. Watts was adopted by them late and very slowly, partly through a tendency to establish their own denominational hymn-books, especially with reference to "Believers' Baptism". "Rippon" and Supplements thereto became very popular. They wanted a less literary and cultured type of hymn than those of Watts, for evangelistic purposes; they were indifferent or even hostile to education, and desired emotional hymns with popular catchy melodies and choruses; many of the verses of their hymns were crude and naïve in sentiment, uncouth in language, defective in rhyme and unsound in doctrine.

> The verse which was much used as a vesper in Britain[1] is the third stanza of the hymn "The day is past and gone" (1792) by John Leland (1754-1841), a Baptist preacher in Massachusetts and Virginia.

Against this deteriorating tendency, James L. Winchell published a selection from Watts and others which became very popular in New England:

> "Psalms, Hymns and Spiritual Songs of Watts, bound up with a Selection of more than three hundred Hymns, from the most approved authors" (Boston 1819).

The Baptists used these hymn-books:

1790 "The Philadelphia Collection"
1790 "The Divine Hymns" (9th edition)
1792 "A Collection of 200 hymns, mainly from Rippon". Rippon had received an American D.D. Besides his 1787 "Selection"[2]

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1). Lord, keep us safe this night,
Secure from all our fears;
May angels guard us while we sleep,
Till morning light appears.
See Duffield's "English Hymns", pages 515-516.

2). See above, page 110.

he published "A Selection of Psalm and Hymn Tunes from the Best Authors, in 3 and 4 parts: adapted principally to Dr. Watts's Hymns and Psalms, and to Dr.Rippon's Selection of Hymns, by John Rippon D.D." (1791). This was published in Philadelphia in 1820.

1808 "The Boston Collection"
1809-1817 "Parkinson's Collection"
1816 "Maclay's Collection"
1817-1832 "Arrangement of Watts, with Supplement"
1836 "Select Hymns"
1843 "The Psalmist"
1849 "The Baptist Harp"
1850 "Baptist Psalmody"
1863 "The Christian Hymn Book"
1864 "The Devotional Hymnal"
1871 "The Baptist Hymn Book"
1871 "The Praise Book"
1871 "Service of Song"

And many small books also of a revivalist character, such as the "Virginia Selection", "The Dover Selection" and "Mercer's Chester".

Four American Baptist writers are in M.H.B.:

The Rev. SYLVANUS DRYDEN PHELPS, D.D. was born at Suffield,(1) Connecticut in 1816 and educated at Yale; from 1846 he was a Baptist minister and editor in New Haven and elsewhere; he died in 1895. He published:

1842 "The Eloquence of Nature and other Poems"
1856 "Sunlight and Hearthlight"
1863 "The Holy Land: A Year's Tour"
1867 "The Poet's Song"
1869 "Bible Lands"

M.H.B.579 "Saviour, Thy dying love"; written in 1862 for Dr. Lowry who contributed the tune; it is in Sankey's book.

The Rev. ROBERT LOWRY, D.D. was born in Philadelphia, Pennsylvania in 1826; he became a Baptist minister in Brooklyn and

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1). Not Sutton as stated in Telford.

died at Plainfield, N.J. in 1899. He edited some score of hymn-books for Sunday Schools, such as "Bright Jewels", "Pure Gold"; many of his hymns were used by Sankey. He wrote the tunes for "Low in the grave" (M.H.B.211), "I need Thee" (M.H.B. 475) and "Saviour, Thy dying love" (M.H.B.579).

M.H.B.211 "Low in the grave"; written in 1874, published in "Brightest and Best" (1875); the flippant and ridiculous tune was published at the same time; it has been re-harmonized in M.H.B.

The Rev. FRANCIS HAROLD ROWLEY, D.D.[1] was born at Hilton, New York in 1854 and became a Baptist minister.

M.H.B.380 "I will sing"; written in 1886; the version in Sankey's "Sacred Songs and Solos" is not authorized (it is mainly followed in M.H.B.). For the original text (except the last line) see C.H.683.

Mrs. ANNIE SHERWOOD HAWKS was born in Hoosick,[2] New York in 1825; she lived in Brooklyn 1859-1888 and was a member of Dr. Lowry's church; she died at Bennington, Vermont in 1918.[3]

M.H.B.475 "I need Thee"; written in 1872, published in Dr. Lowry's "Royal Diadem" (1873). Dr.Lowry added the chorus and supplied the tune. One verse is omitted in M.H.B.

PHILIPP BLISS was born at Rome, Clearfield County, Pennsylvania in 1838; early he called himself Philip Paul Bliss. Originally a Baptist, he was much among the Methodists and at camp-meetings and revival services; for a time he was a Presbyterian. In

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1). Not Rawley as in M.H.B.

2). Not Horsick as spelt by Julian, Leask, Telford, M.S.H.

3). Not in 1872 as stated by Leask and M.S.H.

1860 he became a music-teacher; having a good bass voice, he undertook Sunday School musical work with Dr. G.F.Root in Chicago in 1864. He met D.L.Moody in 1869 and I.D.Sankey in 1870; in 1871 he was connected with choir and Sunday School work in a Congregational Church in Chicago. In 1874 he joined Major Whittle, a Congregationalist, in evangelistic campaigns.

Daniel Webster Whittle was born at Chicopee Falls, Mass. in 1840; he and George C.Stubbins continued Moody's evangelistic campaign in Ireland. in 1896-1897 Whittle was in Scotland; his hymns were published under the pen-name "El-Nathan"; he died at Northfield in 1901.

Bliss and his wife died in a railway disaster at Ashtaluba, Ohio in 1876. He wrote some fifty hymns of the mission type: some of his lines are not felicitous, as in the hymn beginning "I should like to die". Like those of Mrs. van Alstyne and similar "gospel" writers, his hymns were popular far beyond their literary merits, probably on account of the equally poor but simple and catchy tunes to which they were set. He compiled "Gospel Songs" (1874) which in 1876 was combined with Sankey's "Sacred Songs and Solos". This sort of Collection was widely imitated for commercial and mercenary purposes, and rapidly deteriorated and became vulgarized. Bliss regarded W.B.Bradbury (see M.H.B. 321) as his model in sacred song. In "Gospel Songs Consolidated" Bliss has 37 tunes to words by other writers, and 34 of his own hymns set to his own tunes.

M.H.B.176 "Man of Sorrows"; based on Isaiah LIII,3; both the hymn and the tune by Bliss are in Sankey's book.

M.H.B.317 "Whosoever heareth"; based on John III,16, written 1869/1870.

M.H.B.421 "I am so glad"; written, with the tune, in 1870,; based on Romans V,2. It is in Sankey's book. The tune has been called "The morning after the night before" - because of the spots before the eyes.

M.H.B.582 "Brightly beams"; written in 1874. The meaning of these verses is quite obscure, apart from the incident which Mr.Moody related, of a ship approaching Cleveland Harbour. The only light was from the lighthouse, but other lights should have been burning also from the harbour mouth. In the darkness the ship struck a rock and many lives were lost. Moody said: "The Master will take care of the great lighthouse. See that we keep the lower lights burning". Bliss was in the meeting, and wrote the words and the tune.

The Methodist Episcopal Church.

John Wesley wished worship in America to be liturgical, so he prepared a "Sunday Service" (1784), and a Collection of 118 hymns selected from his 1741 edition; the American Methodist bishops did their best to comply with his directions, and preachers were prohibited from singing hymns of their own composition (so as to suppress spontaneous verses produced under the excitement of emotional preaching).

In the Minutes of the Christmas Conference held at Baltimore when the Methodist Episcopal Church was organized, we read:

Question 14. How shall we reform our singing?

Answer. Let all our preachers who have any knowledge in the notes, improve it by learning to sing true themselves, and keeping close to Mr.Wesley's tunes and hymns. (1)

But the "Sunday Service" soon disappeared - in many places it was never introduced; it was shelved by a common consent. Liturgical worship was unwelcome to the type of people who became Methodists in America, and the literary and musical standards of John Wesley were too severe for their congregations; their tunes were influenced by William Billings, and their verses led to camp-meeting and revivalist hymns and eventually to the

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1). See E.S.Ninde, Op.cit. page 124.

gospel-songs. Many of the people were ignorant; the preachers were itinerant; the meetings and services were usually held in other buildings or places than churches; the singing was mainly without books. Thus methods had to be very free, popular and extremely simple. No doubt Wesley himself would have tried to raise the standard and would have contrived to check the more vulgar sort of revivalist hymnody; surely he would have distinguished between the broader methods of field work, and the established sanctities of God's house. In America there was much independence and unregulated enthusiasm; the schisms from Methodism in America, as in England, were for the sake of independence rather than for doctrinal reasons. The religious songs which were most popular did not agree with authorized Church praise; many of the people preferred the revivalist hymn. J.Wesley's hymn-book was as unpopular as was his "Service"; their place was taken by a reprint in 1788 of:

> "A Pocket Hymn Book designed as a constant Companion for the Pious, collected from Various Authors" by R. Spence (York, 1784).

and by extempore prayers. "The Pocket Hymn Book" was attacked by John Wesley, but its hymns, reaching their 10th edition in 1790, were increased to 300 in the 18th edition (1793); its 20th edition appeared in 1802. It was then revised by Coke and Asbury as the authorized hymnbook for American Methodists in 1802 with 320 hymns, and a Supplement was added in 1810. J.Wesley's 1780 Collection was issued in America in 1814, and a new authorized book in 1821:

> "A Collection of Hymns for the Use of the Methodist Episcopal Church, principally from the Collection of the Reverend John Wesley", together with "The Methodist Harmonist" (1821), which was revised in 1832, with a Supplement in 1849.

At first, American Methodists confined themselves to Wesley's

hymns and to those sanctioned by bishops Thomas Coke and Francis Asbury. Then David B.Mintz, a Methodist Episcopal minister, published a "Spiritual Song Book" (1805) and "Hymns and Spiritual Songs" (1806).(1)

There was a great revival in 1800, not distinctively Methodist, which used the camp-meeting with tents or covered wagons; the Presbyterians in general held aloof (though it was begun by a Presbyterian minister), and the Methodists became the leaders through their hearty hymn-singing. Spontaneous verses and refrains became the ordinary rule: this developed into a camp-meeting type of hymn, individualistic and evangelistic but not churchly; it was in ballad form with plain popular language and careless construction, in which the ejaculatory refrain became the chief feature; it was crudely emotional, destructive of reverence, with catchy tunes. The camp-meeting became distinctive of American Methodism. The publication of revivalist songbooks grew to a considerable industry; the earlier meetings produced intense excitements and even occasional hysteria, but gradually gave way to the more modern type represented by Moody and Sankey. People who could not conscientiously attend music-halls, nevertheless imbibed a similar sort of music in Sunday School and church. The camp-meetings and their music were at best a deterioration, at worst a desecration; and American Methodism produced a home-made revivalist hymnody which was a deplorable travesty, almost a parody, of the sacred verse of the Wesley's. A more truly adequate book was published

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1). George Pullen Jackson: "White and Negro Spirituals", page 55.

in New York in 1836:

> "A Collection of Hymns for the use of the Methodist Episcopal Church, principally from the Collection of the Rev. John Wesley"

- the first official Methodist Episcopal book in America. This was revised in 1849 as "Hymns for the Use of the Methodist Episcopal Church", with 1148 hymns. It was too good to be popular, and only served to cause more dissatisfaction; there ensued the issue of numerous "social" hymn-books, privately published, for prayer-meetings and conferences. Philip Phillips began the series of singing evangelists; gospel-songs penetrated to Sunday-schools and even into normal church services, ousting the official hymn-books. The "Methodist Quarterly", declared in 1879:

> "Lyrically, or hymnically, the Methodist Episcopal Church is demoralized to an extent that would call down the heartiest denunciations of John Wesley, and of St. Paul too, could they enter upon a fresh tour of episcopal supervision."

Hence a new book appeared in 1878, with 1138 hymns and a very mixed musical standard.

Among other branches of this denomination, there were Southern Methodist Episcopal Hymns published in 1847, and Methodist Protestant hymnbooks in 1837, 1859 and 1871. A united hymnbook for both North and South America, with 717 hymns, was published in 1905 with a much higher literary and musical standard.

Five American Methodist writers are included in M.H.B.:

The Rev. LEWIS HARTSHOUGH was born at Ithica, New York, in 1828; he became a minister of the Methodist Episcopal Church in 1851; he died at Mount Vernon, Indiana(1) in 1919. He edited "The Revivalist" c.1868.

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1). Not Iowa as stated by H.C.H.

M.H.B.351 "I hear"; this hymn, with his own tune, was written in 1873; it was used by Sankey. The verse omitted in M.H.B. is:

And He the witness gives
To loyal hearts and free,
That every promise is fulfilled,
If faith but brings the plea.

The Rev. WILLIAM ORCUTT CUSHING was born at Hingham, Massachusetts, in 1823; he became a minister of "The Christian Church", but in his latter years joined the Wesleyan Methodist Church. He wrote over 300 "gospel" hymns; I.D.Sankey, with whom he was friendly, used eight of them.

M.H.B.499 "O safe to the Rock"; written at Moravia, N.Y. in 1876 at Sankey's request, cf. Psalm XXXI,2. Sankey supplied the tune.

Mrs. FRANCES JANE van ALSTYNE (née Crosby) was born at South East, Putnam County,(1) New York in 1820.(2) She became blind when six weeks old; in 1835 she entered the New York Institute for the Blind, where she was a pupil until 1847, then a teacher until 1858. G.F.Root was a teacher at this Institute. In 1858 she married a blind organist and teacher of music, Alexander van Alstyne, who died in 1902. They lived at Brooklyn. She died at Bridgeport, Conn. in 1915. She was a member of the Methodist Episcopal Church. She began to write hymns in 1864, for the Moody and similar evangelistic meetings, and gospel-songs for many revivalist compilations. They were much popularized by Sankey, at whose meetings she first spoke in 1874. For prolific profusion and lack of self-criticism she

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1). Not Putney County as Telford calls it.

2). Not 1823 as generally stated.

was the worst offender of all; her slushy sentimentalisms are found in all the popular evangelistic collections. Her verses were the weak effusions of a commonplace mind, as poor as any of even their inferior type - vapid emotionalism and superficial thought sung to paltry ditties. In 1906 she affirmed that she had made 5,500 hymns for one firm alone, and probably as many more for other musical composers, perhaps 8,000 at least in the aggregate. She had 217 pen-names, her usual one being "Fanny Crosby".

Her musical associates who provided tunes for her songs were Philip P.Bliss, W.B.Bradbury, Hart P.Danks, W.H.Doane, G.C.Stebbins, C.H.Gabriel, W.J.Kirkpatrick, Mrs. Joseph F. Knapp, Dr.R.Lowry, H.P.Main, Lowell Mason, T.E.Perkins, P.Phillips, G.F.Root, I.D.Sankey, W.F.Sherwin and S.J.Vail.

Her publications include:
1844 "The Blind Girl and other Poems"
1851 "Montery and other Poems"
1858 "A Wreath of Columbia's Flowers"
1897 "Bells at Evening and other Verses"

M.H.B.199 "Jesus, keep me"; published in "Bright Jewels" (1869).

M.H.B.313 "To God be the glory"; in "Brightest and Best" (1875).

M.H.B.331 "Behold Me"; published in "Christian Songs" (1872).

M.H.B.335 "Pass me not"; written in 1868, published in "Songs of Devotion" (1870).

M.H.B.338 "Rescue the perishing"; published in "Songs of Devotion" (1870). The original text has:
Verse 3, line 3: "Heart" (not "hand").

M.H.B.422 "Blessed assurance"; Mrs. Knapp's tune was published in 1873.

M.H.B.453 "O my Saviour"; published in "Brightest and Best"(1875)

M.H.B.746 "I am Thine"; published in "Brightest and Best"(1875).

Mrs. EMILY CLARK HUNTINGTON MILLER, M.A. (nèe Huntington) was born at Brooklyn, Connecticut in 1833, the daughter of a clergyman and physician. In 1860 she married John Edwin Miller, a teacher from Greentown, Ohio; they lived at Granville, Illinois; then at Plainfield, Ill.; then at Akron, Chicago; and at Evans-

ton. She died at St. Paul,[1] Minnesota in 1913; she was a Methodist Episcopalian. She edited "The Little Corporal" (a juvenile magazine), and published:

1869 "The Royal Road to Fortune"
1876 "The Parish of Fair Haven"
1886 "Kathie's Experience"
1887 "Thorn Apples"
1891 "The King's Messengers"
1892 "For the Beloved" (poems)
1894 "Home Talks about the World"
1896 "From Avalon" (poems).

M.H.B.856 "I love to hear"; written in 1867; it was used by Sankey.

Miss MARY ARTEMESIA LATHBURY was born at Manchester, Ontario County, N.Y. in 1841; she died at East Orange, N.J.[2] She was a Methodist Episcopalian, the daughter of the Rev.John Lathbury. She was a teacher of drawing and painting, and published juvenile stories and poems, usually illustrated by herself. She published:

1876 "Fleda and the Voice" (fairy tales)
1878 "Out of Darkness into Light" (poems)
1885 "Idylls of the Months" (poems)
1898 "The Child's Life of Christ"
1898 "Stories from the Bible"
1898 "The Child's Story of the Bible"

M.H.B.309 "Break Thou"; Miss Lathbury wrote two verses in 1880 which were set to music by F.S.Sherwin; the first of these is M.H.B.309, verse 1. The other is: "Bless Thou the truth, dear Lord", which is in C.H. and C.P.
The last two verses of M.H.B.309 are by Alexander Groves (1843-1909), published posthumously in 1913.

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1). D.A.B. says at Northfield.

2). D.A.B., H.W.Foote say in 1918.
Ninde, C.C.P. and others say she died in New York in 1913.

The Unitarian Church in America.

American hymnody produced two opposite types, each in an extreme degree; and from the evangelistic missioner we now turn to the Unitarians. The liberal Congregationalists had become Unitarians, and they issued hymn-books of a high literary standard. By the last quarter of the eighteenth century nearly all the Congregational pulpits in and near Boston were occupied by Unitarians, and in 1800 all the churches in Boston itself except one had Unitarian preachers. They were refined, cultured and intellectual; their hymn-writers comprised poets and men of literary talent, Biblical critics and scientists and leading men of the professions. They were disliked and possibly feared by the Fundamentalists, revivalists and gospel-song writers. Dr. Ford C.Ottman (who was associated with the missioners Chapman and Alexander) declared: "Unitarianism spells spiritual death". That the Unitarians were powerfully influential is attested by Harriet B.Stowe. She had been brought up in Calvinistic orthodoxy, and her father, Dr. Lyman Beecher, accepted a call to a church in Boston - in which town was the central stronghold of Unitarian and similar trends - in order that he might be the protagonist on behalf of the old faith. In later life Mrs. Stowe said: (1)

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1). A.Fields: "Harriet Beecher Stowe, Life and Letters", pages 56-58.

"The strict theocracy founded by the Puritans in the State of Massachusetts had striven by all the ingenuity of legislation and institution to impress the Calvinistic seal indelibly on all the future generations of Massachusetts, so that no man of other opinions should minister in the church, or bear office in the State. As in Connecticut, so in Massachusetts, a reaction had come in and forced open the doors of the State, and rent the sole power of the clergy; but the revolution had gone deeper and farther and extended to ideas and theologies. The party, called for convenience Unitarian, consisted of persons of the most diverse and opposite shades of opinion, united only in the profession of not believing Calvinism as taught by the original founders of Massachusetts.

Calvinism or Orthodoxy was the despised and persecuted form of faith. All the literary men of Massachusetts were Unitarian. All the trustees and professors of Harvard College were Unitarians. The judges on the bench were Unitarians, giving decisions by which the peculiar features of church organization, so carefully ordained by the Pilgrim Fathers, had been nullified. The church, as consisting, according to their belief, in regenerate people, had been ignored, and all the power had passed into the hands of the congregation. This power had been used by the majorities to settle ministers of the fashionable and reigning type in many of the towns of Eastern Massachusetts. The dominant majority entered at once into possession of churches and church property, leaving the orthodox minority to go out into schoolhouses or town halls, and build their churches as best they could. Old foundations established by the Pilgrim Fathers for the perpetuation and teaching of their own views in theology were seized upon and appropriated to the support of opposing views. A fund given for preaching an annual lecture on the Trinity was employed for preaching an annual attack upon it, and the Hollis professorship of divinity at Cambridge was employed for the furnishing of a class of ministers whose sole distinctive idea was declared warfare with the ideas and intentions of the donor.

So bitter and so strong had been the reaction of the whole generation against the too stringent bands of their fathers. But in every such surge of society, however confident and overbearing, there lies the element of a counter reaction, and when Dr.Beecher came to Boston this element had already begun to assert itself."

Among Unitarian poets and literary men who wrote hymns, were W.C. Bryant, R.W. Emerson, H.W. Longfellow, O.W.Holmes and J.R. Lowell. Their hymns were devotional rather than dogmatic, and attained high intellectual and literary quality, though some of them were really sacred poetry rather than hymns. These songs of the old liberal faith reveal a trust in God as Father, an appreciation of the grand and beautiful in nature, an optimistic

belief in Providence, a reverence for Christ, and an enthusiasm for humanity with the sense also of the supreme value of a good life. Thus they are contrasted in type and tone from evangelical hymnody, with its paramount sense of sin and its urgent search for salvation.(1) The mean balance was perhaps well expressed by Martineau in 1873: "For myself, both conviction and feeling keep me close to the poetry and piety of Christendom". The freshness and strength of this tendency may be discerned in the fact that "City of God" (M.H.B.703) by S.Johnson, "Lord of all being" (M.H.B.32) by Holmes, "Eternal Ruler" (M.H.B.892) by Chadwick - all Unitarians - and "Dear Lord and Father" (M.H.B.669), "Immortal Love" (M.H.B.102), both by Whittier - a member of the Society of Friends - were all written between 1859 and 1872. The Unitarians used numerous hymn-books of a very high standard, among which may be mentioned:

1795 "Sacred Poetry. Consisting of Psalms and Hymns, adapted to Christian devotion, in public and private. Selected from the best authors, with variations and additions." Jeremy Belknap, published at Boston. This book won great favour, was an index of the Unitarian belief and feeling of many churches, and was frequently reprinted in the nineteenth century.

1820, 1827. "A Collection of Psalms and Hymns for social and private worship" (Henry F.Sewall). It introduced five hymns by W.C.Bryant.

1821 "A Selection of Hymns and Psalms, for Social and Private

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1). Nevertheless, O.W.Holmes reverted to Watts and Wesley in his old age. He spoke to Mrs.H.B.Stowe of "dear old Dr. Watts with his tender songs that lulled me when I was a baby, and will mingle, I doubt not, with my last wandering thoughts". Once he said to Mrs. Annie Fields: "There are very few modern hymns that have the old ring of saintliness in them. Sometimes when I am disinclined to listen to the preacher at church, I turn to the hymnbook, and when one strikes my eye, I cover the name at the bottom and guess. It is almost invariably Watts or Wesley: after those, there are very few which are good for much".(See E.S.Ninde, Op. cit. pages 200-201).

Worship by J.P.Dabney. 11th edition 1832. A "liberal" production, altering or omitting verses of evangelical implication.

1830 "A Collection of Psalms and Hymns for Sacred Worship" by the Rev.F.W.P.Greenwood (Boston). It ran to fifty editions. It showed literary discrimination in its 560 hymns, of which 115 were by Watts, and others were by various evangelical authors such as Cowper, C.Wesley, Doddridge and Montgomery.

1845 Cheshire Association Collection.
1844, 1855 J.F.Clarke's Collection.
1853 Hedge and Huntington's Collection.
1864 "Hymns of the Spirit"
1869 The Unitarian Hymn Book".

A Unitarian landmark in American hymnody appears in "A Book of Hymns for Public and Private Devotion" (1846), compiled by Samuel Longfellow and Samuel Johnson while fellow-students at Harvard. It emphasizes the immediate relation of the worshipper to the Immanent Spirit, the humanitarian aspect of religion; the literary motive becomes prominent in this book, which included the English poets and also H.W.Longfellow, Whittier, Lowell, Theodore Parker, Mrs. Stowe, and original contributions from its editors.

In 1864 they published "Hymns of the Spirit", a theistic production from which the characteristic faith of Christianity was largely eliminated, to the impoverishment of the book, although its standard of literary culture remained elevated. Their work was introduced to England through Dr. Martineau's "Hymns" (1873) and Garrett Horder's "Congregational Hymns" (1884) and "Worship Song" (1905).

The two last-mentioned American books were devotional manuals expressive of the liberal faith, but were not liturgical; the spirit of liturgies is traditional, the spirit of Unitarianism is free. Hence the ancient hymns and prayers became merely literary material to be used in so far as attractive, or even to be altered to suit the cultured taste: thus excessive freedom of adaptation was exercized. An author's name would be unwarrantably signed to what he had never written, and quite possibly to what he did not believe;(yet, like J.Wesley and J.Montgomery, none was quicker than Samuel Johnson to feel the offensiveness of such a treatment when applied to his own hymns).

There are a dozen American Unitarians in M.H.B.:

The Rev. EDMUND HAMILTON SEARS, D.D. was born at Sandisfield,[1] Berkshire County, Western Massachusetts in 1810[2] and was educated at Harvard; he was ordained at Wayland, Mass. in 1838. He went to Lancaster in 1840, and in 1866 to Weston, Concord, Mass. where he died in 1876. He received the D.D. degree in 1871. He was a Unitarian minister, writer and editor of a mystical type, and his devotional outlook was largely Swedenborgian. He said:

> "A good hymn is a more valuable contribution to Christian literature than vast tomes of theology: for it will sing to the ages after the tomes are mouldering on the shelves".

He published:

1854 "Regeneration"
1857 "Pictures of the Olden Time"
1858, 1872. "Athanasia, or Foregleams of Immortality"
1875 "Sermons and Songs of the Christian Life"

M.H.B.130 "It came"; based on Luke II,14; written in 1849, published in "The Christian Register" (1850), the "Hymnal Companion" (1870) and "Church Hymns" (1871).

The Rev. SAMUEL JOHNSON, M.A. the son of Dr. Samuel and Anna D. Johnson was born at Salem, Massachusetts in 1822 and educated at Harvard; he became a pastor of an independent theistic type, in Dorchester, Mass., and in Lynn, Mass. (1853-1870). He lived at Salem until 1876, then at North Andover, Mass. where he died in 1882. He was active in the anti-slavery movement, was an ardent humanitarian and a radical individualist. He was joint-editor with Samuel Longfellow of "A Book of Hymns for Public

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1). Not Sandisfurt as in C.C.P.

2). Not 1821 as stated by Miller Patrick.

and Private Devotion" (1846; Supplement 1848) and "Hymns of the Spirit" (1864). The latter compilation discarded all hymns which ascribed supernatural qualities to Jesus, or a special and peculiar quality to Christianity. They used much new material and displayed an original point of view, but they altered the work of others too freely, so as to adapt it to their own opinions of religious idealism and Unitarian transcendentalism.

Johnson published:

1868 "The Worship of Jesus, in its Past and Present Aspects".
Volumes on "Oriental Religions": India (1872), China (1877), Persia (1885, posth.).
1883 "Lectures, Essays and Sermons" (posth.).

M.H.B.703 "City of God"; written in 1860, published in "Hymns of the Spirit" (1864).
This hymn was used at the consecration of Liverpool (Anglican) Cathedral in 1924, at the League of Nations service in Westminster Abbey in 1935, at the 25th anniversary of the coronation of King George V, and at the coronation of King George VI.

M.H.B.908 "Life of Ages"; in "Hymns of the Spirit" (1865). The original text has:

M.H.B. Verse 2, line 3: "is" (not "are")
Verse 3, line 3: "simplest" (not "noblest)
Verse 4, line 2: "track" (not "way")
line 3: "Hurling floods of tyrant wrong"
line 4: "From the sacred limits back"
Verse 5, line 3: "Flow still" (not "Flowing").

The four verses omitted from M.H.B. are:

3) Secret of the morning stars,
Motion of the oldest hours,
Pledge through elemental wars,
Of the coming spirit's powers.

4) Rolling planet, flaming sun,
Stand in nobler man complete;
Prescient laws thine errands run,
Frame the shrine for Godhead meet.

5) Homeward led, the wondering eye
Upward yearned in joy or awe,
Found the love that waited nigh,
Guidance of thy guardian law.

6) In the touch of earth it thrilled;
Down from mystic skies it burned;
Right obeyed and passion stilled
Its eternal gladness earned.

The Rev. SAMUEL LONGFELLOW, M.A., the younger brother of the poet Henry W.Longfellow, was born at Portland, Maine, in 1819 and educated at Harvard. Ordained to the Unitarian ministry, he was at Fall River, Massachusetts 1848-1851; at Brooklyn 1853-1860; at Germantown, Pa 1878-1882. In 1882 he resigned from the ministry, retired to Cambridge, Mass. and died in 1892 at Portland.(1) The "Book of Hymns" (1846, revised 1848) had much freshness and literary merit, but its theology is extremely radical; it gave prominence to the verses of Whittier, H.B. Stowe and other more recent poets. "Hymns of the Spirit" (1864) is scarcely Christian - merely vaguely theistic. Longfellow was an anti-slavery advocate. He published:

1853 "Thalatta" (poems)
1859 "Vespers"
1859, 1876 "A Book of Hymns and Tunes"
1886 "The Life of Henry Wadsworth Longfellow" (2 Volumes)
1894 "Hymns and Verses" (posth.)

M.H.B.288 "Holy Spirit"; in "Hymns of the Spirit" (1864), entitled "The Holy Spirit Desired". cf. Numbers XXI,17.

M.H.B.401 "God's trumpet"; in "Hymns of the Spirit" (1864).

The Rev. FREDERICK LUCIAN HOSMER, B.A., D.D. was born at Framingham,(2) Mass. in 1840 and educated at Harvard. He was ordained to the Unitarian ministry at Northboro, Mass. in 1869, and was pastor at Quincey, Ill. (1872-1877), Cleveland, Ohio (1878-1892), St.Louis, Missouri (1892-1899), at Berkeley, California (1900-1904) where he retired and died in 1929. He pub-

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1). Not at Cambridge as stated by H.W.Foote, Telford and C.S.H.

2). Not Framlingham as in C.C.P.

lished "The Way of Life: Prayers and Responsive Services for Sunday Schools" (1877); he edited "Unity Hymns and Carols"(1880, 1911) in which both theology and liturgies were uprooted from a Christian basis and replanted in another soil; he was joint-author (with the Rev.William Channing Gannet) of "The Thought of God in Hymns and Poems" (3 series, 1885, 1894, 1918) to which he contributed 56 of his own hymns, and which exhibited a very "liberal" attitude to Christianity, but which expressed the modern social sensitiveness. His vague humanitarianism has little or nothing that is specifically Christian.

M.H.B.281 "Go not"; written in 1879, published in "The Thought of God" (1885). The last verse, omitted in M.H.B., is:

Then go not thou in search of Him,
But to thyself repair;
Wait thou within the silence dim,
And thou shalt find Him there.

M.H.B.742 "Thy Kingdom come"; written in 1891, published in "The Thought of God" (1894). G.Horder introduced it to England in his "Worship Song" (1905); it is in E.H. (1906).

M.H.B.980 "O Light"; written in 1890, published in "The Thought of God" (1894).

Mrs. ELIZABETH LEE SMITH (née Allen) was born in 1817; in 1843 she married Dr. H.B.Smith who became a professor in a Unitarian College in 1850. She died in 1898.(1)

Johann Caspar Lavater was born in Zürich in 1741 and educated there; he became a Swiss pastor in 1762 and died in Zürich in 1801. He published many "Christlische Lieder" (1771-1780); he wrote some 700 hymns altogether.

M.H.B. 463 "O Jesus Christ"; J.C.Lavater wrote "O Jesus Christus, wachs' in mir" in 1780 for New Year's Day, based on

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1). Not in 1877 as stated in C.C.P., which is the date of her husband's death.

John III,30 in ten 4-line stanzas; published in his "Christlischer Lieder" (Zürich 1780). Mrs. E.L.Smith's translation appeared in the "British Messenger" (1860).

The Rev. JOHN WHITE CHADWICK, M.A., the son of John White and Jane Chadwick, was born at Marblehead near Salem, Mass., in 1840 and educated at Harvard; in 1864 he became a Unitarian pastor at Brooklyn, New York, where he ministered until his death in 1904. He published:

1876 "A Book of Poems"
1878 "The Bible of Today"
1879 "The Faith of Reason"
1879 "Some Aspects of Religion"
1881 "Belief and Life"
1883 "The Man Jesus"
1883 "In Nazareth Town" (poems)
1883 "Origin and Destiny"
1885 "A Daring Faith"
1885 "A Legend of Good Poets"
1889 "Charles R. Darwin"
1890 "Evolution and Social Reform"
1892 "Evolution as related to Citizenship"
1894 "The Old and the New Unitarian Belief"
1900 "A Few Verses"
1900 "The Life of Theodore Parker"
1903 "The Life of William Ellery Channing"
1905 "Later Poems"

M.H.B.892 "Eternal Ruler"; written in 1864 during the American Civil War, entitled "A Prayer for Unity"; published in his "A Book of Poems" (1876) and in Horder's "Congregational Hymns" (1884). The original text has:
Verse 3, line 5: "thy" (not "the").

OLIVER WENDELL HOLMES, the son of the Rev.Abiel[1] Holmes, D.D., a Congregational minister, was born at Cambridge, Mass., in 1809 and educated at Harvard, and during 1833-1835 at Edinburgh and Paris. He rebelled against his Calvinistic upbringing;

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1). Not Abel as in C.C.P.

after taking the M.D. degree at Harvard in 1836 he began a medical practice in Boston. He was Professor of Anatomy at Harvard 1847-1882; he died at Boston in 1894. He received the Cambridge LL.D. and the Oxford D.C.L. in 1886. He was a Unitarian; he published:

Prose:
1857 "The Autocrat of the Breakfast Table"
1859 "The Professor at the Breakfast Table"
1861 "Elsie Venner"
1864 "Soundings from the Atlantic"
1867 "The Guardian Angel"
1873 "The Poet at the Breakfast Table"
1883 "Medical Essays"
1883 "Pages from an Old Volume of Life"
1885 "A Mortal Antipathy"
1885 "Ralph Waldo Emerson"
1887 "Our Hundred Days in Europe"
1891 "Over the Teacups".

Verse:
1836 "Poems"
1862 "Songs in Many Keys"
1880 "The Iron Gate and Other Poems"
1887 "Before the Curfew and other Poems"
1895 "Complete Poetical Works" (posth.).

M.H.B.32 "Lord of all being"; written in 1848, entitled "God's Omni-presence"; published at the end of "The Professor" (1860). cf. Psalm LXXXIV,16.

M.H.B.873 "Thou gracious God"; written in 1869; published in his "Poetical Works" (1881, 1895) and in "The Baptist Church Hymnal" (1900). The original text has:
Verse 1, line 1: "Power" (not "God").

M.N.B.918 "O Love Divine"; written in 1849, entitled "Hymn of Trust", based on Psalm CXIX,151. Published in "The Professor" (1860).

JAMES RUSSELL LOWELL, the son of a Unitarian minister, was born at Cambridge, Mass., in 1819 and educated at Harvard, where he succeeded Longfellow as Professor of Modern Languages and Literatures, 1855-1886. He was a Unitarian, critic, poet, humorist and anti-slavery publicist; he edited the "Atlantic Monthly" (1857-1861); he was not a real hymn-writer. He was the U.S. minister to Spain 1877-1880, and to England 1881-1885. During

this last period he was elected Rector of St.Andrews University. He received the Oxford D.C.L. in 1873 and the Cambridge LL.D. in 1874. He died at Cambridge, Massachusetts in 1891. He published:

1841 "A Year's Life"
1844 "A Legend of Brittany"
1844 "Poems"
1845 "The Vision of Sir Launfal"
1845 "Conversions on some of the Old Poets"
1846 "The Biglow Papers"
1848 "Poems" (2nd series).
1848 "A Fable for Critics"
1864 "Fireside Travels"
1865 "Commemoration Ode"
1869 "Under the Willows"
1870, 1876 "Among my Books"
1871 "My Study Windows"
1887 "Democracy and Other Addresses"
1888 "Heartsease and Rue"
1888 "Literary and Political Essays"
Posth.
1891 "Latest Literary Essays and Addresses"
1892 "The Old English Dramatists"
1893 "Letters of James Russell Lowell" (2 Volumes).
1895 "Last Poems of James Russell Lowell"
1932 "New Letters of James Russell Lowell"

M.H.B.898 "Once to every man"; a cento from his poem of 18 stanzas, "The Present Crisis" (1845), which begins "When a deed is done for freedom". It was published (in opposition to the war with Mexico) in 1849. The original text has:
M.H.B. Verse 3, line 1: "heretics" (not "martyrs")
Verse 4, line 3: "Truth for ever on the scaffold,
line 4: Wrong for ever on the throne".

WILLIAM CULLEN BRYANT, the son of Peter Bryant, a physician, was born at Cummington, Hampton County, Massachusetts, in 1794. He was brought up a Congregationalist but joined first the Unitarians, then the Episcopal Church, then the Presbyterians, and finally the Baptist; he died at Roslyn, Long Island in 1878. He was a lawyer 1815-1821; then edited "The New York Review" (1825), and "The New York Evening Post". He wrote poems against slavery, becoming a radical antagonist by 1840, and a supporter of Lincoln. Lowell wrote a complimentary Ode for

his seventieth birthday. In 1811 Bryant wrote a puritanic dirge entitled "Thanatopsis" which was published in 1817. He wrote altogether some 160 poems, chiefly about Nature. His verse shows the influence of 18th-century hymnody, and of the nature-poetry of William Wordsworth; it was meditative rather than lyrical. He was a cultured scholar with a reticent style which expresses the feeling of awe in the presence of the starker aspects of nature. His religious attitude was one of calm simplicity. Over a score of his hymns were privately printed in 1869; W.G.Horder includes seven of his poems in "The Treasury of American Sacred Song" (1896, 1900). His publications include:

1821, 1832 "Poems"
1842 "The Fountain and other Poems"
1844 "The White-Footed Doe and other Poems"
1876 "The Flood of Years"
1877 "A Lifetime"

M.H.B.790 "Look from Thy sphere; written in 1840 for Home Missions, based on Luke XIV,23. The original text has: "the" (not "Thy") sphere.

WILLIAM HENRY BURLEIGH, the son of Rinaldo Burleigh, a teacher of classics, was born at Woodstock, Conn., in 1812; he was a printer at Pittsburg, a Unitarian, and editor of newspapers which advocated anti-slavery, women's suffrage, temperance and international peace. He was harbour-master at New York for some fifteen years, and died at Brooklyn in 1871. His poems were published in 1841, 1845, 1850; and an enlarged edition in 1871. (posth.).

M.H.B.613 "Lead us"; based on Psalm XXIII,3, published in C.D. Cleveland's "Lyra Sacra Americana" (1868). The original has: Verse 3, line 3: "of a moral night".

Mrs. JULIA WARD HOWE (née Ward) was born in New York City in

1819; she married Dr.Samuel Gridley Howe;(1) he was a humanitarian philanthropist who worked for the blind, and edited "The Commonwealth". She died in 1910 at her summer house, Oak Glen, on Rhode Island. She often preached in Unitarian and other pulpits; she advocated prison reform, slavery abolition, social amelioration, women's suffrage and international peace; she was the only woman to be elected to the American Academy of Arts and Letters. She published:

1854 "Passion Flowers"
1856 "Words for the Hour"
1857 "The World's Own"
1860 "A Trip to Cuba"
1866 "Later Lyrics"
1868 "From the Oak to the Olive"
1876 "Memoir of Dr. Samuel Gridley Howe"
1881 "Modern Society"
1883 "Margaret Fuller"
1896 "From Sunset Ridge"
1899 "Reminiscences"
1910 "At Sunset"

M.H.B.260 "Mine eyes"; See H.C.H.S. pages 19-21. The hymn was written for the tune of "John Brown's body" (which is an old camp-meeting melody), at the outbreak of the Civil War in 1861, and printed in 1862 and 1865, entitled "The Battle Hymn of the Republic. The original text has,
M.H.B. Verse 1, line 2: "he is trampling through the vine-yard"
Verse 3, line 3: "let us die to make men free".
Three verses are omitted in M.H.B.:
Verse 2, "I have seen Him in the watch-fires" is in S.P.
Verse 3, "I have read a fiery gospel" is in S.P.
Verse 6, "He is coming like the glory" is in S.P., C.H., C.P.
This last verse is not in the original and is anonymous: see C.O.D.M. page 308.
The hymn is set to a tune by Dr. Martin Shaw in S.P.

JOHN GREENLEAF WHITTIER was born at Haverhill, Massachusetts in 1807;(2) he was a member of the Society of Friends, and much nearer to the Unitarians than to the orthodox evangelicals of

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1). In 1848 according to Telford, C.S.H., S.P.D., H.C.H.
In 1843 according to D.A.B., Julian, Black and Horder.

2). Not 1808 as stated by Miller, not 1802 as by C.C.P.

his day. He was an editor in Boston from 1828; secretary of the Anti-slavery Society from 1836; a friend of Emerson, Hawthorne and Longfellow. In 1840 he moved from Haverhill to Amesbury, and in 1876 to Danvers. He received the M.A. degree in 1860, the D.L. in 1866, both from Harvard. His poems were published in seven volumes in 1899; he was not a real hymn-writer, and the deeper significance is inevitably missed (or mis-understood) by those who know only the centos which comprise his "hymns" without their context. He died at Hampton Falls, New Hampshire, in 1892 and was buried at Amesbury. He published:

1831 "Legends of New England in Prose and Verse"
1832 "Moll Pitcher"
1836 "Mogg Megone"
1838 "Ballads"
1843 "Lays of My Home and Other Poems"
1846 "Voices of Freedom"
1850 "Old Portraits and Modern Sketches"
1850 "Songs of Labor"
1853 "The Chapel of the Hermits"
1854 "Literary Recreations and Miscellanies"
1856 "The Panorama and other Poems"
1860 "Home Ballads"
1864 "In War Time and other Poems"
1866 "Snow-Bound"
1867 "The Tent on the Beach"
1869 "Among the Hills"
1871 "Miriam and other Poems"
1875 "Hazel Blossoms"
1878 "The Vision of Echard"
1886 "St. Gregory's Guest"
1890 "At Sundown"

He has eight hymns in M.H.B.:

M.H.B.102 "Immortal Love"; from "Our Master",(1) a poem of 38 stanzas in "The Panorama and other Poems" (1856). The original has, M.H.B. Verse 5, line 1: "But" (not "For").

M.H.B.103 "O Lord"; this cento is also from "Our Master". The original has, M.H.B. Verse 1, line 1: "Our" (not "O").

M.H.B.513 "Who fathoms"; a cento from "The Eternal Goodness" (1865), a poem of 22 stanzas. The three verses preceding M.H.B. are:

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1). Not from "The Tent" (1867) as stated in C.C.P.

O Friends, with whom my feet have trod
The quiet aisles of prayer,
Glad witness to your zeal for God,
And love of man I bear.

I trace your line of argument;
Your logic linked and strong,
I weigh as one who dreads dissent,
And fears a doubt as wrong.

But still my human hands are weak
To hold your iron creeds:
Against the words ye bid me speak,
My heart within me pleads.

M.H.B.629 "All as God wills"; the last stanzas (11-17) from "My Psalm", published in "The Panorama and other Poems"(1856). The first line of the original is: "I mourn no more my vanished years".

M.H.B.642 "When on my day"; a poem entitled "At Last", written in 1882 when he was aged 75; published in "The Bay of the Seven Islands" (1883). Obviously it cannot be for general congregational use. The two verses omitted in M.H.B. are:

2) Thou who hast made my home of life so pleasant,
Leave not its tenant when its walls decay;
O Love Divine, O Helper ever present,
Be Thou my strength and stay.

6) Some humble door among Thy many mansions,
Some sheltering shade where sin and striving cease,
And flows forever through heaven's great expansions
The river of Thy peace.

M.H.B.669 "Dear Lord"; this cento begins at stanza 12 in "The Voice of Calm" from "The Brewing of Soma" (1872). The original has,
M.H.B. Verse 1, line 2: "feverish" (not "foolish").
The tune "Repton" by Sir Hubert Parry is set in S.P.(1931) and in S.H.B.

M.H.B.674 "O Love"; being stanzas 18-20, 22, 24 from "The Shadow and the Light", a poem of 24 stanzas, of which the first line is "The fourteen centuries fell away".

M.H.B. 911 "O brother"; from "Worship", written in 1848 at the close of the Mexican War; published in 1850 in 15 stanzas.
The first line is:
"The Pagan's myths through marble lips are spoken".
M.H.B. has stanzas 13, 11, 14, 15. cf. James I,27.

Mrs. MARGARET ELIZABETH SANGSTER (née Munson) was born in New Rochelle, N.Y. in 1838; her father, a Wesleyan Methodist, was born in England. She lived in New York and in Paterson, N.J.; in 1858 she married a Scotsman, George Sangster, and then lived in Norfolk, Virginia and from 1870 in Brooklyn, New York; she was blind in her later years, and died in 1912 at Maplewood, N.J. After her husband's death in 1871 she devoted herself to journalism for women and girls, and edited "Harper's Bazaar" (1889-1899); her writings were religious and cheerfully sentimental. She published:

1858 "Poems"
1883 "Poems of the Household"
1887 "Home Fairies and Heart Flowers"
1895 "Little Knights and Ladies"
1897 "Home Life made Beautiful"
1899 "Cheerful Todays and Trustful Tomorrows"
1900 "Winsome Womanhood"
1901 "Lyrics of Love"
1902 "Janet Ward"
1903 "Eleanor Lee"
1904 "Good Manners for All Occasions"
1905 "What shall a Young Girl Read?"
1906 "Fairest Girlhood"
1909 "An Autobiography"
1910 "Ideal Home Life"
1912 "Eastover Parish"
1913 "My Garden of Hearts" (posth.).

M.H.B.789 "Forget them not".

Other American hymn-books include the following: (Universalist)

1770, 1776 "Christian Hymns, Poems and Spiritual Songs" (James Relly).
1772 Collection by the Rev.George Richards (Boston).
1792 Collection (Lane)
1808 "Hymns composed by Different Authors"
1821 "The Universalists' Hymn Book" (Ballou & Turner).
1829 "The New Hymn Book designed for Universalist Societies" (S. & R.Streeter).
1837 Second Collection by Ballou.
1846 "Hymns for Christian Devotion"
1861 Collection (J.G.Adams)
1868 "Prayers and Hymns"

The Roman Catholics used E.Caswall's "Lyra Catholica" (1849),

and there were hymn books for the Lutheran, Reformed Dutch, German Reformed and other Churches, and for the United Brethren, Adventists and others. Only about one-seventh of the hymns used in America are of American origin.

XVIII. CHILDREN'S HYMNS.

The Rev. SABINE BARING-GOULD, M.A., J.P. was born at Exeter in 1834 and educated at Cambridge; he was ordained deacon in 1864[1] and priest in 1865. In 1864 he was curate at Horbury in West Yorkshire, in 1867 at Dalton near Thirsk; in 1871 he became rector of East Mersea, Colchester, and in 1881[2] of Lew Trenchard, North Devonshire, where he died in 1924. He was a voluminous writer; among his works are:

"A Study of St. Paul"
1866 "Curious Myths of the Middle Ages" (2 Volumes)
1870 "The Origin and Development of Religious Belief" (2 Volumes)
1872-1877 "Lives of the Saints" (15 Volumes)

He edited "Songs and Ballads of the West (1889-1891), being collections of folk-songs mainly from Devon and Cornwall, and wrote many novels, hymns and carols. He was a High Churchman, and editor of "The Sacristy", a quarterly review of church art and literature.

M.H.B.616 "Through the night";
Bernhardt Severin Ingemann was born at Thor Kildstrup,[3] Island of Falster in 1789 and was educated at Copenhagen; he was professor of Danish Literature at Sorö Academy, Zealand, 1822-1862; he died at Sorö in 1862. In 1825 he published "High Mass Hymns"; in 1851 his poems and romances were issued in 34 volumes. His patriotic dramas were much influenced by the works of Sir Walter Scott. Gilbert Tait's "Hymns of Denmark" (1868) includes seven English translations from his hymns.
He wrote M.H.B.616 in 1825, based on Exodus XIII,20-21; it

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1). Not in 1861 as stated in S.P.C. and H.C.H.

2). Not 1871 as stated by Brownlie.

3). Not Tockildstrup as in C.C.P.

was published in the "Nyt Tillaeg til Evangelisk-christelig Psalmebog" (1859).
Baring-Gould's translation, written for a Horbury Bridge Sunday school, appeared in "The People's Hymnal" (1867), and an improved version in H A & M (1875).

M.H.B.822 "Onward, Christian soldiers"; written and published in 1864 (1) for the Sunday-school Whit-Monday at Horbury Bridge near Wakefield, based on Exodus XIV,15. It was written for the tune "Foundation" (M.H.B.133), an arrangement by Gauntlett from Haydn's Symphony No.15 in D.
The author later altered verse 3, line 5 to "Though divisions harass". (See above, page 188).
The fourth verse, omitted in M.H.B. is:

What the saints established
That I hold for true,
What the saints believèd
That believe I too.
Long as earth endureth
Man that faith will hold -
Kingdoms, nations, empires,
In destruction rolled.

Sullivan's tune was written in 1871 and published in "The Hymnary" (1872).

M.H.B.944 "Now the day"; written in 1865 for the Horbury Bridge scholars, based on Proverbs III,24 and Psalm CXXXIX,11.
It was published in 1867, and in the "Appendix" to H A & M (1868). The original text has:
Verse 2, line 2: "Stars begin to peep"
Verse 4, line 4: "deep blue" (not "angry")
Baring-Gould wrote the tune "Eudoxia" for this hymn, in the "Appendix" to H A & M (1868). (2).

The Rev. JOHN KING, B.A. was born in 1789 and educated at Cambridge; he became the vicar of Christ Church, Hull in 1822, and died in 1858.

M.H.B.835 "When, His salvation bringing";
This is assigned to "Joshua King" by Miller, and by the Rev. James King in his "Anglican Hymnology".
A writer in "Notes and Queries" (August 5,1855) credits it to a person named "Rooker".
Professor Bird says that "the chorus is added to the original".
Hutchins gives the date as 1830.
Hall & Lasar name the author as "John King, incumbent of

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1). Not in 1865 as stated by Julian.

2). See H.C.H.S. pages 33-34.

Christ Church, Hull", who died in 1858, aged 69. They say:

> "Gwyther's Psalmist" contains one psalm and four hymns marked "J.King". In a copy of the "Psalmist" with MS notes by the editor, these hymns are assigned to "Joshua King, vicar of Hull"; but the person meant by Mr.Gwyther must have been the incumbent of Christ Church, no one named King having held the vicarage of Hull".

In his notes to the Irish Episcopal "Church Hymnal", Major Crawford shewed that the author of this hymn was doubtless the Rev.John King, incumbent of Christ Church, Hull. The hymn was written in 1830 for Palm Sunday, and published in "The Psalmist; a Selection of Psalms and Hymns for Divine Worship" by the Revs.H.& J.Gwyther. The original had this refrain after each verse:

> "Hosanna to Jesus", their theme,
> "Hosanna to Jesus", we'll sing,
> "Hosanna to Jesus", our King.

Mrs. CECIL FRANCES ALEXANDER. B.S.H. (II,3; July 1948) shews conclusively that she was born neither in Dublin (1) nor at Milton House, Co.Tyrone;(2) but at Ballykean House in the parish of Redcross, County Wicklow, in 1818.(3). She married the Rev.William Alexander, M.A., rector of Termonamongan, Tyrone, in 1850; he became Bishop of Derry and Raphoe in 1867, and Archbishop of Armagh and Primate of All Ireland in 1896. She died at Londonderry in 1895.

She was a pioneer in children's hymns, and contributed to various hymn-books; she was much influenced by the Tractarian Movement. Keble said of her hymns:

> "I think and hope that they will win a high place for themselves in the estimation of all who know how to value true poetry and primitive devotion".

Stopford Brooke said of them:

> "Charmingly simple and tender, clear in dogma, and of poetical beauty, combining the plainness of Watts with the feeling for and with children of the Taylor sisters, and uniting with both the liturgical associations of the English Prayer Book, they remain unequalled and unapproachable".

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1). As stated by Telford and Bailey.

2). As stated by Julian, H A & M, Brownlie, H.C.H. and C.C.P.

3). Unfortunately the date on her tombstone is 1823, but D.N.B. and contemporary newspapers give 1818, the death certificate gives her age as 77, and her daughter says she was a few years older than her husband, (who was born in 1824).

She wrote nearly four hundred hymns and poems, in language of exceptionable simplicity and purity. Among her publications are:

1846 "Verses from Holy Scripture"
1846 "Verses for Holy Seasons" - containing a hymn for each Sunday and special day of the Christian Year.
1848 "Hymns for Little Children" - 41 hymns, including 14 on the Creed, nine on the Lord's Prayer and ten on the Commandments.
1849 "Moral Songs"
1854, 1857 "Poems on Subjects in the Old Testament"
1853 "Narrative Hymns for Village Schools"
1858 "Hymns Descriptive and Devotional for the Use of Schools"
1859 "The Legend of the Golden Prayer and Other Poems"

M.H.B.157 "Jesus calls"; based on Matthew IV,18-19; published in "Hymns" (S.P.C.K.1852), revised in "Church Hymns" (1881). The original text has,
Verse 2, line 1: "St.Andrew" (not "apostles" - it was written for use on November 30).
Verse 4, line 4: "Christian, love Me more than these".

M.H.B.180 "There is a green hill"; written in 1847, based on part of the Apostles' Creed. cf. Romans V,8; published in "Hymns for Little Children" (1848), entitled "Good Friday". Gounod has a well-known setting - his daughter Jeanne had learned the hymn at a Blackheath school; and the Rev.Henry Martin Hart, at St.Germain's Church, Blackheath, called on M.Gounod and suggested that he should write music for the hymn.

M.H.B.224 "The golden gates"; written in 1852. "eternal" (not "golden") was in "Hymns" (1852), but was altered to the present form in "Hymns Descriptive" (1858).

M.H.B.392 "I bind"; Patrick (c.372-466) was carried as a slave to Antrim, Ireland in 388; in 395 he escaped to Gaul, where he remained nearly forty years, becoming priest and bishop; he returned to Ireland in 432.
A lorica or breast-plate hymn was a Christianized form of pagan charm-incantation, usually written in three parts:
1) Invocation to the Trinity and the Angels
2) Recitation of the parts of the body to be guarded
3) Review of the list of dangers.
Patrick's Lorica is probably a 5th century hymn, but in its present form is not earlier than the 8th century.
A translation by Professor MacAlister is in C.H.
Mrs.Alexander's translation was written in 1889, mainly based on Professor Whiteley's translation of the ancient Irish; it was sung as a processional at the enthronement of Archbishop Magee in York Minster in 1891.
M.H.B. omits three of Mrs.Alexander's verses:
3) "I bind unto myself the power" is in H A & M, and E.H.
6) "Against the demon snares" is in H A & M, and E.H.
7) "Against all Satan's snares" is in H A & M, and E.H.

M.H.B.851 "All things"; based on part of the Apostles' Creed, published in "Hymns for Little Children" (1848). The original has, Verse 1, line 1: "creatures" (not "things). Two verses are omitted in M.H.B.:
3) "The rich man in his castle" is in O.H.B.
6) "The tall trees in the greenwood" is in H A & M, E.H., S.P., O.H.B., C.H., C.P.

M.H.B.859 "Once in royal David's city"; based on part of the Apostles' Creed, published in "Hymns for Little Children" (1848). One verse is omitted in M.H.B.

Miss JEANETTE THRELFALL[1] was born in Blackburn in 1821; she was a life-long invalid, and died in Westminster[2] in 1880. Her poems were admired by Bishop Wordsworth. She published:

1856 "Woodsorrel; or Leaves from a retired Home" (35 poems and hymns).
1864 "The Babe and the Princess"
1873 "Sunshine and Shadow" (15 pieces from "Woodsorrel" with 55 others).

M.H.B.836 "Hosanna"; based on Matthew XXI,15. Gillman says that it was written in 1840; L.S. that it was written for "Home Words" (1868). It was published in "Sunshine and Shadow" (1873).

Mrs. ANNE SHEPHERD (nèe Houlditch) was born at Cowes in 1809; she married in 1843 and died at Blackheath, Kent in 1857.[3] She was a member of the Church of England. She published:

1836 "Hymns adapted to the Comprehension of Young Minds" (64 hymns).
1848 "Ellen Seymour, or, The Bud and the Flower"
1852 "Reality, or, Life's Inner Circle".

M.H.B.656 "Around the throne"; based on Revelation VII,13. The original text has,
Verse 4, line 3: "Bathed in that precious purple flood".

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1). Checked at S.H.
Not "Jeannette" as in M.H.B., Leask, C.S.H., S.H.B., H.H.L.
Not "Jennette" as in D.Campbell, Brownlie, Horder, H.C.H., C.H. and J.Ellerton (in "The Children's Hymnbook").
Not "Janette" as in F.A.Jones.

2). Checked at S.H.

3). Not 1859 as stated in M.S.H.

It was published in her "Hymns Adapted" (1836), and set to the tune "Glory" in Curwen's "Tune Book to the Hymns and Chants for Sunday Schools" (1842).

Miss MARY BUTLER was born at Langar, Notts., in 1841 and died at Shrewsbury in 1916. She was a sister of Samuel Butler, and a member of the Church of England.

M.H.B.850 "Looking upward"; written for the Confirmation of her niece, and published in Mrs.Carey Brock's "The Children's Hymnbook" (1881).

Miss DOROTHY ANN THRUPP was born in London in 1779, and died there in 1847.

M.H.B.609 "Saviour, like a shepherd"; the authorship is given as "Anon" in her compilation "Hymns for the Young" (4th edition, 1836) - it may have been written for the Rev.H.F. Lyte. The original text has,
Verse 1, line 2: "tenderest" (not "tender")
Verse 2, line 6: "Hear young children praise and pray"
Verse 3, line 6: "Let us early turn to Thee".

Mrs. MARY DUNCAN (née Lundie) was born at Kelso in 1814; she married the parish minister of Cleish, Kinross-shire, the Rev. William Wallace Duncan, in 1836; he became a Free Church minister at the Disruption, and died at Peebles in 1864. Her younger sister married Dr.H.Bonar.(1) Mrs. Duncan died at Cleish in 1840.

M.H.B.844 "Jesus, tender Shepherd"; published posthumously in 23 "Rhymes for my Children" (1841, 1842); written in 1839.

The Rev. EDWIN PAXTON HOOD was born in London in 1820; he became a Congregational minister in 1852, with churches in Gloucestershire, Brighton, Manchester and London; he died in Paris in 1885. He edited "Our Hymn Book" (1868, revised 1879). His voluminous publications are of unequal quality.

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1). Seeabove, pages 80-81.

M.H.B.855 "I love"; in "The Children's Choir" (1870).

JOHN BURTON was born at Stratford, Essex in 1803, and died there in 1877; he was a Congregational deacon. He published:

"Scripture Characters in Verse"
"The Child Life of David"
1850 "One Hundred Original Hymns for the Young"
1851 "Hymns for Little Children" (54 pieces)
1871 "The Book of Psalms in English Verse"

M.H.B.395 "Saviour, while my heart"; from "One Hundred Original Hymns" (1850).

WILLIAM MEDLEN HUTCHINGS was born at Devonport in 1827; he was a printer and publisher in London and a Congregational layman; he died in 1876.

M.H.B.866 "When mothers"; written and published in 1850 for the St.Paul's Congregational Sunday School in Wigan; the M.H.B. version is incomplete.
The German tune "Crambambuli" was published in 1818.

ANN GILBERT (nèe Taylor) was born in Islington, London in 1782; in 1813 she married the Rev.Joseph Gilbert; she died at Nottingham in 1866. In 1827, when a new chapel was being built for her husband at Nottingham, she wrote to him a warning against the possible erection of an organ gallery:

> I am, you do not know how solicitous, that your prosperity should be pure, and of good report, - not attributable to the pomp that charms the eye, or "pipes adorned with gold". How could we ever sing without a blush, those proud lines - "How decent and how wise" - if you betray your suspicion of the aid of God's blessing, by praying the good offices of an organ? Do not, pray do not you, be reduced to such "beggarly elements". ("Autobiography and Other Memorials of Mrs. Gilbert," page 307).

She helped Dr. Leifchild with his "Original Hymns" (1842), but the 76 hymns which she contributed were rather didactic and lacking in spontaneity.

Her husband was born at Wrangle, Lincolnshire, in 1779; he became a Congregational minister at Southend, Essex; in 1814 tutor to Rotherham College and pastor of Nether Chapel, Sheffield; in 1817 he went to Hull, and in 1825 to Nottingham. He married Miss Sarah Chapman in 1800, and Miss Ann

Taylor in 1813. He died at Nottingham in 1852.
Jane Taylor, younger sister of Ann, was born in Holborn, London in 1783, and died at Ongar in 1824;(1) she was a Congregationalist. Her best-known poems are "Twinkle, twinkle, little star" and "The Violet".
Their father was an engraver at Lavenham, Suffolk; and an Independent minister at Colchester (1796-1810) and at Ongar from 1811.

The sisters were pioneers in the better type of children's hymn, transitional between Dr. I. Watts and Mrs. Alexander, providing a mew expression of children's thoughts without adult imposition. Their work was admired by Scott, Southey, Montgomery, Josiah Conder and Maria Edgeworth. The somewhat sentimental and extremely didactic flavour of their verse was natural to their period; the priggishness is scarcely relieved but rather increased by a slightly acid irony. Their first joint production was "Original Poems for Infant Minds, by Several Young Persons" (1805); most of this work was by Ann and Jane, but a few pieces were contributed by their father and brother, by Miss Adelaide O'Keefe, with one by Bernard Barton. It was reprinted in America and translated into German and Dutch. F.J. Gillman's appraisal: "A positive superfluity of virtue oozes out of these pages"(2) is an understatement.

The Victorian exhortations and admonitions are, to be good and content with your station in life, for the world's pleasures are fleeting and vain: only religion is lasting and true; be obedient to your parents. Beware of indolence, waste of time and playing truant from school; do not chatter or gossip; do not hunt or fish for sport nor go bird-nesting; do not steal, nor lie, nor quarrel, nor be impatient; do not envy wealth or finery, nor listen to flattery; selfishness breeds discontent, so do not be a glutton; do not leave old friends for new, nor tease old people, nor be meddlesome, nor play with fire.

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1). Not 1834 as stated by Brownlie.
2). "The Evolution of the English Hymn", page 274

Their further joint publications were:

1806 "Hymns for the Nursery"
1809 "Hymns for Infant Minds". Ann had 93 pieces in the 35th edition of this book (1814); it reached its 52nd edition in 1877.
1810 "Original Hymns for Sunday Schools" - there are 36 hymns which, besides purely religious themes, include such titles as "Do not put off till tomorrow what should be done today", "The Folly of Finery" and "Upon the Pleasures of Industry and Contentment". Some of the rhymes are faulty, e.g.
delight in / fighting; even / given; heaven / given; have / gave; more / Noah; first / trust; sky / nursery.

The following were by Mrs.Gilbert only:
1808 "The Wedding among the Flowers"
1827 "Hymns for Sunday School Anniversaries"
1827 "Hymns for Infant Schools"

M.H.B.146 "Jesus, who lived"; (by Ann); published in "Original Hymns for Sunday Schools" (1810), entitled "About Jesus Christ, who died for Sinners". The two verses omitted in M.H.B. are:

6) He knew how wicked men had been,
And knew that God must punish sin;
So out of pity, Jesus said,
He'd bear the punishment instead.

7) Now, God will pardon those who pray,
And hate their sins, and turn away:
But wicked folks, who do not care,
We know, that such he cannot bear.

Mrs. ELLA SOPHIA ARMITAGE (née Bulley), the grand-daughter of the Rev.Dr.T.Raffles of Liverpool,(1) was born in Liverpool in 1841 and educated at Cambridge; she married the Rev.E.Armitage M.A., a Congregational minister, in 1874. In 1919 she received an honorary degree from Manchester University. She died in 1931 at Rawden near Leeds.

M.H.B.843 "In our dear Lord's garden"; written in 1881 for a Service of Song: "The Garden of the Lord", which contains 16 of her original hymns.

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1). Himself a hymn-writer and compiler: see above, page 289.

Mrs. JEMIMA LUKE (née Thompson) was born at Islington in 1813; in 1843 she married a Congregational minister, the Rev. Samuel Luke; they lived later in Clifton. She died at Newport, I.o.W. in 1906.

M.H.B.865 "I think"; she wrote these verses in 1841, entitled "The Child's Desire", for a Greek air which she had previously heard at an infants' school in Gray's Inn Road; published in the "Leeds Hymn Book" (1853).

Miss MATILDA BARBARA BETHAM-EDWARDS was born at Westerfield near Ipswich in 1836; she was educated abroad, chiefly in France; she died at Hastings in 1919. She published her "Poems" in 1885.(1)

M.H.B.845 "God make"; published in "Good Words" (1873) and in the "Congregational Church Hymnal" (1873).

The Rev. WALTER JOHN MATHAMS was born in Bermondsey, Surrey in 1853.(2) He became a Baptist minister at Preston, Falkirk and Birmingham. He transferred to the Church of Scotland(3) and was in Stronsay (1906-1909) and at Mallaig (1909-1919); he resigned in 1919 and died at Swanage in 1931. He published many books, poems and hymns.

M.H.B.252 "God is with us"; published in "The Christian Endeavour Hymnal" (1896).

M.H.B.841 "Jesus, Friend"; published in the Baptist "Psalms and Hymns for School and Home" (1882).

WILLIAM HENRY PARKER was born at New Basford near Nottingham in 1845, and died in 1929. He was a Baptist layman who published "The Princess Alice and Other Poems" (1882).

M.H.B.286 "Holy Spirit"; published in "The School Hymnal"(1880) and in "The Children's Book of Praise" (1881).

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1). Not 1835 as in C.C.P.

2). Checked at S.H.; not in 1851 as stated by S.P.D., H.C.H., C.C.P.

3). In 1905 according to H.C.H., S.P.D., and Telford.
In 1900 according to Julian, M.S.H., C.S.H., C.C.P.

M.H.B.858 "Tell me"; written in 1885.

Mrs. MARIANNE HEARN was born at Farningham, Kent, in 1834; she was a Baptist, and a teacher at Bristol, Gravesend and Northampton until 1866; she died at Barmouth in 1909. Under the pen-name Marianne Farningham she published:

1861 "Lays and Lyrics of the Blessed Life"
1865 "Poems"
1870 "Morning and Evening Hymns for the Week"
1873 "Leaves from Elim"
1878 "Songs of Sunshine"
1903 "Harvest Gleanings and Gathered Fragments"
1907 "A Working Woman's Life" (autobiography)
1909 "Songs of Joy and Faith" (posth.).

M.H.B.394 "Just as I am"; written in 1887 (doubtless suggested by Miss C. Elliott's hymn, M.H.B.353); published in "The Voice of Praise" (1887). The last two verses, omitted in M.H.B. are:

With many dreams of fame and gold,
Success and joy to make me bold,
But dearer still my faith to hold,
For my whole life I come.

And for Thy sake to win renown,
And then to take the victor's crown,
And at Thy feet to cast it down,
O Master, Lord, I come.

The Rev. GEORGE STRINGER ROWE was born at Margate in 1830 and became a Wesleyan Methodist minister in 1853; he died at Bromley, Kent in 1913.

M.H.B.127 "Cradled in a manger"; published in "The Methodist School Hymn Book" (1879).

The Rev. JOHN HENLEY was born at Torquay in 1800; he became a Wesleyan Methodist minister in 1824, and died at Weymouth in 1842.

M.H.B.837 "Children of Jerusalem"; for Palm Sunday, published in C.H.Bateman's "Sacred Song Book for Children" (1843). cf. Matthew XXI,15.
The tune "Infant Praise" was published in the Rev.John Curwen's "Tune Book to the Hymns and Chants for Sunday Schools" (1844) and in "The Juvenile Harmonist: a Selection of Tunes and Pieces for Children", arranged by Thomas Clark of Canterbury (1843).

ALBERT MIDLANE was born at Newport, I.o.W. in 1825, and died there in 1909; he was a member of the Plymouth Brethren. He wrote some 800 hymns, and published:

1844 "Poetry addressed to Sabbath School Teachers"
1864 "Leaves from Olivet"
1865 "Gospel Echoes"

M.H.B.738 "Revive Thy work"; published in 1858, and in "The Evangelist's Hymnbook" (1860).
It was used by Sankey, the chorus being added by Mrs. van Alstyne, and W.H.Doane's tune set to it in "Sacred Songs and Solos".

M.H.B.839 "There's a Friend"; written and published in 1859 in six stanzas, of which two are omitted in M.H.B.
"There's a rest" is in H A & M and E.H.
"There's a crown" is in H A & M, E.H. and C.H.
In M.H.B. Verse 4, lines 3 & 4, the scansion is poor; the initial "And" should have been omitted in each line.

Miss JANE ELIZA LEESON(1) was born in London in 1807.
For a period she was a member of the Catholic Apostolic (Irvingite) Church, and professed to be moved by the Spirit, "not to ecstatic or unintelligible extemporization, but to the utterance of unpremeditated hymns, cast in sound verse-forms" (2).
Later she joined the Roman Catholic Church; she died in London in 1882. She published:

"Infant Hymnings"
1842 "Hymns and Scenes of Childhood, or Sponsor's Gift"
1847 "Lady Ella"
1848 "Songs of Christian Chivalry"
1849 "The Child's Book of Ballads"
1849 "Chapters on Deacons"
1849 "Wreath of Lilies"
1850 "Margaret, a Poem"
1853 "Paraphrases and Hymns for Congregational Singing" - which is really the "Scottish Paraphrases" greatly altered, with some of her own hymns added.
Various translations from Latin and German.

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1). Her second name is given as "Elizabeth" in H A & M (1909), L.S. and Duffield.

2). See M.Patrick: "The Story of the Church's Song", page 22.

M.H.B.853 "A little child"; in "Hymns and Scenes of Childhood" (1842).

HOWARD KINGSBURY, a hymn-writer of the mid-nineteenth century; there is a tune of an American type, "Wheat and Tares", by the Rev. H. Kingsbury in M.S.H.

M.H.B.22 "Come, let us all".

Other nineteenth century publications for children include:

1840 "Sacred Songs" (Rev.John Curwen)
1841 "The Child's Christian Year" (Mrs.F.M.Yonge)
1842 "Ancient Hymns for Children" (I.Williams)
1842 "Hymns on the Catechism" (I.Williams)
1842 "Hymns for Children" (J.M.Neale)
1844 "Hymns and Chants" (Rev.John Curwen)
1846 "The Children's Own Hymnbook": being Curwen's books of 1840 and 1842 combined. Enlarged in 1865. Re-cast as "The New Children's Own Hymn Book" (1874).
1855 "Hymns and Sacred Songs" (G.B.Bubier)
1869 "Hymns and Carols" (edited by W.C.Dix)
1869 "Book of Praise for Home and School" (Major)
1871 "Songs of Gladness"
1873 "Hymns for Children and Home"
1873 "School and Mission Hymn Book"
1876 "Hymns and Carols for the Children of the Church"
1878 "Children's Worship" (H.Allon)
1878 "School Worship" (Rev.J.Bonar)
1878 "Hymns for the Children of the Church"
1879 "The Methodist Sunday School Hymn Book" (589 hymns)
1880 "School Hymnal" (Rev.W.R.Stephenson)
1881 "The Children's Hymnbook" (Mrs.Carey Brock)
1881 "The Book of Praise for Children" (G.S.Barrett)
1883 "Hymnal for the Young"
1886 "The Voice of Praise".

XIX. CHARACTERISTICS OF NINETEENTH CENTURY HYMNS.

The foregoing covers all the material which comprises the hymns of the nineteenth century that are in M.H.B.; it remains to attempt some appraisement of the style, quality and trends exhibited in these hymns. The subject has been treated to some degree by many writers on hymnology, among others by James King, W.G.Horder, J.Brownlie, D.R.Breed and L.F.Benson. Julian (page 1530) castigates King's book as being all borrowed without acknowledgement from Miller, Biggs and others.

In 1885 The Rev. JAMES KING, M.A. published:

> "Anglican Hymnology. Being an Account of the 325 standard hymns of the highest merit according to the verdict of the whole Anglican Church".

He included several Free Church hymn-books in the 52 hymnals which he collated. These 52 books were published 1863-1885. Of 2,000 hymns, 105 were in at least 30 hymnals; these 105 are by 54 authors:

10 by C.Wesley
8 by Watts
7 by Heber, 7 by Neale
4 by Doddridge, 4 by Montgomery
3 by Cowper, 3 by Milman, 3 by Grant, 3 by Tate & Brady
2 each by Anon, Alford, Caswall, Elliott, Keble, Ken, Lyte, Newton
1 each by 37 other authors.

110 were in at least 20 hymnals; these 110 are by 57 authors:
8 by C.Wesley, 8 by Montgomery
7 by Watts
4 each by Keble, Neale, Newton, Tate & Brady
3 each by Bonar, Cowper, Lyte, C.Wordsworth
2 each by Anon, Addison, Cawood, C.Elliott, Heber, Kelly, Palmer, Steele, J.Wesley
1 each by 36 other authors.

110 were in at least 15 hymnals; these 110 are by 60 authors:

6 by Neale, 6 by Watts
5 by Doddridge
4 each by Baker, Faber, Gurney, Montgomery, Tate & Brady, C.Wesley.
3 each by Bonar, Caswall, Chandler, Ellerton, Heber, Mant.
2 each by Alexander, Anstice, Campbell, C.Elliott, Kelly, Newton.
1 each by 39 other authors.

The above 325 hymns in all three sections are by 117 authors:
22 by C.Wesley
21 by Watts
17 by Neale
16 by Montgomery
12 by Heber
11 by Tate & Brady
9 by Doddridge
8 each by Chandler and Newton
7 each by Cowper and Keble
6 each by Bonar, Caswall, Elliott and Lyte
5 each by Baker, Faber, Gurney, Kelly and Anon.
4 each by Alexander, Mant, Milman, C.Wordsworth
3 each by Addison, Alford, Anstice, Campbell, Ellerton, Grant, Steele, J.Wesley
2 each by Bruce, Cawood, Cox, Edmeston, Haweis, Ken, Morison, Oakeley, Palmer, Shirley, Stone, Toke.
1 each by 74 other authors.
(But this aggregate does not tally precisely with his three sectional list totals).
No single hymn is in all the 52 hymnals (but it takes 20-50 years for a good hymn to become established).

To the above, King appended "30 Recent Hymns"; he says scarcely anything about standards of quality in hymns except that they should be "terse, Scriptural, catholic and poetic". (page 310).

W.G.Horder wrote "The Hymn-Lover" (1889) from the standpoint of a Congregational minister imbued with the liberal tendencies of the late nineteenth century.[1] He considered that the style of the hymn should be poetic and lyrical, not doctrinal or dogmatic; he refers to the Psalms as a standard in this respect. Doctrine should be spoken from the pulpit, not sung from the

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1). See above, pages 91-92, 293.

pew. There has been a decidedly conservative reaction in this matter since his day.

J.Brownlie gives a "Consensus" in his "Hymns and Hymn Writers of the Church Hymnary" (1899); his analysis collates 15 church hymn-books and 9 school books.

Keble's "Sun of my soul" (M.H.B.942) is in all the 24 books.
12 hymns are in all the 9 children's books.
9 hymns are in 23 of the books.
7 hymns are in 22 of the books.

In a recent analysis of hymnbooks as diverse as "Hymns Ancient & Modern" (1916), the "Congregational Hymnary" (1916), the "Methodist Hymn Book" (1933) and the Roman Catholic "Westminster Hymnal" (1939) it was found that seventeen hymns were common to all four books:

4 Ancient Latin.	"Jesu, the very thought"(M.H.B.108)
	"O come, Immanuel" (M.H.B.257)
	"Come, Holy Ghost"(M.H.B.779)
	"Jerusalem the golden"(M.H.B.652)
3 by anonymous Roman Catholics.	"The sun is sinking"(M.H.B.939)
	"O come, all ye faithful"(M.H.B.118)
	"Jerusalem, my happy home"(M.H.B.655)
4 by F.W.Faber.	"O come and mourn"(M.H.B.187)
	"Hark, hark, my soul"(M.H.B.651)
	"My God, how wonderful"(M.H.B.73)
	"Souls of men"(M.H.B.318)
2 by J.H.Newman.	"Lead, kindly light"(M.H.B.612)
	"Praise to the Holiest"(M.H.B.74)
1 by M.Bridges.	"Crown Him with many"(M.H.B.271)
1 by C.Wesley.	"Christ the Lord"(M.H.B.204)
1 by D.J.Gurney.	"O perfect Love"(M.H.B.777)
1 by J.Scheffler.	"O Love who formedst me"(M.H.B.447).

Louis Fitzgerald Benson, D.D. made a comprehensive and critical study of English hymns.

He was born in Philadelphia, Pa., in 1855, and was ordained into the Presbyterian ministry in Germantown in 1888. He retired from the pastorate in 1894, and died in Philadelphia in 1930. One of his hymns is in M.S.H. and another in S.H.B. He published or edited:

1895 "The Hymnal" (Presbyterian; revised 1911).
1895 "The Hymnal for Congregational Churches"
1897 "Hymns and Verses"
1898 "Best Hymns, a Handbook"
1898 "The Chapel Hymnal"

1899 "The School Hymnal"
1899 "The Book of Common Worship of the Presbyterian Church in the United States"
1903 "Studies of Familiar Hymns" (Second Series 1923)
1925 "Hymns, Original and Translated".

He stated that:

> "The collection and classification of old psalm books, which are the remains and record of the spiritual life of contemporaneous Christians, is just as scientific as the collection and classification of old fossil shells, which are the remains and record of the animal life of contemporaneous mollusca."

His "The Best Church Hymns" (1898) collated 107 books, and his resultant 32 "Best Hymns" include hymns written in the 17th, 18th and 19th centuries. Latin translations, and verses by Romanist, Anglican, Moravian, Independent, Methodist and Unitarian authors. The latest in this list dates 1850, for new hymns make their way but slowly. He used James King's first few hymns as a basis and then added 23 hymns to make his total list into 32.

In 1915 he issued a considerable work: "The English Hymn: Its Development and Use in Worship". In the preface of this book he writes.

> "To love hymns in the eighteenth century - in Scotland was to be accused of heresy; in England was to be convicted of 'enthusiasm'. Not until after the middle of the nineteenth century did the English hymn win the general esteem, which Germany had given her hymns since the Reformation".

The Presbyterian Professor David R.Breed had published a "History and Use of Hymns and Hymn Tunes" in 1903. In it he divided English hymnody into three periods:

I. 1650-1780. Doctrinal and didactic.
II. 1780-1850. Missionary and evangelistic.
III. 1850-1910. Devotional and experimental.

Benson endorses Breed's statement that hymnody must be judged by rules of its own and that success in Christian usage is part of the criterion, although mere popularity is no true standard. Breed says a good hymn should be lyrical, literary, liturgical, reverent and spiritual. Benson requires five conditions:

1) It must be central to all Christendom, not sectional.
2) Its hold must be permanent.
3) It must be for congregational worship, not merely for missions or camp-meetings or Sunday-schools.
4) It must be embodied in authorized Church hymn-books, not those of mere private individuals or groups.(1)
5) It must always be (a) Scriptural, (b) Devotional, (c) Lyrical.

It usually takes a generation for a hymn to prove that it has satisfied all these requirements and for even a good hymn to become widely known and accepted. The consensus of best opinion may be summarized thus:

> A hymn ought to be Scriptural and its language simple. Some otherwise good hymns are spoiled by a crude metaphor or faulty phrase. A hymn should have spiritual vitality and earnestness of religious experience; but the treatment of the theme should be reverent and solemn, with no flippant familiarity; it should be objective rather than subjective, dealing with God's glory rather than with human feelings; it should be sober rather than ecstatic.

Bishop How said:

> "A good hymn should be like a prayer - simple, real, earnest, and reverent."

Dean Alford said:

> "An English hymn should be plain in diction, chastened in imagery, fervent in sentiment, humble in its approach to God. Its lines should be cunningly wrought, so that they may easily find their way to the ear of the simplest, and stay unbidden in his memory."

It is evident also that hymns should generally be lyrical and apt for music and singing. George Sampson(2) defines a hymn as "a simple composition in verse intended to be sung by a congregation assembled for public worship". C.S.Phillips says(3) that what chiefly distinguishes the hymn from religious poetry

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1). But would not the strict and literal application of this rule exclude all hymn-books commonly used in the Church of England?

2). In "The Century of Divine Songs", page 1.

3). In "Chambers's Encyclopaedia", Volume VII, page 348.

in general is that it is designed to be set to music and sung in public worship; which more or less involves the corollary that its language (as Luther said) should be "such as plain people may understand". This is corroborated by Mrs.V.M.Caird who points out that:(1)

> the insuperable difference between a religious poem and a hymn is that the latter is for use by a congregation and must be in simple language, and it must be designed to be sung. Therefore the metre must be perfectly regular in its syllables; and the syllables and the stresses alike of each verse must correspond to the notes of the tune. Words and tune should have their breaks or stops together, and at the end of the line. She says that rhyme, not mere assonance, is essential for hymns; and that trochaic and iambic metres are suitable, but the dactylic metre is rather suggestive of the waltz.

The heavier hymns are little used, and most of them that do maintain their appeal have some literary excellence. Each hymn should have a single main theme for the sake of unity.

L.T.Hardcastle says:(2)

> a hymn should be an expression of corporate Christian worship, fitting in its theme, its text and its music. It should have an integral unity of thought and its language should be lucid. A hymn is functional verse and cannot be judged by poetic standards alone (though many hymns would meet this text adequately). The tune should enhance the significance of the words, but should be suitable in construction and range for congregational singing.

Sir Roundell Palmer said:(3)

> "The choice of hymns ought to be made upon the principle that their matter and words are of cardinal importance; the music being accessory to the sense, and chosen with a view to give it lively and harmonious expression."

The real meaning of singing in Church is not to beautify the service or to help to edify the people or to keep the crowd occupied, but to express the love and devotion of the congregation

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1). B.H.S. (I,38; February 1947).

2). "The Choir" magazine, (April 1953).

3). "English Church Hymnody" page 2.

in thanksgiving and praise for the good gifts of God.[1]

1). The Church hymn must avoid exaggerated and artificially stimulated self-consciousness; it must be moderate and sincere.
2). It must not be dry and didactic.
3). It must be popular, simple, uncomplicated, and must spring from genuine warm feeling; therefore it must not contain any theological definitions, rhymed theology, ethics, or apologetics. Dull abstractions can never become popular. On the other hand, the effort to produce a popular hymn may easily lead to bad taste.
4). Texts of recognized poets must not be tampered with, even if they contain archaic expressions.
5). Above all, a good hymn must be as close as possible to the liturgical text and the language of the Bible. Good examples are "Wie schön leucht' uns der Morgenstern" and "Wachet auf"(M.H.B.255), both by the Lutheran pastor Philipp Nicolai.

It is not a matter of indifference what hymns the congregation sings. There is an interaction between the hymn and the religious character of a congregation; a congregation which is educated to use religiously genuine hymns will itself become religiously genuine and healthy.

While the language should be refined, it must certainly be simple, for simplicity is essential. A good hymn confines itself to subjects appropriate to public devotion; it evinces both reverence and reality. Many evangelistic hymns fail in reverence of conception and of expression. In recent times there has grown a greater realization of the value of reverent worship, and of praise and adoration in the presence of the ineffable Divine splendour. Those who agree with Bishop Wordsworth[2] would doubtless hold that a hymn should be objective, solid, Biblical, dogmatic, and in the style of the old Latin hymns; but this opinion should be compared with the observations of

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1). This passage is extracted from B.H.S.(I,21; October 1942), pages 5-7.

2). See above, pages 255-257.

Canon Bright,[1] of Dr. Millar Patrick,[2] of Canon Ellerton, who remarked in 1879:[3]

> It is vain to fancy we can keep out private and what are called subjective hymns. Some such, wisely selected, there must be; as subjective as the 42nd Psalm, or the 51st, or the 103rd. There are those who gravely tell us that hymns in the singular number are unfit for public worship, and so would shut out "Rock of Ages" and "Sun of my Soul" - why not also the "Miserere" and the "Nunc Dimittis?"

and of Sir Roundell Palmer who objected to the condemnation of the use of the first person singular in hymns,[4] which would veto Toplady's "Rock of Ages" (M.H.B.498), Watts's "When I survey" (M.H.B.182), C.Wesley's "Jesu, Lover" (M.H.B.110), Adams's "Nearer, my God" (M.H.B.468), Lyte's "Abide with me" (M.H.B.948), Ken's "Awake, my soul" (M.H.B.931), Ken's "Glory to Thee" (M.H.B. 943), Keble's "Sun of my soul" (M.H.B.942) and Thomas of Celano's "Dies irae" (M.H.B.646).

The Rev.Dr.W.T.Cairns wrote[5] that the hymn has its distinctive

> place, not only in the realm of poetry, but as an integral and essential part of the worship which man offers to God, and therefore it must be judged by other tests than those which apply to poetry alone. A good hymn should be about something definite; it should not meander vaguely without a particular object or climax. Thus Faber's "Hark, hark, my soul" is melodious, picturesque and emotional, but what does it mean and what is its purpose? the writing of a <u>good</u> hymn is even more difficult than the composing of a sonnet. It should have sincerity, simplicity, reverence, the sense of wonder, the glow of imagination; and all its

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1). See above, pages 146-147.

2). See above, page 257.

3). See Housman, Op.cit. pages 280-281.

4). "English Church Hymnody", pages 5-7.

5). See "The Hymn Society Occasional Paper", (April 1939).

> expressions should be controlled by Scripture, as for instance are the "Olney Hymns". There should, further, be nothing merely facile or conventional or sentimental, no mere ornament for ornament's sake, nothing clever or self-conscious, nothing cheap or vulgar.

Dr. E. Routley says[1] that a good hymn will be well-constructed in both verse and music (the rules being the same for both words and tunes, e.g. they should begin well and end well); it will be singable by the ordinary congregation and helpful to Christian practice. Yet the language need not invariably be simple or objective or even Scriptural.

Hymns can give us genuine art both in verse and in music, though in miniature; they should be judged from their own proper standpoint and purpose, which is not purely aesthetic.

Bernard Lord Manning writes:[2]

> "I think it improper to criticize hymns as if they were ordinary verse; to say of any hymn it is 'not poetry', or it is 'poor poetry', is to say nothing....A hymn may be poetry, as it may be theology. It is not of necessity either."

Sacred verse can be used as a congregational hymn if it has dignity, simplicity, reverence and devotional feeling; if it is comprehensible in its words and lucid in its sense. It is not a practicable ideal that a hymn must reach perfection in several various directions at once - that its words shall be both sound religion and good theology and good verse (or even poetry) and that it shall also be set to the finest quality of music. The Editors of H A & M (1950) declare[3] that no hymnbook designed to meet popular requirements can be an anthology of perfect hymntunes any more than it can be an anthology of fine poetry;

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1). "What makes a Good Hymn?"; see B.H.S.(III,6; Spring 1953).

2). "The Hymns of Wesley and Watts", page 109.

3). Page ix.

it must cater for all and conditions of men. Thus though Canon Fox[1] shows a manifest dislike of the sentimental and commonplace, yet he sees the danger of too much emphasis on artistic standards:

> "To say that a hymn is good or bad poetry is not to settle the question whether it is a good or bad hymn. The fancies in the sense, and the subtle variations in the metre, which go so much to make good poetry, are nothing but hindrances in a hymn. Plain words, plain metre, plain sense are the first requirements. They may be solemn or they may be gay, but they must be religious and they had best be scriptural".

Canon Ellerton declared:

> "Hymns may express adoration, thanksgiving, commemoration of God's mercies; they may be prayers, penitential, supplicatory, intercessory; they may be devout aspirations after God; but in any case they must be forms of worship. It is not enough that they suggest devotion, they must be capable of expressing it. The observance of this rule would clear the ground at once of much irrelevant matter with which the hymn books of every church and sect are at present encumbered. The whole multitude of didactic and hortatory verses, the addresses to sinners and saints, the paraphrases of Scripture prophecies, promises and warnings, the descriptions of heaven and hell, the elaborate elucidations of the anatomy and pathology of the soul; all these....ought utterly and for ever to be banished." (2)

This is corroborated by Thomas Hornblower Gill:[3]

> "Every true hymn is a religious poem, though every religious poem is not a hymn.....Hymns are not meant to be theological statements, expositions of doctrine or enunciations of precepts; they are utterances of the soul in its manifold moods of hope and fear, joy and sorrow, love, wonder and aspiration. A hymn should not consist of comments on a text or of remarks on an experience; but of a central and creative thought, shaping for itself melodious utterance, and with every detail subordinated to its clear and harmonious presentation. Herein a true hymn takes rank as a poem; but it is a poem that has to be sung, and should exhibit all the qualities and limitations of a good song - liveliness and intensity of feeling, directness, clearness and vividness of utterance, strength, sweetness and simplicity of diction and melody of rhythm: excessive subtlety and excessive ornament should be alike avoided. Hymns are meant to be sung."

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1). "English Hymns and Hymn Writers", page 47.

2). Housman, Op.cit. pages 228-229.

3). "The Golden Chain of Praise", preface to the first edition.

Edward Dickinson says[1]

> "Church hymns have been, with few exceptions, the production, not of the great poets, but of men of lesser artistic endowment, and who were primarily churchmen, and poets only by second intention."

Religious verse and devotional poems do not invariably make real and useful hymns; the canons of judgement - even of literary judgement - are not identical. "Songs of Praise" includes an appreciable amount which cannot be sung as a hymn by any average congregation. One sort of criticism of this hymn-book is that it is too literary, using extracts (from poets like Shakespeare and Shelley) which do not constitute congregational hymns at all. "The Church Quarterly Review" says:[2]

> "It is not superfluous to inform a slip-shod age and the compilers of modern high-brow hymn-books that a lyric is that which is suited to be sung, and that metrical meditations by eminent agnostics do not qualify as Songs of Praise."

George Sampson says:[3]

> Passages extracted from great poets like Shelley, Tennyson, Browning or Rupert Brooke do not make hymns, and they often shirk religious duty. A good hymn presents religious doctrine and duty quite definitely without shirking anything. Between the pious poem and the hymn there is this great distinction, that a hymn is part of an act of public worship and should enable a congregation to affirm its faith. When the congregations have grown up to certain hymns and know them by heart, these old associations (also the tunes) should be respected. Hymn-books were made for congregations (not congregations for hymn-books); nor were hymn-books made for choral societies.

There are those, then, who feel that to set Shakespearean sonnets to hymn-tunes does not necessarily thereby constitute them congregational hymns; the poetry of Robert Bridges may sometimes be too literary to make good hymns, though he did ~~this~~

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1). "Music in the History of the Western Church", page 221.

2). For April, 1930.

3). B.H.S. (October, 1944).

fine work in pioneering a reformation. Likewise, extracts from the works of A.Brontë, J.Bunyan, F.W.H.Myers, C.Rossetti and H.Vaughan may be rather beyond the limits of a genuine hymn, and the verse of such writers as S.A.Brooke, W.C.Bryant, O.W.Holmes, J.Ingelow, C.Kingsley, R.Kipling, H.W.Longfellow, G.Macdonald, A.A.Procter, A.L.Waring and J.G.Whittier is perhaps outside the borderline between hymnody and literary art - though such high standard has been consciously pursued in S.P.[1] The hymn belongs to the realm of religious experience and of communion with God; its special function is in worship and its fundamental relations are not literary but liturgical; often it may be a versified portion of Scripture or of the Divine Office. Its use is for the singing of a congregation in the church service, and only by that actual public use can it be tested. Thus Keble's poetry as a whole is unsuitable for public worship because of its refinement of thought and its depth of poetic expression. The value of a hymn in worship is to be found in its power to kindle the pure flame of devotion, to bring the human spirit into communion with the living God and to blend the worshippers into a greater unity of Christian fellowship. Matthew Arnold considered Dr.I.Watts's "When I survey" (M.H.B. 182) to be the finest hymn in the language. Simplicity and sincerity are as important as literary and musical value; above all, there must be suitability for congregational singing.

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1). See above, pages 286-287.

Thus it comes to be that a good hymn is one that commends itself to the Christian Church in the actual experience and practice of church praise, one which voices the religious feelings of the worshippers and which stands the test of congregational use. The Rev.John Newton declared: (1)

> "There is a style and manner suited to the composition of hymns, which may be more successfully, or at least more easily, attained by a versifier than by a poet.....They should be hymns, not odes, if designed for public worship, and for the use of plain people. Perspicuity, simplicity and ease, should be chiefly attended to; and the imagery and colouring of poetry, if admitted at all, should be indulged very sparingly and with great judgment."

But here there lies a difficulty. There is, always has been, and always will be a conflict between "high" and "low" church ideals. A severe standard and discriminating judgement in hymns and tunes, a reverent churchmanship and sanctified culture, are not at all effective to change the habits and tastes of general congregations. The average member of any ordinary congregation would not choose hymns with worthy language in which to state the great Christian doctrines (of which he may be largely ignorant) and in which to meditate thereon; he would be more likely to choose innocuous hymns and sentimental tunes such as the Rev.B.Waugh's "Now let us see Thy beauty", to "Edgware" (M.H.B.450). The more virile or difficult kinds of verse and music would be omitted almost entirely. An enormous number of bad hymns was produced in the nineteenth century - prosy and flat, written to order or to party and sectarian orthodoxies; Heber's ideal was steadily rejected, or at least

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1). In his preface to the "Olney Hymns".

ignored, throughout the century; whereas the hymn of the seventeenth century was quaint, and of the eighteenth crude, that of the nineteenth was often weak and mawkish. It is a major difficulty that the associations of the best-known hymns give to them religious values altogether beyond and separate from their true intrinsic literary, musical and religious worth.

F.J.Gillman, a member of the Society of Friends, writes:[1]

> "The subtle power of association makes us prefer a bad hymn we know to a good one that we do not know. 'Let's have something we all know.' - how wearisome, how lazy a slogan. And how inimical to spiritual growth."
> (But probably this attitude arises with reference to the tunes rather than to the hymns).

Mr.Gillman mentioned four faults of popular hymnody in "The Ethics of Hymn-singing",[2] that the hymns were (a) too sentimental, (b) too personal, (c) too trivial, (d) the sense of the words is not given priority, but the tune - does it go with a swing?": this puts the cart before the horse, for the hymn should be an act of worship, not a musical performance. He says that all these faults would be mended by greater sincerity.

The thought of the hymns needs to be such as the congregation can express with sincerity as a worthy hope or ideal; this will eliminate, for instance, some of Faber's hymns. But this does not mean that we should limit ourselves only to those hymns which we can truthfully sing as a literal personal experience. In singing hymns we are not acting solely as individuals

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1). "For better Christian Hymns" in "The American Friend" (May, 1937).

2). In "The Choir" magazine for February, 1910.

but as "members one of another". The whole service is for the whole congregation as a social unit, and hymns and prayers alike give to each worshipper the privilege and joy of sharing in experiences which may be different from his own. There is a danger in a rigid literal-mindedness in singing hymns, just as much as in reading the Bible, that we may lose the spirit in the letter. A poem is not to be judged by the standards of a scientific text-book; to be over-literal does not explain anything: indeed, it may obscure the true meaning altogether. It would be impossible to find any hymn which exactly fitted the condition of every individual in a congregation, and such a "Least Common Denominator" would not be worth singing. When people unite in Divine worship they seek something which transcends ordinary human experiences. James Montgomery held that public praise should express sentiments which we ought to possess. It should include imagination and vision, beyond the immediately obtainable. Such hymns kindle our devotion and establish our faith; and without them our spiritual life will be impoverished.

The influences upon hymnody have been and still are of four types: revivalist, literary, liturgical and doctrinal; all these continue to operate in the twentieth century. The Methodist Revival created the evangelistic hymn; but the later sort was very inferior. So also was its music, as may be exemplified by the American evangelists and gospel-song writers. Literary culture may sometimes be in conflict with theological dogmatism, especially in the earlier expressions of theology. Hence Matthew Arnold expressed his distaste, in "A Last Word on the

Burial Bill?(1)

> Hymns, such as we know them, are a sort of composition which I do not at all admire. I freely say so now, as I have often said it before. I regret their prevalence and popularity amongst us. Taking man in his totality and in the long run, bad music and bad poetry, to whatever good and useful purposes a man may often manage to turn them, are in themselves mischievous and deteriorating to him. Somewhere and somehow, and at some time or other, he has to pay a penalty and to suffer a loss for taking delight in them....And the time will come, I hope, when we shall feel the unsatisfactoriness of our present hymns, and they will disappear from our religious services. But that time has not come yet, and will not be brought about soon or suddenly. We must deal with circumstances as they exist for us. Hymns are extremely popular both with Church-people and with Dissenters. Church and Dissent meet here on a common ground; and both of them admit, in hymns, an element a good deal less worthy, certainly, than the regular liturgy.

Hymns have undubitably become more poetical - the crude craftsmanship of some earlier hymns is sufficient to make their use impossible today - yet they are not religiously effective if they become precious in language, negative in thought and loose in form. Though the congregational hymn is something different from a mere religious lyric, its boundaries have been immensely widened in recent years. The twentieth century has shown a greater consideration of artistic expression in all aspects of worship and particularly in both the words of hymns and their tunes. Heber's elegance in the early nineteenth century was only gradually yet increasingly influential by the end of that century and the beginning of the twentieth. Towards the end of the nineteenth century there developed a new conception of the Bible and of doctrine, accompanied by a sort of "Christian agnosticism", a hesitation in formal dogmatic avowal and a questioning about the validity of dogmatic formulations. This affected hymnody: for a congregation cannot long continue to

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1). From "Last Essays on Church and Religion", page 158.

sing heartily what it does not really believe. Thus some hymns (and tunes) have lost their appeal and are no longer used, though they are still in the hymn-books. But the opinion which Dr.Percy Dearmer published in 1933[1] may be regarded as too optimistic:

1. Hymns survive by virtue of what in them is universally true; the dross is constantly being shed from the gold, and in many cases those very verses have disappeared which their writers thought of special religious importance. By tacit consent the dead theology has disappeared increasingly with each new compilation, while that which was truly seen, as well as intensely felt, remains.
2. It is true that the amount of distorted religion which has encumbered so many collections has produced profoundly bad effects and has implanted many strange ideals which are entirely foreign to the Gospels. Church-goers are sometimes rather naïve in their surprise at the number of people who dislike "Christianity"; but if they will consider what has passed for Christianity in many hymns and in much preaching, they may find some explanation.
3. The bad hymns can be replaced by the better; and the profound improvement in hymnody which has been proceeding during this century, and is now being widely spread by modern hymnals, will prove the most valuable of allies in the new religious initiative that has already begun.

There has been an elimination of the obsolete and of the inferior, and also a far wider inclusiveness of the general religious theme. An extreme standpoint in this direction was taken by Dr.P.Haworth, a position from which most worshippers in congregations today would emphatically withdraw. Referring to the "Dies irae" (M.H.B.646) he writes:[2]

> There is still too much superstition, far too much Semitism, too much of Judah and its tribal God in our hymnals. They are unworthy of a nation with the richest and most varied literature in the world. Let us have more Hellenism and less Hebraism. Above all, let us have more of England and the hymnic strain as sung to the lyre of Blake or Shelley. It is a significant fact that the hymns most in favour with intelligent folk are taken up with the kind of spiritual experience that has least to do with dogma:

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1). In S.P.D. page xxii.

2). P.Haworth: "English Hymns and Ballads". (1926), page 11.

> "Fight the good fight", "Abide with me", "Lead, kindly Light", "Rock of Ages" are distinctly more secular than the majority of church hymns and they are generally beloved."

He objects to St.Augustine's definition[1] as having any application today; more plausibly he objects to the use of un-Christian psalms, and still more reasonably to many children's hymns.

He wants the modern hymn to:

> "fling away the idols of Judah, and, breaking from the prison-house of Puritanism, find inspiration in the wide world and the heavens above, in whatsoever things are lovely and of good report." (2).

But the assumptions and prognostications of such a liberal humanitarianism seem over-credulous today, and his anticipations never likely to be realised:[3]

> "We may predict without undue confidence that the revised Church Hymnal of fifty years hence will be worthy to rank with Palgrave's 'Golden Treasury of Songs and Lyrics' or the 'Oxford Book of English Verse'; and may not differ very considerably from these in subject matter.

It may be argued against Dr. Haworth that his own illustrations are unfortunate, for the hymns "Abide with me" and "Rock of Ages" are indeed dogmatic rather than secular. The criticism of S.P. has been made, just that it is insufficiently dogmatic and too secular, and that it is imbued with the humanist spirit. Dr. Dearmer took great liberties with original versions even of classic and generally accepted hymns in order to alter their theological implications.

New hymns and new tunes, in new styles, keep pressing for recognition. In fact, the hymns and tunes actually sung in congregational services constitute a very sensitive index of the real religious situation. National life, citizenship and

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1). See above, page 201.

2). Op.cit. page 27.

3). P.Haworth: "English Hymns and Ballads".

social concerns were provided towards the end of the ninteenth century with more adequate sections of hymns and good tunes, and the theme of the Kingdom of God and of Christian service received a much more prominent position. At the turn of the century there was a newer theology and a new social sensibility, both entailing a new hymnody; but more recently still, the notion of what constitutes a hymn has been more strictly defined, and there has been a strong reaction against vague humanitarianism; in general hymnody remains as formerly, an expression of orthodox Christianity.

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