

## Some Popular Hymns, and How They Were Written.

BY FRANCIS ARTHUR JONES.



IN no country are hymns more popular than in England, and yet it is the few who know the writers of them. This is to be attributed, I think, not so much to lack of interest on the part of the public, but to the plan adopted by many editors of excluding from the hymnals they compile the names of the various contributors. Particularly well is this plan carried out in "Hymns Ancient and Modern," the most popular work of the kind in the language; for with the exception of the large and expensive musical editions, no names, either of composers or authors, are permitted to appear. Small wonder, then, if to the majority the names of the writers of even such favourites as "Thine for ever! God of Love," "Nearer, my God, to Thee," "Just as I am," and many others are as little known as the hymns themselves are familiar.

Happily, many compilers of Non-conformist and other hymnals are setting examples which other editors would do well to follow, for not only have they begun to print the name of the author below every hymn, but also the year in which it was written. This is an excellent plan, and one I should much like to see adopted by the publishers of "Hymns Ancient and Modern." As it is, while the hymns themselves are remembered and treasured, the names of those whose thoughts they embody are lost sight of and forgotten.

It struck me many times how interesting would our "songs of praise" appear to us could we

but view them as they left the authors' hands, before conversion into prosaic print, as they were first conceived and written. The idea grew, and I determined to attempt the work of tracing the whereabouts of the original MSS. of some of our most well-known hymns. I have now been "hymn hunting" for some considerable time, and the present article is the result. It was surprising to me and somewhat damping to my natural enthusiasm to find, almost at the outset of my investigations, how very few MSS. had been preserved. This is to be accounted for, I think, by the fact that at the time of their composition many of our now most popular hymns were so little appreciated that the originals, soon after publication, were probably destroyed.

I have therefore gained access to comparatively few MSS., but though the list be small, it has one advantage: it contains no hymn which is not well known and sung throughout Christendom.

"Onward, Christian soldiers" is a hymn well known to even the small-

est child attending Sunday-school. In fact it was written for children, though many compilers of works on hymnody affirm that the author had adults in his mind when he wrote it. The hymn was written in a great hurry for the author's missions at Hisbury Bridge about the year 1865. Here the children had to march many a long mile to take part in what is dear to the heart of every true child—a school feast. Owing to the distance from the church to the scene of the festivities, an early start was necessary, and marching in

*Onward Christian soldiers  
Marching as for war  
With the cross of Jesus  
Girding on before.  
Christ the royal martyr  
Dead against the foe  
Forward into battle  
For his banner go.*

FACSIMILE OF MS. OF FIRST VERSE OF "ONWARD, CHRISTIAN SOLDIERS."



REV. BARING-GOULD.  
(Author of "Onward, Christian soldiers.")  
From a Photo. by W. & D. Downey.

*S. Baring-Gould*



procession with banners waving, colours flying, and a cross preceding them, the little ones sang lustily all the way. It was sung to Gauntlet's tune, for Sullivan had not then

hymnody which can never be supplanted. It was written one summer evening during the year 1847, at Brixham, the historic and picturesque little fishing port on the shores

*abide with us for it is toward  
Evening and the day is far spent  
abide with me! Fast falls the Eventide;  
The darkness thickens. Lord, with me abide.  
When other helpers fail, and comforts flee,  
Help of the helpless, O abide with me!*  
*Swift to its close ebbs out life's little day;  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see.  
O Thou who changeest not, abide with me!*

FACSIMILE OF FIRST TWO VERSES OF "ABIDE WITH ME."

composed that stirring march which would have made his name a household word had he never penned another note. The composer informs me that the original MS. of the music was destroyed years ago, and a similar fate seems to have befallen that of the words also.

There is melancholy interest attached to the MS. of "Abide with me, fast falls the eventide," which perhaps accounts for its having been preserved. It was the last hymn the author ever wrote. More often sung at evening service than even Keble's "Sun of my soul," it occupies a place in English



REV. H. F. LYTE.

(Author of "Abide with me.")

From a Painting. Photographed by Mr. G. F. Newman, Brixham.

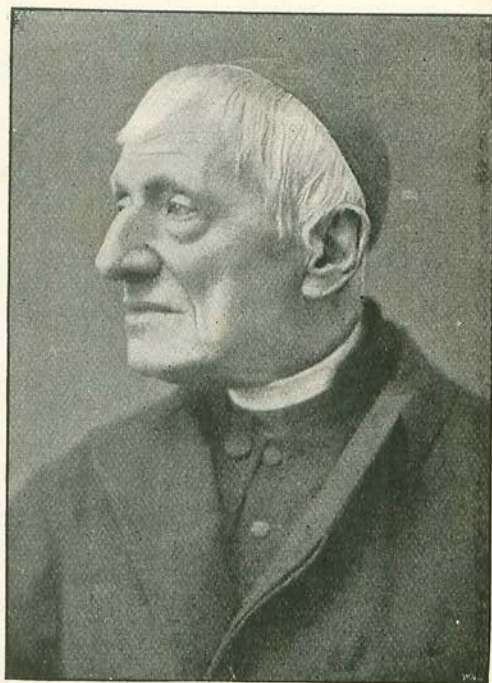
of Torbay. Here the author, the Rev. Henry Francis Lyte, had been vicar for many years, greatly beloved by the fisher-folk, among whom his influence was immense. Several members of Mr. Lyte's choir are still living, and by one I was informed that the famous hymn owes its origin in a great measure to the fact that a short while prior to its composition many Sunday-school teachers and other helpers in the parish (eight in all, I believe) suddenly left the church and went over to the Plymouth

*H. F. Lyte*



Brethren. To these deserters the author is said to allude in the first verse, where he writes, "When other helpers fail." Whether this were so or not, it is certain that the hymn was written at a time of great mental as well as bodily suffering. Owing to the state of his health, broken and lost in his devotion to his flock, the good vicar was obliged to seek the restoring influence of a warmer clime. During the evening previous to his departure for Nice he strolled, as was his custom, down by the sea-shore alone; on his return, he retired to his study, and an hour later presented his family with "Abide with me," accompanied by music, which he had also composed. The next day he left Brixham to return no more; dying a few months later at Nice, where he now lies buried.

The original music to the hymn is now seldom sung, having been supplanted by Dr. Monk's beautiful composition, "Eventide." In all, Dr. Monk contributed forty tunes to "Hymns Ancient and Modern," and his manner of setting Mr. Lyte's hymn will serve as an example of the rapidity with which he could compose. Starting out one morning



CARDINAL NEWMAN.  
(Author of "Lead, kindly Light.")  
From a Photo. by Barraud.

*Lead kindly Light, amid the encircling  
gloom*

*Lead Thou me on!*

*The night is dark and I am far from home.*

*Lead Thou me on!*

*Keep Thou my feet; I do not ask to see*

*The distant scene - oh step enough for me*

FACSIMILE OF MS. OF FIRST VERSE OF "LEAD, KINDLY LIGHT."

with the late Sir Henry Baker, his co-worker in the editing of "Hymns Ancient and Modern," he suddenly recollected that there was no tune to No. 27, "Abide with me." They returned to the house, and, undisturbed by a music lesson that was going on, the doctor sat down and wrote the exquisite and popular tune in ten minutes!

The original MS. of "Lead, kindly Light," owing to the circumstances under which it was composed, is one of the

most interesting in my collection. The hymn was written during the summer months of 1833, at a time of much mental distress, and the words are a very echo of the author's own loneliness. In his "Apologia pro vita sua," Cardinal Newman tells the story of how the hymn came to be written. While travelling on the

Continent he was attacked by a sudden illness, which necessitated a stay at Castro Giovanni. Here he lay weak and restless for nearly three weeks, the only friend at hand being his servant, who nursed him during his illness. This occurred early in May, and on the 27th of that month he was sufficiently recovered to attempt a journey to Palermo.

"Before starting from my inn," he wrote, "I sat down on my bed and began to sob



bitterly. My servant, who had acted as my nurse, asked what ailed me. I could only answer, 'I have a work to do in England.' I was aching to get home; yet, for want of a vessel, I was kept at Palermo for three weeks. I began to visit the churches, and they calmed my impatience, though I did not attend any services. At last I got off in an orange boat bound for Marseilles. We were becalmed a whole week in the Straits of Bonifacio. Then it was that I wrote the lines, 'Lead, kindly Light,' which have since

when I read that sweet story of old," is now resident in the same town. Henry Bennet, another well-known writer of hymns, also resided at Newport, and there composed those lines which have now become so popular, "I have a home above."

Mrs. Maude's hymn, "Thine for ever! God of Love," has found acceptance in many lands, and is to be met with in almost all collections. Nor, alas, has it escaped "alteration" (with never a "by your leave") at the hands of various editors.

*Thine for ever! God of Love,  
Hear us from Thy Throne above;  
Thine for ever may we be,  
Here, and in Eternity!*

*Thine for ever! oh how blest,  
They who find in Thee their rest;  
Saviour, Guardian, Heavenly Friend,  
O defend us to the end.*

FACSIMILE OF MS. OF FIRST TWO VERSES OF "THINE FOR EVER."

become well known. I was writing verses nearly the whole time of my passage."

The MS. of the first verse, here reproduced, was written by the late Cardinal on March 9th, 1875, and sent with his "prayers and best wishes" to a friend. I believe there are several MS. copies of the first verse of "Lead, kindly Light" to be found among the autograph collections of private individuals, for Cardinal Newman, in reply to the inevitable and numerous requests for his autograph, thought (unlike most great men) so little of that which seemed to please his correspondents as to forward in return a verse of his well-known hymn.

The authoress of "Thine for ever! God of Love" is Mrs. Mary Fawler Maude, and the hymn was written for the confirmation candidates in her husband's parish, St. Thomas, Newport, Isle of Wight, in 1847. It is not unworthy of note that, besides this hymn, Mr. Midlane's "There's a Friend for little children" was also written at Newport, while Mrs. Luke, the authoress of "I think



MRS. M. F. MAUDE.  
(Authoress of "Thine for ever.")  
From a Photo. by C. Hawkins, Brighton.

*Mary Fawler Maude*



As an example, in the fourth verse, the lines

Thine for ever! *Shepherd* keep  
These Thy weak and trembling sheep

have been converted into

Thine for ever! *Saviour* keep  
Us Thy frail and trembling sheep.

Now, the connection between "shepherd" and "sheep" (as written) is as apparent as

of St. Paul's. Whether the MS. is the original, or merely the "fair" copy, I am unable to say. It came into my hands through a dealer, and I value it very highly. By referring to "Hymns Ancient and Modern," it will be found under No. 279, and though not, perhaps, as popular as the same writer's "When our heads are bowed with woe," or "Ride on! ride on in majesty," is,

*Hymn 2. 'O, Help us, Lord'*  
Oh help us Lord, each hour of need  
Thy ready succour give,  
Help us in thought and word and deed,  
Each hour on earth we live.  
Oh help us, when our spirits faint  
In conflict with the foe,  
And when our hearts are cold and dead  
Oh help us Lord! We pray.

FACSIMILE OF MS. OF FIRST TWO VERSES OF "O, HELP US, LORD; EACH HOUR OF NEED."

the harshness of beginning a line of poetry with the word "us." Moreover, the *thought* of the verse is lost, for the first two lines are a prayer for the catechumens from the congregation; then the supplication reverts and embraces all present. This comment on the "ways" of editors is spontaneous, as I think the unprincipled mutilation of an otherwise poetic verse demands some explanation. It is to be regretted that a hymn so universally sung should not be allowed to appear as written by the author.

"O, help us, Lord; each hour of need," is a hymn by the late Dr. Henry H. Milman, Dean



DEAN MILMAN.

(Author of "O, help us, Lord.")

From a Photo. by Netterville Briggs, Leamington.

nevertheless, very well known, and frequently sung. The MSS. of these two last hymns, as well as those of many of his other contributions to hymnody, seem to have been destroyed. "I have never even seen a MS.," wrote Mr. Arthur Milman, "of my father, Dean Milman's hymns, and I greatly doubt whether any can have survived." As it chanced, I received the accompanying MS. only two days prior to the receipt of Mr. Milman's letter. Nearly all of Dean Milman's hymns were written for Bishop

*W. H. Milman*



Heber's collection, and are frequently referred to in his correspondence. Mr. Milman sends me the following interesting extracts from some letters written to his father by Heber, and which are now in his possession. Under date of May 11th, 1821, the Bishop writes to Milman:—

"I rejoice to hear so good an account of the progress which your saint" ["The Martyr

Heber's father-in-law, Dr. Shipley, Dean of St. Asaph, was vicar. On Whit-Sunday of the above year Dr. Shipley was to preach, in Wrexham Church, a sermon in aid of the Propagation of the Gospel in Foreign Parts, and Reginald Heber, then vicar of Hodnet, happened to be staying at the vicarage at the time. On the Saturday before Whit-Sunday the Dean, Heber, and a

few friends were collected together in the library, when the Doctor asked his son-in-law to write "something for them to sing in the morning." Heber, readily consenting, retired to the farther end of the room for the purpose. A short while later, Dr. Shipley asked what he had written, and Heber replied by reading the first three verses which he had then com-

1. *From Greenland's Icy Mountains,*

*From India's Coral Strand,  
Where Apries' sunny fountains  
Roll down their golden sand;*

2. *From many an ancient river,*

*From many a pelmy plain,  
They call us to deliver  
Their land from error's chain!*

FACSIMILE OF MS. OF FIRST VERSE OF "FROM GREENLAND'S ICY MOUNTAINS."

Photographed from the original in the British Museum by Mr. L. B. Fleming.

of Antioch"] "is making towards her crown, and feel really grateful for the kindness which enables you while so occupied to recollect my hymn-book. I have during the last month received some assistance from — which would once have pleased me much, but, alas, your Advent, Good Friday, and Palm Sunday hymns have spoilt me for all other attempts of the sort."

Again, December 28th, 1821, Heber writes: "You have, indeed, sent me a most powerful reinforcement to my projected hymn-book. A few more such, and I shall neither need nor wait for the aid of Scott and Southey. Most sincerely, I have not seen any hymns of the kind which more completely correspond to my ideas of what such compositions ought to be, or to the plan, the outline of which it has been my wish to fill up."

Perhaps Milman's best-known hymn, however, is the festival hymn taken from "The Martyr of Antioch," "Brother, thou art gone before us."

The most popular of all missionary hymns is, without doubt, "From Greenland's icy mountains," by Bishop Heber. It was written as far back as 1819, at Wrexham, where



BISHOP HEBER.

(Author of "From Greenland's icy mountains.")

From a Print in the British Museum. Photographed by Mr. L. B. Fleming, Hanuell.



*Fierce raged the tempest o'er the deep,  
 Watch did Thine anxious servants keep,  
 But Thou wast wrapt in quiet sleep,  
 Calm and still.*

*'Save, Lord; we perish,' was their cry:*

*'Oh, save us in our agony!'*

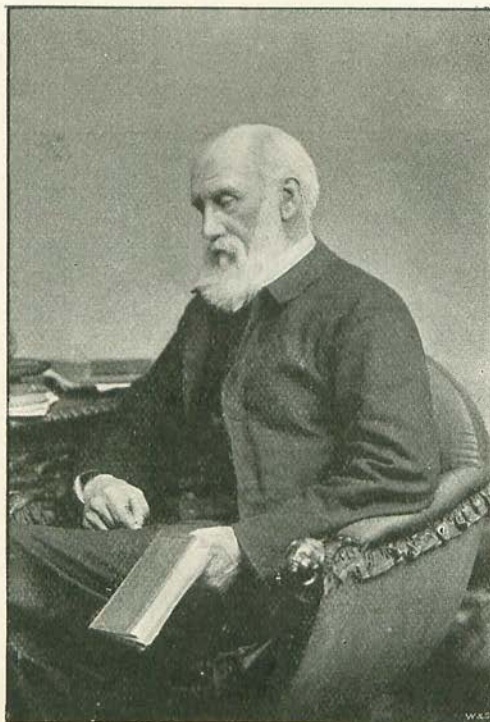
*Thy word above the storm rose high,  
 'Peace, be still.'*

FACSIMILE OF MS. OF FIRST TWO VERSES OF "FIERCE RAGED THE TEMPEST."

posed. His listeners were delighted, and would have had the hymn remain without any addition, but Heber said, "No, no; the sense is not complete," and insisted on adding a fourth verse. He afterwards gave the hymn to the Dean, who turned a deaf ear to his subsequent requests to add other verses. The next morning it was, for the first time, sung in Wrexham Church.

The MS. here reproduced is taken from a collection of hymns made for the *Christian Year* by the late Bishop, and now in the British Museum. Included in this collection are many of his earlier hymns, notably, "Holy! Holy! Holy! Lord God Almighty," and "The Son of God goes forth to war." The original MS. of "From Greenland's icy mountains" was for many years in the possession of the late Dr. Raffles, of Liverpool, himself a hymn-writer of some note.

Dr. Raffles was a most ardent collector of autographs, and three years ago his entire



REV. GODFREY THRING.  
 (Author of "Fierce raged the tempest.")  
 From a Photo. by Elliott & Fry.

*Godfrey Thring.*

first hymn, 'We all have sinned and gone astray,' was written in the same year for my mother, who wanted a hymn to a particular tune for which she wished to get an appropriate hymn."

collection, valued at many thousands of pounds, was offered for sale by Messrs. Sotheran and Co. Great interest was manifested when it became known that the Heber MS. was also to be included in the sale, and after a keen competition, it went for £42. I have not seen this MS., but I am informed that in it only one correction appears, viz., the substitution of the word "heathen" for "savage." It is the unanimous opinion of compilers of hymnals that every

hymn written by Heber is now in common use.

Among the hymns "for those in peril on the sea," Mr. Godfrey Thring's "Fierce raged the tempest o'er the deep" takes a foremost place. It was one of Mr. Thring's first contributions to hymnody, and was written in 1861. "I think," wrote the author to me some time ago, "that this hymn took its origin from my having pictured to myself the scene on the lake of Gennesaret, and thinking it a good subject for a hymn, I thought I would try and put my ideas into a poetical form. I was about that time beginning to take a great interest in hymns and hymn-writing, but had never

written much. 'Fierce raged the tempest' was the third hymn I ever wrote; it was first published in 1861. My



*Come unto Me, ye weary  
 And I will give you rest  
 O blessed voice of Jesus,  
 which comes to hearts oppressed!  
 It tells of benediction,  
 Of pardon, grace, and peace,  
 Of joy that hath no ending,  
 of love which cannot cease.*

FACSIMILE OF MS. OF FIRST VERSE OF "COME UNTO ME, YE WEARY."

Another well-known hymn by this writer is "Saviour, blessed Saviour." Mr. Thring was born in 1823, and was for many years rector of Alford-with-Hornblotton, in Somerset. This living, however, he resigned some little time ago, and now resides at Guildford. Mr. Thring has written many fine hymns, and has also edited the "Church of England Hymn Book," which contains no fewer than fifty-nine contributions from his pen.

It would be difficult to say which of the two somewhat similar hymns, "I heard the voice of Jesus say" and "Come unto Me, ye weary," is the most beautiful and popular. The thought in both

is the same; the manner of expression not dissimilar; while the composer of the exquisite tune to each is the late Dr. J. B. Dykes, vicar of St. Oswald's, Durham. Probably if a consensus were taken it would be found that one hymn is as often sung as the other.

Mr. W. Chatterton Dix, the author of "Come unto Me, ye weary," "As with gladness men of old," and other well-known hymns, is, happily, one of our living hymnists, and at present

resides in Clifton. Mr. Dix was born in 1837, and began writing hymns at a very early age. "Come unto Me, ye weary," which I have chosen for reproduction here, and which the author kindly sent me for the purpose, was written about the year 1867.

The hymn has not altogether escaped alteration at the editor's hands, though in a lesser degree than the compositions of many other contributors to hymnody. Mr. Chatterton Dix informs me that there is no particular story connected with the writing of the hymn, save that he was ill and depressed at the time.



MR. W. CHATTERTON DIX.  
 (Author of "Come unto Me, ye weary.")  
 From a Photo. by Lurdon Hall, Clifton.

*W. Chatterton Dix*



## Some Notable Hymns.

### II.

BY FRANCIS ARTHUR JONES.



AT a recent Convocation of Canterbury a Committee of the Lower House was formed "to inquire into the hymnals now in general use, and to make any observations or recommendations which such an inquiry may suggest." The Archbishop directed the appointment of the Committee, and the result of its inquiry was interesting and certainly remarkable. At the first meeting—of which Canon Twells was appointed chairman—it was agreed "to ascertain through the rural deans the hymnals in use in their respective deaneries."

The information was readily supplied, and out of 810 deaneries (including 165 in the northern province) only 87 failed to send in reports. Of the 10,909 churches and chapels in the Province of Canterbury, the Committee were able to show that 8,601 use "Hymns Ancient and Modern"; 1,062 "The Hymnal Companion to the Book of Common Prayer" (edited by the Bishop of Exeter); 937 "Church Hymns" (S.P.C.K.); and only 309 any other hymnal. Out of 2,750 churches and chapels in the Province of York, 1,739 use "Hymns Ancient and Modern"; 525 "Church Hymns"; 416 "Hymnal Companion"; and only 70 any other hymnal. Or, taking the two provinces together, the result is as follows:—

Churches and Chapels.	
"Hymns Ancient and Modern" .....	10,340
"Hymnal Companion" .....	1,478
"Church Hymns" .....	1,462
Various .....	379
	13,659

The most astonishing result of the inquiry was that out of 13,659 places of worship no fewer than 10,340 should use "Hymns Ancient and Modern." The phenomenal success of this work is all the more remarkable when it is remembered that, at the time of its introduction to the Church of England, its reception was by no means universally cordial. I well remember myself what an uproar occurred when this hymnal was first introduced in Chester Cathedral and certain churches.

The Committee was further able to state that "Hymns Ancient and Modern" is adopted in twenty-eight English and Welsh cathedrals, is almost universal in the seven dioceses of the Scottish Episcopal Church, and is used throughout the Army and Navy. In the return furnished by Colonial bishops, it was conclusively proved that the hymnal is universally adopted in their respective dioceses. In the Irish Church the hymnal now in use is published by the authority of the General Synod, while, in Wales, Welsh hymns are generally sung.

To the above information I had hoped to add a few statistics with regard to the publishing and printing of "Hymns Ancient and Modern." On applying, however (through Messrs. Clowes and Sons), to the Chairman of the Committee, I was informed that such information could not be supplied until my request had been laid before the members. On the question being brought up at a recent meeting, it was put to the vote whether the information should be given or not. Unfortunately the negatives were in the majority.

In a former paper I hazarded the remark that Lyte's "Abide with me" was more often sung as an evening hymn than even Keble's "Sun of my soul." I have since had reason to believe that their popularity is about equal—one hymn being sung as frequently as the other. Certainly both are now held in greater esteem than that fine hymn, without the singing of which an evening service seldom closed: "Glory to Thee my God this night."

Almost all Keble's hymns now in common use—"Sun of my soul," "There is a Book, who runs may read," "When God of old came down from Heaven," "Blest are the pure in heart," etc.—are taken from "The Christian Year," a volume which has had, perhaps, a larger circulation than that of any other work of a similar character, and from the profits of which Keble built Hursley Church. His evening hymn, "Sun of my soul, Thou Saviour dear," consists of verses selected from the poem beginning, "'Tis gone, that bright and orbèd blaze."

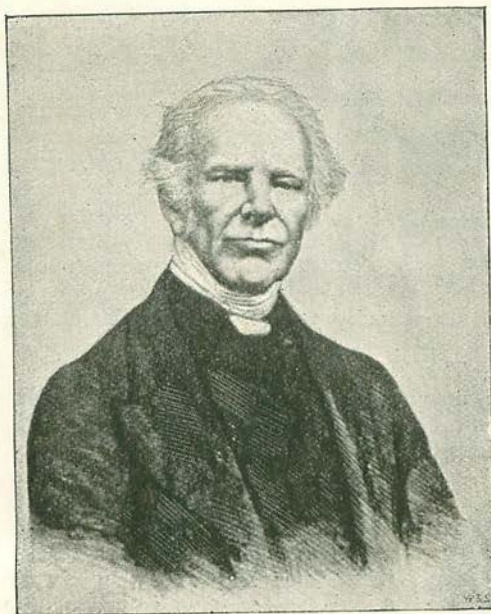


It is to the authorities at Keble College, Oxford, that I am indebted for the accompanying facsimile of "Sun of my soul."

In order to obtain the whole hymn, as given in "Hymns Ancient and Modern," we had to photograph four large pages of MS. and then cut out the six verses

*Sun of my soul! Thou SAVIOUR dear,  
It is not night if Thou be near:  
Oh may no earth-born cloud arise  
To hide Thee from Thy servant's eyes*

FACSIMILE OF MS. OF THE FIRST VERSE OF KEBLE'S HYMN,  
"SUN OF MY SOUL."



REV. J. KEBLE,  
Author of "Sun of my Soul."  
From a Painting.

required. In the college library I found two MSS. of this hymn; the one chosen bears an earlier date than the other, and contains Keble's alterations.

In "Hymns Ancient and Modern" there are three tunes to "Sun of my soul": the first, "Abends," being by Professor Oakley; the second, "Keble" (this tune is the copyright of the proprietors), by Dr. Dykes; the third, "Hursley," being from the German. I have had lent to me a fourth tune, also by Dr. Dykes, which has never before been published, and is, in fact, quite unknown. It was given in MS. by Dr. Dykes, shortly before his death, to a friend, among whose papers it has lain for many years. A short while since, however, the owner of this MS. also died, and his widow sent me the hymn to use as I thought fit. The tune is very beautiful, and I here give it for the benefit of my musical readers.

Sarah Adams, *née* Flower, the authoress of "Nearer, my God, to Thee," and many other hymns and poems, was the daughter of Mr. Benjamin Flower, a staunch Non-conformist. In her "Memoir of Mrs. Adams" (containing all the hymns she ever wrote), published at Essex Hall, Mrs. Bridell Fox tells us that "Sarah was tall and singularly beautiful, with noble and regular features; in manner she was gay and impulsive, her conversation full of sparkling wit and kindly humour."



UNFINISHED TUNE FOR "SUN OF MY SOUL," BY DR. DYKES.



Sarah, the younger of two daughters, was born at Harlow, in Essex, on February 23rd, 1805, her sister, Eliza Flower, being two years her senior. In his poem entitled "Blue stocking revels," Leigh Hunt heads his list of female celebrities with "Mrs. Adams, rare mistress of thought and of tears"; while the elder sister, Eliza, who when quite a child developed a wonderful talent for music and composition, is alluded to in the same poem:—

Some lady musician  
completed the  
bower

At the head of whom  
earnestly gazed  
Lizzie Flower.

Nearly all Mrs. Adams's hymns and poems were set to music by her sister; "Nearer, my God, to Thee," being especially

beautiful. It is not easy, however, and requires several good soprano voices, but when sung as it used to be at South Place Chapel during the ministry of Mr. W. J. Fox, father of Mrs. Bridell Fox, the full beauty of the composition is strikingly apparent.

A few years ago, Mrs. Fox placed complete copies of both Miss Flower's sacred and secular music in the British Museum, together with a copy of Mrs. Adams's religious drama, "Vivia Perpetua" (now out of print, but obtainable through Mudie's), her hymns, and the little memoir to which I have already alluded. In 1888, a selection of Miss Flower's sacred music, in which is included "Nearer, my God, to Thee," was published by Messrs. Novello. The hymn by which Mrs. Adams is best known was written in 1840, a short while previous to the publication of "Vivia Perpetua"; it is the only composition of this authoress to be found in "Hymns Ancient and Modern."

"How she composed her hymns," Mrs. Fox says, "can hardly be stated. She certainly never had any idea of *composing* them. They were the spontaneous expression of some strong impulse of feeling of the moment; she was essentially a creature of impulse. Her translations would, of course, be, to a certain extent, an exception; also, perhaps, when she was writing words for music already in

use in the chapel." Both sisters died at an early age—within less than two years of each other—Eliza in December, 1846, and Sarah on the 14th of August, 1848; hymns by the latter, with her sister's expressive music, being sung at the funerals of both.

*Nearer my God to Thee  
Nearer to Thee!  
Yes tho' it be a cross  
That thrusts me!  
Still all my song should be  
Nearer my God to Thee  
Nearer to Thee  
Nearer my God to Thee  
Nearer to Thee*

FACSIMILE OF MS. OF FIRST VERSE OF "NEARER MY GOD TO THEE."

The MS. of "Nearer, my God, to Thee," is now in the possession of Mrs. Bridell Fox, who has kindly allowed me to reproduce it here in facsimile.

The original portrait of Mrs. Adams (a very slight sketch) is also in Mrs. Fox's possession. It is believed to have been made by Miss Margaret Gillies, miniature painter, and member of the old Society of Painters in Water Colours (now called the Royal) just before Mrs. Adams's marriage in 1834.

"Jesu, meek and gentle," was written by George Rundle Prynne, in 1856, and first appeared in a collection of hymns, edited by Mr. Prynne, entitled "A hymnal suited for the services of the Church, together with a selection of

Intros." In 1881 the author published his "The Dying Soldier's Visions, and other Poems and Hymns," and in this volume "Jesu, meek and gentle," was also included.

Owing, however, to some slight error, possibly in the correction of the proof-sheets, the hymn was printed "*Jesus*, meek and gentle,"



MRS. SARAH ADAMS.  
Author of "Nearer my God to Thee."

*Jesus my Lord  
Jesus I love*



*Jesu meek & gentle,  
Son of God most high,  
Pitying, loving Saviour,  
Hear Thy children's cry.*

*Pardon our offences,  
Loose our captive chains,  
Break down every idol,  
Which our soul detains.*

FACSIMILE OF MS. OF THE FIRST TWO VERSES OF  
"JESU, MECK AND GENTLE."

instead of "Jesu, meek and gentle," as originally written. This was the more unfortunate as many compilers of hymnals took their copies from Mr. Prynne's book, thinking, not unnaturally, that, if nowhere else, it would certainly appear in its original form in the author's own work.

Mr. Prynne was born in 1818 and was educated at St. Catherine's College, Cambridge, where he took his M.A. degree in 1861. For nearly fifty years he has been vicar of St. Peter's, Plymouth, one of the largest parishes in the Exeter Diocese. The Church of St. Peter, while being one of the most beautiful in Plymouth, is rendered doubly interesting by being the architectural work of the vicar's brother, Mr. George Fellowes Prynne. The church also contains many beautiful pictures by various members of the Prynne family.

In a conversation which I had with Mr. Prynne a short while since at St. Peter's Vicarage, the author informed me, while penning the accompanying MS., that the hymn was written one evening while Mrs.

Prynne played to him from his favourite composer. Almost unconsciously, lines came into his head which seemed to suit the melody, and taking out a pencil he scribbled the verses on the back of an envelope.

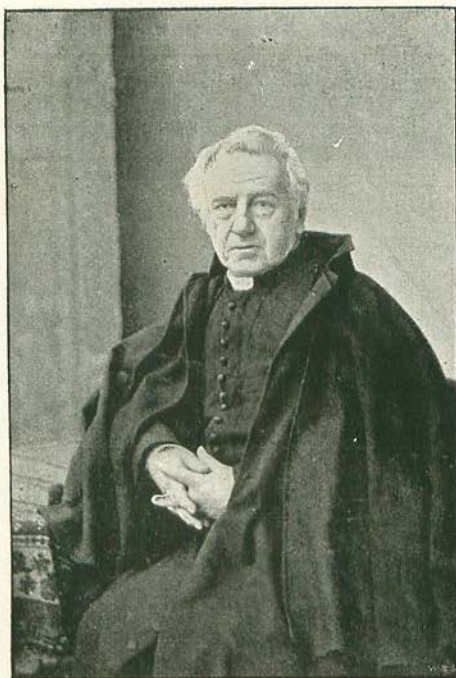
A short time after its publication, the author went for a holiday to Rome, and while there was asked to conduct the service at the English Church. When the time came to give out the hymns, he was amused to find himself delivering the first line of his own composition: "Hymn No. —, 'Jesu, meek and gentle.'" The pleasure he experienced at finding that it had so soon made its way to Rome was, if anything, intensified on learning from the vicar that the name of the author

had never occurred to him; it was merely an example of a very happy coincidence. Mr. Prynne is the author of three volumes of "Parochial Sermons," and also the "Eucharistic Manual," published a few years since.

The authoress of "I think, when I read that sweet story of old," is Mrs. Jemima Luke, a lady whose long life has been almost exclusively devoted to mission work at home. Mrs. Luke is the daughter of the late Mr. Thomas Thompson, the originator of the Home Missionary Society and one of the founders of the Sunday School Union. Born in 1813, Mrs. Luke is now a white-haired old lady, living at Newport, Isle of Wight, and still trying (so she says) to account for the popularity of her one contribution to hymnody!

In 1841 she undertook the editing of a children's missionary magazine, and it was

about the same time that "The child's desire" was written. Here is the story of its composition, as given in her own words:—



REV. G. R. PRYNNE.  
Author of "Jesu, meek and gentle."  
From a Photo. by Heath & Bullingham.

*G. R. Prynne*



## The Child's Desire.

*I think when I read that sweet story of old,  
 When Jesus was here among men,  
 How He called little children as lambs to His fold,  
 I should like to have been with them then,  
 I wish that His hand had been placed on my head,  
 That His arms had been thrown around me  
 And that I might have seen His kind look <sup>He said</sup> ~~beaming~~  
 "Let the little ones come unto me!"*

FACSIMILE OF MS. OF FIRST VERSE OF "I THINK WHEN I READ THAT SWEET STORY OF OLD."

"I went," she says, "in the year 1841, to the Normal Infant School in Gray's Inn Road to obtain some knowledge of the system. Mary Moffat, afterwards Mrs. Livingstone, was there at the same time, and Sarah Roby, whom Mr. and Mrs. Moffat had rescued in infancy when buried alive, and had brought up with their own children. Among the march-

ing pieces at Gray's Inn Road was a Greek air, the pathos of which took my fancy, and I searched Watts and Jane Taylor and several Sunday-school hymn-books for words to suit the measure, but in vain. Having been recalled home, I went one day on some missionary business to the little town of Wellington, five miles from Taunton, in a stage coach. It was a beautiful spring morning; it was an hour's ride, and there was no other inside passenger. On the back of an old envelope I wrote in pencil the first two of the verses now so well known, in order to teach the tune to the village school supported by my step-mother, and which it was my province to visit. The third verse was added afterwards to make it a missionary hymn. My father super-

intended the Sunday school in which we taught, and used to let the children choose the first hymn. One Sunday the children started their new hymn. My father turned to his younger daughters and said, 'Where did that come from? I never heard it before.' 'Oh! Jemima made it,' they replied. Next day he asked for a copy, and sent it, without

my knowledge, to the 'Sunday School Teachers' Magazine.' But for this it would probably never have appeared in print."

Mrs. Luke adds that she regards her composition as "a little inspiration from above and not 'in me,' for I have never written other verses worthy of preservation."

Another hymn, very precious to "little pilgrims," is Albert Midlane's "There's a Friend for little children," written, as I mentioned in my last paper, at Newport, Isle of Wight. Not far distant from Mr. Midlane's residence is the house in which Thomas Binney lived during his ministry at Newport, and where he wrote his admirable and popular hymn, "Eternal light, eternal light."

Albert Midlane was



MRS. JEMIMA LUKE.

Author of "I think when I read that sweet story of old."  
 From a Photo. by Debenham & Co., Sandown.

*Jemima Luke.*



born in 1825, and began writing hymns at a very early age. "My first *used* hymn," Mr. Midlane informs me, "was written on the 24th May, 1844, under the title of

Mr. Midlane is about to publish an entirely new children's hymnal of nearly 400 original hymns (save those which have found their way into print already) of almost every

*There's a Friend for little children,  
Above the bright blue sky,  
A friend that never changes —  
Whose love can never die,  
Unlike our friends by nature  
No change with changing hours,  
This Friend is always with us,  
The precious name He bears.*

FACSIMILE OF MS. OF FIRST VERSE OF "THERE'S A FRIEND FOR LITTLE CHILDREN."

'God bless our Sunday schools,' and (scarcely necessary to add) sung to the 'National Anthem.' Fifty years ago this coming summer it was first sung as our anniversary hymn, and still it finds expression from the lips and, I trust, from the hearts of many children. It was first published in the 'Baptist Children's Magazine' for July, 1844."

The hymn, however, by which Mr. Midlane will be longest remembered is "There's a Friend for little children," written on the 27th February, 1859. This hymn formed a contribution to a little serial called "Good News for the Little Ones," edited by C. H. Mackintosh, and published by Broom, and was first printed in that publication as the final article for the year 1859, under the heading of "Above the bright blue sky." As written and first

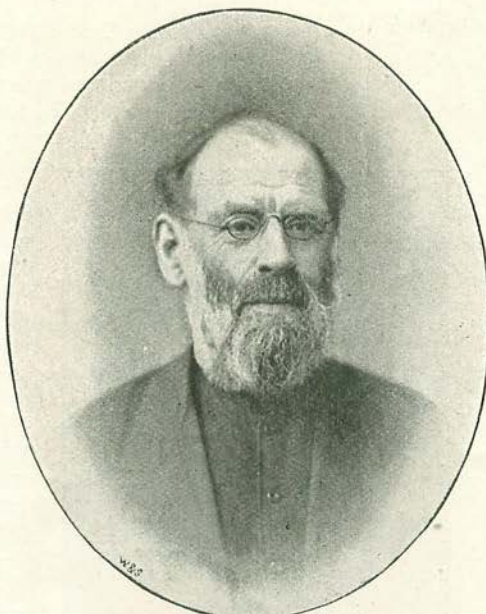
printed, the opening verse began, "There's a *rest* for little children" — "Friend" being subsequently substituted for "rest." Michael Watson's setting of this hymn has given it a prominent place among the favourites of the "Service of Song."

description, and embracing a wide Scriptural range, suitable for children — "Home and School." The MS. of "There's a Friend for little children," here reproduced, is from Mr. Midlane's note-book; the corrections were made when the fair copy was written out for

the magazine in which it first appeared. The photo. of Mr. Midlane was taken in 1881.

"Father, let me dedicate," the most beautiful of New Year hymns, was composed by Canon Laurence Tuttiett more than thirty-three years ago. It was first published in 1864, in the author's volume entitled "Germs of Thought on the Sunday Special Services," and in 1869 it was included in the S.P.C.K.'s "Psalms and Hymns." It next appeared in the "Anglican Hymn Book," and to-day it would be difficult to find a hymnal in which it is not included. In

America it has undergone considerable alteration at the hands of various editors (whose ideas of improvement are peculiar), and even in England it has not altogether escaped. In many hymnals the last stanza is given in the following form:—



REV. ALBERT MIDLANE.  
Author of "There's a Friend for little children."  
From a Photo. by Brading, Newport.



*Hymn for the New Year.  
(John xii. 28)*

*Father, let me dedicate  
All this year to Thee  
In whatever worldly state  
Thou wilt have me be  
Not from sorrow, pain, or care  
Freedom dare I claim;  
This alone shall be my prayer:—  
"Glorify Thy name".*

FACSIMILE OF MS. OF FIRST VERSE OF "FATHER, LET ME DEDICATE."

If we must, in grief and loss,  
Thy behest obey;  
f beneath the shadowing cross  
Lies our homeward way,  
We will think what Thy dear Son  
Once for us became,  
And repeat, till life is done,  
Glorify Thy name.

In this verse not one single line, with the exception of "Glorify Thy name," adheres to the original, and yet an editor, after thus mutilating a fine hymn, has the closeness to place the author's name at the foot! However, in "Hymns Ancient and Modern" it appears in its original form, as may be seen by comparing it with the MS.

Another popular hymn by Canon Tuttiett, and one which seems to be growing in favour, is "O quickly come, dread Judge of all," written ten years prior to "Father, let me dedicate." It was first published in "Hymns for Churchmen," in 1854, and was included in the appendix to

"Hymns Ancient and Modern" sixteen years later.

Though Canon Tuttiett has written many theological works, and is known as a powerful and eloquent preacher, it is as a hymnist that he will probably be longest remembered.

It might appear strange to a thoughtful

mind that, in Canon Twells' fine hymn, the opening line should be seemingly in direct contradiction to the text.

"At even, *when* the sun did set," writes St. Mark; "At even, *ere* the sun *was* set," sings the hymnist. In one hymnal, Mr. Thring's "Church of England Hymn Book," I notice that this line has been altered to suit the exigencies of the text, but the alteration was made by a hand other than Canon Twells' (though with his permission), and the author adheres to the words as he first wrote them, as may be seen by a glance at the MS.

"There is nothing particular to be said about 'At even,'" Canon Twells wrote me some



CANON TUTTIETT.  
Author of "Father, let me dedicate."  
From a Photograph.

*h. Tuttiett*



*At even, When the sun did set, they  
brought unto Him all that were diseased,  
and them that were possessed with devils. And  
all the city was gathered together at the door.*

*At even ere the sun was set,  
The sick, O Lord, around Thee lay;  
Oh, in what divers pains they met!  
Oh, with <sup>what</sup> joy they went away!*

FACSIMILE OF MS. OF THE FIRST VERSE OF "AT EVEN, ERE THE SUN WAS SET."

months ago. "It was written at the request of my friend, Sir Henry Baker, at that time Chairman of 'Hymns Ancient and Modern,' who said they wanted a new evening hymn. They were, at the time, about to bring out their first appendix, and it was in this appendix that the hymn was first published. I have been asked for permission to insert it in 127 hymnals, and many more have taken it without asking me. No other of my hymns has obtained a similar popularity, although those in the last supplement of 'Hymns Ancient and Modern,' Nos. 506, 511, 528, and 533, are a good deal sung, and I am being constantly asked for leave to insert them in fresh hymnals. The hymn about which you ask ('At even, ere

the sun was set') was written and first published in 1868."

To give some idea of the popularity of Canon Twells' hymn, I might mention that the number of copies of it printed off must certainly exceed 60 millions, including its circulation in America.

Many hymns, alas! owe their popularity to the tunes to which they are sung; this certainly cannot be said of "At even, ere the sun was set," for a more uninteresting melody than Johann Scheffler's "Angelus," to which it is allied, it would be difficult to find. "At even" will ever remain one of the finest hymns in the language, but its popularity would not be lessened by the substitution, or at least the addition, of a second and a happier tune.



CANON TWELLS.

Author of "At even, ere the sun was set."  
From a Photo. by Mayall & Co., Brighton.

*Henry Twells*