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English Hymns and Hymn Writers of the Eighteenth Century

Hazel Turbeville

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ENGLISH HYMNS AND HYMN WRITERS
OF THE EIGHTEENTH CENTURY

BY

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A THESIS
SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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PREFACE

The purpose of this study is to treat the English hymns and hymn writers of the eighteenth century.

I wish to thank Dr. Earl A. Moore for his helpful direction in all phases of the work. I also wish to express my appreciation to Miss Margie Helm and the members of the library staff for their assistance in locating material. The ministers of Bowling Green have allowed me to use the hymnals of their churches, as well as volumes from their own libraries, and I wish to acknowledge their kindness.
CHAPTER I
HYMNOLOGY BEFORE THE EIGHTEENTH CENTURY

"A hymn is a spiritual meditation in prose or in verse, the chief constituents of which are praise and prayer to God. It is the communion of the soul with God." 1 It is my purpose here to treat only hymns in verse.

The modern conception of a hymn is therefore larger than that of Augustine who says: "(A hymn) is a song with praise of God. If thou praisest God, and sinest not, thou utterest no hymn; if thou sinest and praisest not God thou utterest no hymn; if thou praisest some else...although thou sinest and praisest, thou utterest no hymn. A hymn, then, containeth these three things, song, and praise, and that of God." (On Ps. CVLIX: EPN?, 1st ser. VIII 567).

Hymns "have consoled the sad, checked the joyful, subdued the enraged, refreshed the poor." (Sic etiam of Treves, De Psalmodeis Hymn). They have been on the tongues of believers in the first order of their faith, and have ascended as the last fervid utterances of mortals at the stake. They are the common heritage of believers, and bind together all ages...in praise of the one God, and in love for the one Savior." 2

A devotion to sacred song prevailed among all the civilized nations of olden times.

From the study of Chinese literature we find that music has had a long and honorable history in connection with Confucianism. Native Hindu legends attribute the gift of music to the gods. Mohammedanism as a religion makes little of music, but the people of ancient Mesopotamia used it as a stated element in civic and religious life, under the care of the priesthood.

The singing of hymns was the largest part of the old Egyptian ritual. Four times a day—at sunrise, noon, sunset, and night—the priests regularly chanted the praises of their divinities, and it is not unlikely that the poetical genius of Moses himself was so cultivated, in the providence of God, that it might be consecrated to the worship of the One True God.

The hymn reached a marvelous state of expression early in the life of the Hebrew people. Their greatest artistic expression was their songs of religion. And they sang them with a will. The hymn singing on Mount Zion could be heard twelve miles away. Their collection of psalms, born in their early recorded life, enjoy today a wide-spread popular favor, even translated into modern languages, and they have been a very powerful influence.

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in forming the taste and ideals of the Western nations.

All the important data about Hebrew music come from the Old Testament which consists of writings compiled not before about the eighth century B.C., with some (like Chronicles) hardly earlier than the third century. The older documents contain very little musical data. The earliest recorded application of music in a serious way was by bands of 'prophets' (organized under Samuel before 1000 B.C.) as a means of inducing ecstasy. Probably it was used in some way in the First Temple (built 960 B.C.) though hardly to the extent often supposed. The services of the Second Temple (built 530 B.C.) certainly included singing with instrumental accompaniment by trained performers. For these later services the Book of Psalms appears, at least in some part, to have been collected and edited as we have it.

Among the Hebrews, then, the record of their use of sacred song begins with the beginning of their national life. The fugitives from Egyptian slavery had scarcely crossed the Red Sea when Moses and Miriam provided for the expression of their praise.

(Exod. XV.)

"I will sing unto the Lord, for he hath triumphed gloriously; The horse and his rider hath he thrown into the sea. The Lord is my strength and song, And he is become my salvation.

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Pratt, in cit., p. 45.
This is my God, and I will praise him:
My father's God, and I will exalt him.
The Lord is a man of war:
The Lord is his name;" etc., etc.

It was probably sung antiphonally; Moses and the men upon one
side, answered by Miriam and the women upon the other side.
It is thus the oldest specimen of choral song in our literature,
and it is one of the finest. Scholars have joined to give it
their highest praise. It served also to some extent as a model
for later generations.

From this time Hebrew song is distinguished from that of
the other nations, in that it was employed almost solely in the
worship of Jehovah. The poetry of other nations covers a wide
range of subjects. but the poetry of the Jews seems to have
been regarded as almost sacred in itself, and therefore might
not be used for unworthy purposes. For this reason, because
its aim was so high, and guided by divine inspiration, the poetry
of the Hebrews reached a standard far beyond that of any other
people.

In the reign of David, and encouraged by his example, a
new impetus was given to the writing and rendering of sacred
song. The worship of the tabernacle was greatly enriched. The
service of song was organized on a much larger scale. A great
choir of some four thousand musicians and singers was gathered
and trained; great religious musical festivals were organized,
and systematic praise became a permanent part of Hebrew worship.

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These musicians were chosen from the Levites. They were composers as well as performers, and a number of psalms are attributed to them as authors.

The provisions of David were extended under Solomon to the services of the Temple, and its choral music was probably the most wonderful which has ever been used in the worship of God.

From this time sacred music was regularly taught in the Jewish schools, and the people generally became skilful. This training naturally ceased during the captivity in Babylon. But upon their return from captivity both the compositions and the practice of sacred songs were taken up again. It was continued in all the synagogues of the Dispersion, and "the old words to the old tunes resounded from the River Euphrates to the Pillar of Hercules."

At the time of Christ the ritual in the Temple was very elaborate with songs to be sung on the different days of the week, and others for special occasions. A large choir of Levites led in the praise. This was composed mainly of boys and men, though women's voices were occasionally used. All such worship reached its highest point on the last day of the Feast of Tabernacles when the choir would lead the congregation in chanting Psalm 82, the priests blowing trumpets and the people bowing in prayer.

The Greek poets were hymn writers. The Muses themselves were supposed to be chiefly engaged in the praise of the gods,

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and the poet was expected to take part in the same occupation. At certain of the Greek games rewards were offered for the best hymns, and the young were encouraged to memorize them. So important was this thought to the maintenance of religion that we find the Emperor Julian, in his attempt to reestablish heathenism, advising the return to this custom, and arguing that the old Greeks' hymns were the product of inspiration, like that which the Christians claimed for the Psalms of David.  

It is clear from this that while the Greek mythology contributed nothing to the Christian religion, the poetical development of the Greek song had much to do with the form into which the early Greek hymns of the Christian church were later written.  

The first Christian songs were such remnants of the Hebrew chants as might have been preserved; or they were composed from other sources unknown to the historian.  

The first story of the singing of a hymn by a group of Christians is given by both Matthew and Mark in the same words. The story is told briefly and impressively. "And when they had sung an hymn they went out into the Mount of Olives." It was at a meeting which took place in a large upper room, the guest-chamber of a house in Jerusalem. There were thirteen persons

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11 Epp, op. cit., pp. 11-12.
present, Christ and his twelve disciples. They had their last supper together. Church historians believe they can say with certainty that the hymn sung here was a part of the "Hallel." "It is significant that at the close of the highest feast in the history of mankind they should have sung a hymn."  

An interesting, but unsubstantiated, story is preserved in the apocryphal Acts of Saint John that the Easter and His Apostles danced as they sang. The narrative says:

"He commanded us to make as it were a ring, holding one another's hands, and thus standing in the middle. He said, Resond Amen to me. He began then to sing a hymn, and to say, Glory to Thee, Father! And we going about in a ring said Amen... So, then, my beloved, after this dance with us, the Lord went out; and we as men gone astray or awakened out of sleep fled all ways."

After the ascension of Jesus the members of the early church continued for some time to use the songs of the Jews. But very soon they composed songs of their own, distinctively Christian.


The Eastern, or Greek church, preceded any other, and was in fact, for some centuries, the outstanding leader of our religion. All the Apostles, with the exception of Peter and Paul,

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13 Reeves, op. cit., pp. 54-55.  
15 Breed, op. cit., pp. 18-19.
labored and died in the East, and so did most of the early church
Fathers.

The chief hymn writers of the Eastern church are: St.
Clement of Alexandria, Ephrem the Syrian, Gregory of Nazianzus,
Anatolius, St. Andrew of Jerusalem, John of Damascus, St. Stephen,
and St. Joseph the Hymnographer.

The formative period in Greek church poetry continued after
Gregory until about 680 A.D. It was at its height for the two
following centuries until 880. Then followed the period of
decline and decay ending with the fall of Constantinople in 1453.
Latin hymnody may be said to have had its real beginning
in Hilary of Poictiers and Ambrose of Milan. Another hymn
writer of this period was Prudentius. With Gregory the Great,
and Fortunatus we have the beginning of the medieval period.

Notker, Bernard of Clairvaux, Abelard, Bernard of Cluny,
Adam of St. Victor, Francis of Assisi, Brother Pacificco, and
Thomas of Celano, were the authors of later Latin hymnody.

The "Levis Patris Coelestis," the "Vexilla Regia," "Veni
Creator Spiritus," "Veni Sancte Spiritus," the "Stabat Mater,"
the "Necce Speciosa," and the "Dies Irae," are frequently called
the seven great Latin hymns of the Middle Ages.

Two things about the hymns are increasingly noticeable:

17ibid., op. cit., p. 24.
18 Gillman, op. cit., pp. 74, July.
the tendency toward perfection of rhyme, meter, and music, and
that toward the adoration of the Virgin and the saints. About
ninety percent of the hymns of the eleventh and twelfth centuries
are addressed to or made in honor of Mary and the saints. The
ing and deeper thoughts of the people are clearly shown in their
songs.

The Reformation in England aroused the democratic tenden-
cies which led to the singing of the English hymn by the con-
gregation.

"Calvin and Luther cut that knot. Calvin, in his downright way, declared that if a man sang
in an unknown tongue he might as well be a linnet or a cockney. 'There seems something monstrous,' he said, 'in this determination to hold converse
with God in sounds which fall without meaning from
the tongue.'

Luther's attitude was somewhat less compro-
mising. He appreciated the ancient Latin hymns
and the sedate music to which they were set, and
encouraged their continued use, believing in their
educational value." 21

Caedmon and Bede had written in English as had other minor writers,
but the Elizabethan age, which produced great drama and lyric
poetry, gave to the English hymnbook hardly a single stanza that
may be classified as hymnic.

By the beginning of the seventeenth century there were
several writers of hymns. Spenser, Crashaw, Ben Jonson, John
Donne, and Thomas Campion had written hymns which were really
religious odes. In 1623 George Wither published Hymns and Songs
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Reeves, op. cit., p. 84.
21
Gillman, op. cit., pp. 128-129.
22
of the Church. This first hymnbook of the church of England failed to be widely adopted, although it was granted a patent by James I. Milton, Dryden, Cowley, and Herrick each made some contribution to the development of the hymn. In 1641 Ether published Hallelujah, or Britain's Second Remembrancer. These are the chief writers in a somewhat barren century of hymnology.

Julian, in his Dictionary of Hymnology, gives a list of three hundred and thirty-six separate publications of substantially the entire Psalter, in English alone, besides about one hundred and twenty minor versifications. The chief versions of the Psalter used in England were: The Genevan Psalter, 1543; the Latin translation of George Buchanan, 1546; the first edition of Thomas Sternhold, which contained nineteen psalms, of which the date is unknown; the second edition, 1549, containing thirty-seven psalms; the third edition, with additions by John Hopkins, 1551; The Book of Order, published in Geneva, 1554; and the Old Version, published in 1562, with a second edition in 1563 which contained the entire one hundred and fifty psalms, and which was in use in England for one hundred and thirty years or until the Restoration.

With the Restoration, however, there was a change. Psalmody became decadent when Puritanism was overthrown. The three in-

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23 Breed, op. cit., p. 59.
24 Ibid., pp. 58-59.
fluences which underlined psalmody were: a desire for an enhanced literary quality, a desire to accommodate the words of the psalter to the needs of the time, and a tendency to paraphrase portions of the Bible other than the Psalms, especially the evangelical hymns of the New Testament. The exponents of this movement were: Tate and Brady, New Version, 1696; John Patrick, A Century of Select Psalms, 1678; William Barton, A Century of Select Psalms, 1659; John Mason, Spiritual Songs, 1683; and Thomas Ken, A Manual of Prayers for the Use of Scholars at Winchester College, 1674.

In summarizing the development of the hymn during the seventeenth century, we find that original production has been small; nevertheless, certain advances have been made. At the beginning of this period a few writers in England were impressed with the idea of composing original hymns, although they had no hope, at that time, of using them in the church service. At that time a hymn meant a religious ode. With the latter half of the century there came into use a new form of lyrical poetry, expressing a universal feeling. The civil and religious dissension of the century inspired this type of poetry. Before the century came to an end it gave us the first series of hymns which were used in the Church of England, the hymns of Bishop Ken, which
I have mentioned above, and all three of which close with the familiar doxology:

"Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son and Holy Ghost."
CHAPTER II

HISTORY IN THE EIGHTEENTH CENTURY

The seventeenth century was a period of religious contention in England; the eighteenth century was an age of political struggle. The deaths of Queen Mary in 1694, and King William in 1702, were followed by that of Queen Anne on August 1, 1714, and the proclaiming of the Electoral Prince of Hanover as King George I on the same day in London. The first years of the rule of George I in England were a period of change on the Continent. France and Great Britain formed an alliance. Spain had a new life. Russia became one of the powerful countries of Europe as did Prussia. Holland, Turkey, and Sweden became minor powers. Great political changes occurred in Europe from 1714 to 1721.

The great events of the period in England were the securing of the Hanoverian Succession, the development of England's commerce, and the perfection of her parliamentary system. George the Second became King in 1728. In 1743 England became involved in Continental warfare. In 1751 came the Reform of the calendar, and in 1753 the foundation of the British Museum.

The earlier half of the eighteenth century was an age of materialism. Reason ruled the people, making their politics self-interested, their poetry didactic, and their philosophy critical.

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The social and religious conditions of the common people were the worst feature of the reigns of the two Georges.

The population of England remained about the same from the fourteenth through the seventeenth centuries; in the eighteenth century there came a time of rapid increase. Professor Thorold Rogers in Six Centuries of Work and Wages estimates the population in 1772 as seven and a half or possibly eight million. The North was thinly settled, the Midlands were made up of small towns and villages, surrounded by waste land. Bristol had a population of 35,440 in 1776, and was the second city in the country in population. Travel was very difficult. It was in this type of country that the Wesleys and other itinerant ministers made their missionary journeys.

A strict line was drawn between the upper and lower classes. Lack of employment followed the earlier prosperous years of the century. "The annual expenditure in dole rates is said to have trebled between the close of the reign of "Anne and the year 1780." The lack of understanding between the upper and lower classes is shown in the criminal code. The people had no pity upon the criminals in their suffering, and even enjoyed public exhibitions of them. In 1783 Dr. Samuel Johnson protested publicly against the abolition of the processions of criminals condemned to be hanged at Tyburn. The prisons were loathsome with dirt, vice, and disease. Society amused itself with a

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depraved theatre, gaming, cock-fighting, and bull-baiting. Drunkenness was prevalent in all ranks of society.

The real trouble of the age lay in the fact that it was an age of individualism. At first the church was powerless to help. The clergy sought preference, and it is to the character of the ministers of the time that the failure of the church can be charged. The country suffered from a "paralysis of faith."

The Religious Societies of the latter half of the seventeenth century reflected the need of the people for guidance. The members were trying to save their souls, to save the bodies and souls of others, to relieve unemployment, to promote education, and to help the poor. During the first thirty years of the eighteenth century their influence grew, but it lessened by the middle of the century due to the disapproval of the clergy.

This disapproval was even more strongly felt by the established clergy upon the coming of the great religious revivalists of the latter half of the eighteenth century.

The revival began in Wales twenty years before the conversion of John Wesley. Griffith Jones was its first leader, and the founder of the famous Circulating Schools in which, in twenty-four years, over one hundred and fifty thousand people were taught to read the Bible in the Welsh language. Daniel Rowland's was another great Welsh clergyman. Howell Harris and Howell Davies were the evangelists of the Welsh revival, and suffered

3 Ibid., pp. 54-95.

physical persecution in their open air preaching. Their work resembles that of the Wesleys.

The revival of religion in England is linked with the names of two ordained clergymen of the Church of England, George Whitefield and John Wesley. The evolution of the two branches of Methodism--Calvinistic and Wesleyan--springs from the character of these two great men. Many times they were also persecuted, especially by the people of the upper class, but their methods aided their success with the poor people.

Many of the Methodist converts were hymn writers. The way had already been prepared for them by Isaac Watts. In the three essays introducing his *Moral Lyricke, Hymns, and Paraphrases*, he explains his purpose in writing hymns. He says that poetry should treat only of the noblest thoughts, and now treats of base ones. Dryden, Otway, Congreve, and Dennis, all four writing at the same time as himself, neglect, he says, divine themes. The Bible contains the most sublime poetry known to man. But we cannot speak David's words without being insincere. Watts's idea was "to make David speak like an English Christian of the eighteenth century." The greatest need was for a new kind of song, telling of the experience of a true Christian, suitable for congregational singing. His style was plain and straightforward, made so for the average listener. "I have

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5 Ibid., pp. 133-149.
6 Ward, Prothero, and Leathes, op. cit., p. 81.
seldom permitted," he said, "a stop in the middle of the line, and seldom left the end of a line without one."

The hymns of the eighteenth century reflect the soul stirring happenings of the time for which events the stilted phrases of psalmody were inadequate. Watts wrote his first hymn in answer to his father's challenge to write something better than the songs then in use.

"Behold the glories of the Lamb, Amidst his Father's throne, Prepare new honours for his name, And songs before unknown."

The pronounced Calvinism of Watts is shown in the following song, which because of its doctrine is sometimes omitted from present-day collections:

"Keep silence all created things, And wait your Maker's nod, My soul stands trembling while she sings, The honours of her God.

"Chained to his throne a volume lies With all the fates of men, With every angel's form and size Drawn by the eternal pen.

"My God, I would not long to see My fate with curious eyes, What gloomy lines are writ for me Or what bright scenes shall rise;

"In thy fair book of life and grace O may I find my name Recorded in some humble place Beneath my Lord, the Lamb."

This childless man also wrote one of the tenderest cradle songs that we possess:

"Bless, my dear, lie still and slumber,
Holy angels guard thy bed,
Heavenly blessings without number
Gently falling on thy head.

"Soft and easy is thy cradle,
Coarse and hard thy Saviour lay
When his birthplace was a stable
And his softest bed was hay.

"May'st thou live to know and fear him,
Trust and love him all thy days,
Then go dwell forever near him,
See his face and sing his praise."

Probably the two best known of Watts's hymns are "Our God, our help in ages past" and "When I survey the wondrous Cross."

Both of these great hymns illustrate the strength, the straightforwardness, the profound reverence, and the faithfulness to scripture of their author.

There was a great difference between the church's reception of the work of Watts and that of Charles Wesley. Wesley's hymns expressed the deepest and tenderest feeling of Methodism. By the intellectual people of the day they were regarded as propaganda. But through the Wesleys, hymnody advanced a step farther. Charles Wesley's hymns were "strongly evangelistic, distinctly autobiographical, and definitely hymns of human experience." They were, also, of a superior literary quality to the majority of their predecessors.

The hymns of Wesley were not written in secluded retirement, but in the bustle of everyday living. They were called

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"Brawley, S., History of the English Hymn, (New York, the Abingdon Press, 1932), pp. 94-101."
forth by his varied experiences and are spontaneous expressions of them. These hymns are unlike those of Watts in teaching. Wesley was Arminian, believing that the power of Christ could save to the uttermost. He used other meters than the iambic, and six or eight line stanzas as well as those of four lines. His expression was romantic. The following hymn, written in 1738 at the time of his conversion illustrates his style:

"Where shall my wandering soul begin?  
How shall I all to Heaven aspire?  
A slave redeemed from death and sin,  
A brand plucked from eternal fire,  
How shall I equal triumphs raise,  
Or sing my great Deliverer's praise."

Many of his hymns such as "Soldier of Christ, arise" and "Ye servants of God, your Master proclaim" were written in times of persecution for the encouragement of his followers. The selection following shows the Wesleyan belief that salvation is free to every man, no matter how low he has fallen.

"Sinners, hear the Gospel word,  
Jesus is come your souls to save;  
Jesus is come, your common Lord;  
Pardon ye all through Him may have,  
May now be saved, whoever will,  
This man receiveth sinners still."

Another controversial problem was the argument as to whether a man could be perfectly holy, Charles Wesley writes:

"The thing my God doth hate,  
That I no more may do:  
Thy creature, Lord, again Create,  
And all my soul renew:  
My soul shall then, like Thine,  
Abhor the thing unclean,  
And sanctified by love divine,  
Forever cease from sin."

The best known hymn by Wesley is "Jesus, Lover of my
soul." In it the hymn-book has found a perfect and immortal song. An ardent conviction of the power of salvation to all who believe is again expressed.

"Plenteous grace in thee is found, Grace to cover all my sin, Let the healing streams abound; Make and keep me pure within. Thou of life the fountain art, Freely let me give of thee; Spring thou up within my heart, Rise to all eternity."

Breed distinguishes three periods in English hymnology:
the first period, doctrinal and didactic, 1650-1780; the second period, missionary and evangelistic, 1780-1850; and the third period, experimental and devotional, 1850 to the present time.

From this brief survey of the background and subject matter of eighteenth century hymns we can see the justice of this division. Watts might be called the chief exponent of the first period. Benjamin Beddome of the second, and Frances Ridley Havergal, whose hymns do not come within the scope of this discussion, the chief example of the third period. 

Although Watts was the chief exponent of the doctrinal and didactic period he had a deep influence on the writers who

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10 In the following chapter, which treats the hymn writers of the eighteenth century, the authors' names are arranged in the approximate chronological order of the composition of their hymns. On this basis all the writers as far as Edward Perronet belong to the first period, and the remainder belong to the second period. However, in some individual cases this assignment is somewhat arbitrary. For example, William Williams, by virtue of the date of his hymns would belong in the first period; the nature of the content of some of his hymns would place him in the second period.
came after him. Among these is Philip Doddridge, whose custom was to write his hymns to illustrate his sermons. Among his best known hymns are: "O God of Bethel", "Jesus, I love, thy charming name", "O happy day that fixed my choice", and "How gentle God's commands".

John Fawcett is chiefly memorable as the author of "Blest be the tie that binds."

"Blest be the tie that binds,
Our hearts in Christian love;
The fellowship of kindred minds
Is like to that above.

"This glorious hope revives
Our courage by the way;
While each in expectation lives
And longs to see the day.

"From sorrow, toil, and pain,
And sin we shall be free;
And perfect love and friendship reign
Through all eternity."

Anne Steele's most familiar and well-loved hymns include "Father, whate'er of earthly bliss", and "Dear Refuge of my weary soul".

William Williams writes:

"Guide me, O thou great Jehovah,
Pilgrim through this barren land;
I am weak, but thou art mighty,
Hold me with thy powerful hand;
Bread of heaven,
Feed me till I want no more."

John Cennick has written one of the truly great hymns of the church in "Lo, he comes with clouds descending", which is somewhat like the "Dies Irae" in subject and treatment.

John Keaton, in the Olney Hymns wrote:
"Amazing grace! how sweet the sound
That sav'd a wretch like me!
I once was lost, but now am found-
Was blind, but now I see."

William Cowper also wrote in the Olney Hymns:

"God moves in a mysterious way
His wonders to perform;
He plants his footsteps in the sea,
And rides upon the storm.

"Blind unbelief is sure to err,
And scan his work in vain;
God is his own interpreter,
And he will make it plain."

One of the most splendid of the religious lyrics was inspired as a result of a quarrel between John Wesley and Augustus Toplady over the doctrine of election. Wesley had called Toplady a "vain boaster" after the publication of the hymn beginning with these words:

"My name from the palm of his hand
Eternity cannot erase,
Imprinted on his heart it remains
In marks of indelible grace:
Yes! I to the end shall endure
As sure as the earnest is given:
Here happy, but not more secure
The glorified spirits of heaven."

In reply to Wesley's statement Toplady published an essay against the Arminians in the Gospel Magazine, March, 1776, which concluded with his famous hymn, at that time untitled, "A living and dying prayer for the holiest believer in the world."

"Rock of ages, cleft for me,
Let me hide myself in thee,
Let the water and the blood,
From thy wounded side which flowed,
Be of sin the double cure,
Save from wrath and make me pure."
Only the last twenty years of the eighteenth century are included in the missionary and evangelistic period. The outstanding author in these years is Benjamin Beddome. His missionary hymn is:

"Ascend thy throne, Almighty King,
And spread thy glories all abroad;
Let thine own arm salvation bring,
And be thou known the gracious God."

This same spirit is found also in many parts of the hymns already discussed, such as "There is a fountain filled with blood", "Oh, for a thousand tongues", and many others. William Williams carried out this theme in his hymn beginning, "O'er the gloomy hills of darkness".

The outstanding missionary hymn was written by Edward Ferronet, and published anonymously. It embodies and vitalizes for us the spirit of the church at this time.

"All hail the power of Jesus' name
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him Lord of all.


"Let every kindred tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all."

The events which influenced the final decades of the eighteenth century were the French Revolution, the Industrial revolution, and the Romantic movement. Men and women devoted themselves to the service of the poor and oppressed, and this feeling was apparent in their hymns. Hymn singing had become a regular and beloved part of the service of every branch of the Christian church except the Society of Friends. The church no
longer strove with itself, but extended its sympathy, its energy, and its hopeful effort to the waiting world.
CHAPTER XIII

HYMN WRITERS OF THE EIGHTEENTH CENTURY

In this chapter are brief biographies and other notes on
the fifty-three English eighteenth-century hymn writers found
by an examination of a number of church hymnals. All of the
hymns in these books were checked in order to obtain the list
of authors.

The hymnbooks examined in compiling this list are enumerated
in the following chapter.

The names of the hymn writers have been arranged in
the approximate chronological order of the publication of their
hymns.

Nahum Tate (1652–1715)

Nahum Tate was born in Dublin, attending Trinity College
under the name of Yates. In 1679 he published a book of poems
in London. He later wrote very unsuccessful plays. He was
appointed poet laureate on December 24, 1699. The New Version
of the Psalms by Tate and Nicholas Brady was published in 1696.
Two different ascensions of it were published in 1698. From
each of these editions others were issued for a century. In
1693 a supplement to the New Version of the Psalms was advertised
by the same authors. It is not certain which hymns in
these volumes were written by Tate, but he is generally credited
with the following: "Come, Lord, by strength beyond all knew" (Psalm XCVIII), "while shepherds watchd," and "As unto the
best" (Psalm XII). The book finally was used almost universally.
Tate died August 13, 1715, and was buried in St. George's Church.

Isaac Watts (1674-1748)

Isaac Watts was born at Southampton, July 17, 1674, where his father was a clothier at 21 French Street. His father, who was also a hymn writer, was twice imprisoned because of his religious objections. He attended grammar school and the academy at Stoke Newington, where his literary ability shone early. He then spent two and a half years at home, where he began writing hymns, the first of which was "Behold the glories of the Lamb." These were circulated in manuscript, and given out line by line to his own. For five years he was tutor to the son of Sir John Hertopp at Stoke Newington. In 1702 he was chosen assistant pastor at Mark Lane, becoming pastor in 1702. As he was physically unable to work alone, Samuel Price assisted him after 1703. After 1713 he lived with Sir Thomas and Lady Abney. He became more ill as the years passed, but his congregation refused to break their connection with him. The poetical sense of Watts rests on his hymns, which gave utterance to the spiritual emotions for the first time. In the early years of the century the annual output of Watts's hymns was over fifty thousand copies. The two staple volumes are the Hymn Book, 1707; second edition, 1709; and the Psalter of David, 1719. His total number of hymns was about six.

hundred, of which twelve are still in very general use. His best
known songs are "Jesus shall reign wherever the sun," (Psalm LXV,
"When I survey the wondrous cross"); "Come, let us join our cheer-
ful songs"; and "Our God, our help in ages past." He was the
author of the first children's hymnbook, Divine Songs, 1715.
Ratts died November 25, 1748, and was buried at Bunhill Fields.
A collective edition of his works appeared in 1810.

Alexander Pope (1688-1744)

Alexander Pope was born in London, May 21, 1688. Father
Lavener taught him the essentials of Greek and Latin. He studied
at Winchester and Eton Park Corner. After his parents removed to
Binfield he continued his studies under private tutors. He became
famous as a man of letters. He was a member of the Roman Catholic
church. Among his writings were "Messiah," "Universal Prayer,"
and "Vital Spark." Parts of the first two poems have been used
as hymns. The hymn "Rise, crowned with light, imperial Salem,
rise," is from the "Messiah" which was first published in the
Spectator, May 14, 1712, with an introduction by Addison. It had
197 lines and five different hymns have been taken from it.
Pope died on May 21, 1744.

Joseph Addison (1672-1719)

Joseph Addison was a son of Lancelot Addison by his first
wife, and was born May 1, 1672, at his father's rectory near

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Ibid., Vol. XX, pp. 276-281.
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Covent, W. C., and Lauffer, C. E., Handbook to the Eymal, (Chicago,
Amesbury, Wilts. He was educated at Aylesbury, Salisbury, Lichfield, and Oxford. He is noted for his knowledge of Latin poetry. He expressed his intention of taking orders in the conclusion to a poem (April 3, 1894), but was deterred from this intention. From 1899 to 1803 he travelled on the Continent. Upon his return to England he was without employment for a year. In 1804 he received a political appointment. About this time he wrote the opera Rosamond and assisted Steele with the Tender Husband. Addison, though not intemperate according to the standards of his time, sometimes resorted to stimulants to overcome bashfulness and depression. A pension from King William III assured him a comfortable income. In 1704 he was appointed Commissioner of Appeals, then secretary of the Lord Lieutenant of Ireland, and in 1717 Secretary of State. In 1716 he married the Countess of Barbick. He died in Holland House, Kensington, near London, June 17, 1719.

Addison's five hymns were first published in the Spectator.

The numbers and hymns are as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>No.</th>
<th>Hymn</th>
</tr>
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<tbody>
<tr>
<td>July 26, 1712</td>
<td>441</td>
<td>&quot;The Lord my pasture shall prepare&quot;</td>
</tr>
<tr>
<td>August 9, 1712</td>
<td>453</td>
<td>&quot;When all Thy serpices, oh my God&quot;</td>
</tr>
<tr>
<td>August 23, 1712</td>
<td>485</td>
<td>&quot;The spacious firmament on high&quot;</td>
</tr>
<tr>
<td>September 20, 1712</td>
<td>490</td>
<td>&quot;Here are Thy servants blest, o Lord&quot;</td>
</tr>
<tr>
<td>October 19, 1712</td>
<td>513</td>
<td>&quot;When rising from the bed of death&quot;</td>
</tr>
</tbody>
</table>

The basis of "The spacious Firmament on High" is Psalm
XIX, 1-6. "The Lord my pasture shall prepare" is a metrical
version of the twenty-third Psalm. "Fare ye thy servants blest,
O Lord," is commonly called the traveller's hymn, and was sug-
gested to Addison by the dangers encountered in his continental
travels.

Simon Browne (1689-1732)

Simon Browne was born at Shipton Mallet, Somersetshire.
He began to preach before he was two years old. In 1716 he became
minister at Old Jerry, London. In 1723 his mind became unhinged.
His faculties remained perfect in other respects, but he thought
he had "annihilated in him the thinking substance," and that his
words made no more sense than a parrot's. He gave up his ministry;
retired to Shipton Mallet, and amused himself by translating
classical authors, writing books for children, and composing a
dictionary. He took part in the controversy of the time as an
opponent of the deists. He died at the end of 1732. He
left two hundred and sixty-six hymns as his legacy to Christian
praise.

John Wesley (1703-1791)

John Wesley was born June 17, 1703, and was the fourth son
of Samuel Wesley. Leaving Oxford in 1727, he was his father's
chaplain at Ewshot until 1729. In 1738 he and Charles joined
Calvendish's mission to Georgia. In 1738 he returned to London,

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Burrfield, G. W., English Hymns. (New York, Funk and Wagnalls Co.,
1921), pp. 327-330.

Burrfield, op. cit., p. 27.

where he came under the influence of Peter Schlezer. In the following year, he began open air preaching. In November, 1739, the Foundery was opened, becoming the center, as John Wesley was the leader of Methodism. He married unhappily in 1751. It is said that he traveled a quarter of a million miles and preached forty thousand times. March 2, 1791, he died in London. His best hymns, numbering about forty, are translations from the German. As editor of the work of his brother Charles he was very successful. From 1737 to 1769 twenty-three collections of their hymns were published.

John Killinshall (d. 1740)

The only mention I found of the author in the available sources was in the chronological table to Duffield's English Hymn which reads, "Reverend John Killinshall, Con., d. 1740." His outstanding work is "In every trouble dare and strong."

Robert Seagrave (1693-1760)

Robert Seagrave was an English clergyman who was born at Tryford, Leicestershire, November 22, 1693. He received his B. A. and M. A. degrees at Cambridge. In 1739 he began preaching regularly at Lorsen's Hall, London. For the use of his congregation there he prepared Excerpts for Christian Lovers, London, 1749. It was reprinted in 1749 and 1750. In this book he contributed thirty original hymns. Among these two are still in

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8 Stephen and Lee, op. cit., Vol. XX, pp. 1214-1228.
The exact date of his death is not known.

Joseph Humphreys (1780-?)

Joseph Humphreys, son of the Reverend Asher Humphreys, was born at Funford, Oxfordshire, October 28, 1780. On the death of his father, 1739, he was placed in a theological school in London. In 1738 he adopted the views of the Wesleyans and began to preach, for which he was expelled from the divinity school in 1739. Humphreys later agreed more with Gennick than the Wesleyans, and separated from them in 1741. Some time afterwards he published his testimony against their doctrine of perfection, and led in organizing the first society of Calvinistic Methodists near Cardiff, Wales (1743). His hymns were printed at the end of Gennick's volume in 1743. There were six appended to the Sacred Hymns, all of which have the remark, "These were done by Mr. Joseph Humphreys."

John Gennick (1718-1788)

John Gennick was born in Berkshire, England, December 12, 1718. He was converted in his seventeenth year, and successively connected with the Wesleyans, Whitefield, and the Moravians. He spent his later life in the northern part of Ireland, returning to London in 1788, where he died at the age of thirty-seven.

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10 Durfee, ib. Alm., p. 624.
11 Ibid., p. 88-89.
His first hymns were written for the use of the Methodists and were altered by the Wesleyans. He published Sacred Hymns in three parts, and in various editions, 1741-1749, and in 1754 his Hymns To The Honor Of Jesus Christ, Composed For Such Little Children As Desire To Be Saved. "I would not have any," says Gennick, "the read these hymns look to find either good poetry or fine language, too indeed there is none."

William Sam and (1718-1783)

William Sam and was born at Battle, Sussex, in 1718, and educated at Cambridge. In 1743 he joined the Calvinistic Methodists, and two years later the Moravian brethren. He died in London in 1783. Besides writing original poems, he was among the first to publish translations of the old Latin hymns. He published Psalms, Hymns, and Spiritual Songs in 1748.

Charles Wesley (1707-1788)

Charles Wesley was the eighteenth child and third surviving son of Samuel Wesley. Born December 19, 1707, at Epworth rectory, Lincolnshire, he was educated at Westminster School and Oxford College, where he was called a Methodist for advocating a system of study. He obtained his B. A. in 1730 and his M. A. in 1732-33. He joined his brother, John, in the mission to Georgia, but returned to London in 1739, where he came under the influence of Peter Schler. He fixes May 21, 1738, as the date of his conversion. He began his itinerant ministry in 1739 and

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continued it in England and also for the next seven years. In 1748 he married, and moved to London with his family in 1751, where he preached at the Foundery and the City Road Chapel. At the beginning of 1783 his strength failed, and he died March 26 of that year. His work as a hymn writer is pre-eminent. John Wesley's first collection of hymns contains nothing by Charles (1737). From 1739 to 1749 the brothers issued eight collections in their joint names. There is some difficulty in assigning each brother his own compositions. Charles Wesley is said to have written 6500 hymns, of which about 500 are in constant use. All original hymns not claimed by John in his journals and writings are assigned to Charles. Some of the greatest are: "Jesus, lover of my soul," "Love divine, all love excelling"; and "I know that my Redeemer lives." A large number of his hymns, still unpublished, were found in the Wesleyan archives in 1895.

Philip Doddridge (1702-1751)

Philip Doddridge was the youngest of twenty children. He was born June 26, 1702, and entered the ministry when only nineteen years old. In 1729 he moved to Northington, where he established a school for the training of dissenting ministers. He carried on this school for twenty years. He is justly admired as a writer of hymns. Isaac Watts was his model, and if he never rises so high as Watts he never sinks so low. His hymns were composed on the basis of some scriptural text, and were circulated in manuscript. A few were printed in connection with the sermons on which they bore, but were never collected until

after his death, which occurred at Lisbon, October 24, 1761. His Christmas hymn and Communion hymn are placed at the end of The Book of Common Prayer. Dr. Julian states in his Dictionary that over one third of his hymns are in common use at the present time.

William Williams (1717-1791)

William Williams was born at Cefn-y-Coed near Llandovery in 1717. He was intended for the medical profession, but was converted by Howell Harris, and thereafter became a minister in the Church of England. In 1749 he married Mary Frances and with her portion bought more land. He became a Calvinistic Methodist, and preached throughout Wales until the close of his life in January, 1791. His first volume of hymns was issued in 1744. He is considered the greatest Welsh hymn writer, having written over 800 hymns. A large number of these are still in use, forming the nucleus of most Welsh collections. "Guide me, O thou great Jehovah" was first published as a leaflet in 1772, and in a free translation from the Welsh. The first stanza was credited to Peter Williams (1722-1766).

Robert Lowth (1710-1787)

Robert Lowth was born at Hurstmonceux, in Hampshire, England, November 27, 1710. He was educated at Winchester School and Oxford College. In 1741 he became Professor of Poetry at Oxford.

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In 1785 he was made Archbishop of London, and Bishop of St. David's in 1786. He was translated to Oxford the same year and to London in 1787. He refused the Archbishops' of Canterbury's in 1793 because of ill health and died November 3, 1787. His hymn "As pants the weary hart for cooling springs" is based on Psalm XLII.

John Bakerell (1721-1819)

John Bakerell, a Wesleyan lay preacher, was born at F railford in Derbyshire. He was made a lay preacher in 1748, and proved to be one of Mr. Wesley's most useful workers. He was Master of the Greenwich Royal Park Academy for several years. It was in his house that Thomas Olivers wrote his famous hymn "The God of Abraham praise." He was a useful man, living to the age of ninety-eight. He was buried in City Road Chapel near F howsley. He composed many hymns, which are still in manuscript. "Fall thou once despised Jesus" is the only one used in modern church hymnals.

Joseph Hart (1718-1768)

Joseph Hart, an Independent minister and hymn writer, was born in London about 1718. Liberally educated, he was in young manhood very religious, but later led an evil life. During Passion Week, 1767, he had an amazing view of the sufferings of Christ, under stress of which his heart was changed. It was at this time he wrote "Come, ye sinners, poor and needy," and

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17 Bufffield, op. cit., p. 43.
19 Tillett and Butter, op. cit., p. 344.
"Corne, all ye chosen saints of God." Until his death on Nov. 1768, he preached regularly at John Street Chapel, London. The last record is in Philippians. Many of his publications are found compiled in Various Writings. One of the author's Expositions. There were several later editions. The book has been called "a treasury of doctrinal, practical, and experimental divinity."

Anne Steele (1714-1778)

Anne Steele was the daughter of William Steele and was born at Broughon, Hampshire, in 1717. Her life was deeply affected by the drowning of the man whom she was to marry a few hours before the wedding. She died November 11, 1778. She wrote many hymns. In 1760 she published Songs on Subjects chiefly Devotional, under the name of Theodosia. Her complete works were issued by Daniel Sedgwick, London, 1845. They include 144 hymns, thirty-fivemetrical poems, and about twenty pieces on moral subjects. Her of the hymns are among the sweetest but one or two, such as "Father, the giver of earthly bliss," and "Far from these martial scenes of war," are constantly heard. Her server is reflected in her verses. Her hymns are popular in America and among Baptists everywhere.

Robert Robinson (1735-1790)

Robert Robinson was born in Saxham, Norfolk, England.


Jillett and Futter, op. cit., pp. 412-413.

September 27, 1785. He had good grammar school education, and at fourteen was apprenticed to a London haberdasher. He was converted December 17, 1786, and began preaching in several small towns. He taught three schools, and his business success provoked the criticism of 'penny b reshers.' On Sundays he preached two or three times at Cambridge, visiting about fifteen villages during the week. He devoted the latter part of his life to literary work. On June 8, 1790, he died at the home of William Russell near Birmingham. Early in life he wrote eleven medicoe hymns, until these were issued by Whitfield on February 1, 1787. His two greatest hymns "Come thou from of every blessing," and "My God, while angels keep Thee," 1790 and 1794, have unusual beauty and power.

Lady Huntington (1707-1791)

Lady Huntington was born August 26, 1707. On June 3, 1723, she married Thomas Hastings, ninth earl of Huntington, and made her home at Burton Joyce Park, in Leicestershire. Her sister-in-law, Margaret Hastings, converted her to Methodism. She greatly influenced George Whitefield, John and Charles Wesley, James Harvey, Henry Venn, Moses Browne, Martin Radian, John William Fletcher, Augustus Toplady, John Barridge, William Grimshaw, Philip Barton, and Isaac Watts. After her husband's death she gave her time and money to Trevithick House, a seminary for the training of ministers. On June 17, 1791,
she died in London, and was buried at Ashby-de-la-Zouch.

Joseph Green (1790-1799)

Joseph Green, an English Presbyterian minister, was born in 1790. His parents were poor and trained him for mechanical pursuits. He began writing hymns when only ten years old. He entered the ministry in 1743 as an assistant at the Silver Street Presbyterian Church, London. He married a wealthy woman, and retired from the active ministry, but published about forty literary works thereafter. He died October 29, 1769. In 1806 and 1841 his hymns were collected and published. Only two of his forty-three hymns are found generally in modern hymnals.

Michael Bruce (1745-1797)

Michael Bruce was the fifth of eight children of Alexander Bruce, a weaver. He was born at Kinross-shire, March 27, 1746. A delicate child, he early learned to read and write and care for the sheep. At sixteen he entered Edinburgh University by means of a bursary. In 1765 and 1766 he taught school at Gairney Bridge and forest Hill. At length ill health forced him to make his way home on foot in the middle of the winter. In the Spring he wrote an "Elegy" on his approaching death. On July 5, 1787, he was found dead in bed. The truth of the controversy concerning Bruce and John Logan appears to be that Bruce's original poems and hymns were in Logan's possession after the poet's death. An edition appeared in 1772, and others in 1784 and 1807.

24 Willett and Butler, op. cit., p. 411.
In 1837 Reverend William Hancheloe, of Valsero, proved Bruce's 26th right to the "Cuckoo" and to the nine hymns.

Daniel Turner (1719-1798)

Daniel Turner was born near St. Albans March 1, 1719-19. In 1741 he became a pastor of the Baptist Church at Reading. He removed from there to Abingdon, where he remained until his death on September 8, 1797. His best known hymn is "Jesus, full of all compassion" which appeared in the Bristol Baptist Collection in 1776. Another, "Beyond the glittering, starry skies," was published in the Gospel Messenger June, 1776. He expanded it by twenty-one stanzas and published it in his "Psalms," 1794. He published other books of hymns in 1737, 1747, and 1794.

Sir Walter Shirley (1725-1794)

Sir Walter Shirley was born at Stoneton Harrold, Leicestershire, September 23, 1725. After his education at Oxford he became rector of Loughrea, County Galway. As a cousin of the Countess of Huntington he was a friend of the Wellesleys and Whigs. He was repeatedly in conflict with his bishop and fellow clergy. He died of gouty April 1, 1794. He was buried in St. Mary's Church, Dublin. His best known contribution to religious literature is in his hymns. In 1774 he aided the Countess of Huntington in revising the hymns used in her chapel, and included some of his own work in the collection. "0, desert vessel,

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Suffield, op. cit., p. 607-909.

go," was written on the departure of some missionaries for America in 1772. "Sweet the moments, rich in blessing" was adapted by him after the execution of his brother, the Earl of Ferrars, for the murder of an old servant.

Thomas Olivers (1725-1799)

Thomas Olivers was born in Tregowan, Wales, in 1725, the son of Thomas Olivers, an itinerant minister. His father and his mother died in 1728 and 1729. He received little education, and was apprenticed to a shoemaker when eighteen years old. He ran away from his master, coming to Bristol, where he heard Whitefield preach and was converted. In 1753 he became one of Wesley's itinerant preachers. After travelling twenty-two years he was appointed supervisor of the Methodist Press. In 1768 he was removed by Wesley because the ".errata were insufferable." He died in London in March, 1799. He wrote only four or five hymns but they were all of high order. "The God of Abraham praise" found now in nearly all collections is the hymn upon which his fame chiefly rests.

John Byrom (1692-1763)

John Byrom, poet and stenographer, was born near Manchester and studied at Trinity College. After college he travelled abroad and studied medicine. He returned to England in 1716.

27 Ibid., Vol. XVIII, pp. 139.
28 Tillett and Sutter, op. cit., p. 429.
After his marriage in 1721, and his father's death, he increased his income by teaching the new system of shorthand he had invented at Cambridge with Thomas Sharpe. His occupation brought him many distinguished acquaintances. He taught his system of shorthand to the seamen and they used it for their journals. His later correspondence was chiefly theological. He died September 28, 1763. He had an astonishing facility in rhyming and wrote a few hymns.

Thomas Scott (1705-1775)

Thomas Scott was born at Hitchin in 1705. He was educated by his father, and early began preaching. He was pastor at Hedenham, Norfolk, at Lowestoft, Suffolk, and Ovingham. On April 28, 1774, in bad health, he was elected minister at Henton, Norfolk, where he died in 1775, and was buried in the parish churchyard. "Faster, sinner, to be wise" appeared about 1773 in his Lyric Poems. "Angels, roll the rock away" which originally contained seven stanzas appeared in the Gospel Magazine for September, 1795.

William Cowper (1731-1800)

William Cowper was born at his father's rectory at Great Berkhamstead November 15, 1731. He attended Westminster School, where he acquired an interest in literature. He studied law, being called to the bar in 1764. A love affair with his cousin

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Ibid., No. XVII, pp. 1010-1011.
Theodore ended unhappily. Neither ever married. He became depressed over a political an ointment and weakness followed. From December, 1763, to June, 1765, he was an inmate of a private madhouse. Upon his recovery he moved to Huntington, where he became a boarder in the Unr'in hole. He became very interested in religion. After Mr. Unwin's death in 1767 Cooper and Mrs. Unwin moved to Orchard Side at Olney. Here he worked as a lay curate and assisted Mr. Newton in his many charitable tasks, making calls upon the needy, the sick, and the dying. This strenuous life, with its constant mental and physical strain has been said to have been the cause of Cooper's next attack of madness. His engagement to Mrs. Unwin was broken off by this attack in 1773. He was ill at John Newton's house for more than a year, when feeling the approach of this attack Cooper composed the fine hymn, "God moves in a mysterious way." He recovered in 1774. We know that his friendship with Mr. Newton continued throughout his life, and that their correspondence did not cease until Cooper's death. In 1779 Newton published the Olney Hymns. For the remainder of Cooper's life attacks of madness alternated with periods of brilliant literary production. Mrs. Unwin died at East Dereham December 17, 1766. Cooper died there April 28, 1832. He was buried May 2 at Dereham Church, where monuments were erected to him and Mrs. Unwin.

Cooper contributed sixty-seven hymns to the Olney collection. 1779. He also translated the hymns of Madame Guyon. None of

Ibid., Vol. IV, pp. 1319-1327.
the great hymns show signs of melancholia. No other great poet has written so many hymns as he. A plaintive and refined tenderness is found in them all.

Augustus Toplady (1740-1788)

Augustus Toplady was born at Farnham, Surrey, November 4, 1740. In 1755 he moved with his mother to Ireland, graduating from Trinity College, Dublin, 1760. In 1766-68 he was converted by James Norris, a follower of Wesley, and the same year changed to an extreme Calvinist. Ordained a priest in 1764 he held curacies at Walsdon, Parkefield, Herford, and Weald Sambourne. He was the author of the hymn "Rock of age, cleft for me" which was published in the Universal Magazine in October, 1775, probably soon after it was written, although it was written about a rocky torse at Bladon, his first curacy (Julian, Dictionary of Hymnology). The hymn which is considered Toplady's second best is "Deathless principle, arise." In 1775 he moved to London because of illness and died there August 16, 1778.

The editor of The Sunday at Home, an English publication, invited their readers to send lists of the hundred hymns they loved the best. The number of lists sent was 3500. "Rock of age" was rated first by 3216.

John Stocker (fl. 1776)

John Stocker remains as the only name of the man. No

32 Tillet and Hutter, op. cit., p. 401.
investigation shows anything except that he was from Honiton, Devonshire, that he contributed nine hymns to the *Gospel Hymn* in 1778—87, and that these have been reissued by D. Sedgwick, 1861.

Thomas Gibbons (1720—1785)

Thomas Gibbons was born at Reek, Staffham Priory, near Cambridge, May 31, 1720. After receiving a grammar school and academy education until 1742 he became pastor of Silver Street Presbyterian church and later of the Independent church in Fettercairn's Hall, Greenwich, London. He held this pastorate until his death. He received the M. A. degree from New Jersey in 1760, and the D. D. degree from Aberdeen in 1764. He died of apoplexy February 29, 1785. Forty or fifty works were published by him including *Hymns Adapted To Divine Worship*, 1769, 1784. He was also the biographer of Dr. Watts.

John Newton (1725—1807)

John Newton was born in London July 24, 1725 (O. S.). He was sent to school at Stratford, Essex. At eleven years of age he went to sea with his father, making six voyages with him before 1742. From 1742 to 1749 Newton remained on the sea, deserting his ship, being captured, and at his own request becoming servant to a slave trader. During his wandering life he became an infidel, but the dawns of his homeward journey (1749)

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aroused a strong religious feeling. To the day of his death he celebrated the anniversary of his conversion (March 10). On February 12, 1750, he married Mary Catlett. In 1754 he left the sea because of ill health. From 1755 to 1760 he was surveyor of the tides at Liverpool. He met Whitefield and Wesley, and wished to become a preacher. His first charge was the curacy of Olney, Buckinghamshire. In October, 1767, Mrs. Unwin and Cooper settled at Olney. Newton always treated Cooper with great tenderness. At one time Mrs. Unwin and Cooper lived in his house for thirteen months. In 1778 the Olney Hymns were issued containing sixty-eight pieces by Cooper and two hundred and eighty by Newton, including "How sweet the name of Jesus sounds." Only about twenty of the hymns are in general use today. One of the finest by Newton is "Glorious things of Thee are spoken." In 1780 Newton went to St. Mary-le-Bowchurch, London, where he continued to preach till the last year of his life. He died December 21, 1807. The bodies of Newton and his wife were removed to Olney in 1893.

Edward Ferronet (1721-1792)

Edward Ferronet was born at Shoreham, England, August 8, 1721. His father, Reverend Vincent Ferronet, was vicar of the Established Church at Shoreham. Charles Wesley chose Edward as his close friend and traveling companion. His satires on the Church of England in the latter caused his separation from the Wesleys.

Ibid., Vol. XIV, pp. 395-399.
and he became one of Lady Huntington's ministers in Canterbury. Still later he became a Dissenter and pastor of a small chapel in Canterbury with an independent congregation. His famous hymn, "All hail the power of Jesus' name" was composed in 1770 and published in 1780 in The Gospel Magazine. As originally published it had eight stanzas. It has had several changes since its first publication. The last stanza as written by Penson reads:

"Let every tribe and every tongue
That bound creation's cell,
Now shout in universal song
The crowned Lord of all."

Dr. Duffield, the hymnologist, declares that this song "has become the English Te Deum, sharing with Bishop Ken's Doxology the spontaneous approval of all Christian hearts." Penson died January 2, 1792.

Sarah Slinn (fl. 1779)

The only mention of Sarah Slinn I was able to find in available sources was the following in the chronological table to the English Hymns: Miss (?) Sarah Slinn, fl. 1779.

John Pauwett (1740–1817)

John Pauwett was born January 8, 1740, near Bradford. He spent some years in secular life before entering the Baptist ministry. He settled at Leominster in 1764, and afterwards moved to Haden Bridge. He remained in this neighborhood for the

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39 Duffield, op. cit., p. 429.
rest of his life, living on a salary of something less than two
hundred dollars a year. He refused calls to other pastores.
He published many volumes on religious subjects. He wrote al-
together one hundred and sixty-six hymns. Most of these were
written, like those of Dr. Bodfri de, to illustrate his sermons.
His hymn beginning, "Blest be the tie that binds," is one of the
most universally popular in the Christian world.

Samuel Stennett (1728-1796)

Samuel Stennett was born at Exeter, 1728, and educated by
Hubbard of Stepney. In 1758 he became pastor at Little Wild
Street. In 1763 he received the D. P. degree from Aberdeen
University. Because of his broad views he had considerable
influence. He died at Muswell Hill, August 25, 1795, and was
buried at Sunhill Fields. His works, chiefly sermons, were col-
lected in 1824 in three volumes. His hymns, the earliest of which
were printed in 1770, are in Volume Three. There are thirty-
eight in the collection of John Nipps, 1877. They do not equal
those of his grandfather.

John Logan (1746-1796)

John Logan was born at Sortra, Fala, Midlothian. His
parents were dissenters. He studied for the ministry at the
University of Edinburgh, and was licensed as a preacher in 1770.
In that year he published the poems of Michael Bruce, adding
"some poems written by different authors." His literary reputa-
tion led to his appointment by the general assembly in 1775.

\[\text{Tillett and Butler, \textit{op. cit.}, p. 408.}\]
\[\text{Stephens and Lee, \textit{op. cit.}, Vol. XVII, p. 1037.}\]
to aid in revising the paraphrases and hymns for use in public worship. He became the largest contributor to the collection. In 1781 he published a volume of poems, including the "Ode to the Cuckoo" and others which he had printed along with those of Michael Bruce, and also his principal contributions to the "Paraphrases." He resigned his charge in 1798 and the rest of his life was spent in London. The charges against Logan have often been renewed, and many have said Bruce was the author of all the paraphrases Logan furnished to the church. In his better days he won the esteem of some of the most eminent clergymen of his time. He died December 25, 1788.

John Morison (1750-1798)

John Morison was born at Aberdeenshire, Scotland, in June 1750. He received his A. B. and M. A. degrees from King's College, Aberdeen. In September, 1780, he was appointed minister of Canisbay, Caithness-shire, the most northerly church on the mainland. In 1782 he received the D. D. degree from Edinburgh University. He died at Canisbay, June 12, 1788. In May, 1781, Dr. Morison was added to the General Assembly's committee on the revision of the Translations and Paraphrases. Five of the paraphrases are ascribed to him, and two to him and John Logan as joint authors. The thirty-fifth, "Pass on that night when doomed to know," has long been the Scottish communion hymn.

One or two are freely used by other denominations.

42
43
44
45
George Heath (1743-1822)

George Heath, an Englishman, was born about 1745. He was a Unitarian clergymen, educated at Exeter, England, and at first the pastor of a church at Honiton, Devonshire. He assumed this position in 1773, but proving unworthy of it, was removed from his pastorate. "It is a striking commentary on this hymn, 'my soul be on thy guard,' says Duffield, "that the author should have failed in the very code against which his stirring trumpet blast ought effectually to have warned him." This song was published in 1791 in his Evans and Poet's Essays Offered To The Worship of The Deity which contains two hundred and forty-four hymns.

Mrs. Anna Lucretia Burbank (1743-1822)

Mrs. Anna Lucretia Burbank was the only daughter of Dr. John Atkin of Kibworth, Leicestershire, England. She received an excellent education, which was rare for the women of her time. Her first volume of poems was published in 1773. In 1774 she married Rochamont Burbank, an excellent man with a tendency to insanity. Soon afterwards they moved to Falmouth in Suffolk, where they established a boys' school. At Falmouth she wrote Living Fish Children. After eleven years, the school was given up.

They travelled on the continent for a year. In 1802 they settled at Stoke Newton. Her husband died, insane, in London in 1809. The remainder of her life was passed at Stoke Newton, where she died in 1822.

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44 Duffield, op. cit., p. 298.
Howland Hill (1744-1833)

Howland Hill was born at Hawkstone Park, Shropshire, August 23, 1744. He was educated at Shrewsbury, Eton, and Cambridge. He preached wherever opportunity offered and was often insulted by mobs. He graduated in 1769 and in June, 1773, was ordained to the curacy of Kingston, Somersetshire. He continued to preach wherever he could find an audience. A chapel was built for him at Wotton, Gloucestershire, where he officiated for a part of every year. In 1783 he built Surrey Chapel, London, where he spent nearly fifty years. He was the greatest outdoor preacher of the period. Among his writings are his hymnbooks, published in 1774, 1783, 1790, 1808, and 1832. He died in London in 1833.

John Wingrove (1720-1793)

The only mention which I found of the author of "Hail! My ever blessed Jesus" in my available sources was in the chronological table in English Hymns: "John Wingrove, Ind., 1720-1793," with an indication that he was a member of Lady Huntington's connection.

Helen W. Williams (1762-1827)

Helen W. Williams was born in London in 1762. On the death of her father, the family moved to Berwick-on-Tweed. In 1781 she came to London, where she published Edwin and Eltrude.

46 Covert and Laufer, op. cit., p. 288.
47 Duffield, op. cit., p. 227.
a romance in verse, in 1762. During the next few years she wrote other poems. In 1788 she visited her sister Cecilia, who was married to a Protestant minister and living in France. She remained there, having adopted the ideals of the Revolution, of which she wrote fervently. She died in Paris December 15, 1827. The poems among which "While Thee I seek, protecting Power" appeared, were published in 1788.

Benjamin Beddome (1717-1795)

Benjamin Beddome was born at Henley-in-Arden, Warwickshire, January 23, 1717. He removed with his parents to London at the age of seven, where his father, Rev. John Beddome, was co-pastor of Pithay Church. He was apprenticed there to an apothecary, but finally went to London. At twenty years of age he was converted, and in 1743 became pastor of the Baptist congregation at Bourton-on-the-Water in Gloucestershire. He died, September 3, 1795, having labored at Bourton for fifty-two years. His hymns were composed to illustrate his sermons. He first contributed about fifty hymns to Dr. Rippon's volume, 1787. He published his Hymns Adapted to Public Worship or Family Devotion in 1818. Of these there were eight hundred and twenty-two with eight doxologies. They are as a rule terse and good. His hymns have been more highly appreciated in America than in his native country.

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50 Duffield, op. cit., pp. 132-134.
51 Tillet and Nutter, op. cit., pp. 390-391.
Edmund Jones (1722-1765)

Edmund Jones, an English Baptist minister, was born in Gloucestershire, a son of Rev. Philip Jones. He was educated at the Baptist College at Bristol; was ordained pastor of the Baptist Church at Exeter, Devonshire, in 1743; and died April 15, 1765. In 1760 he published a volume entitled Sacred Poems. The church at Exeter, like many Baptist churches of that day, was opposed to singing in public worship, but the excellent hymns of their pastor brought about a complete change in their feeling.

Samuel Medley (1738-1799)

Samuel Medley, a Baptist minister, was born in Hertfordshire, England, June 23, 1738. He was educated by his maternal grandfather, William Tonge, and at fourteen was apprenticed to an oil man in London. In 1765 he entered the royal navy, and was discharged after being severely wounded. About this time he read a sermon by Dr. Isaac Watts which led to his conversion. He entered the ministry and for the last twenty-seven years of his life was the pastor of a large Baptist church in Bristol. His hymns, originally printed on single sheets and in The Gospel Magazine were published in editions in 1785, 1787, 1794, and 1807. He wrote two hundred and thirty hymns of which twenty are in common use.

Maria de Fleurus (fl. 1791)

Ibid., pp. 418-419.

53

The only mention of Maria De Fleury found in the available sources was on page 639 of *English Hymns*, in the chronological table: "Miss Maria De Fleury, Ind., fl. 1791."

Joseph Swain (1761-1796)

Joseph Swain was born in Birmingham and learned the trade of an engraver, coming to London to work with his brother. On May 11, 1783, he was baptised by John Rippon. In 1792 he was ordained as pastor at Walworth, where his ministry was very successful. He died April 16, 1796, leaving a widow and four children. Among his writings are "Redemption" a poem in five books, London, 1789, and *Walworth Hymns*, London, 1792. Many of the hymns in both books are still in common use. The best known are "Brethren, while we sojourn here," "How sweet, how heavenly is the sight," "In expectation sweet?" and "O Thou in whose presence my soul takes delight." (Julian, *Dictionary of Hymnology*).

Thomas Haweis (1734-1820)

Thomas Haweis was born at Redruth, Cornwall, January 1, 1733-34. He was educated at Truro Grammar School and bound to a surgeon as an apprentice. He attended Oxford, was appointed chaplain to the Earl of Peterborough, and later became curate at St. Mary Magdalen, Oxford. Removed because of his Methodist sympathies he became assistant pastor at the Lock Chapel, London. From February 25, 1764, until his death he was rector at

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54 Duffield, *op. cit.*, p. 630.
Aldwinkle, Northamptonshire. In 1768 he became chaplain to Selina Hastings, Countess of Huntingdon, who made him her executor on her death in 1791. He was a voluminous writer, publishing forty works. Among them is *Carmina Christi, or Hymns to the Saviour*, 1792, which had nine editions. He died at Bath, February 11, 1820, and was buried in the Abbey church.

**Joseph Brookehead (1748-1826)**

Joseph Brookehead was born in 1748 and after his graduation at Queen's College, Oxford, (B.A. 1768, M.A. 1771), he became curate of Eckington, Derbyshire, remaining there until his death January 30, 1826. He translated some of the Psalms into English verse, and was editor of the *Eckington Collection*, in which volume "Jerusalem, my happy home", first appeared in its present familiar form. One of the Psalm versions in this volume (1795) is signed "Brookehead" and five of the hymns that follow, including the one mentioned above, are signed "B".

**Richard Burnham (1749-1810)**

Richard Burnham, a Baptist minister, was born about 1749 of poor parents. In his youth he attended a Wesleyan chapel at High Wycombe. He afterwards joined the Baptist church and was ordained for the ministry. He was pastor first at Staines, moving to London in 1780, where he preached at various churches until his death October 30, 1810, at the age of sixty-two. He is the author of a small volume, *New Hymns*, 1803; this was enlarged and reprinted in 1803 with four hundred and fifty-two

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William Shrubsole (1759-1829)

William Shrubsole was born at Sheerness November 21, 1759, becoming a shipwright in the dockyard, and later a clerk. In 1785 he went to London as a clerk in the Bank of England, where he later became secretary to the committee of the Treasury. He died at Highbury, August 23, 1829, and was buried at Sunhill Fields. From 1776 to 1813 he contributed hymns to religious periodicals. His best known hymn "Arm of the Lord! Awake, Awake," was first published in 1795. Another hymn, "Bright as the sun's meridian blaze", was also written in 1795.

59 Ibid., Vol. XVIII, p. 166.
CHAPTER IV
THE MODERN USE OF EIGHTEENTH CENTURY HYMNS

The following table gives the hymns and hymn writers of the eighteenth century. The letters after the hymns designate the hymnals in which they are found. The following abbreviations are used:


GE-William Hacklemann, Gloria in Excelsis, (St. Louis, Christian Board of Publication, 1935).


TABLE I
EIGHTEENTH CENTURY HYMNS IN TEN MODERN HYMNLALS

Addison, Joseph
The Lord my Pasture shall prepare
The spacious firmament on high
When all thy mercies o\n my God

anon.
Cast thy burden on the Lord

<table>
<thead>
<tr>
<th>Hymn</th>
<th>TH, EH, GE, CH</th>
<th>TH, EH, GE, CH</th>
<th>TH, EH, GE, CH</th>
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<tbody>
<tr>
<td>EH</td>
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<tr>
<td>TH, EH, GE, CH</td>
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<td>McH, PH</td>
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<tr>
<td>TH, EH, McH, PH</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>TH, GE, CH</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Come, Thou Almighty King
Conquering King's their titles take
Great God, what do I see and hear
How glorious King's courts appear
Jerusalem my happy home
Lo, what a cloud of witnesses
Now begin the heavenly theme
Praise ye the Lord, ye Heavens adore
Him
Spirit of mercy, truth, and love

Bakewell, John
Hail, Thou once despised Jesus

Barbauld, Mrs. Anna
Blest is the man whose soft'ning heart
Praise to God, immortal praise

Beddome, Benjamin
Ascend thy throne almighty King
Did Christ o'er sinners weep
Father of mercies bow thine ear
God in the Gospel of His Son

Bromhead, Joseph
Jerusalem, my happy home

Brown, Simon
Come, gracious spirit, heavenly dove
Frequent the day of God returns

Bruce, Michæl
O happy is the man who hears

Burnham, Richard
Jesus, Thou art the sinner's friend

Byron, John
Christians, awake, salute the happy morn
My spirit longs for Thee

Cennick, John
Children of the Heavenly King

Cowper, William
A glory slides the sacred page
God of my life, to thee I call
God moves in a mysterious way
Hark, my soul, it is the Lord
Jesus where'er Thy people meet
My Lord, how full of sweet content
Oh, for a closer walk with God
Sometimes a light surprises
The Spirit breathes upon the work
There is a fountain filled with blood
What various hindrances I meet

De Fleuray, Maria
Ye angels who stand round the throne

Doddridge, Philip
Awake, my soul, stretch every nerve

Come, sacred Spirit, from above
Dear Saviour, we are thine
Do I not love thee, oh my Lord
Grace, 'tis a charming sound
Great God, we sing that mighty hand
Hail to the Prince of life and peace
Hark the glad sound, the Saviour comes
How gentle God's commands
Jesus I love thy charming name
Let Zion's watchmen all awake
My God and is thy table spread
My God, the covenant of love
My gracious Lord I own the right
Now let our cheerful eyes survey
Oh God of Bethel, by those hand
Oh happy day that fixed my choice

See Israel's gentle shepherd stand
The King of Heaven His Table spreads
Thine earthly Sabbath, Lord, we love
Tomorrow, Lord, is thine
Triumphant Sion, lift thy head
Why will ye waste on trifling cares
Ye servant of the Lord

Fawcett, John
Behold the sin atoning Lamb
Blest be the tie that binds

How precious is the blood divine
Lord dismiss us with thy blessing
Praise to Thee, Thou great Creator
Religion is the chief concern
So where'er the signal's given
Thy way, oh God, is in the sea

Gibbons, Thomas
Great God, the nations of the earth
When Jesus dwelt in mortal clay

Grigg, Joseph
Behold a stranger at the door
Jesus, and shall it ever be

Hammond, William
Awake and sing the song
Lord, we come before Thee now

Hart, Joseph
Come, Holy Spirit, come
Come, ye sinners, poor and wretched
Dismiss us with thy blessing, Lord

Hawes, Thomas
Enthroned on high, almighty Lord
From the cross uplifted high
Oh Thou, from Whom all goodness flows
To Thee, my God and Saviour

Keith, George
My soul, be on thy guard

Hill, Rosland
With heavenly power, oh Lord, defend

Humphrey, Joseph
Blessed are the sons of God

Huntingdon, Lady
When thou my righteous judge shall come

Jones, Edmund
Come, humble sinner, in whose breast

K in Rippon's Selections
How firm a foundation, ye saints of the Lord

Killinghall, John
In every trouble, sharp and strong
Logan, John
O God of Bethel, by whose hand

Lowth, Robert
As pants the hart for cooling streams

Medley, Samuel
O could I speak the matchless worth

Morison, John
To us a child of hope is born

Newton, John
Amazing grace how sweet the sound
Approach my soul the mercy seat
Behold the throne of grace
Come my soul thy suit prepare
Day of judgment, day of wonder
Dear Shepherd of thy people hear
Glorious things of Thee are spoken

Newtton, John
How sweet the name of Jesus sounds

Now tedious and tasteless the hours
In evil long I took delight
Jesus who knows full well
Let worldly minds the world pursue
Lord dost thou say ask what thou will
May He by whose kind care we meet
May the grace of Christ our Saviour
May we who from the dead
Once I thought my mountain strong
One there is above all others
Safely through another week

Saviour, visit Thy plantation
Sinner, art thou still secure
'Tis a point I long to know
While with ceaseless course the sun

Olivers, Thomas
The God of Abraham praise

Perronet, Edward
All hail the power of Jesus' name

Pope, Alexander
Rise, crowned with light, imperial
Salem, rise
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Choruses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robinson, Robert</td>
<td>Come, thou fount of every blessing</td>
<td>TH, GE, KH, CH, SF, MeH, PH, EK</td>
</tr>
<tr>
<td></td>
<td>Mighty God, while angels bless Thee</td>
<td>EK</td>
</tr>
<tr>
<td></td>
<td>Saviour, source of every blessing</td>
<td></td>
</tr>
<tr>
<td>Scott, Thomas</td>
<td>Angels roll the rock away</td>
<td>EH, CH</td>
</tr>
<tr>
<td></td>
<td>Haste, oh sinner, to be wise</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Lo, the stone is rolled away</td>
<td></td>
</tr>
<tr>
<td>Segrave, Robert</td>
<td>Rise, My soul, and stretch thy wings</td>
<td>TH, EH, MeH, PH</td>
</tr>
<tr>
<td>Shirley, Walter</td>
<td>Sweet the moments rich in blessings</td>
<td>EK, MeH</td>
</tr>
<tr>
<td>Shrubsole, William</td>
<td>Arm of the Lord! Awake, awake</td>
<td>EH, GE, PH</td>
</tr>
<tr>
<td>Slinn, Sarah</td>
<td>God with us! O glorious name</td>
<td>PH</td>
</tr>
<tr>
<td>Steele, Anne</td>
<td>Alas, what hourly danger rises</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Come, Lord, and warm each languid heart</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Come thou desire of all thy saints</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Come ye that love the Saviour's name</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Dear Refuge of my weary soul</td>
<td>TH, PH</td>
</tr>
<tr>
<td></td>
<td>Father of mercies, in Thy word</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Father, whatever of earthly bliss</td>
<td>GE, PH</td>
</tr>
<tr>
<td></td>
<td>He lives, the great Redeemer lives</td>
<td>PH</td>
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<tr>
<td></td>
<td>How helpless guilty nature lies</td>
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<tr>
<td></td>
<td>How oft, alas, the wretched heart</td>
<td>GE, PH</td>
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<tr>
<td></td>
<td>My God, my father, blissful name</td>
<td>PH</td>
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<tr>
<td></td>
<td>Now I resolve with all my heart</td>
<td>PH</td>
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<td></td>
<td>Oh Thou whose tender mercy hears</td>
<td>PH</td>
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<td></td>
<td>Stretched on the cross the Saviour dies</td>
<td>PH</td>
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<td></td>
<td>The Saviour calls, let every ear</td>
<td>PH</td>
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<tr>
<td></td>
<td>The Saviour, oh what endless charms</td>
<td>PH</td>
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<td></td>
<td>Thou lovely source of true delight</td>
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<td></td>
<td>To our Redeemer, glorious name</td>
<td>PH</td>
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<td></td>
<td>When sins and fears prevailing rise</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Ye wretched, hungry, starving poor</td>
<td>PH</td>
</tr>
<tr>
<td>Stennett, Samuel</td>
<td>Another six day's work is done</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Come ev'ry pious heart</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>How charming is the place</td>
<td>PH</td>
</tr>
<tr>
<td></td>
<td>Majestic sweetness sits enthroned</td>
<td>TH, EH, GE, KH, SF, GE, MeH, PH</td>
</tr>
</tbody>
</table>

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On Jordan's stormy banks I stand

Fracture, dear Jesus, at thy feet
'Tis finished, so the Saviour cried
With tears of anguish I lament

Stocken, John
Gracious spirit, love divine

Swain, Joseph
Come let our hearts and voices join
How sweet, how heavenly is the sight

Tate, Nehum
While shepherds watched their flocks by night

Toplady, Augustus
If through unruffled seas
Inspirer and hearer of prayer
On Thou that hear'st at the prayer of faith
Rock of Ages, cleft for me

Your harps, ye trembling saints

Turner, Daniel
Jesus, full of compassion

Watts, Isaac
A broken heart, my God, my King
Also did my Saviour bleed
Am I a soldier of the Cross

Arise, o king of grace, arise
At thy command, our dearest Lord
Awake, my soul, to sound his praise
Awake our souls, away our fears
Begin my tongue some heavenly theme
Before Jehovah's awful throne
Behold the morning sun
Behold what wondrous grace-
Bless, oh my soul, the living God
Blest are the sons of peace
Blest is the man who shuns the place
Broad is the road that leads to death
Come hither all ye weary souls
Come, holy spirit, heavenly dove

Come let us join our cheerful songs
Come, sound his praise abroad
Come we that love the Lord
Dearest of all the names above
Early, my God, without delay
Eternal Spirit, we confess
Far as Thy name is known
Father, I long, I faint to see
From all that dwell below the skies
Give to the Father praise
Go, preach my gospel with the Lord
God in His earthly temple laws
God is the refuge of His Saints
Great God, how infinite art thou
Great God, indulge my humble claim
Great is the Lord our God
Had I the tongue of Greeks and Jews
He that hath made His refuge God
High in the Heavens, eternal God
How beauteous are their feet
How bright these glorious spirits shine
How condescending and how kind
How did my heart rejoice to hear
How glorious is the sacred place
How glorious, Sion's courts appear
How large thy promise, how divine
How oft hath sin and Satan strove
How pleasant, how divinely fair
How sad our state by nature is
How shall the young secure their hearts
How sweet and awful is the place-
I'll praise my Maker with my breath
I'll speak the honours of my King
I'm not ashamed to own my Lord
In all my vast concerns with Thee
I sing the mighty power of God
I wait for Thy salvation, Lord
Jehovah reigns, he dwells in light
Jesus shall reign wherever the sun

Joy to the world, the Lord is come

Keep silence all created things
Kings and thrones belong to God
Let all on earth their voices raise
Let children hear the mighty deeds
Let everlasting Glories crown
Let every mortal ear attend
Let me but hear my Saviour say
Life is the time to serve the Lord
Lord, in the morning Thou shalt hear
Lord I have made Thy word my choice
Like sheep we went astray
Lord of the world above
Lord, Thou hast searched and seen
me through

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My dear Redeemer and my Lord
My God, how endless is thy love
My God, permit me not to be
My God, the spring of all my Joys
My Lord, my life, my love
My Saviour, my almighty friend
My soul, how lovely is the place
My soul, repeat his praise
My soul, thy great Creator praise
Nature with open volume stands
No more, my God, I boast no more
Not all the blood of beasts
Not all the outward forms on earth
Not to the terrors of the Lord
Now let the children of the saints
Now to the Lord a noble song
O bless the lord, my soul
O blessed souls are they
O for a shout of sacred song
Oh that I knew the secret place
O that the Lord would guide my ways
Our God, our help in ages past

Plunged in a gulf of dark despair
Praise ye the Lord, all nature join
Salvation is forever nigh
Salvation, O the joyous sound
Shine, mighty God, on Zion, Shine
Show pity, Lord, 0 Lord, forgive
Sin has a thousand treacherous arts
Sin like a venomous disease
So let our lips and lives express
Stand up, my soul, shake off thy fears
Supreme in wisdom as in power
Sweet is the memory of thy grace
Sweet is the work, my God, my King
Teach me the measure of my days
That awful day will surely come
The heavens declare Thy glory, Lord
The law commands and makes us know
The Lord my shepherd is
The true Messiah now appears
There is a God who reigns above
There is a land of pure delight
This is the day the Lord has made
Thus far the Lord has led me on
'Tis by the faith of joys to come
'Tis by the strength the mountains stand
To God the Father's throne
To him who sits upon the throne
'Twas on that dark, doleful night
Unshaken as the sacred hill
Vein are the homes of sons of men
Welcome, sweet day of rest  
What shall I render to my God  
What sinners value I resign  
When I can read my title clear  
When I survey the wondrous cross

Why do we mourn departing friends  
Why should the children of a King  
With joy we meditate the grace  
With rev'rence let the saint appear  
With songs and honours sounding loud  
Ye tribes of Adam join

Wesley, Charles
A charge to keep I have  
All praise to our redeeming Lord  
And are we yet alive  
And can it be that I should gain  
And let our bodies part  
Arise, my soul, arise

Blest be the dear uniting love  
Blow ye, the trumpet, blow  
Christ the Lord is risen today,  
Alleluia  
Christ whose glory fills the skies

Come, Holy Ghost, our hearts inspire  
Come, let us seeks our journey pursue  
Come, let us join our friends above  
Come, let us use the grace divine  
Come, O Thou Traveller unknown  
Come, O Thou almighty King  
Come, O Thou long expected Jesus  
Depth of mercy can there be  
Father, I stretch my hands to thee  
Father of Jesus Christ, My Lord  
Forever here my rest shall be  
Forth in thy name, oh Lord, I go  
Gentle Jesus, meek and mild  
Glory be to God on high  
Hail the day that sees his rise  
Hark, the herald angels sing

Help us to help each other, Lord  
How can a sinner know  
How happy are they who obey  
How happy every child of grace  
I know that my Redeemer lives  
I want a principle within  
Jesus Christ is risen today, Alleluia  
Jesus, Lover of my soul
Jesus, my strength, my hope
Jesus the name high over all
Jesus, the sinners' friend to Thee
Jesus, thine all victorious love
Jesus, united by thy grace
Jesus, we look to thee
Let saints on earth in concert sing
Light of those whose dreary dwelling
In, he comes with clouds descending
Lo, on a narrow neck of land
Lord in the strength of grace
Lord of the church, we humbly pray
Love divine, all love excelling

Oh, come and dwell in me
Oh, for a heart to praise my God

Oh, how happy are they
Oh, love divine, how sweet thou art
Oh, Thou who comest from above
Our Lord is risen from the dead
Partners of a glorious hope
Peace be to the congregation
Rejoice, the Lord is King

See, how great a flame aspires
Servant of God, well done
Sinner, turn, why will ye die
Soldiers of Christ, arise

Sing to the great Jehovah's praise
Spirit of faith, come down
Stay, thou insulted spirit, stay
Talk with us, Lord, Thyself reveal
Thou hidden source of calm repose
Thou very present aid
Through him who all our sickness felt
Ye servants of God, your Majesty proclaim

Wesley, John
Before Jehovah's awful throne
Give to the winds thy fears
Jesus, thy boundless love to me
Jesus, thy blood and righteousness
Oh, Thou to whose all searching sight
Thou hidden love of God whose height

Williams, Helen K.
While I seek protecting Power
Williams, William
Guide me, oh Thou great Jehovah  TH, EH, EH, CH,
                      CG, CS, LF, Ko,
                      PH
G'er the gloomy hills of darkness  PH

Wingrove, John
Hail, my ever blessed Jesus  PH

I summarize this table by listing the author's name and
number of separate hymns represented in the hymnals examined,
with the author having the greatest number of hymns placed
first.

<table>
<thead>
<tr>
<th>Name</th>
<th>Number of Hymns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watts</td>
<td>140</td>
</tr>
<tr>
<td>C. Wesley</td>
<td>44</td>
</tr>
<tr>
<td>Newton--Doddridge</td>
<td>25</td>
</tr>
<tr>
<td>Cowper</td>
<td>12</td>
</tr>
<tr>
<td>Anon.</td>
<td>10</td>
</tr>
<tr>
<td>Fawcett--Stennott</td>
<td>8</td>
</tr>
<tr>
<td>Toplady--J. Wesley</td>
<td>6</td>
</tr>
<tr>
<td>Boddime--Haweis</td>
<td>4</td>
</tr>
<tr>
<td>Addison--Cennick--Hart</td>
<td>3</td>
</tr>
<tr>
<td>Robinson--Scott</td>
<td>3</td>
</tr>
<tr>
<td>Scott--Barbauld--Browne</td>
<td></td>
</tr>
<tr>
<td>Grigg--Hill--Byrom</td>
<td></td>
</tr>
<tr>
<td>Gibbons--Hammond</td>
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<tr>
<td>W. Williams--Horison</td>
<td>2</td>
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</tbody>
</table>

Logan, Lowth, Medley, Oliver, Perronet, Pope, Seagrave,
Shirley, Shraubele, Slinn, Stocker, Steele, Wingrove, Tate, Swan.
H. Williams, Turner, Brownehead, Bruce, Burnham, De Fleury, Heath,
Humphreys, Huntingdon, K., Jones, and Killinghall are represented
by one hymn each.
### TABLE II

SPACE DEVOTED TO EIGHTEENTH CENTURY HYMNS IN TEN MODERN HYMNALS

<table>
<thead>
<tr>
<th>HYMNALS</th>
<th>NO. OF HYMNS IN BOOK</th>
<th>NO. 18TH CENT. HYMN WRITERS</th>
<th>NO. 18TH CENT. HYMNS</th>
<th>PERCENT OF SPACE DEVOTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH</td>
<td>513</td>
<td>28</td>
<td>82</td>
<td>16</td>
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<tr>
<td>EH</td>
<td>703</td>
<td>37</td>
<td>99</td>
<td>14</td>
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<tr>
<td>GE</td>
<td>503</td>
<td>30</td>
<td>80</td>
<td>16</td>
</tr>
<tr>
<td>MH</td>
<td>484</td>
<td>28</td>
<td>58</td>
<td>12</td>
</tr>
<tr>
<td>CH</td>
<td>291</td>
<td>18</td>
<td>45</td>
<td>15</td>
</tr>
<tr>
<td>CG</td>
<td>315</td>
<td>20</td>
<td>27</td>
<td>9</td>
</tr>
<tr>
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<td>9</td>
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<td>MeH</td>
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<td>121</td>
<td>21</td>
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<td>PH</td>
<td>731</td>
<td>46</td>
<td>310</td>
<td>42</td>
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<td><strong>Total</strong></td>
<td><strong>4,839</strong></td>
<td></td>
<td><strong>277</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

In finding the total of each column, it was necessary to omit the third column, since the same author was usually represented in several hymnbooks, and for this reason the total would have been inaccurate. Although the second and fourth columns contain duplications, they are totaled in order to compute the percentage of space devoted to eighteenth-century hymns in all the hymnals taken together. The abbreviations in the first column are the same as those used in Table 1.
<table>
<thead>
<tr>
<th>Dates</th>
<th>Writers</th>
<th>Hyms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1701-1710</td>
<td>2</td>
<td>81</td>
</tr>
<tr>
<td>1711-1720</td>
<td>5</td>
<td>64</td>
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<tr>
<td>1721-1730</td>
<td>2</td>
<td>11</td>
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<tr>
<td>1731-1740</td>
<td>5</td>
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</tr>
<tr>
<td>1741-1750</td>
<td>8</td>
<td>37</td>
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<tr>
<td>1751-1760</td>
<td>10</td>
<td>33</td>
</tr>
<tr>
<td>1761-1770</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>1771-1780</td>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>1781-1790</td>
<td>15</td>
<td>31</td>
</tr>
<tr>
<td>1791-1800</td>
<td>9</td>
<td>14</td>
</tr>
</tbody>
</table>

It was impossible to find the total number of writers by means of this table since each author usually was represented in more than one period. Since each hymn was counted only once, the total number of hymns could be ascertained.
BIBLIOGRAPHY


