HYMNS

FOR FAMILY WORSHIP

www.BuildingFaithFamilies.org

Dedicated to Sandi Beth, Isaac, Ethan, Joseph, and John for their help, patience, support, and understanding in the journey to incorporate family devotions into the fabric of our home.

Special thanks to the following people for their diligent work in making this project a reality:
To Anna Demme, Tim Ehrhart, and Olivia Daugherty for creating the scores.
To Kendra Sandford, Dave Murray, Elisabeth Adams, and Miriam Homer for their contributions to the histories.
To Craig Sandford and Ruth Greene for playing the piano so well.

Copyright © 2017 by Steven P. Demme

All Scripture quotations are from The Holy Bible, English Standard Version® (ESV®), copyright ©2001 by Crossway, a publishing ministry of Good News Publishers. Used by permission. All rights reserved.

All rights reserved. This book may not be reproduced, stored in a retrieval system, or transmitted in any form by any means—electronic, mechanical, photocopying, recording, or otherwise. In other words, thou shalt not steal.

Photocopying of individual song sheets for personal in-home use *is encouraged.*

Printed in the United States of America
Revision code 0821
For information regarding CPSIA on this printed material call: 1–888–854–6284
and provide reference #0821-08042021

TABLE OF CONTENTS

MAKE A JOYFUL NOISE

I have written a book entitled Family Worship, *which encourages families to have regular times of reading scripture and worshiping in their home. This following section is an excerpt. You may order your own copy, or download a free audiobook or PDF of this book here: http://www.buildingfaithfamilies.org/familyworship/*

"Make a joyful noise to the LORD, all the earth! Serve the LORD with gladness! Come into His presence with singing!" (Psalm 100:1–2)

If we had time in the morning, we might sing after we had read from the Bible. There were several factors which contributed to what we chose to sing. I realized early on our repertoire as a family was very limited. On one errand when we were all together in the car, I said, "Let's sing all of the gospel songs we know." In a few minutes it was quiet. We knew "Only a Boy Named David," "The Wise Man Built His House upon the Rock," and a few first verses of hymns, and some Christmas carols, but this was the extent of our knowledge.

About the same time we attended a seminar where we were exhorted to memorize hymns. I also recalled Elisabeth Elliot sharing how the Holy Spirit used hymns she had learned in her youth to encourage her through the many valley experiences in her life. She mentioned her parents would gather the family together before school each morning, sing one hymn, and read one chapter of Scripture. I also was influenced by the Book of Acts. If I were ever in prison with Paul and Silas, I wouldn't be able to contribute much to the singing of hymns from memory!

One of my favorite characters from books and movies is Pollyanna. She and her dad used to play the Glad Game after he searched the Scriptures one night and discovered over 800 "glad" verses. I looked up the following words with my concordance to see how many times they are mentioned in the Bible: praise—210, joy—173, joyful—26, sing—126, song—82, worship—103, rejoice—179, gladness—46, give thanks—58. Together we have 921 "glad" references.

Scripture and praise go together. In the recent history of the church, we have preachers of the gospel accompanied by song leaders. Billy Graham and George Beverly Shea ministered together. Before them we had D. L. Moody as the evangelist and Ira Sankey leading the worship and P. P. Bliss worked with R. A. Torrey. Worship and the Word complement each other. "Let the high praises of God be in their throats and two-edged swords in their hands" (Psalm 149:6).

I am drawn to hymns which have stood the test of time, especially those rich in Scripture and theology. In my personal valleys, when life is tough, and God seems distant, it is then my theology and what I know about God kicks in. The knowledge of God acquired through singing and memorizing hymns helps me through these dark days when I have little or no inspiration.

Elisabeth Elliot's family (the Howards) would go through a hymn book in a year. Number 1, January 1. Number 2, January 2. However, they had a pianist in the home. In order for our family to sing in our home, I had to contract with a friend to record piano accompaniment on cassettes. We bought several hymnals, started with number 1 in January, and over a period of two years sang almost 200 songs. It was a rich experience.

For a season we decided to memorize hymns. We discovered our children learned verses much more quickly than we did. After singing a verse through two or three times, the kids were already on their way to picking it up. As parents, we are the ones who struggled, but we did have the advantage of having heard these hymns many times over the

years. Since we have four boys, and boys are more visual, we used to pass out a piece of paper, markers, and crayons and encourage them to draw a picture of the verse we were studying. We focused on one verse for a day or two until we all knew it by heart.

Sometimes we had hymns which were difficult to illustrate. In "Dare to Be a Daniel," the first verse is "standing by a purpose firm, heeding God's command." How do you illustrate a purpose firm? Do you know what we did? A dead porpoise. After rigor mortis sets in, you have a "porpoise firm." This was all I could come up with. The boys loved it. "Oh yeah, dead fish!" My wife just rolled her eyes and smiled benignly upon her children—all five of them.

I've forgotten most of the props and the pictures, but I have memorized several hymns now. If I'm ever in prison, I can now contribute: I've got nine hymns under my belt.

"Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God." (Colossians 3:16)

SOME BACKGROUND ON HYMNS

AND HYMNBOOKS IN THE MODERN ERA OF THE CHURCH

One day in 1870, a young choir leader named Ira Sankey was attending a YMCA convention in Indianapolis. When he arrived late at the evening prayer meeting, his friend leaned over and said, "Mr. Sankey, the singing here has been abominable; I wish you would start up something."

So at the next opportunity, Sankey began to sing, "There is a Fountain." Everyone joined in enthusiastically, and the whole atmosphere seemed brighter. After the meeting, Sankey met its leader: a 33-year-old shoe salesman turned evangelist named Dwight L. Moody. Moody had little time for small talk. As soon as he found out Ira Sankey's occupation, he said, "You'll have to give it up."

The younger man was amazed. "What for?" he asked.

"To come to Chicago to help me in my work."

Sankey was working for the Secretary of the Treasury, and didn't think he could leave.

"But you must," replied Moody. "I've been looking for you the last eight years."

Dwight Moody's greatest difficulty in his evangelistic meetings was the fact that he could not sing, and had to rely on whoever was available to lead the music. Their mistakes could easily distract the audience, especially when it was time to respond to the message.

More than six months went by before Ira Sankey recognized this was God's plan for him. But once he was in, he was all in! Years later, the friendship of the two men, just three years apart in age, would be compared to David and Jonathan in the Bible.

They began working together in 1871, and that fall, they survived the Great Chicago Fire.

In 1873, they were invited to minister in England, but when they arrived in June after the long ocean voyage, they learned that the two men who invited them had died.

"It seems as if God has closed the door for us," said Dwight to his friend. "And if He will not open it, we will return to America at once." The next day, however, he discovered that he been carrying, unopened, a letter from the YMCA secretary in York, inviting him to speak, should he ever come to England. The door was at least partly open, after all!

Less than fifty people attended their first meeting—and all of them sat as far away from the front as they could. But invitations continued to come in, and the two Americans continued to hold meetings.

Ira Sankey had brought just two books with him to Britain. One, of course, was his Bible. The other was a musical scrapbook in which he collected the

songs he sang. These songs became more and more popular, and people began to ask if they could borrow Sankey's scrapbook. At first he said "Yes," until they failed to return it in time for meetings. Then he printed up some small cards with a few of the hymns on them—but these were all used up at the very first meeting he offered them.

There were no photocopiers then, and Ira Sankey couldn't just send people to the internet to look up the lyrics themselves. He didn't have the money to have a printing company create more copies, so he tried to get the publisher of his friend Philip Phillips's songbook to simply add a few more songs in the back of the existing book. They declined.

One day while they were still in England, the editor of a Christian paper arrived to interview Moody and Sankey. When he heard about their dilemma, he offered to publish their songs in a little paperback pamphlet. So Ira Sankey cut 23 pieces out of his scrapbook, rolled them up, and labeled them "Sacred songs and solos sung by Ira D. Sankey at the meetings of Mr. Moody of Chicago."

Two weeks later, they received 500 copies—which sold out the first day. Within a few more days, the booklet began to be sold in bookstores, grocery stores, fabric shops, and more.

More than thirty years later, when Ira Sankey published his autobiography, *Sacred Songs and Solos* was still being published—having grown to include about 1200 hymns and gospel songs. Many Sankey wrote himself, while others were written by friends. Some were mailed to him, and several he found in other hymnbooks, or even in the newspaper.

By the end of their visit (two years later), Moody and Sankey had spoken and sung the gospel all over England, Scotland, and Ireland, to crowds of as many as 20,000. Thousands made professions of faith in response to their ministry. One significant convert who put his trust in Jesus was the future missionary, C.T. Studd.

You'll learn more about this story when you read the history for #29, "The Bridegroom Comes" and #91, "Jesus Loves Even Me." Ira Sankey's song collection grew to become an essential part of God's work among the British people—and later people around the world. The power of the gospel proclaimed in song continued melting hearts, even when Dwight Moody and Ira Sankey themselves were nowhere around.

WHATEVER HAPPENED TO HYMNS?

The following article is reprinted from the Elisabeth Elliott Newsletter, May/June 1999. It is being used with permission. For more info on her books, newsletters, radio broadcasts, and other resources, visit http://www.elisabethelliot.org.

Many of the churches my husband Lars and I visit on our travels seem to know nothing of the great old hymns that have instructed, comforted, and enriched the church for centuries. Hymns constitute a crucial part of worship, but not by any means the whole. In churches which use almost exclusively what are called "praise songs," that part of the service is usually referred to as "Worship," as though prayer, preaching, offering, and listening were something else. May I lodge a plea to those who use overhead projectors to make sure that some great hymns are displayed in addition to the praise songs? Hymns will get you through the night.

In January of 1956, when five women were waiting with bated breath to find out whether our husbands were dead or alive, I lay in bed in Nate Saint's home, my little daughter Valerie sick in a crib beside me. The hymn "How Firm a Foundation," with those magnificent words taken from Isaiah 43:1–2, sustained me, especially stanzas 2, 3, and 6, memorized when I was a child in our daily family prayer time:

> Fear not, I am with thee; O be not dismayed,
> For I am thy God and will still give thee aid;
> I'll strengthen thee, help thee,
> and cause thee to stand,
> Upheld by my righteous, omnipotent hand.
>
> When through the deep waters
> I call thee to go,
> The rivers of sorrow shall not overflow;
> For I will be with thee thy trials to bless,
> And sanctify to thee thy deepest distress.
> . . .
>
> The soul that on Jesus hath leaned for repose,
> I will not, I will not desert to his foes;
> That soul, though all hell
> should endeavor to shake,
> I'll never, no, never, no, never forsake!

Someone sent me a magazine featuring a musician named Michael Card who presents to a new generation of believers ancient melodies and hymns. His music is described as "folk-flavored, biblically sound music." Unable to recommend or comment on his work since I have heard none of it, I can nevertheless say Amen to his observation: "So many of today's worship songs are all about us: 'We do this, we do that, we worship You . . . ' without presenting the depth and richness of who God is, proclaiming His greatness and His might. You can read the lyrics of one of these old hymns and learn so much about God's attributes and His creation."

Everywhere I go I try to point out what a tragic loss is the disappearance of these powerful aids to spiritual stamina. A true hymn has rhyme and meter, a logical progression from the first verse to the last, and I feel like jumping up and down and "hollering" to get my message across, but I try to keep it to merely begging and imploring folks to get their hands on a good hymnbook. Where to find them? they ask. Perhaps they are moldering in the church basement. More than likely they've long since been dumped—"Young folks don't like hymns," we're told. But of course they don't like them—they don't know them. Alas!

Blessed Assurance

Words by Fanny Crosby (1820–1915), Music by Phoebe Knapp (1839–1908)

Fanny Crosby was born healthy in 1820, but a doctor incorrectly prescribed a hot poultice to treat her, and it made her go blind when she was six weeks old. Yet Fanny chose to bless God, not blame Him:

> "It seemed intended by the blessed providence of God that I should be blind all my life, and I thank Him for the dispensation. If perfect earthly sight were offered me tomorrow I would not accept it. I might not have sung hymns to the praise of God if I had been distracted by the beautiful and interesting things about me. If I had a choice, I would still choose to remain blind . . . for when I die, the first face I will ever see will be the face of my blessed Saviour."

Fanny wrote over 8,000 hymns and songs throughout her life and had over 100 million copies of her songs in print! She also wrote over 1,000 secular poems and four books of poetry. She is one of the hymn writers we know best today.

Fanny Crosby was close friends with Phoebe Knapp, who attended the same New York City church as Crosby. Knapp was the daughter of itinerant Methodist speakers Walter C. Palmer and Phoebe Worrall Palmer, whose ministry influenced tens of thousands.

One day in 1873, Crosby visited Knapp in her home as she sat at her piano. Knapp had composed yet another tune, but she hadn't worked out any words for it! Phoebe thought that her friend could help, so she played the tune on her piano two or three times and asked Crosby, "What do you think the tune says?"

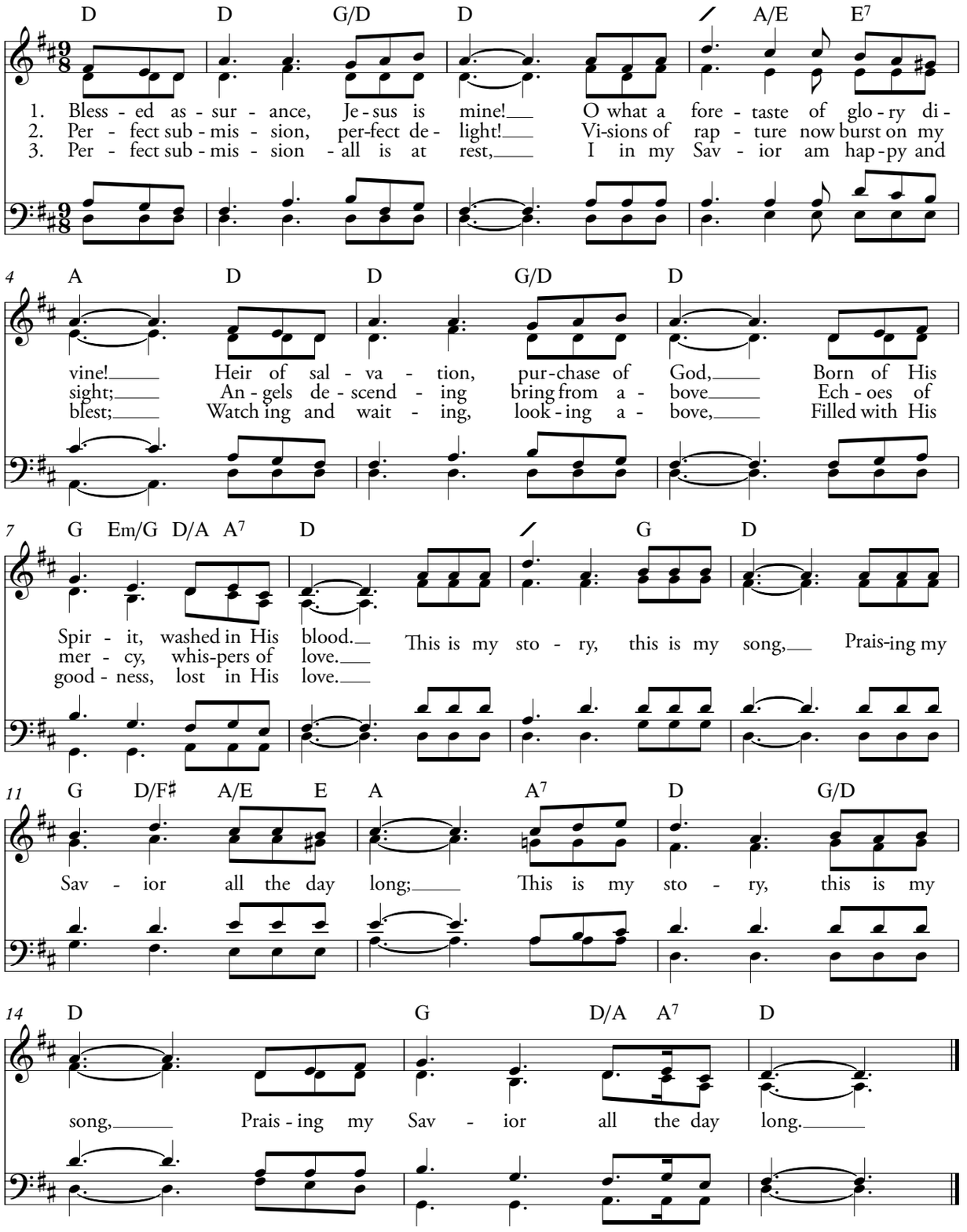
Fanny knew. "Blessed assurance, Jesus is mine," she replied. Hebrews 10:22 was the song's inspiration: "Let us draw near with a true heart in full assurance of faith, with our hearts sprinkled clean from an evil conscience and our bodies washed with pure water."

Fanny Crosby had found her own "blessed assurance" twenty-two years earlier. Though she had been raised in a God-fearing home and memorized entire books of the Bible in her childhood, she truly surrendered to God when she was 31, in 1851. One night after praying the Lord's Prayer, she had wrestled over whether she could truthfully say, "Thy will be done." Her test came that night when she dreamed that a godly man she greatly respected was on his deathbed. She visited him, and he asked her, "Fanny, can you give me up?" She told him honestly, "No, I cannot." He questioned her further, and she admitted that she couldn't give him up in her own strength, but she would be willing to try in God's strength. Her friend then asked her to promise him that she would meet him in heaven, and he passed away. When she woke from the dream, she didn't rest inside until she could honestly say, "Thy will be done."

The song, like many of Crosby's others, gained worldwide popularity. A man told Ira Sankey that British soldiers fighting the Second Boer War in South Africa, around 1899, referred to it. When relieving each other of duty on the front lines, they would pass each other with the greeting "Four-nine-four, boys; four-nine four." The other soldier would answer, "Six further on, boys; six further on." Their code referred to numbers in Sankey's book, *Sacred Songs and Solos*. "Four-nine-four" was "God Be With You Till We Meet Again," and "six further on" was number 500, "Blessed Assurance."

After Fanny died in 1915 at age 94, her tombstone was inscribed with Jesus' words from Mark 14:8: "She hath done what she could." Forty years later, in 1955, the city of Bridgeport, Conn., where she was buried, replaced her tombstone with one inscribed with the words of her beloved "Blessed Assurance."

Blessed Assurance



Fanny J. Crosby, 1873

Phoebe P. Knapp, 1873

We're Marching to Zion

Words by Isaac Watts (1674–1748) and Robert Lowry (1826–1899), Music by Robert Lowry

Isaac Watts was born in Southampton, England, on July 17, 1674, to Isaac and Sarah Watts. Isaac and Sarah were believers but did not agree with the Church of England, which was a crime at that time. The elder Watts was arrested shortly after his son's birth, and Sarah is said to have nursed the baby Isaac while sitting on a stone outside his father's prison.

The young Watts was a bright rascal who enjoyed thinking up poems. When reprimanded for not shutting his eyes during prayers, he replied, "A little mouse for want of stairs ran up a rope to say its prayers." This didn't deter a spanking, so Isaac tried a different rhyme: "Oh Father, Father, pity take, and I will no more verses make." Either pity was not forthcoming or Watts didn't keep his word, for the verses kept pouring forth. At seven, he wrote an acrostic with his name that demonstrates the gospel instruction he was receiving:

I am a vile, polluted lump of earth
So I've continued ever since my birth
Although Jehovah, grace doth daily give me
As sure this monster, Satan, will deceive me
Come therefore, Lord, from Satan's claws relieve me.
Wash me in Thy blood, O Christ
And grace divine impart
Then search and try the corners of my heart
That I in all things may be fit to do
Service to Thee, and Thy praise too.

Watts was also learning languages—Latin when he was four, Greek when he was nine, French when he was ten, and Hebrew when he was thirteen. Some who knew him offered to pay for him to attend university, but he opted to follow his parents' stance against the Church of England, which limited his educational opportunities. Instead he studied at a nonconformist academy until he was twenty.

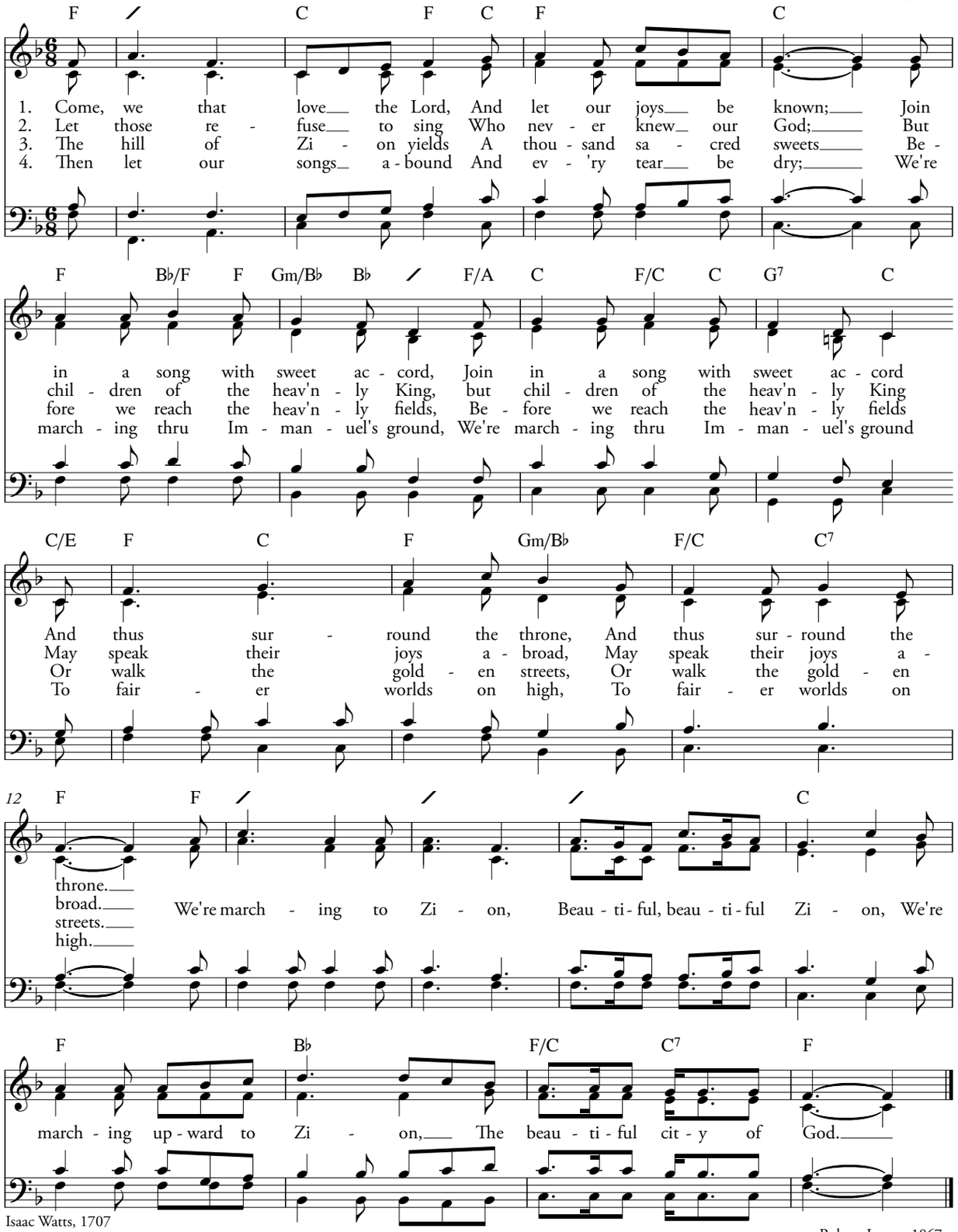
But even in the independent church he attended, Watts found another form of deadness in its congregational singing! Churches in England were still singing psalms, even though hymns had come into vogue in Germany as much as a hundred years earlier. Watts didn't have a problem with the psalms, but he did have a problem with lifelessness. One day after listening to his complaints over the dead singing, Watts' father challenged him: "Well then, young man, why don't you give us something better to sing?"

Watts rose to the challenge! Over the next two years, he wrote a new hymn each Sunday. The psalms remained near to his heart, however, but he felt they should be sung in light of Christ's finished work, which the psalmists had not known in full. He also felt they should be more singable, so he compiled metered "imitations" of 138 psalms in poetic meter. His book, *Psalms of David, Imitated in the Language of the New Testament*, was published in 1719.

"We're Marching to Zion" was published in *Hymns and Spiritual Songs* in 1707, and in 1709 as "Heavenly Joy on Earth." The original contained ten stanzas and opened in the first person: "Come, we that love the Lord and let our joys be known." "Heavenly Joy on Earth" also contained the line, "Let those refuse to sing who never knew our God." It's quite possible that some mischief was left in Watts, and he was referring to those who staunchly refused to sing his hymns.

The tune we use today was written by Robert Lowry, the pastor remembered for his hymns, in 1867, while he was pastoring a church in Brooklyn, New York. Lowry also added the words and music for the chorus we sing today.

We're Marching to Zion



Isaac Watts, 1707
Chorus by Robert Lowry, 1867

Robery Lowry, 1867

What a Friend We Have in Jesus

Words by Joseph Scriven (1819–1886), Music by Charles Converse (1834–1918)

Born in 1819, Scriven grew up in Ireland and attended Trinity College in Dublin. He had a bright future after his graduation in 1842, and he asked a local young lady to marry him. They scheduled to meet each other next to the Bann River on the day before their wedding. Scriven was waiting for his fiancée when she neared the river and, in a freak accident, was thrown from her horse into the river. She drowned before Scriven could save her.

He emigrated to Canada sometime between 1844 and 1847 and found a new and happy home in Ontario, where he became a tutor for the Pengelly family. This family introduced Scriven to a young lady relative, and he fell in love with her. They planned to be married in 1854. However, she fell ill—some said it was a result of a swim or even her baptism in the chilly nearby lake—and died before they could be married. Scriven's faith was being deeply tested.

Around 1857, Scriven received word that his mother was ill. A trip home was impractical, so he wrote her a poem he titled "Pray Without Ceasing" and mailed it to her in a letter of encouragement. It began, "What a friend we have in Jesus" and contained truths that Scriven himself was learning about trusting Jesus in hard times. (Some believe that Scriven wrote an early draft of the poem on a trip to Damascus before he moved to Canada. If he did, he certainly had tested its truths further by the time he sent it to his mother in 1857.)

Scriven's life demonstrates the faith of his poem. He lived simply and performed manual tasks like woodcutting for people who couldn't do them for themselves. His personal relationship with Jesus made him a good friend to those around him.

We know Scriven's poem as "What a Friend We Have in Jesus," shifting its emphasis from prayer to friendship with God the Son. Yet the two are more similar than we might think, for prayer is fellowship, and knowing Jesus as our friend is the closest fellowship we could know.

"No longer do I call you servants, for the servant does not know what his master is doing; but I have called you friends, for all that I have heard from My Father I have made known to you" (John 15:15).

Life is hard. Valleys are normal. When we are in a valley, Jesus understands our pain, for He is a "man of sorrows and acquainted with grief" (Isaiah 53:3). And He is very near to us in difficult seasons of life: "God is our refuge and strength, a very present help in trouble" (Psalms 46:1).

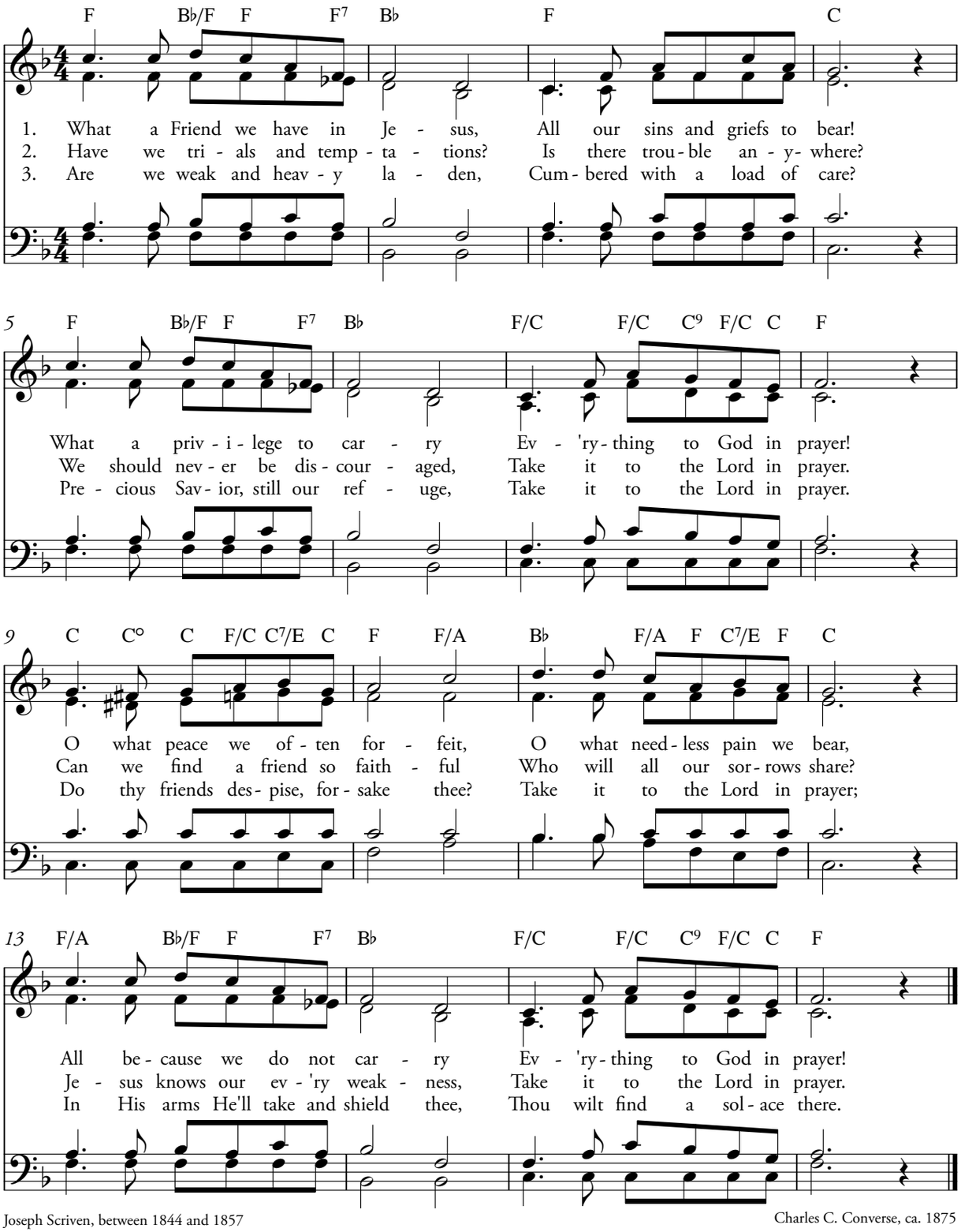
In some of my deepest times of grief and loss, I have tried to carry my burdens alone, only to be overwhelmed and depressed. But when I placed my burden in His lap, He carried them, "He has borne our griefs and carried our sorrows" (Isaiah 53:4).

When I have taken my cares to "the Lord in prayer" I find sweet relief as He bears them with me. I can attest to the truth of "O what peace we often forfeit, O what needless pain we bear, all because we do not carry, everything to God in prayer. As Psalm 55:22 says: "Cast your burden on the LORD, and He will sustain you; He will never permit the righteous to be moved."

I love this hymn, and hope you will be strengthened by the truths expressed by Joseph Scrivens which he first penned in a poem to encourage his sick mother across the ocean. He called it "Pray Without Ceasing" and was a personal message he never intended for a wider audience.—Steve Demme

---

What a Friend We Have in Jesus



Joseph Scriven, between 1844 and 1857

Charles C. Converse, ca. 1875

O Worship the King

Words by Robert Grant (1778–1838), Music by Johann Michael Haydn (1738–1806)

Sir Robert Grant was born in India in 1779 because his father, Charles, was working for the British East India Company at the time. Charles had come to India twelve years earlier to take up a military position, but he ended up working for the East India Company for most of his time in India and earned multiple promotions. Charles had plenty of money and lived the high life with its vices. However, after he lost one child, then another, to smallpox, he turned to God.

Life in the Grant family was quite different thereafter. Charles suddenly awoke to the spiritual impact he could have on India through his business position. He noticed the horrors of sati, or widow burning, and of killing lepers. He also became ashamed of the loose lifestyles of the British overseers in India and of their indifference to the country's social needs.

The family moved back to England when Robert was eleven. Charles paired his ongoing East India Company involvement with his passion for missions by securing East India Company licenses to enable missionaries to go to India. In this he was influenced by the Clapham Sect, a group of like-minded evangelical political and social leaders catalyzed by William Wilberforce to advance the abolition of slavery, the spread of the gospel in India, and other social causes.

These events shaped Robert's outlook. He attended Magdalene College, Cambridge, with his brother Charles. In 1801, they ranked third and fourth in Cambridge's mathematics honor rankings system. (Henry Martyn, who would later go to India as a missionary, ranked first that year. Martyn's way into India was as an East India Company chaplain, a position Charles Grant opened for a number of young men.)

Robert became a member of Parliament. Like his father, he advocated for the rights of disadvantaged people, including England's Jews, who faced discrimination at that time. He also was involved in the East India Company, which led to him being appointed governor of Bombay. He moved back to India in 1834 and continued championing causes that would benefit that nation.

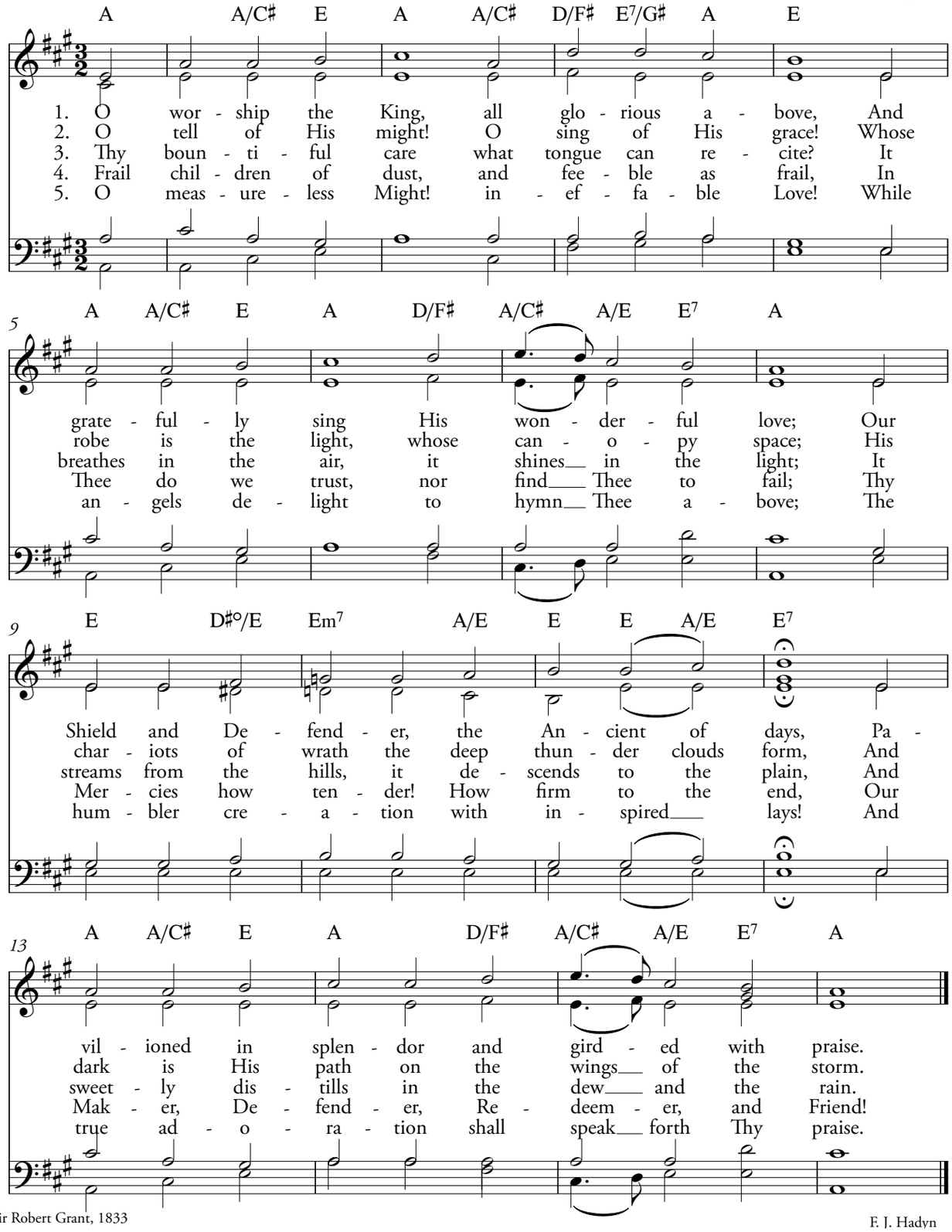
Robert wrote poetry in his adulthood, writing "O Worship the King" around 1833, inspired by Psalm 104. "His chariots of wrath the deep thunderclouds form, and dark is His path on the wings of the storm." Verse 2 in the hymn is inspired by Psalm 104:3: "Who layeth the beams of His chambers in the waters: Who maketh the clouds His chariot: Who walketh upon the wings of the wind" (KJV).

Robert died in India at age 59, just four years into his governorship there. He had earned respect in that time, however, and a prominent Zoroastrian named a medical college after him. The year after Robert died, his brother Charles published 12 of Robert's poems in a volume called *Sacred Poems*. Charles prefaced that volume with the explanation that "many of them have already appeared in print. . . . but they vary so much from the originals as well as from each other that it becomes necessary to present to the public a more correct and authentic version." This collection included "O Worship the King." The verses are very similar to those we know today.

In the Revelation to John, we have a glimpse of pure worship: "They sing the song of Moses, the servant of God, and the song of the Lamb, saying, "Great and amazing are Your deeds, O Lord God the Almighty! Just and true are Your ways, O King of the nations! Who will not fear, O Lord, and glorify Your name? For You alone are holy. All nations will come and worship You, for Your righteous acts have been revealed" (Revelation 15:3–4). When I sing this hymn I feel as if I engaged in similar adoration of God, Who is Our Maker, Defender, Redeemer, and Friend.—Steve Demme

---

O Worship the King



Sir Robert Grant, 1833

F. J. Hadyn

All the Way My Savior Leads Me

Words by Fanny Crosby (1820–1915), Music by Robert Lowry (1826–1899)

In 1864, Fanny Crosby began her hymn-writing career in earnest when she met William Batchelder Bradbury. (You'll learn more about him with #78.) Since 1841, he had been creating songbooks, many of them for Sunday school students, and in 1861, he had just opened his own music publishing house. Fanny was already known for her poetry, and Bradbury was delighted to meet her. When she arrived at his office, he said, "For many years I have been wanting you to write for me, but somehow could not get opportunity to talk with you on the subject. I wish you would begin, right away."

For Fanny herself, the meeting was life-changing. "It now seemed to me," she said later, "as if the great work of my life had really begun."

Sadly, William Bradbury died of tuberculosis four years later, at just 54 years old. But soon Fanny began writing for Bigelow & Main. This new publisher, which grew out of William Bradbury's company, would publish about 4,000 of her songs.

Robert Lowry, the pastor who became famous for his music (see #18), was the music editor for this new company. He wrote the tune for "All the Way My Savior Leads Me," and in 1875 it was published in *Brightest and Best*, a collection of Sunday school and worship service songs. Robert Lowry called this one of Fanny Crosby's best hymns.

Sometimes Fanny's ideas came from visitors, who were often pastors or musicians. Perhaps the reason her songs resonate with so many of us is because she also wrote from her own difficult real-life experiences. This song came from a visitor—and from a test of faith.

One day in 1875, Fanny urgently needed five dollars, which would be about 100 dollars today. She didn't know how she could get that amount just then, so she got down on her knees and asked God to give the money to her. Here's how she continues the story:

> Not long after I had prayed for the money, a gentleman came into the house, "passed the time of day," shook hands with me, and went out immediately. When I closed my hand, after the friendly salutation, I found in it a five-dollar bill, which he had left there.
> I have no way to account for this, except to believe that God, in answer to my prayer, put it into the heart of this good man, to bring me the money.

As soon as she realized it was a five-dollar bill, Fanny thought, "In what a wonderful way the Lord helps me! All the way my Saviour leads me!" Then these words flowed into her mind:

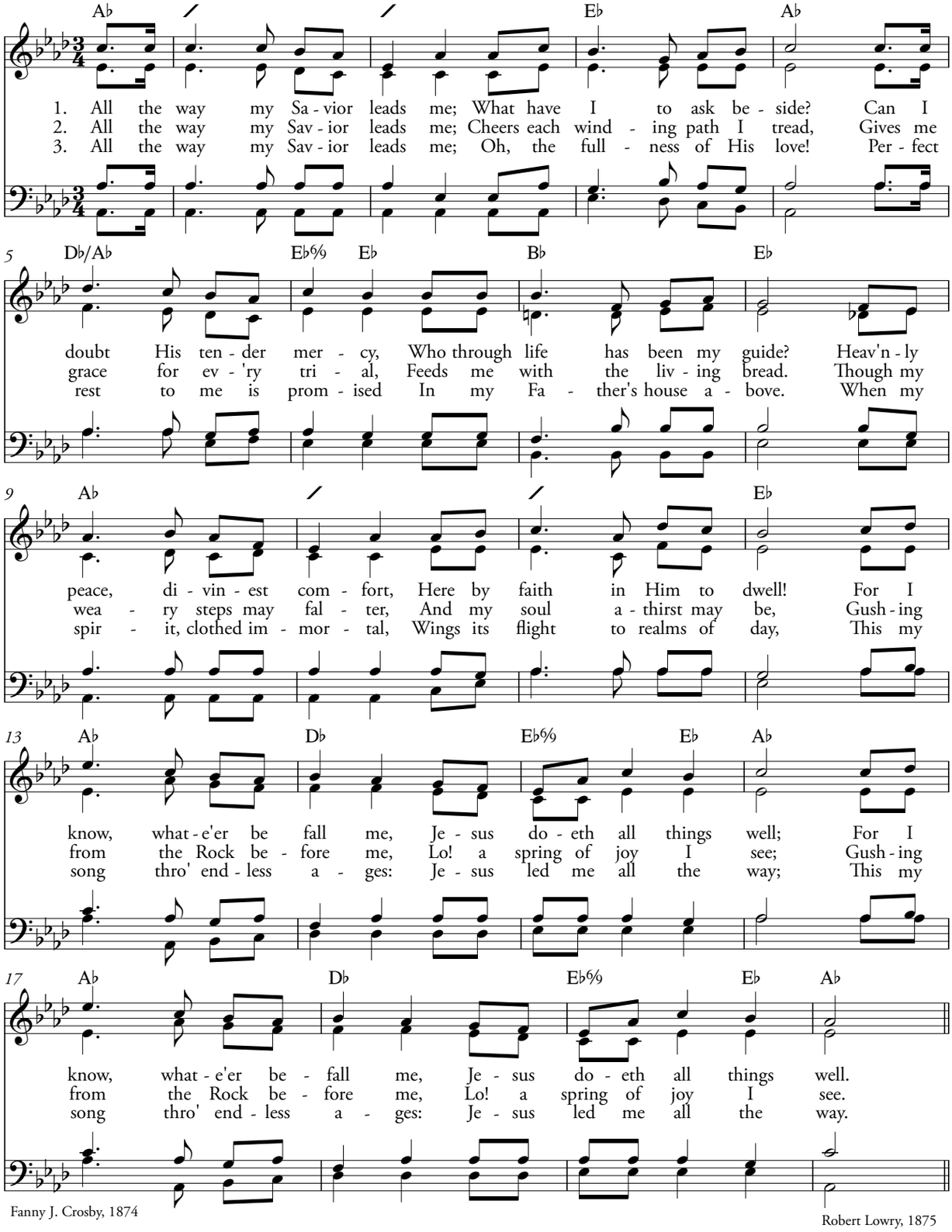
All the way my Savior leads me
What have I to ask beside?
Can I doubt His tender mercy
Who through life has been my guide?

The fact that Fanny immediately completed the song helps us understand just how saturated with Scripture her thinking was. Her opening thought is very similar to Deuteronomy 8:2, which begins: "You shall remember the whole way that the Lord your God has led you these forty years in the wilderness."

Fanny recalled how God cared for the Israelites in the wilderness. But as she wrote, she put herself into the account of the Israelites wandering in the wilderness for forty years. "For I do not want you to be unaware, brothers, that our fathers were all under the cloud, and all passed through the sea, and all were baptized into Moses in the cloud and in the sea, and all ate the same spiritual food, and all drank the same spiritual drink. For they drank from the spiritual Rock that followed them, and the Rock was Christ" (1 Corinthians 10:1–4).

The message that we can trust God to care for us is timeless, and it grew out of Fanny Crosby's own moment of need. "He has done all things well" (Mark 7:37).

All the Way My Savior Leads Me



Fanny J. Crosby, 1874

Robert Lowry, 1875

Come, Thou Almighty King

Words by unknown author, Music by Felice Giardini (1716–1796)

"Come, Thou Almighty King" turned up in England in 1757, when it was published anonymously in a pamphlet. The fact that Charles Wesley wrote a song in this pamphlet which was published by his brother John led to the idea that Charles wrote "Come, Thou Almighty King" as well.

The song may have been intentionally anonymous because it was so similar to the popular British song "God Save the King," published thirteen years earlier. The songs are written in the same meter, and "Come, Thou Almighty King" may have been sung to the same tune, leading to speculation that it was a slight to the current king. However, since it was published in a leaflet by John Wesley, it is unlikely that this song was intended to be subversive. In 1744, its publisher, John Wesley, had written to King George II, assuring him of his loyalty as a citizen:

> We are ready to obey your Majesty to the uttermost, in all things which we conceive agreeable thereto. And we earnestly exhort all with whom we converse, as they fear God, to honour the King. We, of the clergy in particular, put all men in mind to revere the higher powers as of God; and continually declare, "Ye must needs be subject, not only for wrath, but also for conscience' sake."

So it is more likely that "Come, Thou Almighty King" was a follow up prayer to the King of Kings. It was written in honor of Trinity Sunday, celebrated the first Sunday after Pentecost in the Western Christian liturgical calendar. The Methodists celebrated Trinity Sunday along with Western liturgical churches.

"Come, Thou Almighty King" is a song that should be sung with all its verses. Each of the first three honors a distinct aspect of the Trinity, Father, Son, and Spirit. And the final verse lifts praise to all three. Here are a few Bible passages that help us with this praise:

To the Father, Almighty King

"We give thanks to You, Lord God Almighty, Who is and Who was, for You have taken Your great power and begun to reign." (Revelation 11:17)

To the Son, Incarnate Word

"In the beginning was the Word, and the Word was with God, and the Word was God."

"The Word became flesh and dwelt among us." (John 1:1, 14)

To the Spirit, Holy Comforter

"When the Comforter is come, Whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, He shall testify of Me:" (John 15:26 KJV)

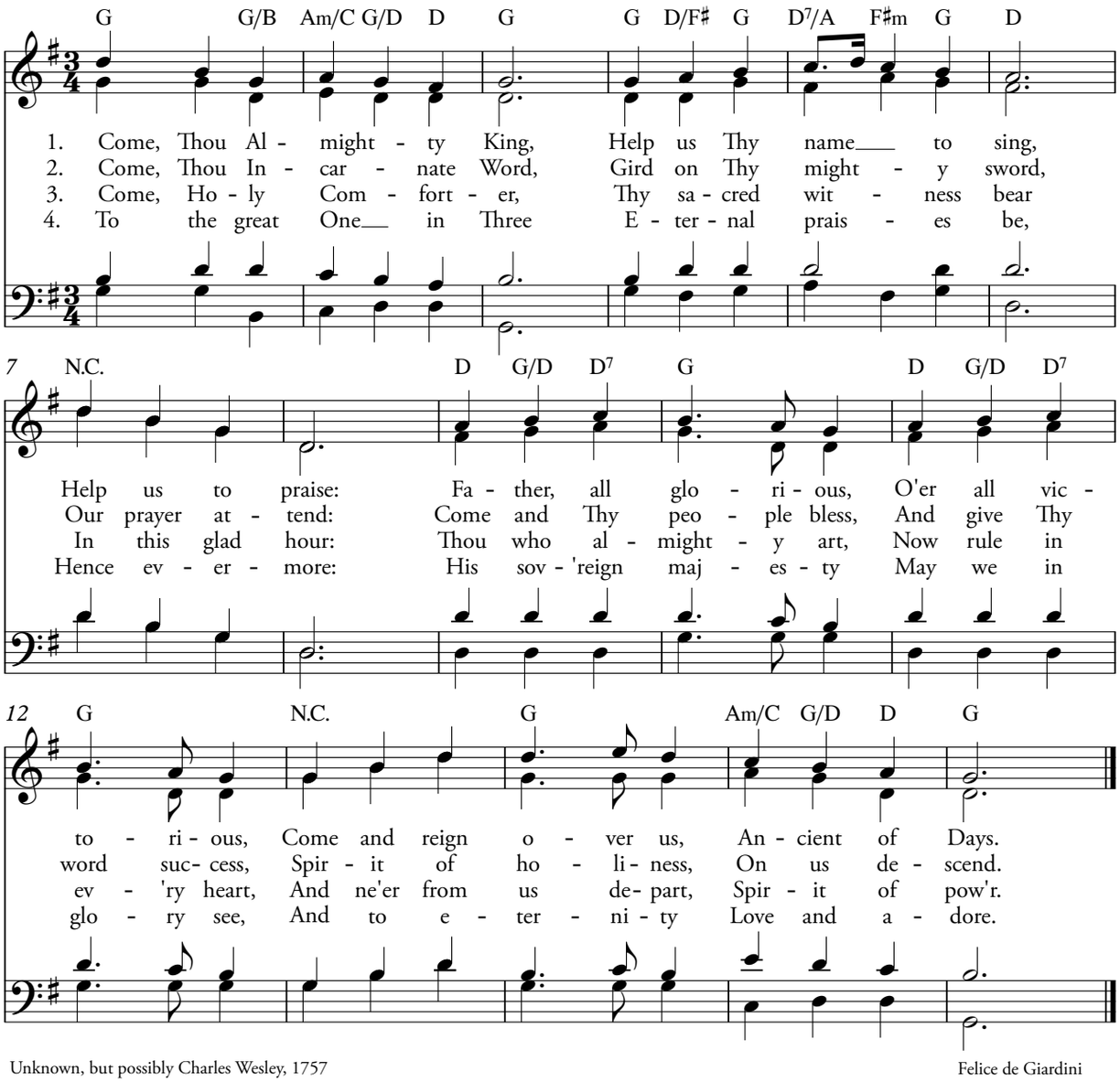
To the Trinity, the great Three in One

"Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit," (Matthew 28:19)

Selina, Countess of Huntingdon, a wealthy and influential Methodist at the time, commissioned the tune we sing with "Come, Thou Almighty King" today. For a tune to match these majestic words, she turned to Felica Giardini, a violin virtuoso who was friends with J. C. Bach, youngest song of J. S. Bach. Giardini directed the Italian Opera in London around the time that the Countess commissioned him. The tune he produced for "Come, Thou Almighty King" this song is known as "Italian Tune" after Giardini's heritage, or "Moscow" after the place where he died after moving there to find work.

It is said that during the Revolutionary War, British soldiers entered an American church and demanded that the congregation sing "God Save the King." Instead, the congregation sang "Come, Thou Almighty King."

Come, Thou Almighty King



Unknown, but possibly Charles Wesley, 1757

Felice de Giardini

Holy, Holy, Holy

Words by Reginald Heber (1783–1826), Music by John Dykes (1823–1876)

Reginald Heber was born into a wealthy family in England in 1783. Heber was interested in the Bible from an early age, and he read and memorized it. At Brasenose College, Oxford, he proved himself a talented poet and won prizes for a Latin poem, a prose essay called "The Sense of Honour," and an English poem titled "Palestine." After he graduated from university, he traveled across Europe.

When he returned, he took up his real calling: the ministry. He was ordained in 1807 at the age of 24. He married in 1809. He was well liked and respected, and received further ministry appointments. He deeply appreciated the holiness of God, often writing, "Only thou are holy." He wrote "Holy, Holy, Holy" while vicar of Hodnet in Shropshire, England, sometime between 1807 and 1823. Like the previous song, it was written in honor of Trinity Sunday, a day to honor the three persons of the Godhead, which is celebrated eight Sundays after Easter. "Holy, Holy, Holy" was not published until years later.

In 1823, Heber was appointed Bishop of Calcutta (Kolkata) in India. He sailed there with his family that same year, confident that he was following God's will. Heber worked hard to spread Christianity in India—so hard that he aged quickly and went gray within a year. He didn't always protect himself when he traveled in diverse climates that his body wasn't accustomed to, and the strain took its toll. In 1826, he traveled to what is now the city of Tiruchirappalli, whose climate is said to be "eight months hot and four hotter." While there, Heber died when his brain burst a blood vessel. His was an adventurous life and I honor him for his contribution of this sacred song of worship.

Of all the hymns in this collection, this particular one inspires and enables me to worship God in spirit and in truth. The lyrics are based on the words from Revelation 4:8–11: "The four living creatures, each of them with six wings, are full of eyes all around and within, and day and night they never cease to say, 'Holy, holy, holy, is the Lord God Almighty, Who was and is and is to come!' And whenever the living creatures give glory and honor and thanks to Him Who is seated on the throne, Who lives forever and ever, the twenty-four elders fall down before Him Who is seated on the throne and worship Him Who lives forever and ever. They cast their crowns before the throne, saying, 'Worthy are You, our Lord and God, to receive glory and honor and power, for You created all things, and by Your will they existed and were created.'"

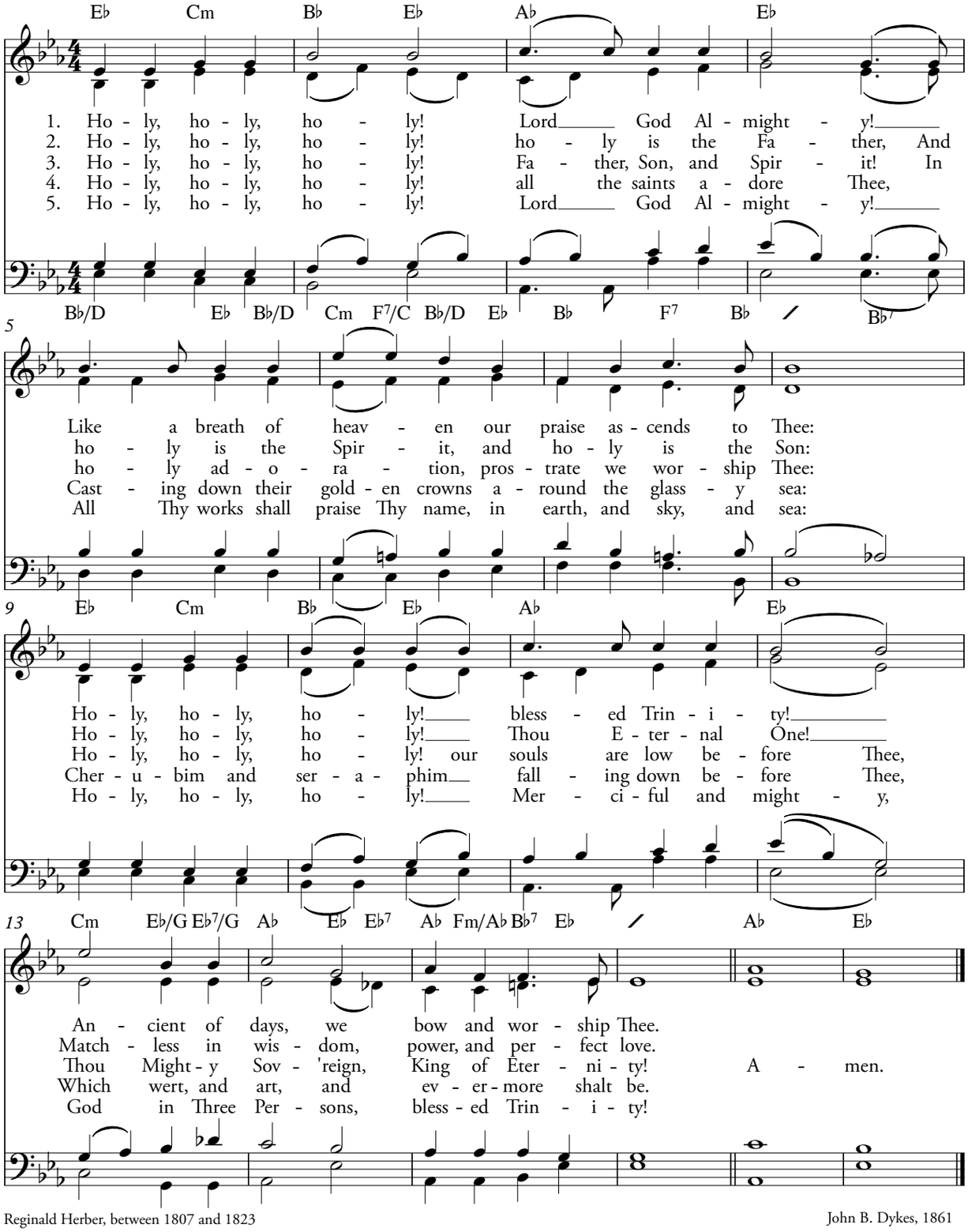
Isaiah also had a wonderful glimpse into heaven. He wrote, "I saw the Lord sitting upon a throne, high and lifted up; and the train of His robe filled the temple. Above Him stood the seraphim. . . . And one called to another and said: "Holy, holy, holy is the LORD *of hosts; the whole earth is full of His glory!" (Isaiah 6:1–3)*

In the fourth verse of this song, we see saints gathered around the "glassy sea". We find similar imagery in Revelations 15:2: "I saw what appeared to be a sea of glass mingled with fire—and also those who had conquered the beast and its image and the number of its name, standing beside the sea of glass with harps of God in their hands."

The hymn is full of symbolic threes that affirm the glory of the Trinity. "Holy" is repeated thrice. Holiness, mercy and might, as well as power, love, and purity, are attributes assigned to God. Saints, cherubim, and seraphim are mentioned in the description of heaven. God's presence, past, present, and future, is referred to and all God's work in earth, sky, and sea are said to praise His holy name.—Steve Demme

---

Holy, Holy, Holy



Reginald Herber, between 1807 and 1823

John B. Dykes, 1861

Jerusalem the Golden

Words by Bernard of Cluny (12th century), Translation by John Neale (1818–1866), Music by Alexander Ewing (1830–1895)

Bernard of Cluny's early years are a mystery. He was likely born in France, possibly of English descent. While a youth, he joined a monastery at Cluny run by Peter the Venerable. Peter was an early champion of Islamic studies in the West, believing that Islam was a Christian heresy that needed to be corrected. Cluny's monks focused on praying, but unlike many other monks they didn't live ascetic lives. They dressed in linen and silk and ate meats, wines, and cheeses—luxuries in those days.

While at Cluny, Bernard wrote a 3,000-line poem he called "On Contempt of the World." It began, "'Tis the last hour; the times are at their worst." Wherever he observed the sin, his satirical poem soundly denounces it. Yet in the midst of the swirl of darkness the poem describes, Bernard also wrote about the beauties of heaven. "Jerusalem the Golden" came from this part of the poem! Even though it was written at a time when crusading fervor was high, "Jerusalem the Golden" was a picture of heaven, not of earthly conquest.

Bernard prefaces his poem with a declaration that only God's Spirit could have enabled him to write such a poem in Latin. The portions we know—more than sixteen stanzas—describe the beauty of Jerusalem as we will know it in the future. Here's how the book of Revelation paints the same scene:

> I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, new Jerusalem, coming down out of heaven from God. (Revelation 21:1–2)
>
> And He carried me away in the Spirit to a great, high mountain, and showed me the holy city Jerusalem coming down out of heaven from God, having the glory of God, its radiance like a most rare jewel, like a jasper, clear as crystal. (Revelation 21:1–11)
>
> The wall was built of jasper, while the city was pure gold, like clear glass. The foundations of the wall of the city were adorned with every kind of jewel. (Revelation 21:18–19)

Bernard was just a link in the chain of events that brought us "Jerusalem the Golden." Another link was John Mason Neale, a strong-willed Anglican priest born in 1818. Ill health moved him to the Madeira Islands from about 1842 to 1845. While there, he discovered and marinated in the writings of Bernard of Cluny. Even after Neale's return to England, his bishop did not allow him to perform ministerial duties from 1846 to 1863. Neale used those waiting years to write copiously—travel guides, children's stories, poems, hymns, history, and theology.

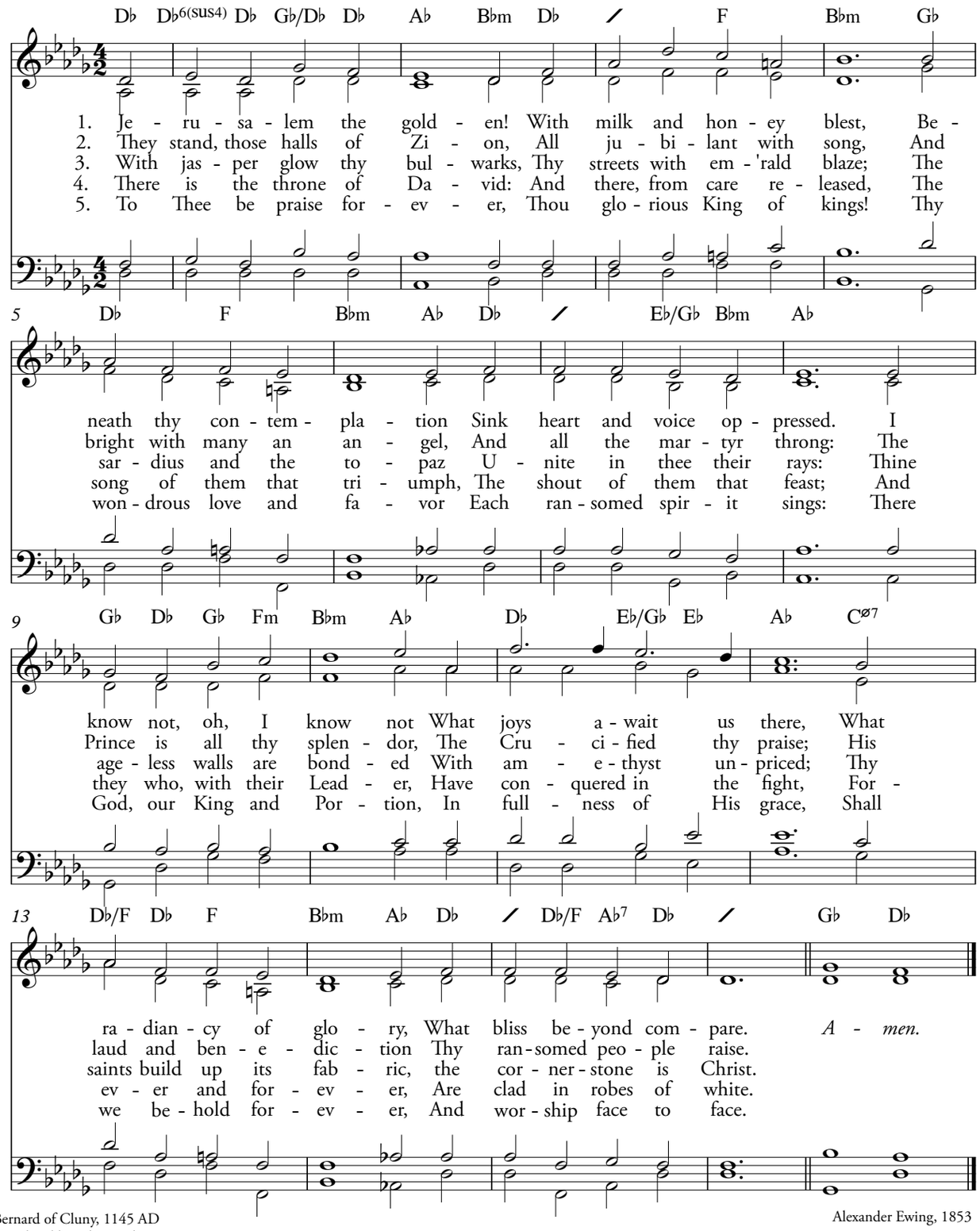
Sometime before 1851, Neale translated Bernard's "On Contempt of the World" and excerpted the words for "Jerusalem the Golden" into stanzas from the longer poem. Indeed, Neale revered the old hymns—"that treasure, into which the saints of every age and country had poured their contributions." He determined not to leave these treasures "a sealed book and . . . a dead letter" and consequently translated or adapted many of them from Greek and Latin. If it weren't for Neale's passion, we wouldn't know hymns such as "Of the Father's Love Begotten," "O Come, O Come, Emmanuel," and "Good Christian Men, Rejoice."

Neale did not compose the music we sing to "Jerusalem the Golden." We can thank another link in the chain, Alexander Ewing, a Scottish church leader, for the tune.

I have stood with kindred spirits, on the steps opposite the Western Wall in Jerusalem, and sung this song while the sun was setting on a Sabbath eve. I love Jerusalem, "beautiful in elevation . . . the joy of all the earth, Mount Zion . . . the city of the great King" (Psalm 48:2).—Steve Demme

---

Jerusalem the Golden



Bernard of Cluny, 1145 AD
Translated by John Neale, 1851

Alexander Ewing, 1853

Trust and Obey

Words by John Sammis (1846–1919), Music by Daniel Towner (1850–1919)

The spoken word is a powerful thing. In fact, the saints overcome the devil because of Jesus' blood and their spoken word, "They have conquered him by the blood of the Lamb and by the word of their testimony" (Revelation 12:11). And an uncertain young man in an evangelistic service in Brockton, Massachusetts, spoke out and inspired the song "Trust and Obey."

Daniel Towner was a music director in Methodist circles in the Midwest. He was working at a church in Cincinnati in 1885 when D. L. Moody booked a campaign in the city. Towner prepared a choir for the event. Moody was impressed with Towner's skills, urging him to join his evangelistic team.

Towner accepted, and in 1886 he was singing at a Moody meeting in Brockton. It was a testimony meeting, and a young man rose to speak. Perhaps his heart had been stirred by the gospel, but he didn't know how it was going to work out in his life. Or perhaps he was simply acknowledging that he didn't understand everything he had heard in the meetings. The young man simply said, "I'm not sure—but I am going to trust, and I am going to obey."

Those words stuck with Towner. He jotted them down. Then he wrote out the story of the boy and his testimony in a letter to a Presbyterian minister friend named John Sammis. The words also struck Sammis, for he developed them into the song we know today. Towner wrote the accompanying music.

Music historian Al Smith recounts that Towner became so discouraged in the process of composing the tune that he threw his efforts into the trash. His wife discovered them there, and fished his work out and hummed the tune. "I feel the melody you have written is just what is needed to carry the message," she told him, encouraging him to work on it further.

"Trust and obey" reverberates throughout the song. Life may be difficult, and we may not understand why things happen, but we can trust God and do what He tells us to do.

Sammis and Towner are the names credited for the words and music of "Trust and Obey." But let's not forget that it was an anonymous boy feeling out his way in the Christian life who gave us that timeless phrase. You may not feel that you know everything or have a lot to offer to God, but you never know when the word of your testimony might have a similarly powerful effect.

I appreciate the call to "walk with the Lord in the light of His word" for it speaks of a personal relationship with God who gently and patiently reveals the truth to each of His children at the perfect time. This thought originates in 1 John 1:7, "If we walk in the light, as He is in the light, we have fellowship with one another, and the blood of Jesus His Son cleanses us from all sin."

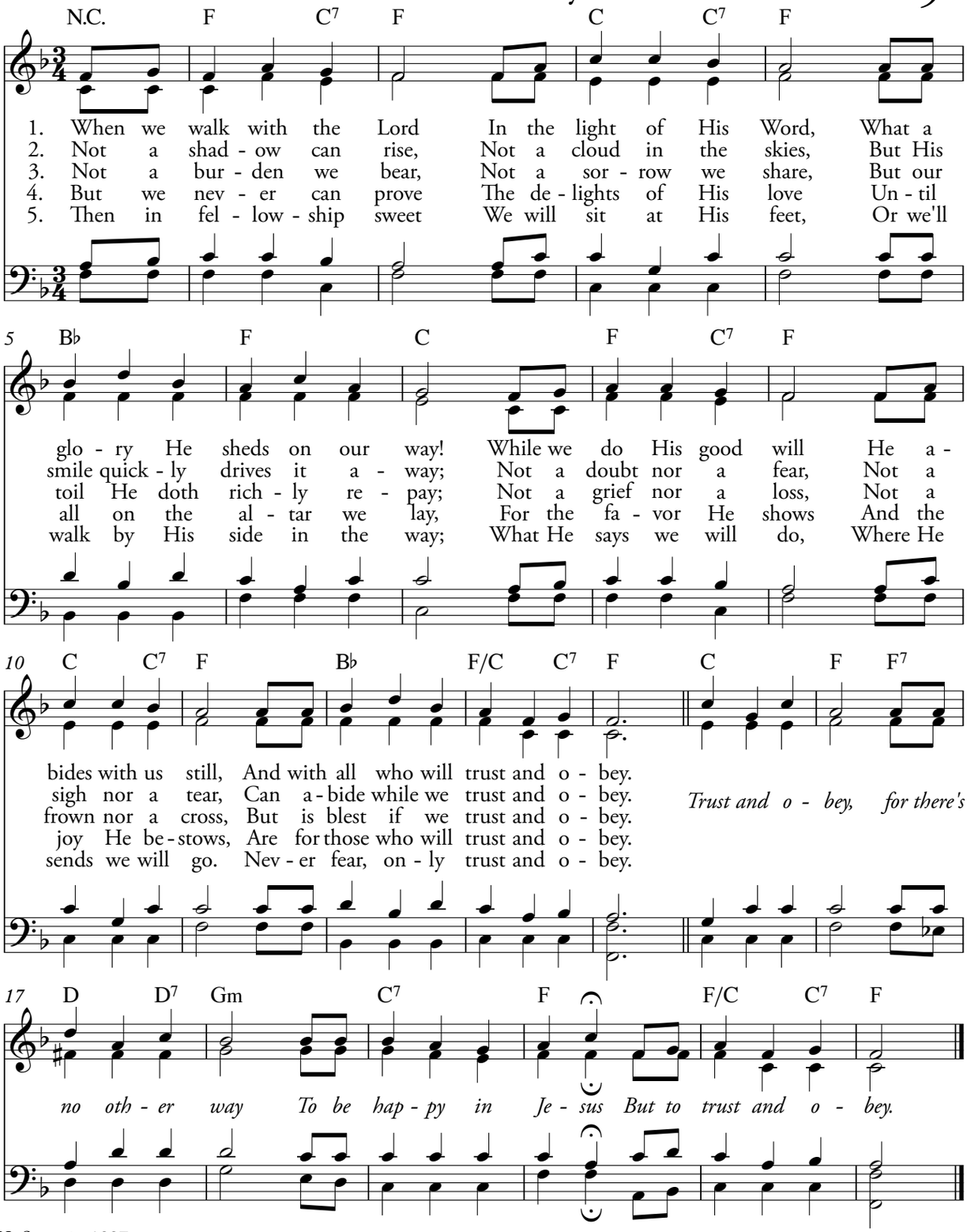
His word is doable. "For this commandment that I command you today is not too hard for you, neither is it far off. But the word is very near you. It is in your mouth and in your heart, so that you can do it" (Deuteronomy 30:11, 14).

As we trust God and obey the truth as he shows it to us, we find ourselves abiding and nestling in His arms of love. "If you keep My commandments, you will abide in My love, just as I have kept My Father's commandments and abide in His love. These things I have spoken to you, that My joy may be in you, and that your joy may be full" (John 15:10–11).

The more we know God, the more we love Him. The more we know and love Him, the easier it is to trust and obey Him.—Steve Demme

---

Trust and Obey



J.H. Sammis, 1887

Daniel B. Towner, 1887

It is Well with My Soul

Words by Horatio Spafford (1828–1888), Music by Philip P. Bliss (1838–1876)

"Blessed be the God and Father of our Lord Jesus Christ, the Father of mercies and God of all comfort, Who comforts us in all our affliction, so that we may be able to comfort those who are in any affliction, with the comfort with which we ourselves are comforted by God" (2 Corinthians 1:3–4).

We find comfort in "It is Well with My Soul" because Horatio Spafford, the man who wrote it, suffered. Spafford was a devout Christian active in his Presbyterian church. He had a wife, Anna, and four daughters. Spafford was a loyal friend of D. L. Moody and other contemporary evangelical leaders. He was also a senior partner in a Chicago law firm, and the Spafford family enjoyed a comfortable life. Then in 1871, the Chicago Fire swept the city and destroyed Spafford's extensive real estate investments.

In 1873, he decided that a family vacation to Europe would be just the thing for his wife's health. He thought they might participate in Moody's evangelistic meetings in London on the trip, as well. However, real estate business detained Spafford in Chicago when it came time for their ship, the *Ville du Havre*, to depart in November. So he sent his family on ahead of them, expecting to catch up with them.

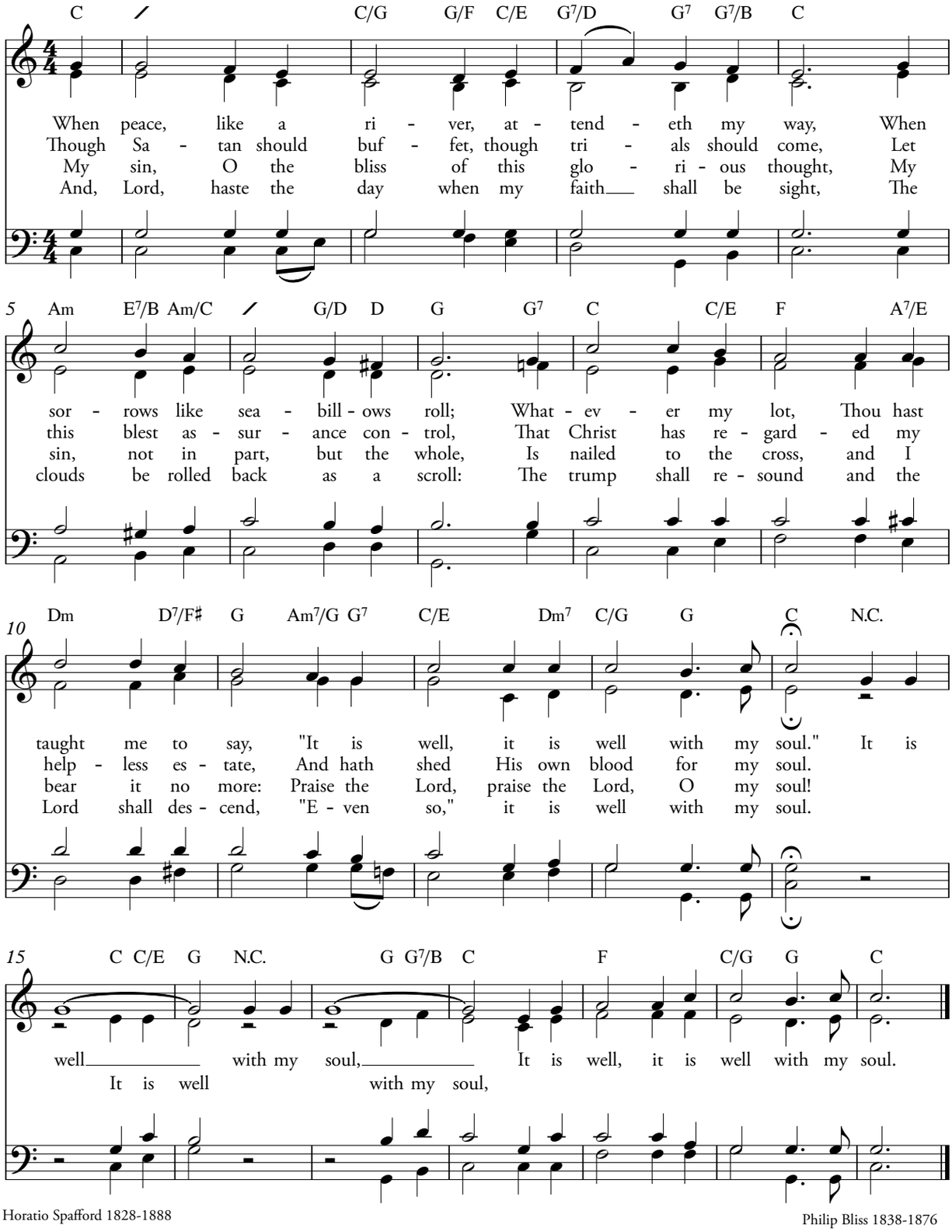
Partway through the Spafford ladies' journey, the *Lochearn*, a British iron sailing ship, rammed the *Ville du Havre*. The Spaffords made it to the deck, but the lifeboats were stuck to the ship by fresh paint, and *Ville du Havre* was quickly sinking. Nine-year-old Maggie was terrified and commanded a pastor friend near them, "Pray!" Then the bow broke away from the ship, and Maggie became suddenly calm. "Mother, God will look after us," she said. Eleven-year-old Annie continued, "The sea is His, and He created it." The *Ville du Havre* sank in twelve minutes. Of the 273 passengers aboard, fewer than one in five survived.

When Anna awoke from unconsciousness in a rescue rowboat a few hours later, she learned that all her girls had drowned. Yet she sensed a divine voice speaking: "You have been spared for a purpose. There is a mission for you to accomplish." It took nine days to reach land, and while making their way there, she told the pastor Maggie had commanded to pray, "God gave me four daughters. Now they have been taken from me. One day I shall understand why." When she landed at Cardiff, Wales, she sent her husband a simple telegraph message: "Saved alone." In a London shop, she chose a mourning outfit that included white to show her faith that her separation from her daughters was only temporary.

Spafford immediately sailed for England to join his grief-stricken wife. When they were passing over the spot where the *Ville du Havre* sank, the captain pointed it out to the passengers. Spafford stared into the ocean, thinking of his lovely daughters. Then he went to his cabin and began to write: "When peace, like a river attendeth my way, when sorrows like sea billows roll. Whatever my lot, Thou hast taught me to say, It is well, it is well with my soul."

A few days later, Spafford wrote to his sister, "We passed over the spot where she went down, in mid-ocean, the water three miles deep. But I do not think of our dear ones there. They are in safety, folded, the dear lambs, and there, before very long, shall we be too. In the meantime, thanks to God, we have an opportunity to serve and praise Him for His love and mercy to us and ours. I will praise Him while I have my being. May each one arise, leave all, and follow Him."

It is Well with My Soul



Horatio Spafford 1828-1888

Philip Bliss 1838-1876

Victory Through Grace

Words by Fanny Crosby (1820–1915), Music by John Sweney (1837–1899)

We know little of the context in which Fanny Crosby and John Robson Sweney wrote "Victory Through Grace." Fanny wrote the words in 1890, around the time she wrote "He Hideth My Soul." She turned 70 that year and was quite involved in mission work in New York City. "Victory Through Grace" appears in some publications under one of Crosby's many pen names, Sallie Martin. She used pen names in part, perhaps, out of humility and in part because it may have looked odd to have so many songs by one author in a single volume!

Sweney had shown talent since boyhood and had started teaching in public schools and leading Sunday school music when he was still a youth. He was the band leader for the Third Delaware Regiment in the Civil War, and he taught music at Pennsylvania Military Academy after the war. He was concurrently music director at Bethany Presbyterian Church, whose Sunday school superintendent was John Wanamaker, of department store fame. Wanamaker helped gain name recognition for Sweney, and summer revival groups around the country started asking Sweney to lead their singing. Like Crosby, Sweney wrote secular music for years before transitioning to sacred music.

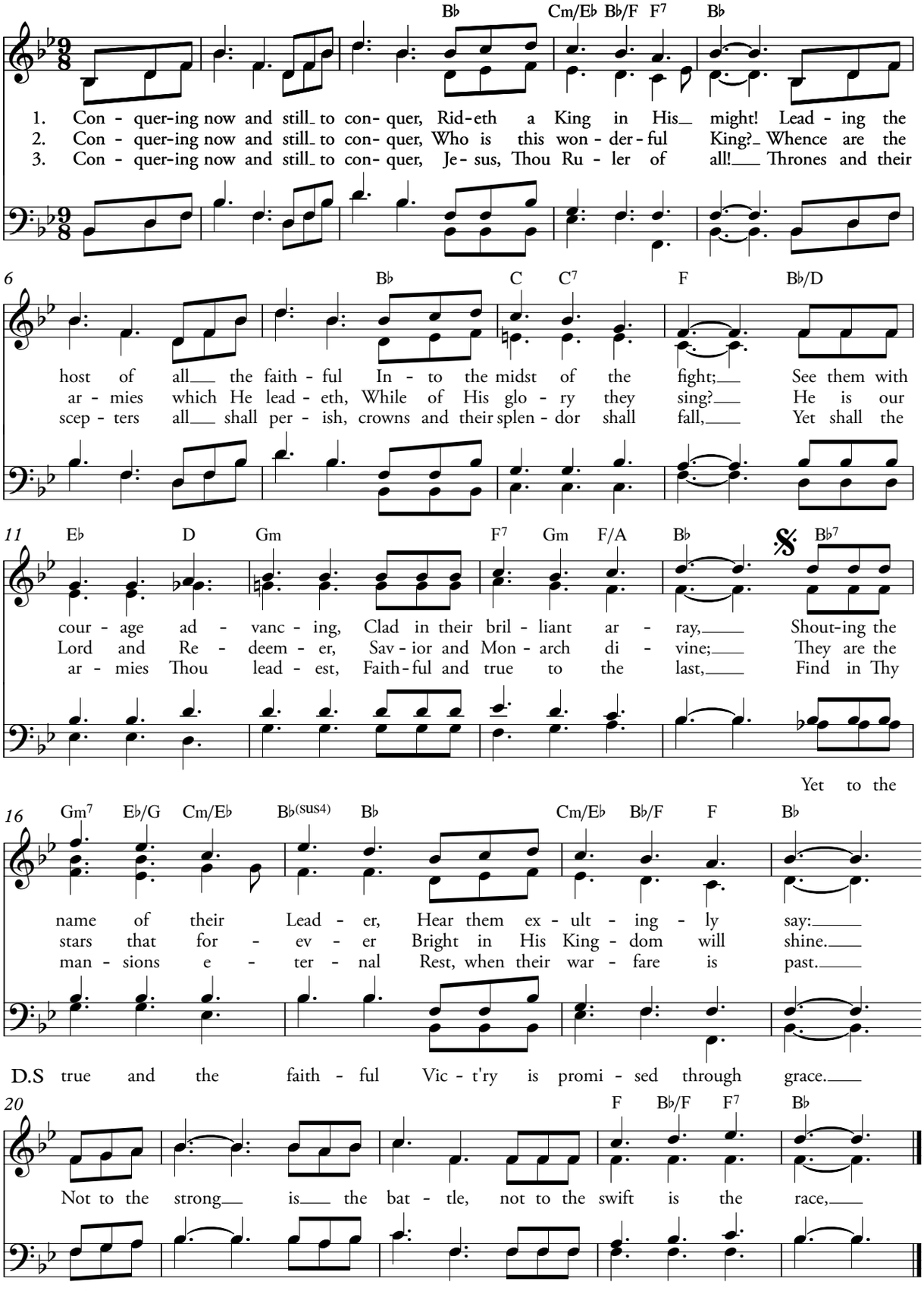
The song Crosby and Sweney produced is a fascinating journey through Scripture. It starts out "Conquering now, and still to conquer," referencing Revelation 6:2: "I looked, and behold, a white horse! And its rider had a bow, and a crown was given to Him, and He came out conquering, and to conquer."

Then it moves to "the host of all the faithful," mentioned in Revelation 17:14: "They will make war on the Lamb, and the Lamb will conquer them, for He is Lord of lords and King of kings, and those with Him are called and chosen and faithful."

Other Revelation themes surface: fine clothing, exultant shouting, a Leader, kingship, armies, and glory. Then, from Daniel: "Those who are wise shall shine like the brightness of the sky above; and those who turn many to righteousness, like the stars forever and ever" (Daniel 12:3). The chorus is from Ecclesiastes 9:11: "I saw that under the sun the race is not to the swift, nor the battle to the strong."—Steve Demme

---

Victory Through Grace



Fanny J. Crosby, 1890

John R. Sweney, ca. 1890

Onward, Christian Soldiers

Words by Sabine Baring-Gould (1834–1924), Music by Arthur Sullivan (1842–1900)

"Necessity is the mother of invention" proved true for Sabine Baring-Gould. An assistant to a parish priest in 1865, Baring-Gould was responsible for a school festival on Whit-Monday, the day after Pentecost. The children from his village were to march to join the children of a nearby village. Baring-Gould wanted a festive song appropriate for the occasion, but he couldn't think of any known song that was quite right.

So he wrote a song himself! He wrote it at night, and it took all of 15 minutes. He apparently based it on the biblical concept of the believer as a soldier creating a march written for children celebrating the coming of the Holy Spirit! "Share in suffering as a good soldier of Christ Jesus" (2 Timothy 2:3). He originally titled it "A Hymn for Procession with Cross and Banners." He had no idea that it would be used by anyone beyond that celebration. Baring-Gould apologized later: "It was written in great haste, and I am afraid that some of the lines are faulty."

Because of the haste in which he wrote it, Baring-Gould allowed later hymnal ompilers to modify the words. One compiler changed "one in hope and doctrine" to "one in hope and purpose." Another changed "We are not divided" to "Though divisions harass." Nonetheless, Baring-Gould's words have outlived their modifications.

Baring-Gould was also considered one of the top ten novelists of his day. He produced more than 1,240 published pieces—from novels and biographies to ghost stories and folk songs. He considered his folk songs his highest achievement, yet his simple children's song is the piece that has swept the world!

His song probably wouldn't have become popular with the tune the children originally marched to, Haydn's Symphony in D No. 15. Around 1871, when on the cusp of hitting fame as a comic opera writer, Arthur Sullivan stumbled across Baring-Gould's lyrics. Though he did not live a Christlike lifestyle, Sullivan was a church organist in London at the time, and he had composed a number of other hymn tunes. Sullivan was staying in the home of a family friend while he composed the new tune for "Onward, Christian Soldiers." He named the tune "St. Gertrude" in honor of his friend's wife, Gertrude Clay-Ker-Seymer. Sullivan may have been no saint, but his tune carried "Onward Christian Soldiers" to worldwide fame.

In 1941, when British Prime Minister Winston Churchill and U. S. President Franklin Roosevelt met to sign the Atlantic Charter, which envisioned the goals of the Allies for a postwar world (even though the United States had not entered World War II at that point), Churchill selected "Onward, Christian Soldiers" to be sung at a church service. Churchill explained:

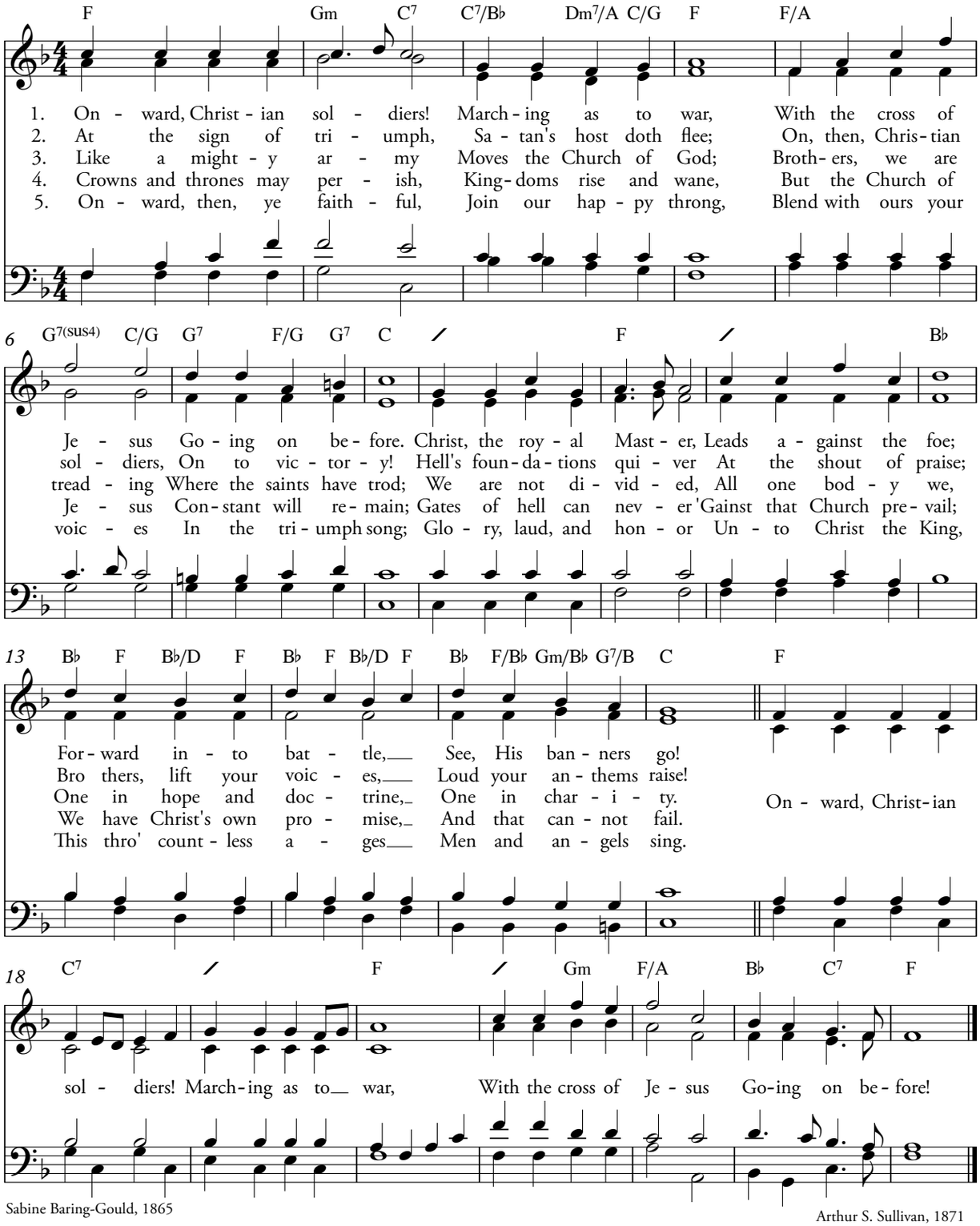
> I felt that this was no vain presumption, but that we had the right to feel that we (were) serving a cause for the sake of which a trumpet has sounded from on high. When I looked upon that densely packed congregation of fighting men of the same language, of the same faith, of the same fundamental laws, of the same ideals . . . it swept across me that here was the only hope, but also the sure hope, of saving the world from measureless degradation.

Interestingly, the Salvation Army, founded by William and Catherine Booth, adopted the hymn as its favored processional.

As I sing this hymn, I am reminded, and strengthened, by several references to the militant and triumphant nature of the Church of Jesus Christ. "I will build My church, and the gates of hell shall not prevail against it" (Matthew 16:18). "Then I saw heaven opened, and behold, a white horse! The One sitting on it is called Faithful and True, and in righteousness He judges and makes war." (Revelation 19:11).—Steve Demme

---

Onward, Christian Soldiers



Sabine Baring-Gould, 1865

Arthur S. Sullivan, 1871

The Doxology

Words by Thomas Ken (1637–1711), Music by Louis Bourgeois (1510–1561)

Thomas Ken set out to write simple private hymns, not a famous doxology! "Doxology" comes from the Greek word doxa, which means "opinion" or "glory." In the mid-1600s, people started using "doxology" to refer to a short hymn of praise to God. But Ken, a bishop in the Church of England, lived in the day when people felt that public praise to God should be sung only in the words of the Bible. Ken believed that it was very appropriate for people to praise God in their own words, at least in private.

In 1874, Ken published a book of songs for boys who attended Winchester College, founded in the late 1300s to educate clergy members. (Ken himself attended Winchester, still the oldest public school in England.) However, Ken encouraged the students to use the songs for private devotions, likening their personal worship to King David's in the Psalms. Three of these songs were morning, evening, and midnight prayers: "Awake, My Soul, and With the Sun," "Glory to Thee, My God, This Night," and "Lord, Now My Sleep Does Me Forsake." All three ended with the same line: "Praise God from whom all blessings flow."

Ken exhorted students, "Be sure to sing the Morning and Evening Hymn in your chamber devoutly, remembering that the Psalmist, upon happy experience, assures you, that it is a good thing to tell of the loving kindness of the Lord early in the morning, and of His truth in the night season." Some say that Ken himself played the lute and sang the morning hymn in his personal worship each morning. These passages from the Psalms could have been his inspiration:

> The LORD will command His lovingkindness in the daytime; And His song will be with me in the night, A prayer to the God of my life. (Psalm 42:8 NASB)

> It is good to give thanks to the LORD, and to sing praises to Thy name, O Most High; To declare Thy lovingkindness in the morning, and Thy faithfulness by night. (Psalm 92:1–2 NASB)

> Let me hear Thy lovingkindness in the morning; For I trust in Thee. (Psalms 143:8 NASB)

It is ironic that this one stanza, composed for private worship, is one of the most-sung worship stanzas in the centuries since! Yet it is right to remember that this beloved worship stanza was originally attached to simple prayers over daily activities. Praise should ascend to God not just in inspiring worship services, but when one is lying awake in bed at night.

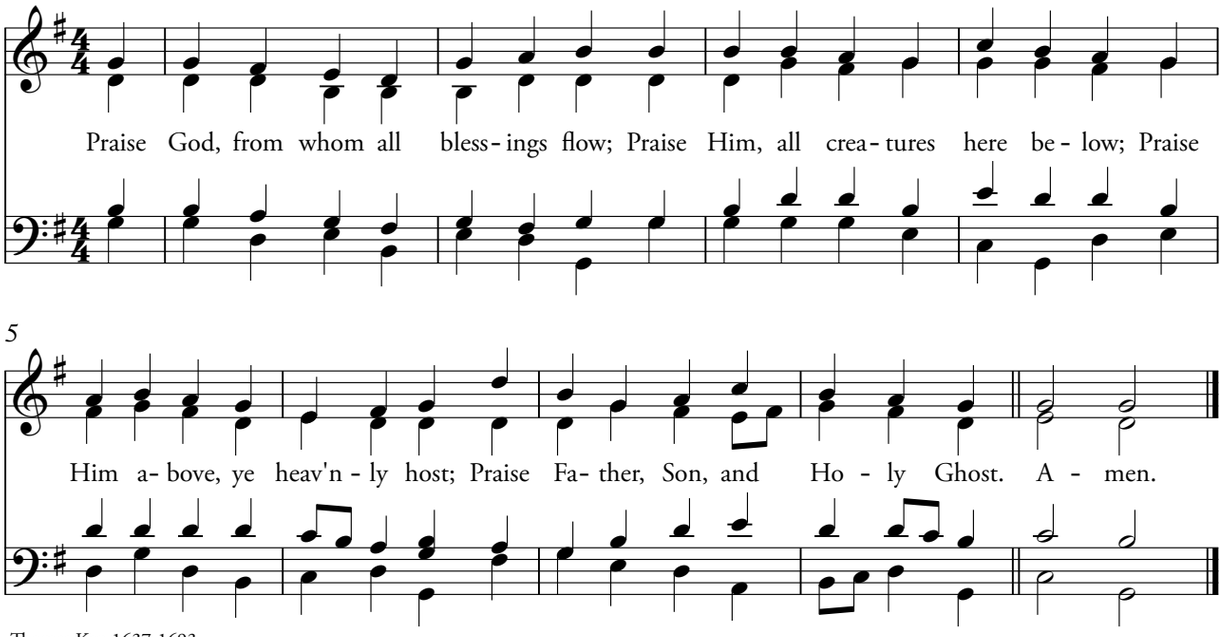
Ken lived out practical worship through obedience to God. He was a kind fellow who gave money to beggars, but fiery when it came to sin. He was a chaplain to officials and royalty and didn't hesitate to speak up about their wrongdoing. His boldness got him sent away from the royal Dutch court, but it endeared him to England's King Charles II, who called Ken "the good little man" and said at chapel time, "I must go in and hear Ken tell me my faults." He was not so well received by the two rulers after Charles II and was eventually removed from his position as bishop. He lived out his days in happy contentment in the home of a friend, refusing to be reinstated later by Queen Anne when he had the chance. Before he died, he requested that he be buried at sunrise. His "Morning Hymn" was sung as his body was lowered into the grave.

"Praise God from Whom All Blessings Flow," or the Doxology, as it is commonly called, has expressed praise on many occasions since. It is both praise song and prayer, as Ken originally intended.

The tune is one of the finest melodies in Christian music and was first associated with Psalm 134 in the Genevan Psalter. It was also associated with the 100th Psalm when translated by William Kethe in "All People that on Earth do Dwell," hymn #27.

The Doxology

Old Hundredth



Thomas Ken 1637-1693

Lewis Bourgeoise, 1551

Crown Him with Many Crowns

Words by Matthew Bridges (1800–1894) and Godfrey Thring (1823–1903), Music by George J. Elvey (1816–1893)

Writer E.B. White once said, "There is nothing more likely to start disagreement among people. . . than an agreement." The two authors of "Crown Him with Many Crowns" agreed on Jesus' kingship. Yet if they had not disagreed in some other ways, we would not know the song as it is today.

You see, Matthew Bridges wrote the original words to the song in 1851. Bridges was raised in the Anglican church, but he became a Catholic around 1845. One of his six stanzas was the following:

> Crown Him the virgin's Son, the God incarnate born,
> Whose arm those crimson trophies won which now His brow adorn;
> Fruit of the mystic rose, as of that rose the stem;
> The root whence mercy ever flow, the Babe of Bethlehem.

Godfrey Thring was a faithful Anglican who appreciated Bridges' song but didn't agree with his theology. Hymns do affect our theology! Instead of abandoning the song, Thring refreshed it by adding six verses of his own in 1874. The song we sing today is a blend of the two men's words—the sum better than the parts because of their disagreement!

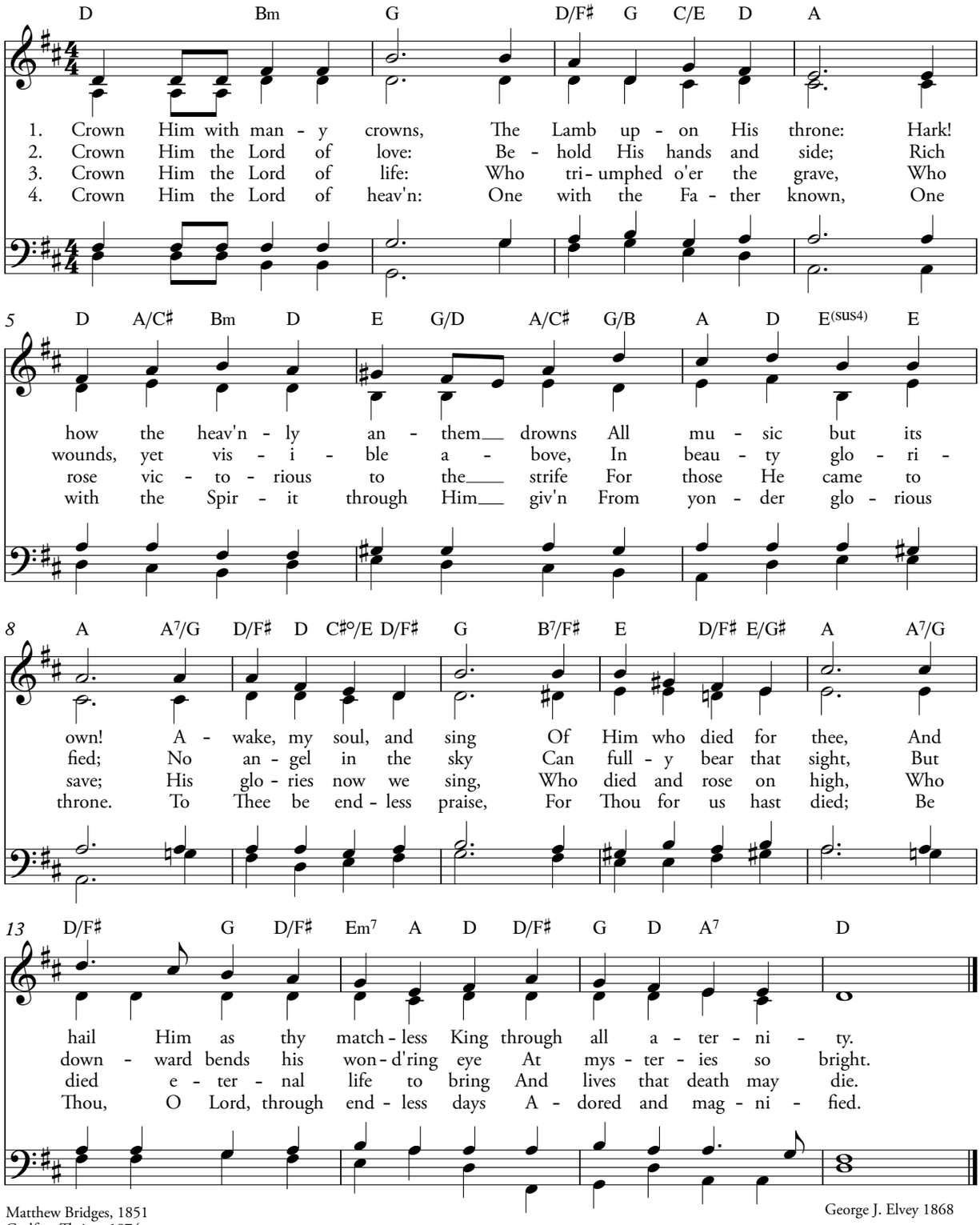
Both men drew inspiration from Revelation 19:12: "His eyes were as a flame of fire, and on his head were many crowns; and He had a name written, that no man knew, but He Himself." Both wrote of the roles of Jesus Christ: the Lamb on the throne, the virgin's Son, the Son of God, the Lord of life, the Lord of peace, the Lord of love, the Lord of heaven, the Lord of lords, the Lord of years. Both desired to honor Jesus. And both revered Him through their words.

"Crown Him with Many Crowns" was the opening hymn for the great Edinburgh Missionary Conference of 1910, where 1,200 delegates from several western nations met to discuss "the Evangelization of the World in this Generation." It was a fitting rallying point of worship. One hundred years later, in 2010, 4,000 delegates from 198 nations met in Cape Town to discuss issues facing the global church. The Cape Town congress opened with the same hymn. Its subject is unchanged, and worship to Him is growing throughout the nations of the earth:

> Crown Him with crowns of gold, All nations great and small,
> Crown Him, ye martyred saints of old, The Lamb once slain for all;
> The Lamb once slain for them, Who bring their praises now,
> As jewels for the diadem, That girds His sacred brow.

"Between the throne and the four living creatures and among the elders I saw a Lamb standing, as though it had been slain, with seven horns and with seven eyes, which are the seven spirits of God sent out into all the earth. And He went and took the scroll from the right hand of Him Who was seated on the throne. And when He had taken the scroll, the four living creatures and the twenty-four elders fell down before the Lamb, each holding a harp, and golden bowls full of incense, which are the prayers of the saints. And they sang a new song, saying, 'Worthy are You to take the scroll and to open its seals, for You were slain, and by Your blood You ransomed people for God from every tribe and language and people and nation, and You have made them a kingdom and priests to our God, and they shall reign on the earth'" (Revelation 5:6–10).

Crown Him with Many Crowns



Matthew Bridges, 1851
Godfrey Thring, 1874

George J. Elvey 1868

Jesus Loves Me

Words by Anna Warner (1827–1915) and William Bradbury (1816–1868), Music by William Bradbury

Anna Warner was born in 1827. Her mother died when Anna was a baby and her sister Susan was 10. Their father's sister Fanny came to live with the girls and raise them. Their father, Henry Warner, was a well-to-do lawyer, but a national economic crisis in 1837 led to him losing most of his money. This forced him and the girls to relocate to Constitution Island, near West Point, New York. It was around this time that both Anna and Susan came to know Christ for themselves and joined a Presbyterian church.

After 10 years or so of financial hardship, Anna and Susan determined to help the family finances. They started writing stories—sometimes under pseudonyms—and discovered they had a wealth of talent! In 1850, Susan published the popular *The Wide, Wide World*, a book about a girl facing adversity with God's help. It became a bestseller that went through fourteen editions in two years because of its relevance to its everyday readers (Louisa May Alcott even shows Jo March reading it in *Little Women*). Unfortunately, due to loose copyright laws and people pirating their works, the sisters never made much money from their writing. Yet they knew God would care for them.

Susan went on to publish a less well known book, *Say and Seal*, in 1860. Anna supplied some parts of the book. At one point, a young boy in the story is extremely ill. His Sunday school teacher visits him and comforts him with a poem, which we now know as "Jesus Loves Me." Anna wrote the words to this poem that still comforts children around the world today.

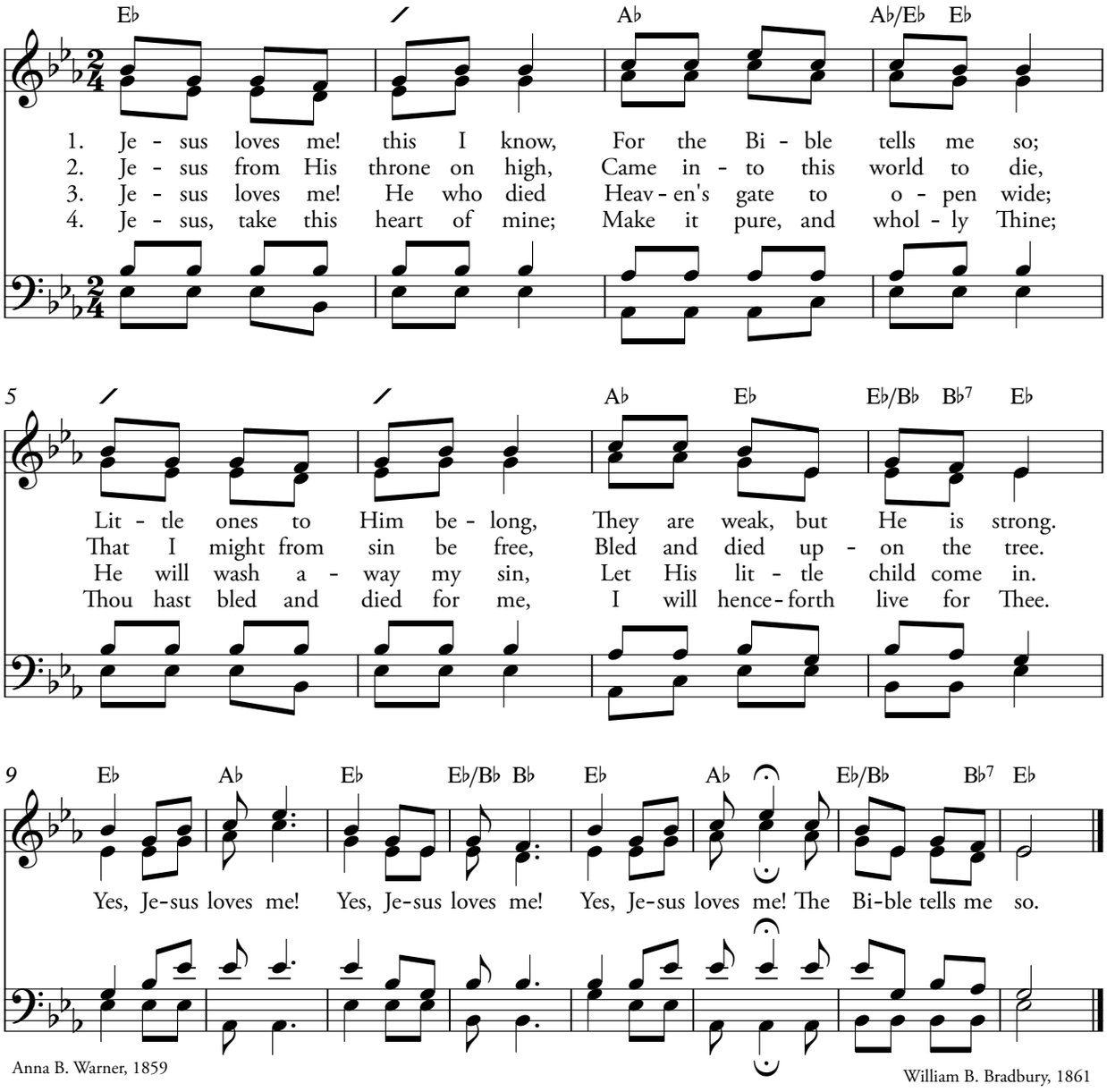
William Bradbury was a musical genius who learned to play every instrument around him by the time he was 14—every instrument except piano and organ, because he had never seen either until he was 14 and moved with his family to Boston! No matter—within four years he was a noted organist in Boston. By 1840 he was holding singing schools and often conducted concerts with as many as 1,000 children performing. He also published musical works for choirs and schools. Bradbury discovered Warner's poem in Say and Seal around 1862, and he recognized a good thing. He set "Jesus Loves Me" to music and added the chorus "Yes, Jesus loves me . . . the Bible tells me so." He published it in his hymnal *The Golden Shower* in 1862.

Bradbury's tune is often called "China," possibly because the missionaries there loved to use it. Further proof that the hymn is loved worldwide came in 1944. John F. Kennedy told the story of how his PT boat crew was rescued in the Solomon Islands after their boat was demolished. On the way home, one of the rescued men sat with two of the natives and sang a song they had in common: "Jesus Loves Me." The story is also told that in 1972, believers in China suffering under Mao Tse Tung passed a message out of the country that said, "The 'this I know' people are well." The censors never realized that the message was telling the world that the Chinese church was thriving.

Anna and Susan Warner lived out their belief that Jesus loves young people by leading Bible studies for U.S. Military Academy cadets at West Point for 40 years until Anna's death in 1915. Anna Warner willed her Constitution Island property to the U.S. and her portrait of George Washington to the West Point cadets so that "the Cadets can have free access to see and to study it; so learning to love and revere the man who—under God—not only founded the Institution to which they belong, but gave them the Country they have sworn to defend." Today, Anna and Susan are the only civilians buried in the West Point Cemetery.

"In this is love, not that we have loved God but that He loved us and sent His Son to be the propitiation for our sins" (1 John 4:10).

Jesus Loves Me



Anna B. Warner, 1859

William B. Bradbury, 1861

Hark! The Herald Angels Sing

Words by Charles Wesley (1707–1788), Music by Felix Mendelssohn (1809–1847)

"Hark how all the welkin rings, 'Glory to the King of kings'" was the original opening to this Christmas song by Charles Wesley! "Welkin" is an old word for "heaven" (the place where God lives) or "firmament" (the vault of the sky). "Hark," of course, means "pay attention." The song's message exhorts us to listen to what all of the heavenly beings are saying!

Wesley was undoubtedly thinking of the story of Jesus' birth in the Gospels, where "suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men" (Luke 2:13–14). His original "welkin rings" might be more accurate in describing the heavenly sound after Jesus' birth, since the Bible doesn't actually say that the angels sang. However, since the Bible does say in other places that the heavens sing (see Job 38:7, Isaiah 44:23, and Isaiah 49:13), the updated version, "Hark! the herald angels sing 'Glory to the new-born King!'" could be correct as well. (Wesley's friend George Whitefield updated the song to "herald angels" fourteen years after its publication. He changed the song in other minor ways too.)

Wesley published the song as "Hymn for Christmas-Day" in his 1739 *Hymns and Sacred Poems*, the same book in which Hymn for Easter-Day (see hymn No. 13) was published in. In fact, Hymn for Easter-Day came just two hymns after "Hymn for Christmas-Day." The two were written in identical meter, hinting that Wesley may have expected them to be sung to the same tune. Indeed, it is likely that the original music that accompanied the song was slow and solemn. They wouldn't remain that way, thanks to a man who lived 300 years before and men who lived 100 years after Wesley!

In 1440, Johannes Gutenberg invented movable type printing, a massive leap for the publishing industry and, particularly, for Bible production. In 1840, composer Felix Mendelssohn wrote a festgesang ("festive song") cantata to be performed at the 400-year anniversary celebration of the printing press in Leipzig. Seven years after the printing press celebration, William Hayman Cummings sang in the first London performance of Mendelssohn's Elijah, which Mendelssohn himself conducted. Cummings was also familiar with the Mendelssohn's festgesang for Gutenberg, and he recognized that a section of it would go well with the words to Wesley's Christmas hymn.

This is the joyful song we know today! It is rich in theology and scriptural imagery about Christ's coming. I hope you are edified by these inspired phrases from the lyrics and their scriptural origins.

Verse 1: *God and sinners reconciled*
"While we were enemies we were reconciled to God by the death of His Son" (Romans 5:10).

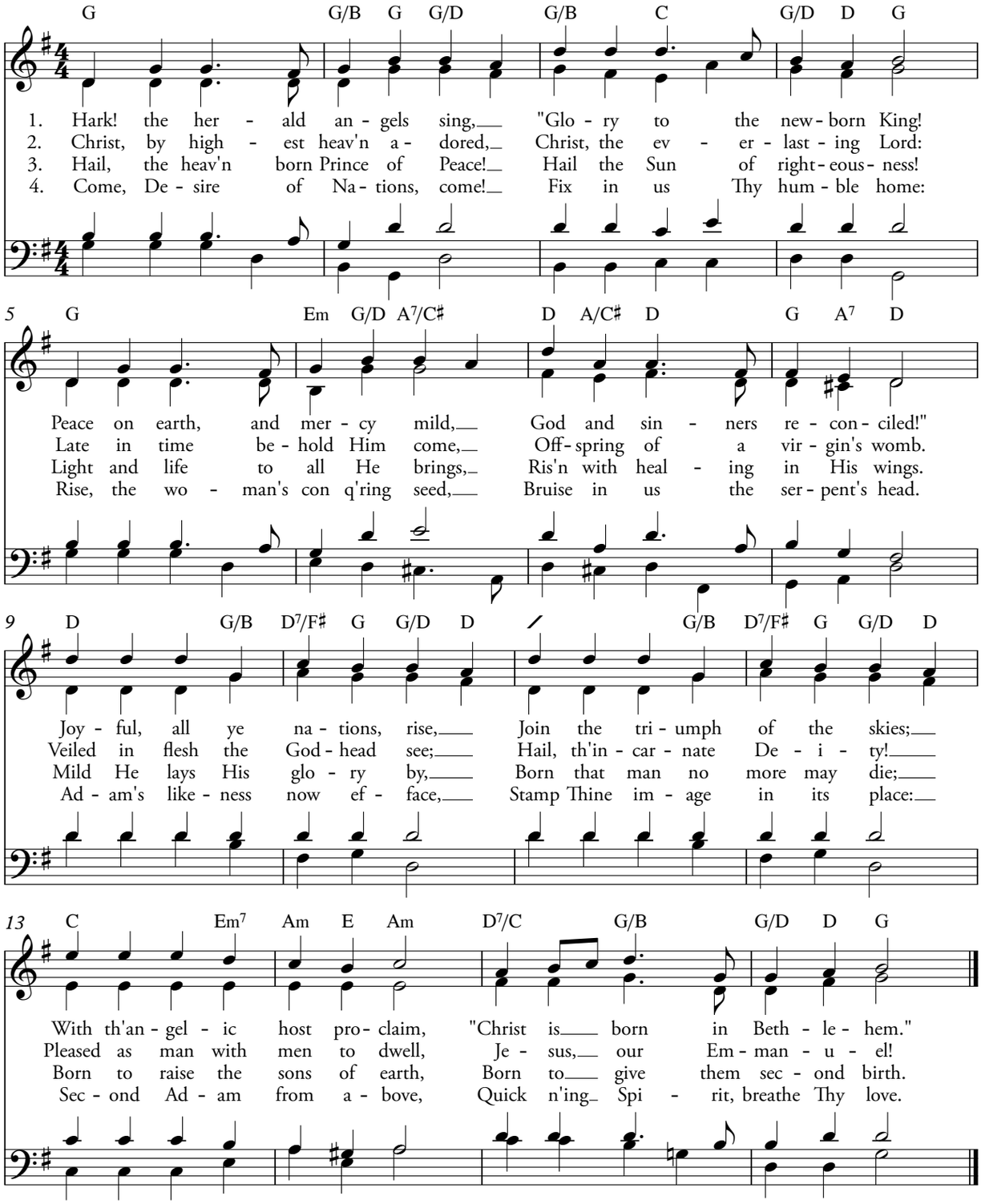
Verse 2: *Veiled in flesh, the Godhead see; Hail, Incarnate Deity!*
"In the beginning was the Word, and the Word was with God, and the Word was God. . . . the Word became flesh and dwelt among us, and we have seen His glory, glory as of the only Son from the Father" (John 1:1, 14).

Verse 3: *Hail the Son of Righteousness, Light and life to all He brings, Ris'n with healing in His wings.*
"For you who fear My name, the sun of righteousness shall rise with healing in its wings" (Malachi 4:2).

Verse 4: *Second Adam from above, Quick'ning Spirit, breathe thy love*
"The first man Adam became a living being; the last Adam became a life-giving spirit. . . . The first man was from the earth, a man of dust; the second man is from heaven" (1 Corinthians 15:45, 47).
"God's love has been poured into our hearts through the Holy Spirit Who has been given to us" (Romans 5:5).—Steve Demme

---

Hark! the Herald Angels Sing



Charles Wesley, 1738

Felix Mendelssohn, 1840

Ring the Bells of Heaven

Words by William Cushing (1823–1902), Music by George Root (1820–1895)

The song started with its composer, George Frederick Root. Named after German composer George Fridric Handel, Root was born into a musical Massachusetts family in 1820. He determined not to stay on the farm where his family lived, however, and moved to Boston to pursue music education. He was ambitious and studied under outstanding musicians there. He also became a church organist and led choirs in three Boston churches. He married in 1845 and moved to New York City and taught music part time in three New York schools, including the New York Institute for the Blind, where he met Fanny Crosby.

Root collaborated with Crosby on sixty or more secular pieces between 1851 and 1857. Their parlor songs, as the description implies, were designed to be sung by groups in parlors. Root was probably not only inspired by Stephen Foster's popular melodies, but by his own family's singing as he was growing up.

Root moved on to writing Civil War hits in the early 1860s. One of these was a song about a little slave girl who took shelter with the Union Army, published in 1866. Root sent a copy of this song to William Cushing, a pastor friend in New York state. But Cushing wasn't satisfied with the current words. He sensed the music said something more, and yearned to use the tune for spreading the gospel. When he thought of the joy in heaven over a sinner who repents in Luke 15, he realized what the tune said. "'Ring the bells of heaven' at once flowed down into the waiting melody," Cushing explained. He rewrote most of the words retaining bits of the original chorus—its "Glory! Glory!" opening and the concepts of "army," "sea," and "freedom."

The song was republished with its new words two years later (in 1868) in *Chapel Gems for Sunday Schools*. Its title was "The Prodigal Son," and the accompanying verse was Luke 15:32: "It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found."

The song tells the story of the Prodigal Son from the perspective of heaven. The repeated line "Ring the bells of heaven" is the instruction to the heavenly beings watching the return of the wanderer.

Luke 15 has two other parables which precede the account of the prodigal son; the lost sheep, and the lost silver coin. Both of these culminate in joy and rejoicing. First the friends and neighbors celebrate finding the sheep, then there is rejoicing when the lost coin is retrieved. Jesus informs us there is a joyous celebration in heaven when one lost sinner repents:

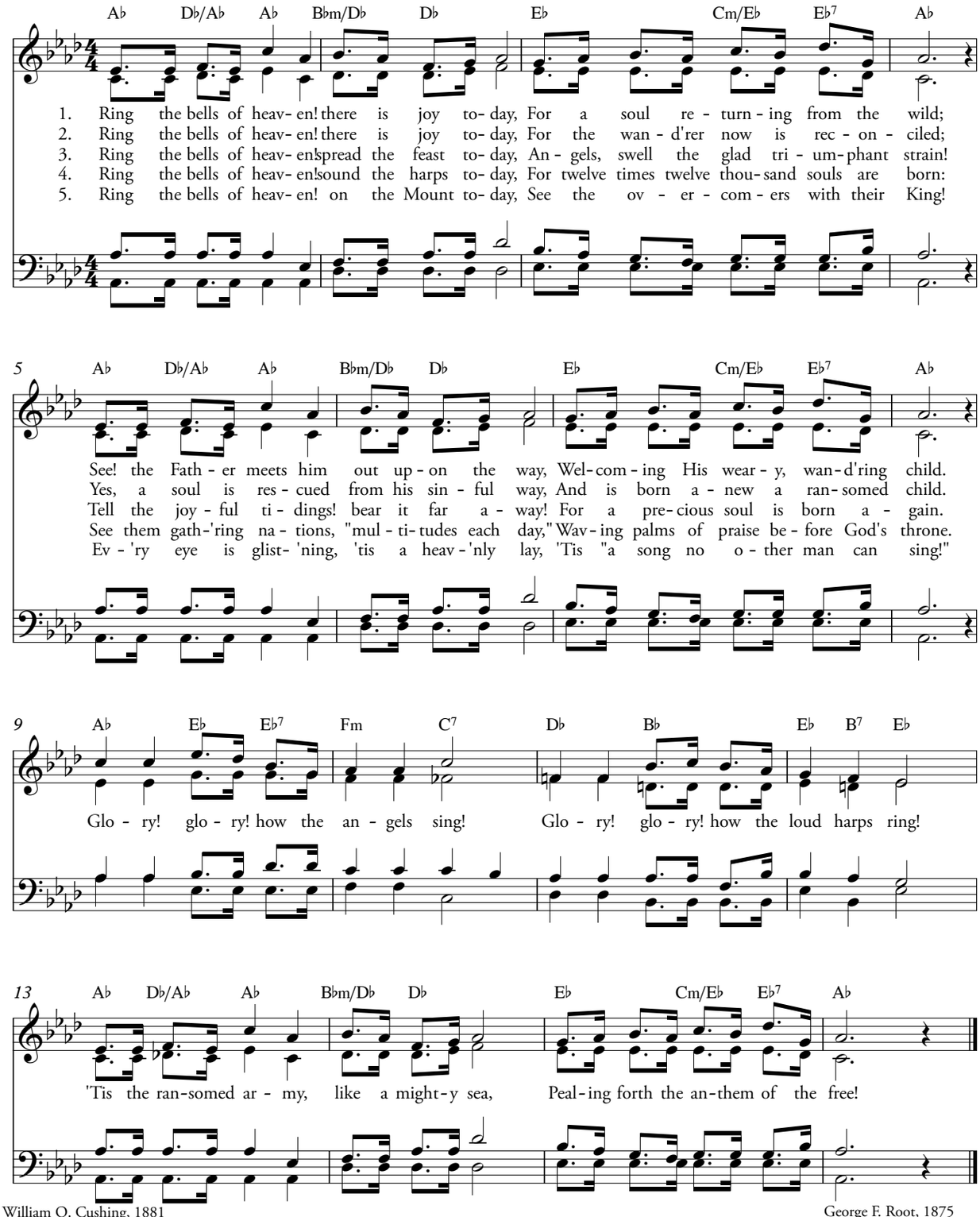
> Rejoice with me, for I have found my sheep that was lost. Just so, I tell you, there will be more joy in heaven over one sinner who repents than over ninety-nine righteous persons who need no repentance. (Luke 15:6–7)
>
> Rejoice with me, for I have found the coin that I had lost. Just so, I tell you, there is joy before the angels of God over one sinner who repents. (Luke 15:9–10)

In verse 4 the multitude and 144,000 are mentioned. These groups of saints can be found in Revelation 7 and 14.

"A great multitude that no one could number, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands" (Revelation 7:9).

"They were singing a new song before the throne and before the four living creatures and before the elders. No one could learn that song except the 144,000 who had been redeemed" (Revelation 14:3).

Ring the Bells of Heaven



William O. Cushing, 1881
Frank W. Sandford, ca. 1897

George F. Root, 1875

Christ Arose

Words and Music by Robert Lowry (1826–1899)

Born into a Presbyterian family in Philadelphia on March 12, 1826, Robert Lowry loved music from a young age and played any musical instruments he could get his hands on. However, what he really wanted to do was preach.

With this in mind, Lowry enrolled in the brand-new but remote University at Lewisburg, Pennsylvania (now Bucknell University). Lowry had joined a Baptist church at age 17 and had been active in choir and teaching Sunday school at First Baptist Church of Philadelphia. So it was natural that he would select a college founded by Baptists who intended it to be a theological school as well as a "literary institution." (James Buchanan, later the 15th U. S. president, was one of the university's early board members.) After eight years of college study, Lowry graduated in 1854.

He started pastoring the same year and pastored five churches over the next 45 years, including a church in Lewisburg, his college town. While in Lewisburg, he also taught literature at his alma mater. He was noted for his genial personality and good sense of humor, and people loved to hear his descriptive stories.

Lowry dabbled in music on the side, and he succeeded William Bradbury at editing Christian songbooks for the Bigelow & Main Publishing Company in the late 1860s. The responsibility of editing songbooks made him realize that he needed to study music further himself, so he began collecting works on composition, music history, and the philosophy and science of music.

His own method for composing songs was less than scientific, and he admitted to a reporter that he neither wrote "words to fit the music, [n]or music to fit the words." Instead, he explained:

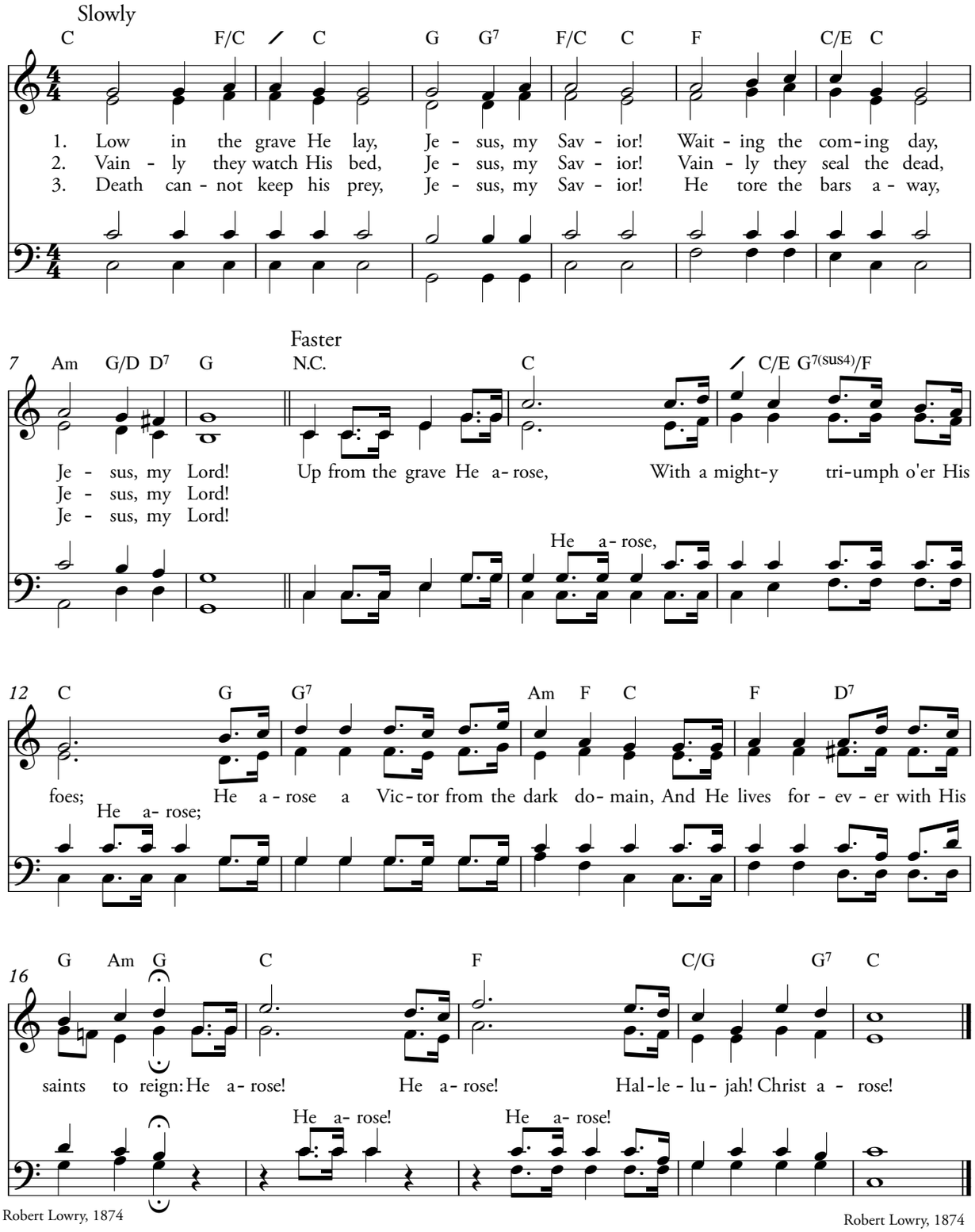
> I have no method. Sometimes the music comes and the words follow, fitted insensibly to the melody. I watch my moods, and when anything good strikes me, whether words or music, and no matter where I am, at home or on the street, I jot it down. Often the margin of a newspaper or the back of an envelope serves as a notebook. My brain is a sort of spinning machine, I think, for there is music running through it all the time. I do not pick out my music on the keys of an instrument. The tunes of nearly all the hymns I have written have been completed on paper before I tried them on the organ. Frequently the words of the hymn and the music have been written at the same time.

In fact, Lowry wrote a number of songs on Sunday evenings when tired from a full day of preaching. It was in Lewisburg that Lowry applied his "un-method" and wrote "Christ Arose" in the spring of 1874. One Sunday evening while spending time with Jesus, Lowry noted Luke 24: 6–7: "He is not here, but is risen. Remember how He spake unto you when He was yet in Galilee, saying, The Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again." He moved to the organ in his parlor and soon composed the words and tune to the song. It was published the following year.

Lowry wrote many other songs, including "Nothing But the Blood of Jesus" and "Shall We Gather at the River." Yet preaching was always his first love. "Music, with me has been a side issue," he once said. ". . . I would rather preach a gospel sermon to an appreciative audience than write a hymn."

So Lowry became defined by something he did along the way. Powerful as they may have been in his lifetime, none of his sermons are widely available for us to appreciate today. Lowry's songs were his truest sermons! And those sermons are still preaching.

Christ Arose



Robert Lowry, 1874

Robert Lowry, 1874

Joy to the World!

Words by Isaac Watts (1674–1748), Music Arranged by Lowell Mason (1792–1872)

"Joy to the World" was another of Isaac Watts' *Psalms of David, Imitated in the Language of the New Testament* (see hymn No. 2). Originally titled "The Messiah's Coming and Kingdom," it was a paraphrase of Psalm 98:

> Oh sing to the LORD a new song, for He has done marvelous things! His right hand and His holy arm have worked salvation for Him. The LORD has made known His salvation; He has revealed His righteousness in the sight of the nations. He has remembered His steadfast love and faithfulness to the house of Israel. All the ends of the earth have seen the salvation of our God. Make a joyful noise to the LORD, all the earth; break forth into joyous song and sing praises! Sing praises to the LORD with the lyre, with the lyre and the sound of melody! With trumpets and the sound of the horn make a joyful noise before the King, the LORD! Let the sea roar, and all that fills it; the world and those who dwell in it! Let the rivers clap their hands; let the hills sing for joy together before the LORD, for He comes to judge the earth. He will judge the world with righteousness, and the peoples with equity. (Psalms 98:1–8)

In line with his desire to interpret the psalms in a gospel light, Watts related God's protection of his chosen people to Christ's coming in human form and equated the anticipation of His rule over the whole earth with our joy over His imminent return!

Though "Joy to the World" is one of the most-published Christmas songs in North America, and it is certainly appropriate to sing during Christmas season, it was never intended to be a Christmas carol!

Watts wrote the song after he had to leave his pastorate due to a fever he couldn't shake. His friends the Abneys invited him to live on their estate and tutor their daughters, and he penned the song sitting under a tree on the grounds. The words are packed with Scripture references.

God said to Adam: "Because you have listened to the voice of your wife and have eaten of the tree of which I commanded you, 'You shall not eat of it,' cursed is the ground because of you" (Genesis 3:17). "The law was given through Moses; grace and truth came through Jesus Christ" (John 1:17).

The song traveled to America through Benjamin Franklin, who published an edition of Watts' psalms in 1729. They were published in Boston by someone else in 1739 and were well loved during the Revolutionary War period.

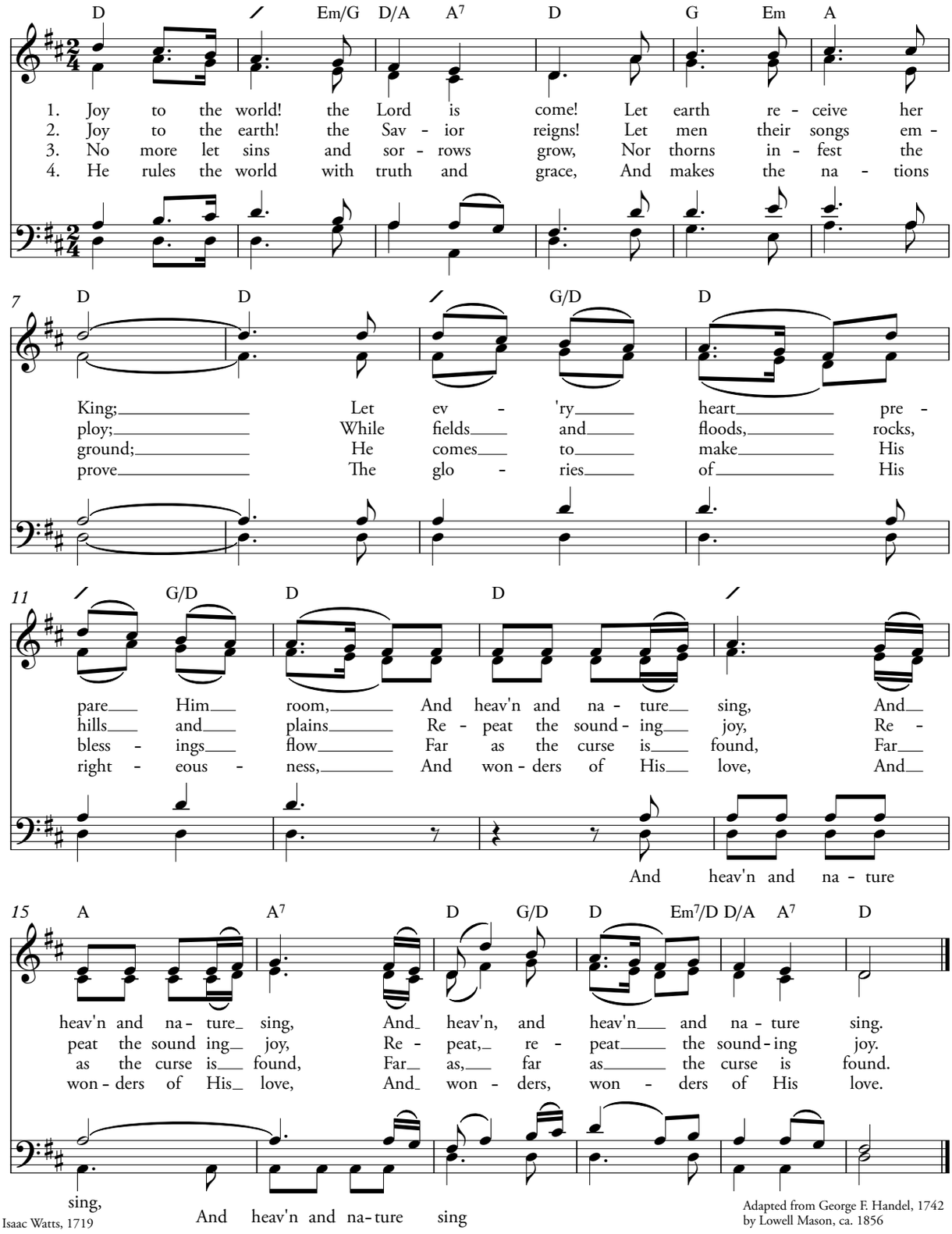
As with "Jesus Shall Reign," we do not know the original tune to "Joy to the World." Though Handel is often attributed as the composer of the music we know today, he was actually merely the inspiration for part of the tune. The opening line echoes "Glory to God" from Handel's Messiah, and the refrain "And heav'n and nature sing" echoes Handel's orchestral introduction to "Comfort Ye My People."

The man who adapted Handel's music to Watts' words was Lowell Mason, a man whose ideas moved American churches from relying on professional choirs to congregational singing with organ accompaniment. Mason had earlier produced a whole hymnal with tunes based on the works of other classical composers. He called his "Joy to the World" tune "Antioch," after the city from which Paul left on his missionary journeys and where the disciples were first called Christians (Acts 11:26). Mason published the tune around 1839.

When I sing this inspired song in worship, I believe I am sending "joy to the world" as I proclaim by faith the good news, that "the Lord is come" and urge every heart to "prepare Him room!"—Steve Demme

---

Joy to the World!



Isaac Watts, 1719

Adapted from George F. Handel, 1742
by Lowell Mason, ca. 1856

Be Still, My Soul

Words by Katharina von Schlegel (1697–1768?), Translated by Jane L. Borthwick (1813–1897), Music by Jean Sibelius (1865–1957)

Little is known about Katharina Amalia Dorothea von Schlegel. Some say she was part of an Evangelical Lutheran convent in Köthen, Germany as a canoness (a woman living in community under a rule, but not a vow). We do know Katharina wrote at least 20 hymns.

She also corresponded with two fellow hymn writers, Count Stolberg and August Hermann Francke, who were prominent Pietists. Pietism was a seventeenth to nineteenth-century movement within the Lutheran church, which promoted small Bible studies, the priesthood of all believers, kind treatment of unbelievers, a more devotional focus in universities, fruitful rather than merely ornamental preaching, and the importance of practicing and not just knowing Christianity.

Katharina's song, which begins, "Silence, my will! Your Jesus helps you win," was published in a German hymnbook in 1752. In 1866, a Scotswoman named Jane Borthwick and her sister Sarah Findlater translated and published it in their book, *Hymns from the Land of Luther*, as "Be Still, My Soul." In the introduction, Jane wrote: "A few of the following poems may be considered as rather imitations than as translations."

The tune by Jean Sibelius, called Finlandia and with different words, is an important national hymn of Finland. At least five other hymns are set to the same tune, including "We Rest on Thee," sung by Jim Elliot, Nate Saint and their three fellow missionaries, just before their death in 1956, in the eastern jungle of Ecuador as chronicled in *Through Gates of Splendor* by Elisabeth Elliot.

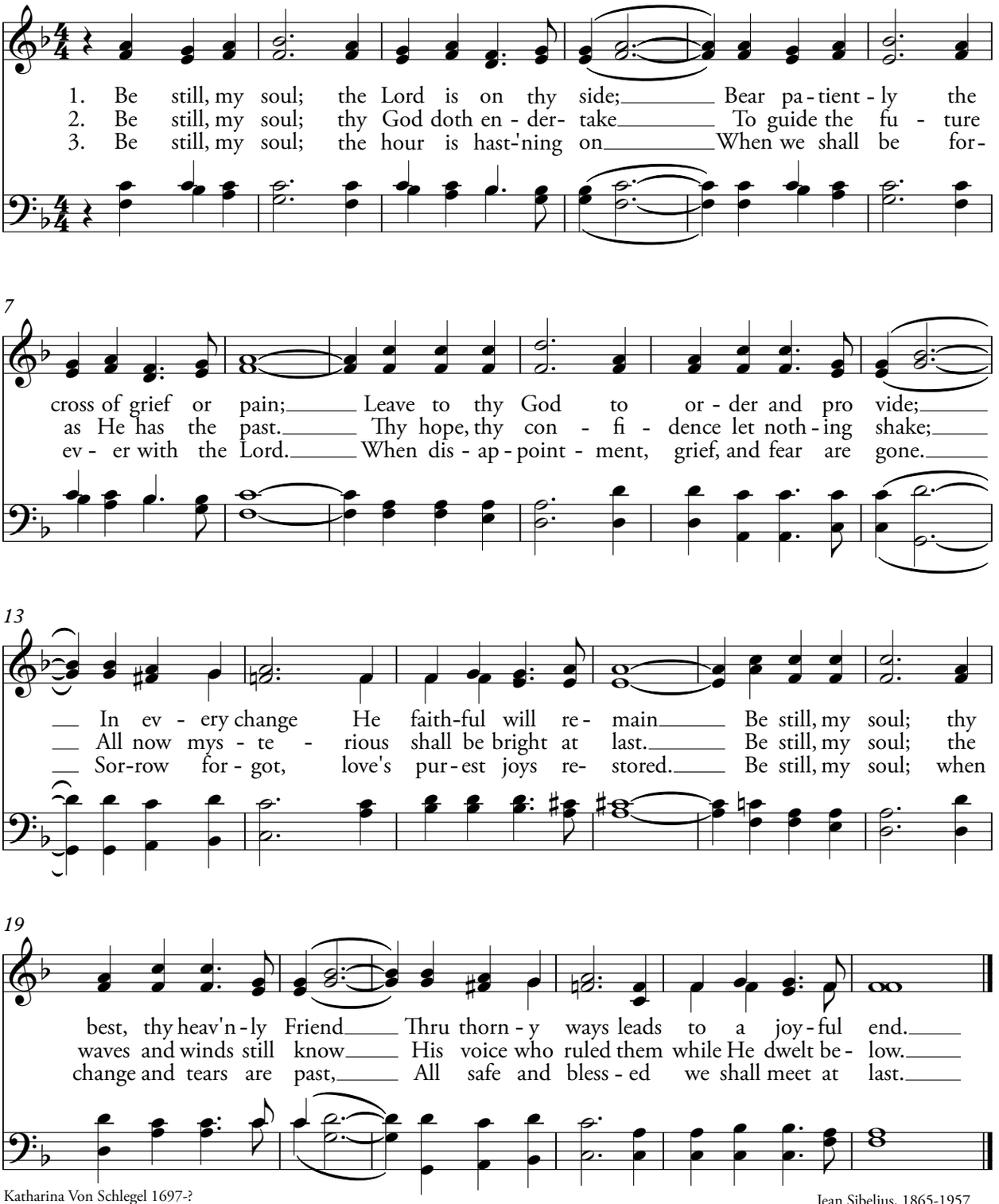
The English version of the song was accompanied by Luke 21:19, which says, "By your patience possess your souls." And indeed it is a hymn for deep suffering. "Be Still My Soul" was the favorite hymn of Eric Liddell, a Scottish Olympic athlete who became well-known for his refusal to race on Sundays. *(You might know him from one of my favorite movies, "Chariots of Fire.")* Eric went on to become a missionary in China. During World War II, he sent his wife and three small daughters to Canada for safety. Meanwhile, he spent two years in a Japanese internment camp. Eric poured his energy into organizing sports and other activities for the 1,500 people who shared a space of just 150 by 200 yards! He showed special love to the children, elderly, and sick. He taught his fellow internees this song, and in 1945, as he lay dying of a brain tumor at age 43, the camp band was asked to play it for him.

Meanwhile in France, an American soldier named Virgil Bachman was deeply discouraged with the way the war was going. One day, his chaplain arranged a service in a tiny village chapel, and while they sang "Be Still, My Soul," God spoke to his heart. Virgil wrote, "As we left that little church, the peace I felt among the horrors of war was nothing but a gift of the Holy Spirit."

In 1978, Jim and Nancy Smith were on a plane to the Congo—where Jim had lost his father when he was 10 years old. Nobody was waiting to meet them, and Jim was full of questions: Would he remember the language? How would they care for their three (soon to be four) children? Was this really of God? Then, he says, "the Holy Spirit, the Great Comforter, swept up my thoughts and brought the truth of 'Be Still My Soul' to my heart and mind." Jim and Nancy are still serving in the Congo today.

"Be still, and know that I am God. I will be exalted among the nations, I will be exalted in the earth!" The Lord of hosts is with us; The God of Jacob is our refuge" (Psalm 46:10–11).

Be Still, My Soul



Katharina Von Schlegel 1697-?
Trans. by Jane L. Borthwick, 1813-1897

Jean Sibelius, 1865-1957

Brighten the Corner Where You Are

Words by Ina Duley Ogdon (1872–1964), Music by Charles H. Gabriel (1856–1932)

Ina Ogden was the daughter of a farmer who fought in the American Civil War, and spent the rest of his life with a musket ball in his knee. When she was 11, she lived briefly in a 160 acre claim in Dakota Territory, and went to school in a sod shanty. She began college at about 16 and at 20, she became a schoolteacher, a job she would hold for the next eight years. That same year, she published her first hymn, "Open Wide the Windows," which was prompted by a story in which a mother lost her only child. She wrote her next hymn for her brother, when he had a prolonged hospital stay after a train accident.

At 24, Ina married James Weston Ogdon, who became the editor of the Toledo Times. When their only son, William, was born in 1901, Ina gave up her job as a schoolteacher, but continued to write almost daily. In fact, she wore a silver pencil around her neck, so she could jot down her thoughts as she did housework. Her 25-year career as a Sunday school teacher inspired her to write poems for her students. Ina sensed her ability came from God to share His word.

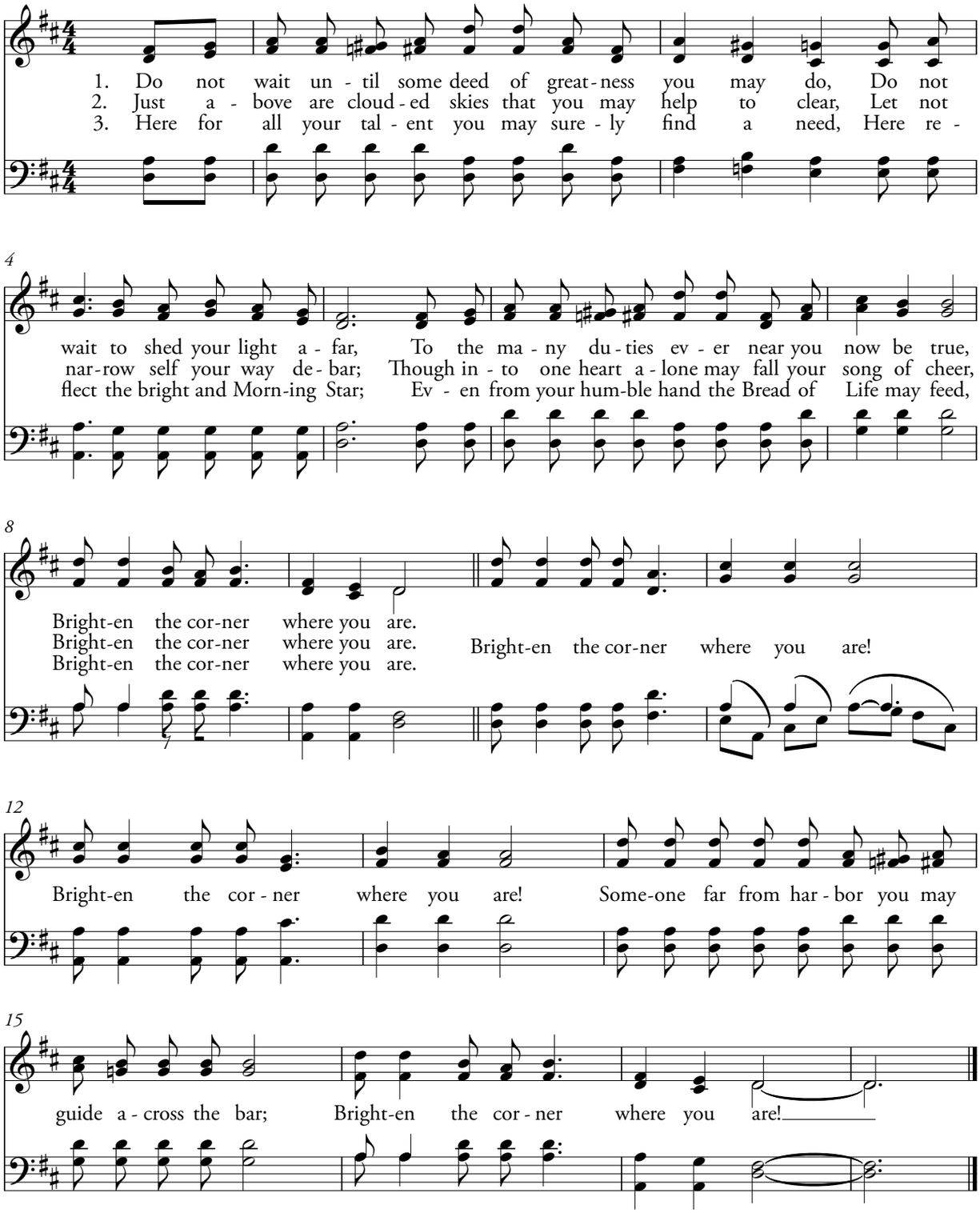
To a woman who longed to work in the inner city or in foreign missions, Ina's sphere of influence seemed much too small. She became interested in the Chautauqua Circuit, which began as a summer school for Sunday school teachers and grew into an educational movement which President Teddy Roosevelt called "the most American thing in America." In 1912, Ina was invited to be a Chautaqua speaker, but when her father was paralyzed by a stroke, she stayed home to care for him instead.

One day, when a neighbor remarked that the brightest spots in her life came from time at home, Ina began wondering whether the people in her own life could say the same. Shut up in the upstairs corner bedroom, she wrote the words to "Brighten the Corner Where You Are" because she wanted "to be cheerful and have a wholesome attitude" and to plant seeds of God's love, rather than spreading anxiety through the home. Perhaps she was thinking of Philippians 2:14–15, which tells us, "Do all things without complaining and disputing, that you may become blameless and innocent, children of God without blemish in the midst of a crooked and twisted generation, among whom you shine as lights in the world."

God did let Ina's light shine throughout the world from her small corner caring for her father. Billy Sunday's musical director, Homer Rodeheaver, would often use the song "Brighten the Corner Where You Are" at his evangelistic meetings. Sunday had it sung by the Massachusetts Legislature—and once got a crowd of 16,000 to whistle it. "Brighten the Corner" was known as the most-often performed and printed, and perhaps even the most popular American song of the 20th century. Teddy Roosevelt used it in his political rallies.

Visitors to the Billy Sunday Tabernacle told stories of what the song meant to them. A Chinese immigrant realized his recovery from drug addiction would begin by removing the darkness in his soul. A factory manager recognized she didn't know the names of the girls who worked for her, and began looking out for their physical and spiritual welfare. A woman who had nearly stopped speaking to her husband was convicted by the words "Do not let narrow self your way debar," and after weeks of showing kindness to him, they were reconciled. A single mother realized in her struggle to support her four children, she'd forgotten tenderness—and their home life was transformed.

"One who is faithful in a very little thing is also faithful in much" (Luke 16:10).



Ina Duley Ogdon, 1913

Charles H. Gabriel, 1913

Come, Thou Fount of Every Blessing

Words by Robert Robinson (1735–1790), Music by John Wyeth (1770–1858), Arranged by Norman Johnson (1928–1983)

Robert Robinson lost his father at five, and since his wealthy grandfather disapproved of his mother's marriage to a lowly customs agent, he received no inheritance. Their family's poverty kept him from studying to be an Anglican minister as his mother had hoped, and at 14, Robert was apprenticed to a barber in London. It was a poor fit for a scholarly boy. In order to satisfy his intellectual hunger, he used to rise at four in the morning, and read whatever books he could borrow or buy cheaply.

At 17, Robert and his rowdy friends heard a Gypsy fortune-teller predict their futures. Sobered by her mention of his future children and grandchildren, he decided to focus on reading even more. The same year, he convinced his friends to attend a service by George Whitefield, suggesting they could make fun of the message. Whitefield's topic was Matthew 3:7: "You brood of vipers! Who warned you to flee from the wrath to come?" Robert immediately resolved to live a godly life, and for the next two and a half years, he was haunted by that message. Meanwhile, the barber released Robert from his apprenticeship. He affirmed Robert's good character, but said he was "more employed in reading than working, in following preachers than in attending customers."

Finally, at age 20, Robert "found peace by believing." He was intensely grateful that Jesus had provided "His precious blood" for complete forgiveness! Robert was just 22 when George Whitefield published eleven of his hymns. Though these were destined to be forgotten, in the following year he was able to express his gratitude in a lasting way with this song: "Come, Thou Fount of Every Blessing."

An independent thinker who would go through numerous phases of belief throughout his lifetime, Robert was acutely aware of his own need. Briefly a Methodist and then an Independent preacher, Robert became a Baptist, married and settled down to serve Stone Yard Chapel in Cambridge. He began with a small group meeting in a dilapidated barn, but his informal preaching style attracted crowds, and the congregation eventually grew to more than one thousand. The father of 12 children, Robert became a farmer to supplement his income, while continuing to preach two or three times every Sunday, and evangelize during the week.

He also found time to study and to write. When Dissenting pastors and schoolteachers appealed for liberty to carry out their jobs without agreeing to the 39 Articles of the state church, parts of Robert's petition were read in Parliament. His scholarly *Plea for the Divinity of our Lord Jesus Christ* (written for Unitarians and published in 1776) was widely praised, and he was even offered a position in the Church of England, just as his mother had once hoped. Despite the financial ease this would have brought, he stuck to his convictions and refused the post.

As I sing "streams of mercy, never ceasing" I am reminded of the wonderful passage in Lamentations 3:22-23 "The steadfast love of the LORD never ceases; his mercies never come to an end; they are new every morning; great is your faithfulness."

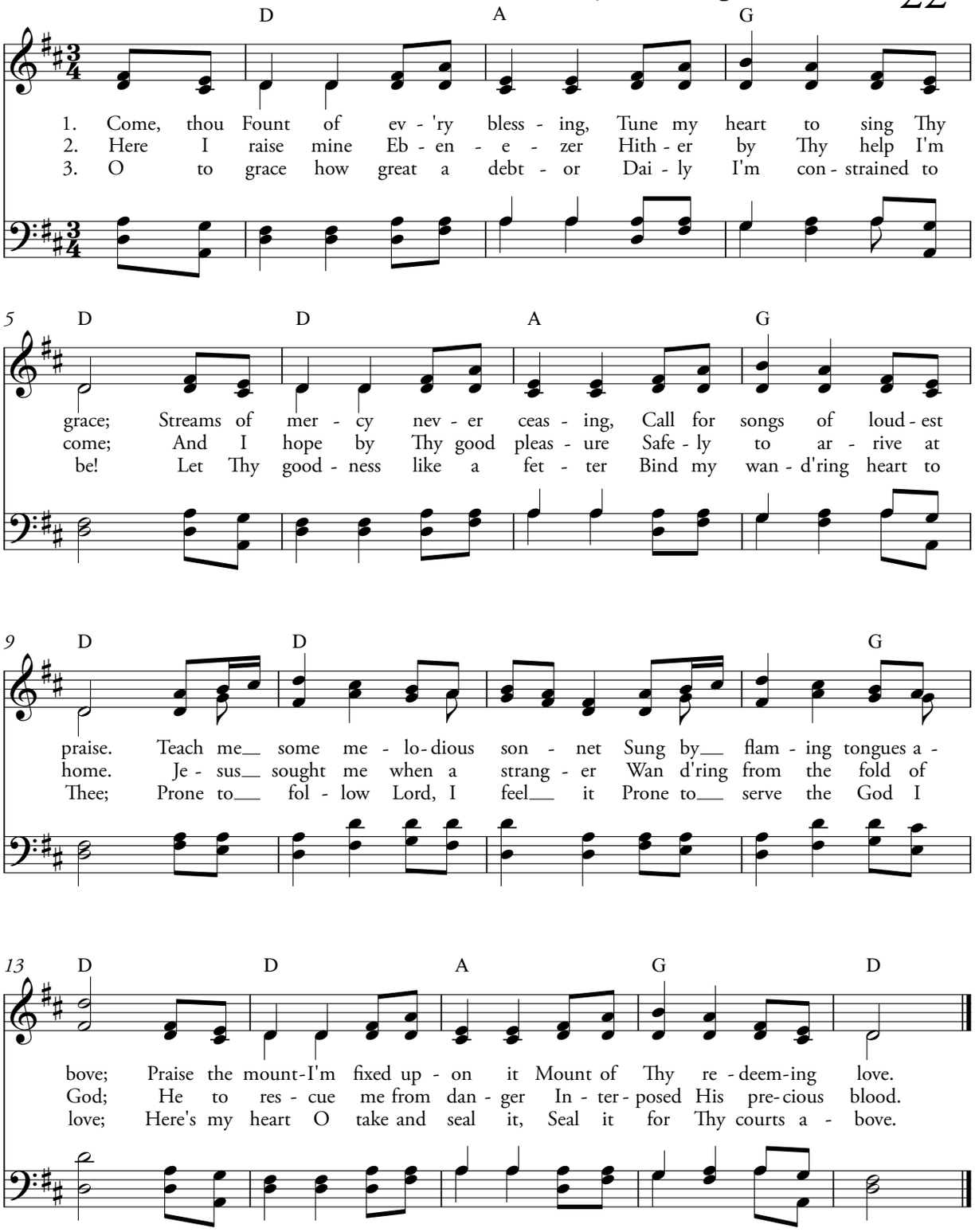
The phrase "Here I raise my Ebenezer," is taken from 1 Samuel 7:12. "Samuel then took a large stone and placed it between the towns of Mizpah and Jeshanah and called its name Ebenezer (which means "the stone of help"), for he said, 'Up to this point the LORD has helped us!" (NLT)

I took the liberty of changing the third verse from "prone to wander" to "prone to follow," and "prone to leave" to "prone to serve." God's grace constrains and inspires us to follow and serve the God we love.

The title reminds us that Christ is the source and fountain of every blessing. "Blessed be the God and Father of our Lord Jesus Christ, who has blessed us in Christ with every spiritual blessing" (Ephesians 1:3).—Steve Demme

---

Come, Thou Fount of Every Blessing



Robert Robinson, 1735-1790

John Wyeth, 1770-1858

Count Your Blessings

Words by Johnson Oatman, Jr. (1856–1922), Music by Edwin O. Excell (1851–1921)

The Music

Edwin Othello Excell, who wrote the music to this song, was the son of a German Reformed pastor. He worked as a bricklayer and plasterer, and beginning at age 20, he founded several singing schools. About the time he was singing on behalf of Ulysses S. Grant's presidential campaign, a local pastor asked him to lead the music for some special meetings. In the revival that followed, Edwin himself came to faith. In order to be more effective in this new calling, he studied music at Normal Musical Institutes with George Root (who also taught music to Fanny Crosby). While involved with the Chautauqua movement, he developed teaching skills that became useful for Sunday schools. He also worked at a music publishing house in Chicago. Edwin wrote, composed, or arranged 2,000 gospel songs, and was involved with the production of about 90 songbooks. By 1914, his company had printed almost 10 million books, selling about half a million per year.

In the last 150 years, every evangelist had his song leader: Billy Graham had George Beverly Shea, D. L. Moody had Ira Sankey, R. A. Torrey had Daniel Towner, Billy Sunday had Homer Rhodeaver, and Sam Jones had Edwin Excell. Singing the gospel and preaching the gospel go hand in hand. "Let the high praises of God be in their throats and two-edged swords in their hands" (Psalm 149:6).

Edwin was described as "a big, robust six-footer, with a six-inch caliber voice," A member of the International Sunday School Association said, "Probably no man who ever lived, and certainly in this country, who was more capable than he in directing great audiences in singing. He was large of body and happy in his disposition." In 1909, he arranged "Amazing Grace" to sound as we sing it today.

The Words

As a child, Johnson Oatman, Jr. loved to hear his father sing hymns. Ordained as a Methodist Episcopal minister at age 20, he also worked full time in retail and insurance. At 36, he wrote his first song, continuing at the rate of four or five a week, until he'd written the lyrics to about 5,000 gospel songs, including "Higher Ground," "No, Not One," and his most famous, "Count Your Blessings." Though he didn't want payment, his publisher finally convinced him to accept one dollar per song.

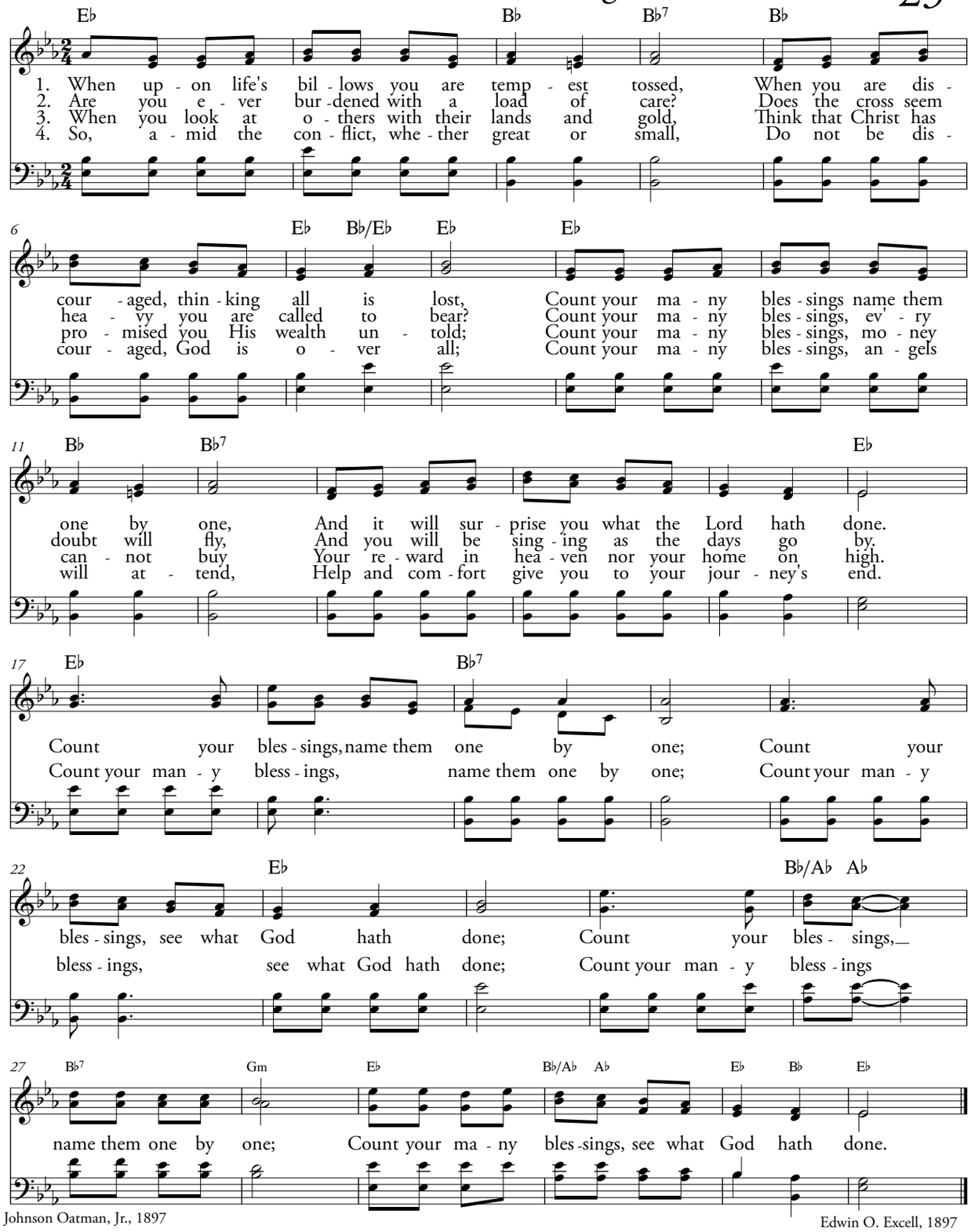
The idea for Johnson's lyrics may have originated in a sonnet by John Charles Earle, published in 1878. As the poet worries about his cold, wavering heart, and whether he will be sad for the rest of his life, he hears a voice saying, "Count thy blessings, count." Realizing his ungratefulness, he obeys. "Nor has my hymn of praise since grown less," he writes, "for oh how high those mounts of blessing mount!"

Not long after "Count Your Blessings" was published in 1897, it became known as the most popular American hymn in Britain. Gipsy Smith said, "In South London the men sing it, the boys whistle it, and the women rock their babies to sleep on this hymn." In 1954, the movie "White Christmas" spread this idea even further, with the song "Count Your Blessings Instead of Sheep."

This concept of counting one's blessings is biblical. In Psalm 136 David systematically lists God's kindnesses to him. Focusing on the lovingkindness of God, His unchangeable character, and His many benefits is a wonderful antidote to self-pity and doubt. It can also invite God's presence—as it did when "Count Your Blessings" was sung at every service during the 1904–1905 Welsh Revival.

"Bless the Lord, O my soul, and forget not all His benefits" (Psalm 103:2).

Count Your Blessings



Johnson Oatman, Jr., 1897

Edwin O. Excell, 1897

Faith of Our Fathers

Words by Frederick Faber (1814–1863), Music by Henri F. Hemy (1880–1888), Arrangement and chorus by James G. Walton (1821–1905)

Frederick William Faber was born in Yorkshire, England, the seventh child in his family. As a boy, he and his friends trespassed on private farmland, making the owner very angry. Fredrick defended himself so eloquently that the farmer's wife said, "You must let them go, Master; the young gentleman has such a pretty tongue."

After living in England's gorgeous Lake District, and studying at home, Frederick became a talented speechmaker, winning the Newdigate Prize for poetry while a student at the University of Oxford. When he mentioned to his friend, the poet William Wordsworth, that he intended to become a pastor, Wordsworth replied, "I do not say you are wrong, but England loses a poet."

Frederick's desire to provide songs that would appeal to the poor led him to publish three volumes of hymns: 150 in all, to match the number of Psalms. From a Huguenot background, Faber became a Catholic just three years into his pastoral career. His hymns were strongly influenced by John Newton, William Cowper, and Charles Wesley—and several of them are still sung by Protestants today. (You may also recognize "There's a Wideness in God's Mercy.") Poetry experts consider him to be one of the most skilled hymn-writers of all time. When A.W. Tozer published a book containing the cream of poetry throughout church history, he included many of Frederick Faber's hymns.

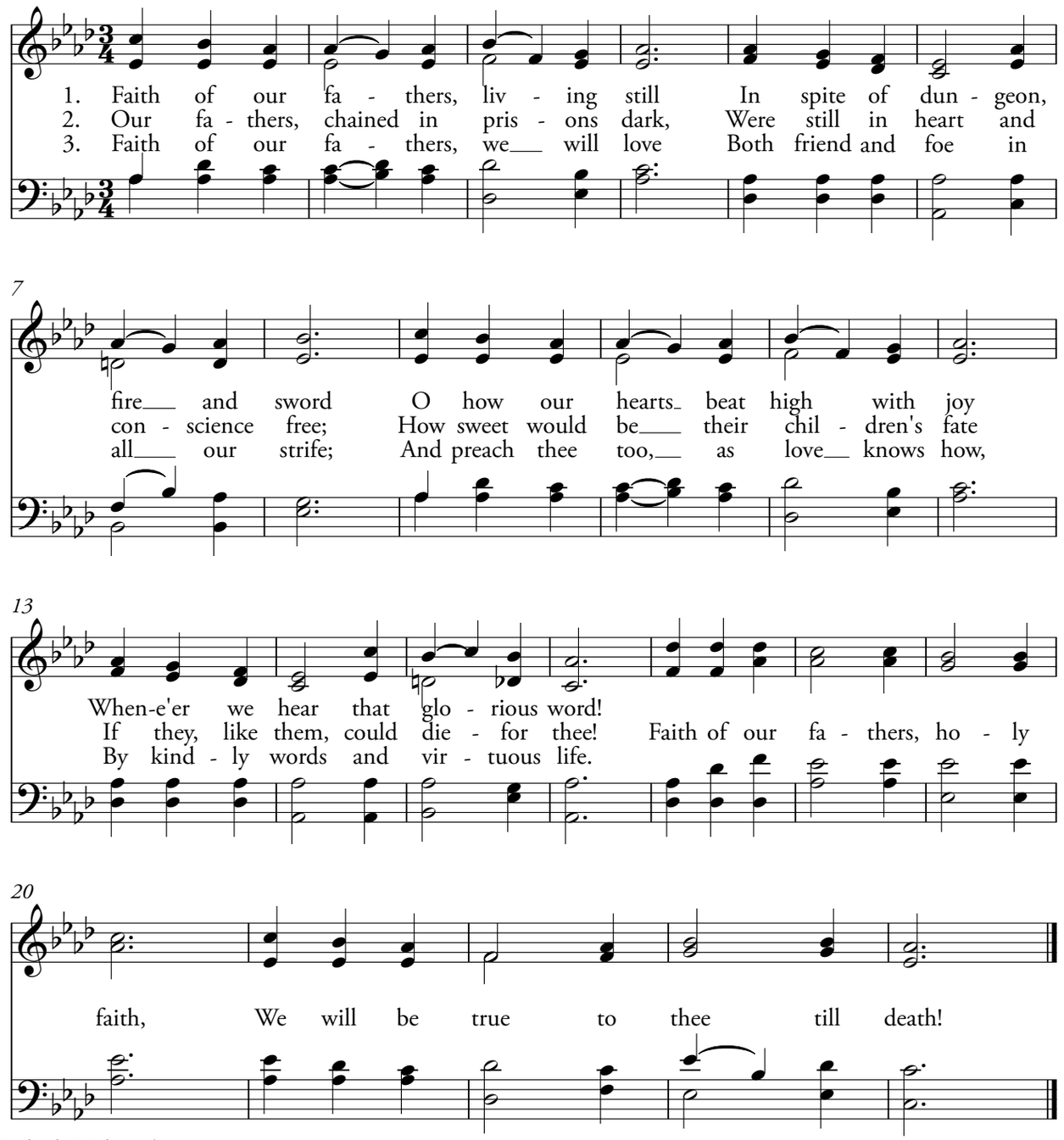
"Faith of Our Fathers" was a favorite of President Herbert Hoover, who said "A nation is strong or weak; it thrives or perishes upon what it believes to be true. If our youth are rightly instructed in the faith of our fathers. . . then our power will be stronger." He and his wife had been trapped in China by the violently anti-Western Boxer Rebellion in 1900, where he led barricade-building while under fire. Many Christians, both Western and Chinese, were martyred at that time, but as one Chinese girl boldly said, "I am not afraid, even though you kill me, for I shall go straight to my Heavenly Father."

The chorus of this powerful hymn is "Faith of our fathers, holy faith, we will be true to thee 'til death." Eusebius, a third-century Roman Christian, saw the same boldness in his day: "We were witnesses to the most admirable ardour of mind, and the truly divine energy and alacrity of those that believed in the Christ of God. They received the final sentence of death with gladness and exultation, so far as even to sing and send up hymns of praise and thanksgiving, until they breathed their last."

Nik Ripken writes that under Communist rule, a Russian man named Dmitri was unable to take his sons to church, so they began telling Bible stories, singing and praying together as a family. Eventually their neighbors wanted to join in, and despite repeated warnings, he continued hosting the meetings. When the group grew to 150, Dmitri was imprisoned. The only believer there, he survived 17 years of torture, loneliness, lies, and worry about his family with two things: writing down every Bible verse and song he could remember, and singing to Jesus every single sunrise, even when guards beat him, and the other prisoners tried to shut him up. One night, when he was about to give up and say he was not a Christian, the Holy Spirit prompted his family to pray him out of despair. Finally, as the guards led Dmitri to the courtyard for execution, all 1,500 criminals began to sing his song. Terrified, the guards asked "Who are you?" Dmitri replied, "I am a son of the living God, and Jesus is His name!" Eventually, he was set free.

"They have conquered him by the blood of the Lamb and by the word of their testimony, for they loved not their lives even unto death" (Revelation 12:11).

Faith of Our Fathers



Frederick W. Faber 1849

Henri F. Hemy 1864
Adapted by James G. Walton 1864

A Mighty Fortress Is Our God

Words & Music by Martin Luther (1483–1546), Translation by Frederick Henry Hedge (1805–1890)

Martin Luther was a German priest and professor of theology. After earning his doctorate of theology, Luther traveled to Rome and was horrified by the corruption he found amongst the clergy. They were saying that if people paid them the right price, they could remove sin's punishment. This practice was also known as selling indulgences for sin. And people were buying this false sense of security!

Martin Luther confronted the Catholic church on October 31, 1517, by nailing his Ninety-Five Theses to the door of the Cathedral of Wittenberg, Germany. In them, he stated that God's pardon for sin could not be bought with indulgences, but instead was the free gift of God's grace through faith in Jesus Christ. Luther's action sparked a change, or "reformation," in how people viewed righteousness and faith. The fire of reformation soon swept across Germany, then Europe.

Many in Catholic church leadership didn't like what Luther was doing, and they threatened him with imprisonment and death! When he was discouraged and felt that people would never think rightly about faith, he would say to his friend Philipp Melancthon, "Let's sing the forty-sixth Psalm." While the whole Psalm is rich, here are three of the more widely known verses, "God is our refuge and strength, a very present help in trouble. . . . Be still, and know that I am God. I will be exalted among the nations, I will be exalted in the earth! The Lord of hosts is with us; the God of Jacob is our fortress" (Psalms 46:1, 10–11).

Music had been an important to Luther for most of his life. He paid part of his way through school by singing in the streets of Eisenach, Germany. He also played the lute. Naturally his heart yearned for musical expression of God's truth. Luther once wrote, "Next to the Word of God, music deserves the highest praise. She is a mistress and governess of those human emotions . . . which control men or more often overwhelm them. . . . Whether you wish to comfort the sad, to subdue frivolity, to encourage the despairing, to humble the proud, to calm the passionate, or to appease those full of hate . . . what more effective means than music could you find?"

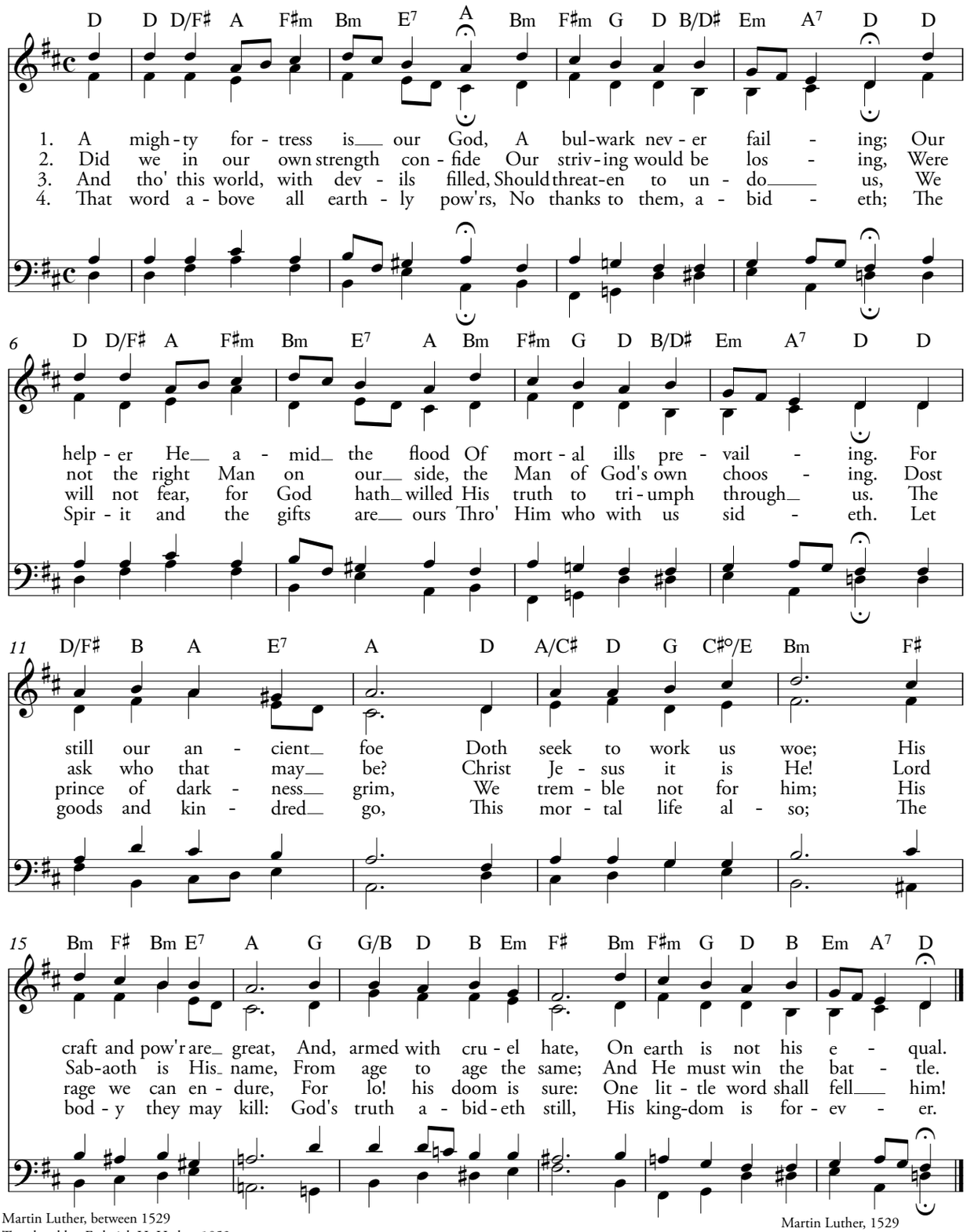
Luther wrote "Ein feste Burg," or "A Mighty Fortress is Our God," between 1527 and 1529. He may have written it for an assembly at Spires (April 20, 1529), when a group of German princes formally protested the Catholic church and were first called "Protestants." This song was a source of strength and inspiration with its majestic chords and its acknowledgement of God's unending sovereignty and love for mankind. It was published under the name (in German and Latin) "The 46th Psalm. God is our refuge and strength."

It is also known as "The Hymn of the Reformation." Luther's followers believed, as Martin Luther did, that "The Devil, the originator of sorrow, anxieties, and restless troubles, flees before the sound of music almost as much as the Word of God." To chase the devil, Luther wanted "to compose sacred hymns so that the Word of God may dwell among the people also by means of songs."

"A Mighty Fortress" has been translated into many languages, and into English over eighty times. It was first translated into English in 1539 by Miles Coverdale, who also translated the first entire printed Bible into English. Coverdale's title for it was "Oure God is a defence and towre." The American version commonly sung today was translated by Frederic Henry Hedge in 1852. The tune has been repeated by composers such as Johann Sebastian Bach and Felix Mendelssohn.

When Luther died, he was buried in Wittenberg, the first line of "A Mighty Fortress" on his tombstone. The song is now recommended for singing in Catholic masses.

A Mighty Fortress Is Our God



Martin Luther, between 1529
Translated by: Federick H. Hedge, 1852

Martin Luther, 1529

Jesus Shall Reign

Words by Isaac Watts (1674–1748), Music by John Hatton (1710–1793) and other composers

Some have called Watts the greatest name among hymn-writers, for his published hymns number more than eight hundred. Not everyone liked the idea of singing songs of "human composure," rather than the words of the psalms taken directly from God's Word. Some critics labeled Watts' hymns "Watts's Whims." The controversy divided churches in those days. Some churches took the middle road and sang psalms at the start of the service and a hymn at the very end. They reasoned that those who did not like the hymn could leave early or not sing.

Of his philosophy in arranging the psalms, he explained, "Where the Psalmist describes religion by the fear of God, I have often joined faith and love to it. Where he speaks of the pardon of sin through the mercies of God, I rather choose to mention the sacrifice of Christ, the Lamb of God. Where He promises abundance of wealth, honor, and long life, I have changed some of these typical blessings for grace, glory and life eternal, which are brought to light by the gospel, and promised in the New Testament."

"Jesus Shall Reign" was Watts' rendition of part of Psalm 72. He titled it "Christ's Kingdom Among the Gentiles," anticipating the spread of the gospel as the British expanded their borders. Although there was not a concerted mission effort when the hymn was originally penned, it caught on and entered many hymnbooks during the nineteenth century when modern missions came into being with the Moravians and later William Carey.

"May they fear you while the sun endures, and as long as the moon, throughout all! May He be like rain that falls on the mown grass, like showers that water the earth! In His days may the righteous flourish, and peace abound, till the moon be no more! May He have dominion from sea to sea, and from the River to the ends of the earth,"

"May all kings fall down before Him, all nations serveHim! May His name endure forever, His fame continue as long as the sun! May people be blessed in Him, all nations call Him blessed! Blessed be the Lord, the God of Israel, Who alone does wondrous things. Blessed be His glorious name forever; may the whole earth be filled with His glory" (Psalms 72:5–8, 11, 17–19).

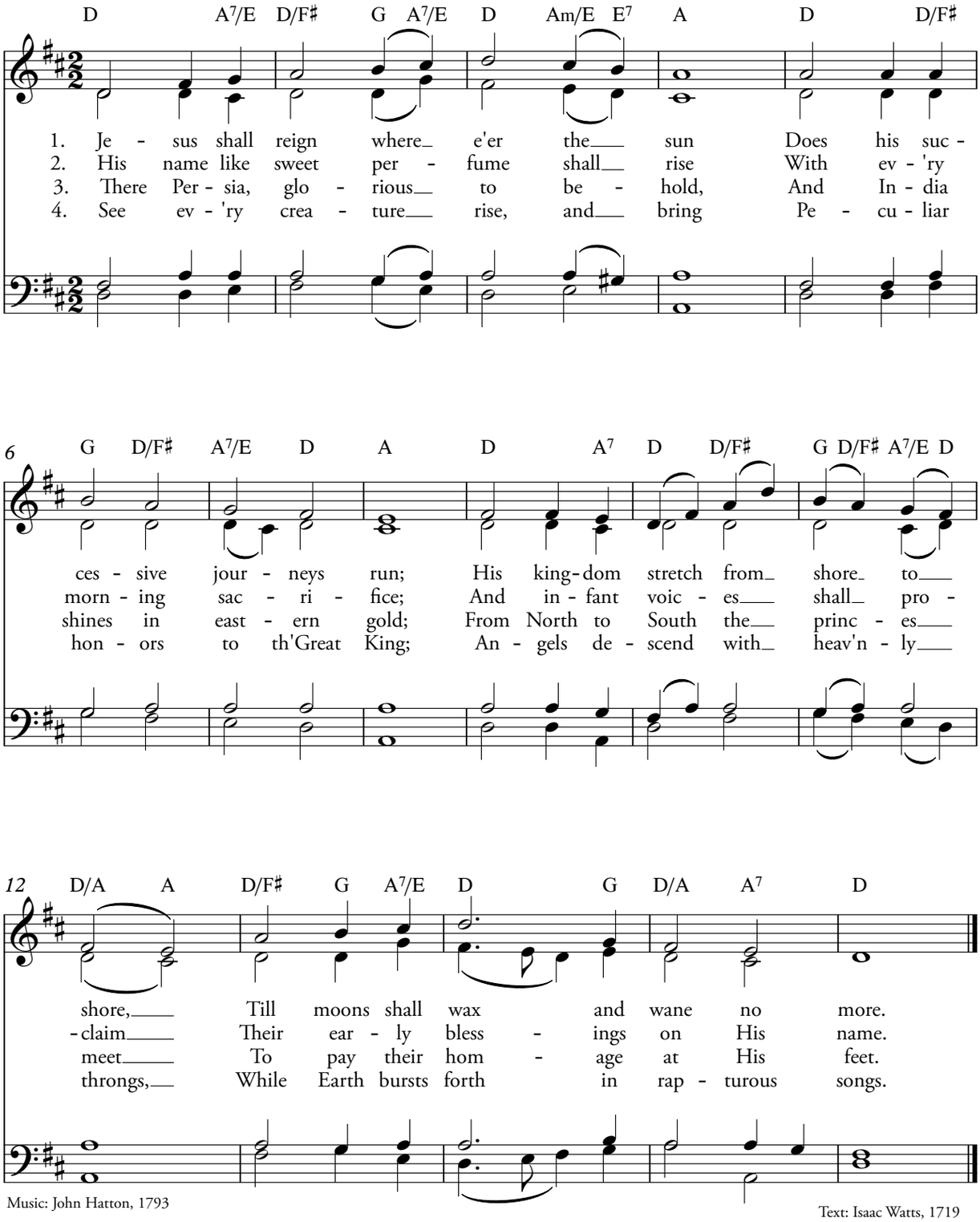
Fittingly, "Jesus Shall Reign" was sung in worship 143 years later in the South Sea Islands, around the time that Christian King George Topou I of Tonga revised the country's constitution. The tune we commonly use today for "Jesus Shall Reign" was published anonymously in 1793 but was most likely written by John Hatten.

I have mentioned the poetic bent of this young man in the story for hymn #2, "We're Marching to Zion." I was blessed by his gift of poetry while teaching at a Christian school in Massachusetts. All of the students were encouraged to memorize the Ten Commandments by reciting this poem by Isaac Watts:

1	*Thou shalt have no more Gods but Me.*	*2*	*Before no idol bend the knee.*
3	*Take not the name of God in vain:*	*4*	*Nor dare the Sabbath Day profane.*
5	*Give both thy parents honor due.*	*6*	*Take heed that thou no murder do.*
7	*Abstain from words and deeds unclean;*	*8*	*Nor steal, though thou are poor and mean.*
9	*Nor make a wilful lie, nor love it.*	*10*	*What is thy neighbor's dare not covet.*

I have always appreciated the faith and the worldwide tenor of this hymn. When I was in seminary I aspired to carry the gospel to the ends of the earth and was edified and stirred when singing this anointed hymn. For we have each been called to make disciples of all the nations (Matthew 28:19). These inspired lyrics capture the certainty of the day when "every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father" (Philippians 2:10–11).

Jesus Shall Reign



Music: John Hatton, 1793

Text: Isaac Watts, 1719

All People That on Earth Do Dwell

Words by William Kethe (?-1594), Music by Louis Burgeois (c. 1510–1560)

"All People That on Earth Do Dwell" comes directly from Psalm 100, so it is also called the "Old Hundredth." This version is attributed to William Kethe, a mystery man. Some think he was born in Scotland, but we know that he also spent time in mainland Europe. We're not even sure when he was born, but we know that he lived in the 1500s. Some think he fled Scotland because of the persecution of Protestant Christians under Mary I, "Bloody Mary." He ended up in Geneva and spent time in Switzerland translating the Geneva Bible alongside William Whittingham and others between 1558 and 1560.

Kethe most likely adapted the words of Psalm 100 around the same time he was working on the Geneva Bible. The Geneva Bible was translated by men who, influenced by John Calvin, believed that singing anything but Scripture added to the word of God, a "dangerous liberty." So singing the psalms was important to them!

In 1561, around two dozen psalm-hymns by Kethe were published in the Anglo-Genevan Psalter, from which we can guess that Kethe's role in the Geneva Bible was translating psalms. These English versions are based on French translations from the original Hebrew. It was logical that Kethe, who lived in a predominantly French-speaking city abutting France, would rely heavily on the French Scriptures. Kethe's "Old Hundredth" was one of the songs that employed the old French meter.

"All People That on Earth Do Dwell" echoes Psalm 100's call to praise:

> Sing ye loud unto the Lord, all the earth.
> Serve the Lord with gladness:
> Come before Him with joyfulness.
> Know ye that even the Lord is God:
> He hath made us, and not we ourselves:
> We are His people, and the sheep of His pasture.
> Enter into His gates with praise, and into His courts with rejoicing:
> Praise Him and bless His Name.
> For the Lord is good: His mercy is everlasting,
> And His truth is from generation to generation. (Geneva Bible, updated English)

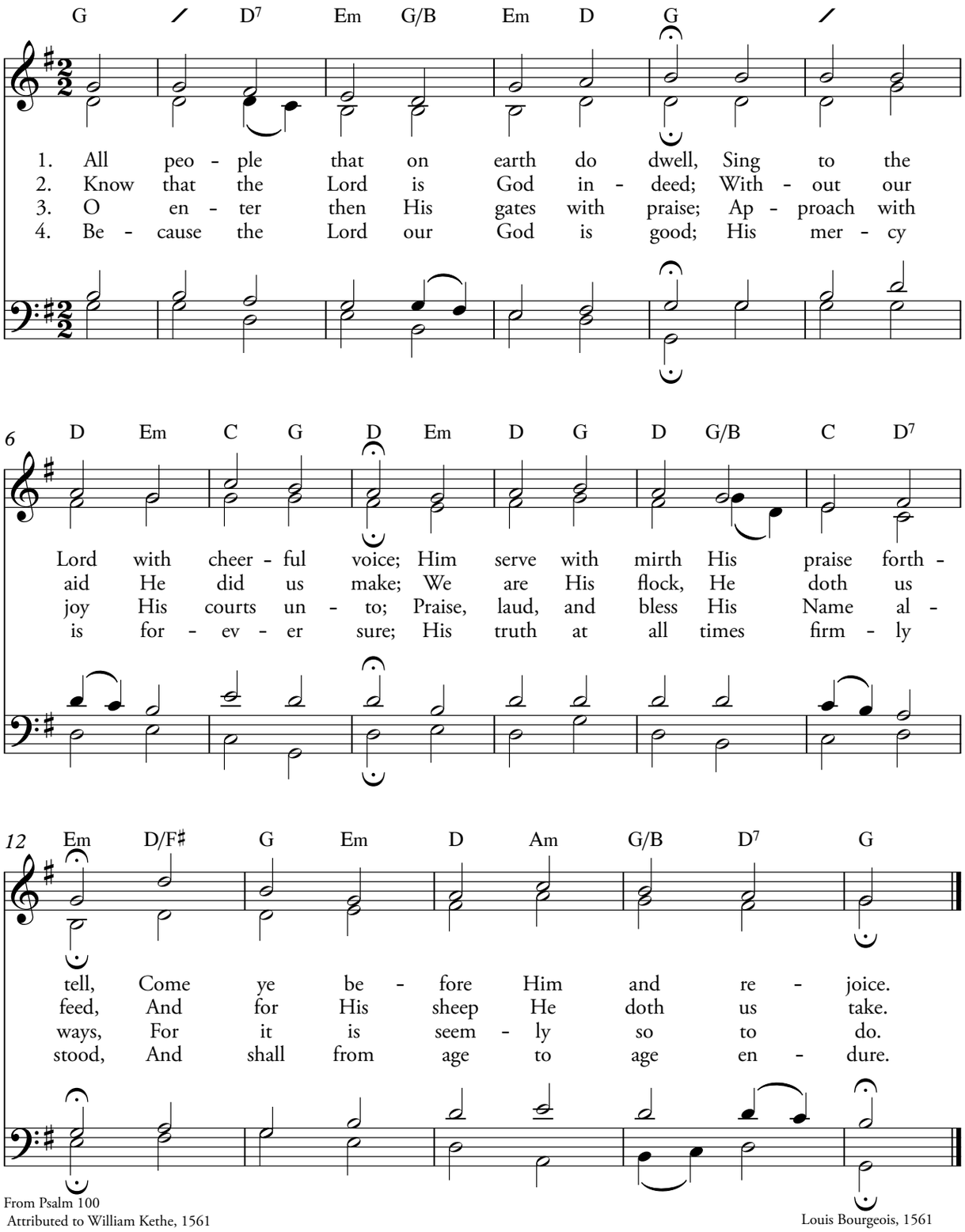
Louis Bourgeois probably wrote the tune we use today before Kethe produced the "Old Hundredth." The tune was originally used to sing Psalm 134, but it was written to be used interchangeably with other songs, and it has worked well for the "Old Hundredth" for centuries.

More on the Geneva Bible (adapted from Wikipedia):

> The Geneva Bible is one of the most historically significant translations of the Bible into the English language, preceding the King James translation by 51 years. It was the primary Bible of the 16th-century Protestant movement and was used by William Shakespeare, Oliver Cromwell, John Milton, John Knox, John Donne, and John Bunyan. It was one of the Bibles taken to America on the Mayflower, and read by many English Dissenters.

What makes this version of the Holy Bible significant is this was the first mechanically printed, mass-produced Bible, made available directly to the general public, which came with a variety of study guides and aids (collectively called an apparatus). These resources included verse citations to allow the reader to cross-reference one verse with numerous relevant verses in the rest of the Bible; introductions to each book of the Bible, which acted to summarize all of the material that each book would cover; maps; tables; woodcut illustrations; indexes; and other features—all of which would eventually lead to the reputation of the Geneva Bible as history's very first study Bible.

All People That on Earth Do Dwell



From Psalm 100
Attributed to William Kethe, 1561

Louis Bourgeois, 1561

O Come, All Ye Faithful

Words by John Wade (1710–1786), Translation by Frederick Oakeley (1802–1880), Music by Unknown Composer

"O Come, All Ye Faithful" has sometimes been assumed to be ancient because it was written first in Latin as "Adeste Fidelis." The reality is that "O Come, All Ye Faithful" is probably more Catholic than it is ancient! Its story is fascinating!

Several manuscripts of "Adeste Fidelis" have been discovered and at least seven of them have John Francis Wade's signature on them. It is possible that Wade merely copied the words that someone older than he wrote. Wade was a scribe who copied and embellished hymn texts for a living, at least after he moved to France. His obituary honored him for his "beautiful manuscripts."

However, Wade was also a Jacobite. Jacobites were Brits who believed that the throne of England belonged to the Stuarts. The Stuarts' throne had been transferred to a Protestant daughter/sister (William and Mary) at the invitation of men who didn't want rulers who tolerated Catholics and Dissenters. As a result, many Jacobites were Catholics who wanted freedom to practice their religion! They tried to regain the throne, but after their last attempt in 1745, many fled England for their lives.

Wade fled England for France, where he taught music and copied hymns. Many people believe that he wrote "Adeste Fidelis" at this time. He published it in a collection of pieces called *Cantus Diversi* ("Different Tune") in 1751. Keep in mind that the Catholic mass was always entirely in Latin, so someone writing a hymn for Catholic worship would write it in Latin as well. The earliest printed version of "Adeste Fidelis" also includes a tune, which hints that Wade made have composed the tune, as well. The notes are written in chant form, appropriate for mass.

Some even believe that "Adeste Fidelis" was a political rallying cry, saying that "the faithful" referred to Jacobites and that "angelorum" (in the phrase "king of angels") was a pun for "anglorum," which meant "England." They also point to the fact that early appearances of the song in English hymnals place it near prayers for Charles, the aspiring Jacobite king, and that the illustrations on the page link it with other Jacobite calls disguised as hymns. It is also included in a mass that Wade apparently put together to call for the return of the Jacobites to England. Whether or not this theory is true, the Jacobites did not achieve their political goals. Yet Jesus Christ, whose birth this song honors, reigned then and continues His reign today.

The original "Adeste Fidelis" contained four verses. The verses often printed as three through five were probably added by French clergyman Etienne Jean Francois Borderies in the 1800s. Another anonymous Latin verse is rarely printed.

Frederick Oakley was an Anglican clergyman in England who became a Catholic in 1845, 100 years after the Jacobite uprising of 1745. He translated "Adeste Fidelis" into English before he shifted to Catholicism. He translated the first line, "Ye Faithful, Approach Ye," which didn't stick very well! After he became a Catholic, he modified it to the far more popular "O Come, All Ye Faithful."

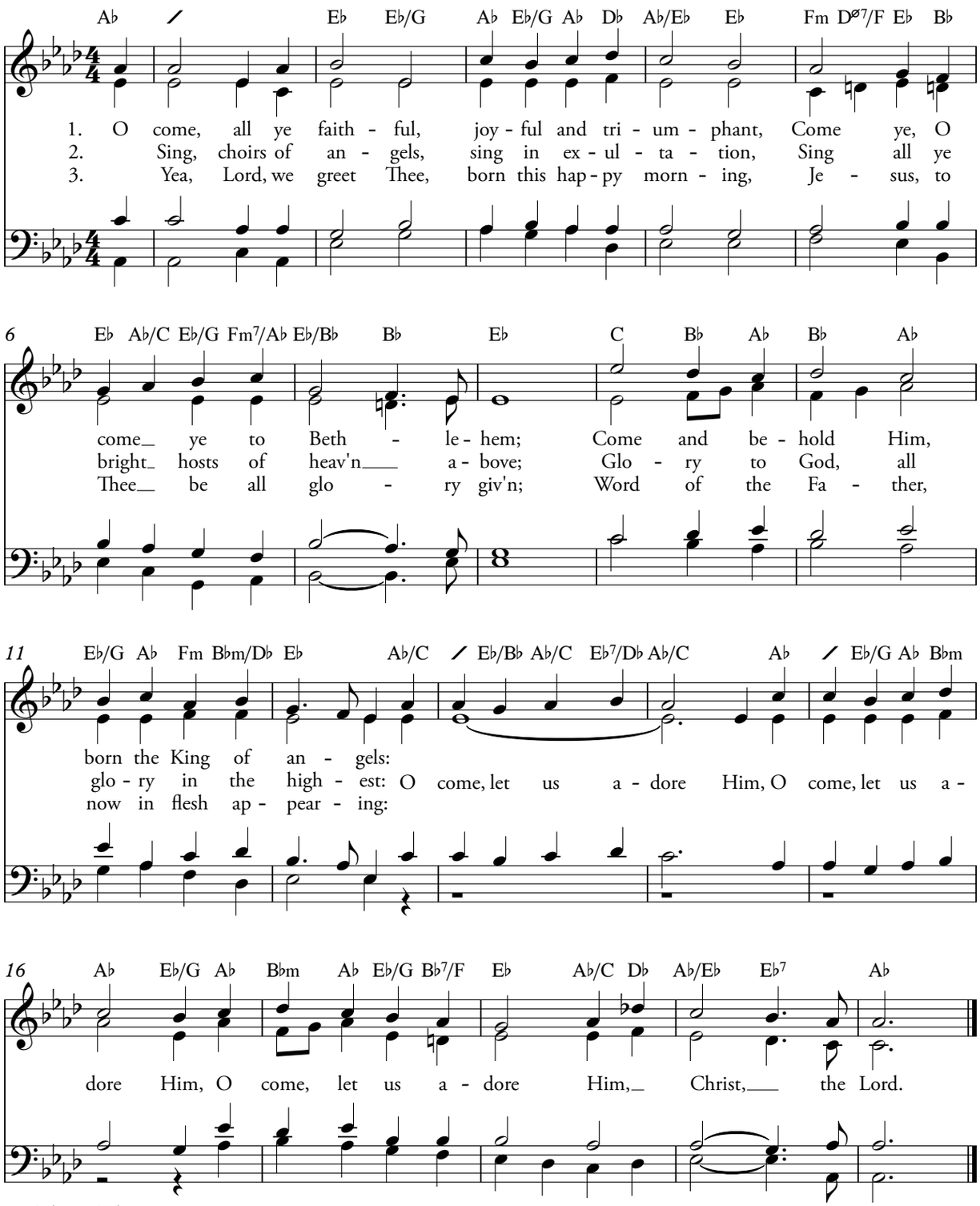
The tune for this popular song is also used when singing "How Firm A Foundation." "O Come All Ye Faithful" invites faithful believers to worship along with the angels, who are adoring Christ the Lord. It is one of my favorite carols extolling Jesus, who is "Word of the Father, now in flesh appearing." As I meditate on the lyrics I feel as if I am worshiping with the shepherds in Bethlehem as He was "born this happy morning."

In Hebrew, beth *means "house" and* lehem *means "bread," making* Bethlehem *a "house of bread." Bethlehem is the town where the prophet Micah prophesied that Jesus, the Son of David, was to be born.*

"You, O Bethlehem Ephrathah, who are too little to be among the clans of Judah, from you shall come forth for Me One Who is to be ruler in Israel, Whose coming forth is from of old, from ancient days" (Micah 5:2).

"For unto you is born this day in the city of David a Savior, Who is Christ the Lord" (Luke 2:11).

O Come, All Ye Faithful



Latin hymn, 18th century
Translated by Frederick Oakeley, 1841

From Wade's Cantus Diversi, 1751

The Bridegroom Comes!

Words by Horatius Bonar (1808–1889); Music by John Baptiste Calkin (1827–1905)

Horatius Bonar was born in 1808 in Edinburgh, Scotland, one of eleven children! He attended Edinburgh University, and in 1837, he was ordained at thirty years old. 1843 was an eventful year for him: He married Jane Catherine Lundie, and became part of the Great Disruption movement which led to the establishment of the Free Church of Scotland.

Do you remember Isaac Watts? In 1707, most Christians sang only psalms in their church services, until Isaac set about writing hymns for them. In 1837, when Horatius Bonar began writing the first of his six hundred-plus hymns, this was still the case in many churches in Scotland. Among them was North Church in Kelso, where Bonar served as pastor. This means that he was unable to sing his own songs in his own chapel.

In 1873, when Horatius Bonar was 65 years old, D.L. Moody and Ira Sankey held their first evangelistic meetings in England. At that time, many people were still unsure about solo-singing—not to mention the cabinet organ Sankey used to accompany himself, fearing they were just for showing off. But Sankey would sing, and Moody would follow with a Bible lesson, and in this way, many came to faith. In fact, the two Americans became known as the men who spoke and sang the gospel.

That November, an unexpected invitation brought them to Scotland. For their first meeting in Scotland, Moody was sick and unable to preach; in their second, the organ they had borrowed was damaged en route, and Sankey could not sing without it. Both men felt suspense and fear as they prepared for their third meeting. To Ira Sankey's great surprise, there in a front seat, encouraging him, was Horatius Bonar, who would become a close friend and supporter. As the meeting ended, Bonar turned to him with a smile and said, "Well, Mr. Sankey, you sang the gospel tonight."

Ira Sankey called Horatius Bonar "my ideal hymn-writer, the prince among hymnists of his day and generation." Bonar was so busy writing that he rarely bothered keeping track of the stories behind his hymns. But several of his songs reflect that fact that he spent much time pondering the return of Christ.

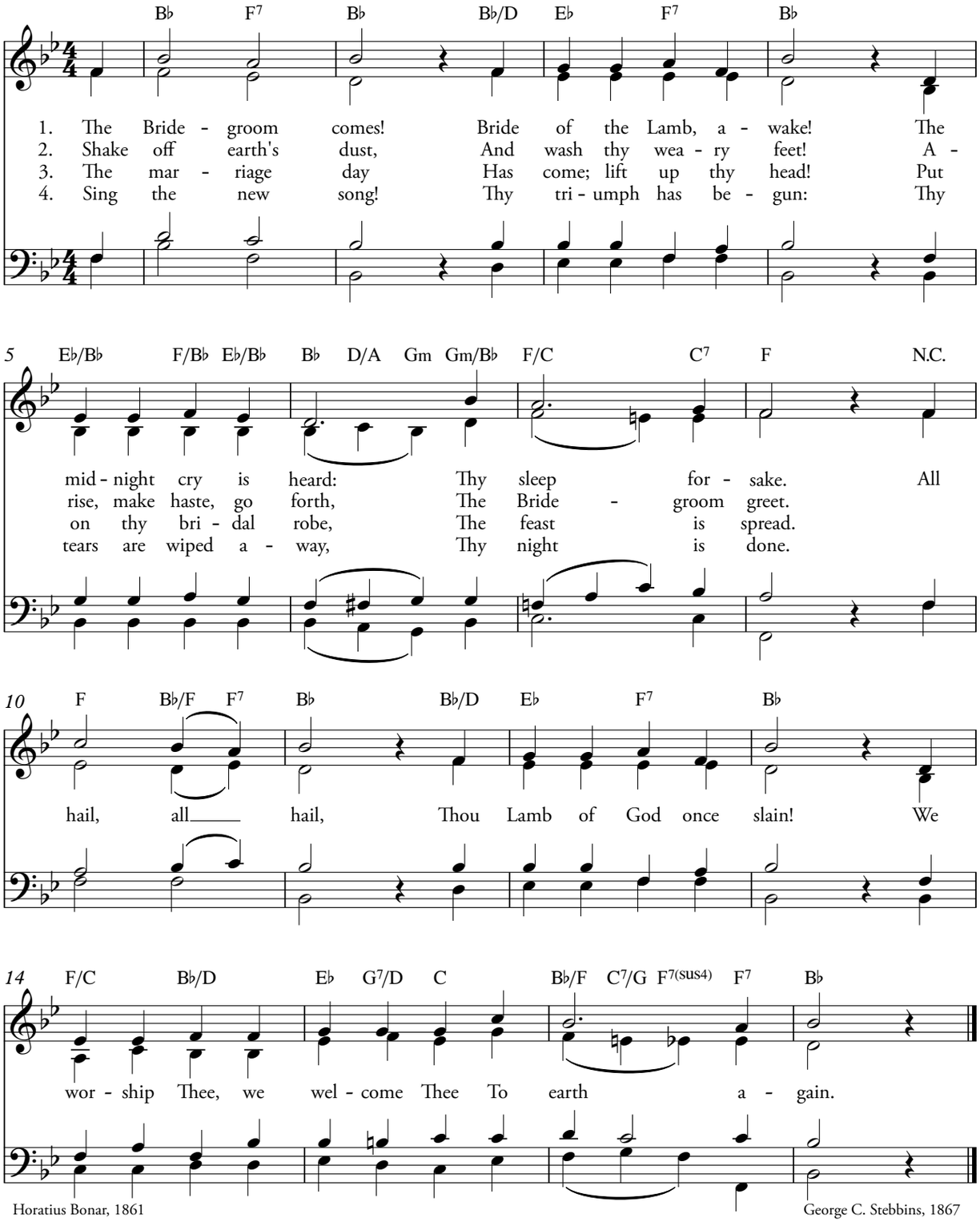
The title of "The Bridegroom Comes" refers to Jesus' parable of the wise and foolish virgins:

> Then the kingdom of heaven will be like ten virgins who took their lamps and went to meet the bridegroom. Five of them were foolish, and five were wise. For when the foolish took their lamps, they took no oil with them, but the wise took flasks of oil with their lamps. As the bridegroom was delayed, they all became drowsy and slept. But at midnight there was a cry, 'Here is the bridegroom! Come out to meet Him.' Then all those virgins rose and trimmed their lamps. . . . Watch therefore, for you know neither the day nor the hour. (Matthew 25:1–7, 13)

This hymn focuses on the Lord's return and the eager expectation believers can have as they prepare for that day. It places emphasis on being always ready as Christians await the Lord's return. Bonar's hymn also focuses on the joyful celebration believers can anticipate. "The Bridegroom Comes" is a song of invitation, but an invitation that requires preparation. "Let us rejoice and exult and give Him the glory, for the marriage of the Lamb has come, and His Bride has made herself ready; it was granted her to clothe herself with fine linen, bright and pure— for the fine linen is the righteous deeds of the saints. And the angel said to me, 'Write this: Blessed are those who are invited to the marriage supper of the Lamb'" (Revelation 19:7–9).

"'Surely I am coming soon.' Amen. Come, Lord Jesus!" (Revelation 22:20).

The Bridegroom Comes!



Horatius Bonar, 1861

George C. Stebbins, 1867

Rise Up, O Men of God!

Words by William Merrill (1867–1954), Music by William Walter (1825–1893) and other composers

Born in 1867, William Pierson Merrill lived in a time when, like today, people were discussing how to get men more involved in church. The gap between the number of men and women in church had widened significantly throughout the 1800s. In the early 1900s, church leaders were pondering what to do.

Merrill had graduated from Union Theological Seminary and was a pastor of a Presbyterian church in Chicago when an editor friend mentioned to him that the church really needed a song to rally men. Merrill had written words or music for a handful of songs, but he was not a career hymn writer. Yet he continued to think about the need for a song for men.

Around the same time, Merrill came across an article called "The Church of the Strong Men" by Gerald Stanley Lee, published in 1905. Lee compared a grand European cathedral with a humble New York City church dwarfed by skyscrapers to illustrate that men were not drawn to church because church didn't show them an awesome God. Instead, church was overshadowed by business and other pursuits that offered men significance and power. Lee wrote:

> The main trouble with the modern Church. . . is that it has made it so exceedingly convenient not to notice God. . . .If the lives of God's people are not noticeably godlike, a little wonderful and out of the way, with a touch of the miraculous and heroic and enviable about them, why should anyone notice their God?. . . If the church service is not full of the dignity and splendor and majesty of God, or if it caricatures Him as merely a distant elegant but feeble person, it does more harm than good. The only church that shall ever rule [these great, masterful, godlike-looking cities of ours] shall be a church with the cathedral spirit. It shall be a church of Strong Men. And the spirit of the Strong Men shall build on all the great streets of the world mighty homes for God. . . . It shall be one that suggests, when one looks at it, nations and empires, centuries of love and sacrifice and patience, and it shall gather the great cities like children about its feet.

Lee's words stirred Merrill. In fact, they stirred new song words right out of him one weekend when he was returning to Chicago aboard a steamer on Lake Michigan. "Suddenly this hymn came up," Merrill wrote later, "almost without conscious thought or effort."

And thus was born a strong song that would call men to action. Lee never meant it to slight women, but to call men to take their rightful place alongside the many women who were already faithfully serving God in his time. The imagery is vivid as it calls men to reach for a high calling, that of serving the King of kings. It encourages men to step up to advance God's Kingdom. It challenges men to use their strength to build the Church. And it calls them to live humble lives, lives of "love and sacrifice and patience," as Jesus Himself did.

This rousing tune and the stirrng words appeals to me as a man. Verse 1 calls me to "Have done with lesser things." Jesus told his disciples, "If anyone would come after Me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it, but whoever loses his life for My sake will find it. For what will it profit a man if he gains the whole world and forfeits his soul?" (Matthew 16:24–26).

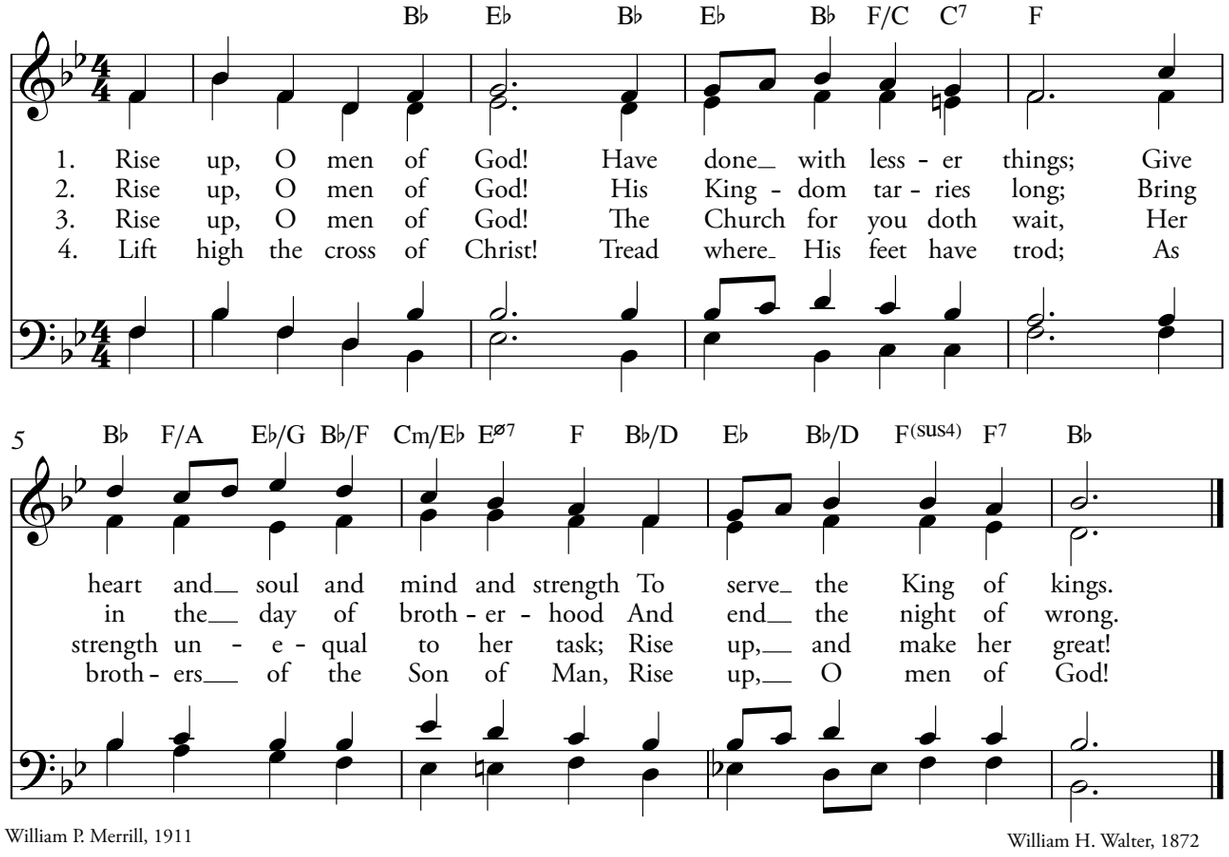
Verse 3 tells me I am needed. "The creation waits with eager longing for the revealing of the sons of God" (Romans 8:19).

I hear the appeal as a Christian brother of the Son of God. "Whoever does the will of God, he is My brother and sister and mother" (Mark 3:35).

Finally, I hear Paul, in the Spirit, appealing for us all to be devoted and committed as good solders. "Share in suffering as a good soldier of Christ Jesus" (2 Timothy 2:3). "Fight the good fight of the faith" (1 Timothy 6:12).—Steve Demme

---

Rise Up, O Men of God! 30



William P. Merrill, 1911

William H. Walter, 1872

O for a Thousand Tongues to Sing

Words by Charles Wesley (1707–1788), Music by Carl Glaeser (1784–1829) and Other Composers

In 1736 John and Charles Wesley sailed as missionaries with General Oglethorpe on his second expedition to Georgia. They returned to England a few years later, believing their ministry had failed. John Wesley wrote "I went to America to convert the Indians; but, oh, who shall convert me?"

In the providence of God, during their passage, the ship encountered severe storms. All on board were terrified, except the singing Moravians. These dedicated believers were able to face the prospect of death for they had a divine assurance of their salvation, which the Wesleys did not.

Meeting the Moravian brethren, was to prove instrumental in the conversion of both brothers. Upon their return to England, the Moravian Peter Boehler became their friend and spiritual advisor. After several conversations with Boehler, Charles was the first of the two brothers to be justified by faith on Whitsunday, May 21, 1738. He wrote in his journal that the Spirit of God "chased away the darkness of my unbelief."

Three days later, on May 24, 1738, John's search for the grace of God ended in a meeting house on Aldersgate Street in London. He wrote in his journal: "In the evening I went very unwillingly to a society in Aldersgate Street, where one was reading Luther's preface to the Epistle to the Romans. About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed."

The year after Charles Wesley was saved was a busy one. He became a curate at St. Mary's in Islington, but he preached in a number of locations outside of the church, including the Fetter Lane Society, where his Moravian friends were. (Peter Boehler had started Fetter Lane in May 1738, the same month that Wesley came to faith.) Wesley preached, shared the gospel in prisons, prayed for prostitutes, and saw God do many wonderful things!

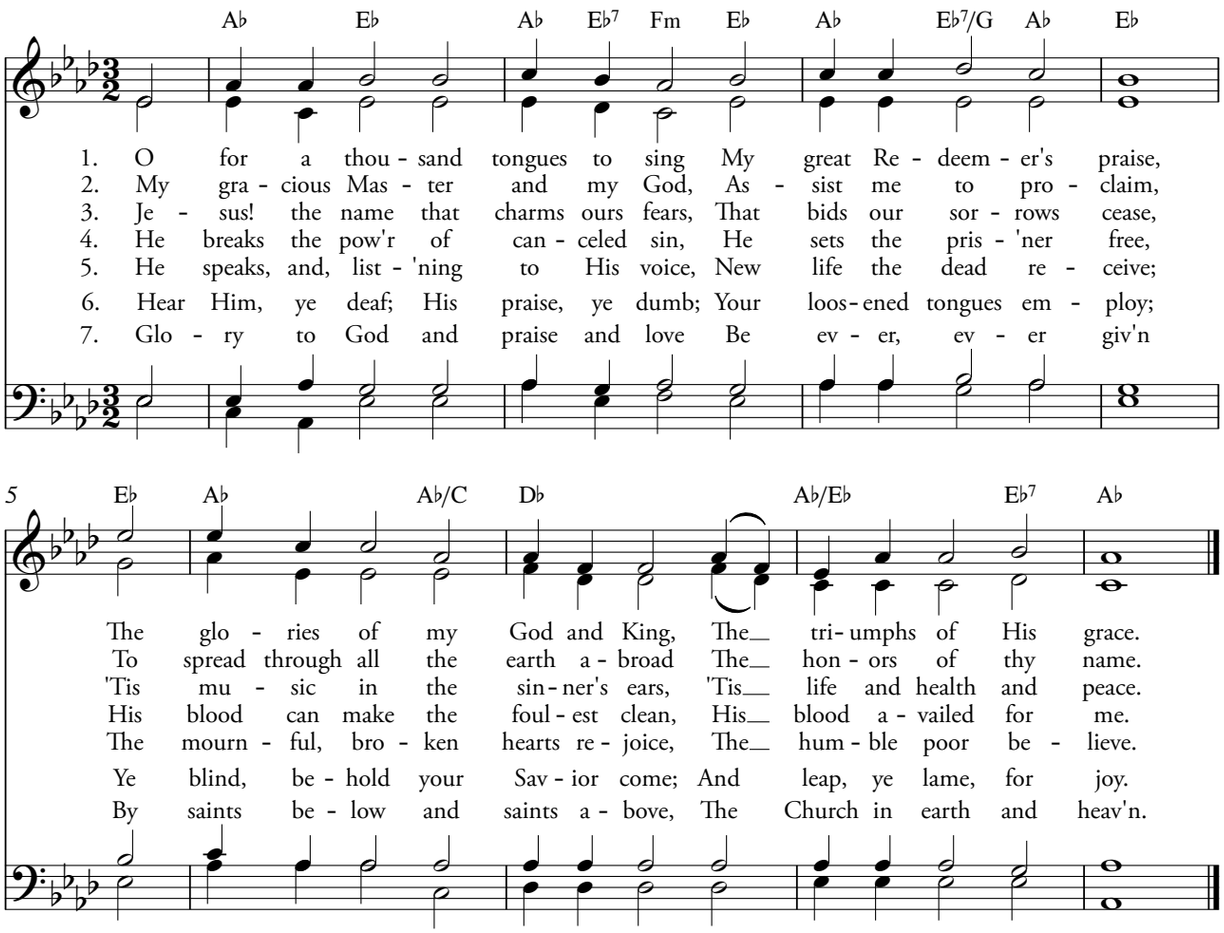
He was so effective that the wardens of St. Mary's demanded that he give up his preaching license. Wesley writes in his journal, "I wrote down my name; preached with increase of power, on the woman taken in adultery. None went out." That same night he met with Count Nicholas von Zinzendorf, leader of the Moravians internationally, who told Wesley of 600 Spanish Muslims, 200 Greenlanders, and 300 Africans who had recently been saved. God was moving around the world.

The following month, Wesley celebrated his one year salvation anniversary. In honor of it, he wrote a new hymn. It was inspired by a conversation that he had had with his Moravian friend Peter Boehler. The two friends were discussing praising God. Wesley wondered about appropriate praise. Boehler replied, "Had I a thousand tongues, I would praise Him with all."

Wesley published this hymn in the 1740 version of *Hymns and Sacred Poems*. He headed it "For the Anniversary Day of One's Conversion" and opened it "Glory to God, and praise, and love be ever, ever given." The original is 18 stanzas, far too many to manage in our hymnals today. So those specific to Wesley's own testimony are usually left out, as are stanzas calling the nations and sinners to saving faith in Jesus. Wesley acknowledges his own sins along with those of "harlots, publicans, thieves . . . [and] murderers" and beckons them with his own excitement in the Gospel.

In the context of Wesley's own heart change and of the preaching he was doing to the very harlots, publicans, thieves, and murderers he writes to, the hymn's praise is fitting. "He breaks the power of cancell'd sin, He sets the prisoner free: His blood can make the foulest clean; His blood avail'd for me" was something that Wesley had seen for himself and was seeing almost daily in his ministry. It was also fitting in light of the report of the Gospel's spread he had heard from Count von Zinzendorf weeks before.

O for a Thousand Tongues to Sing



Charles Wesley, 1839

Carl G. Gläser, 1828

Glory Be to the Father

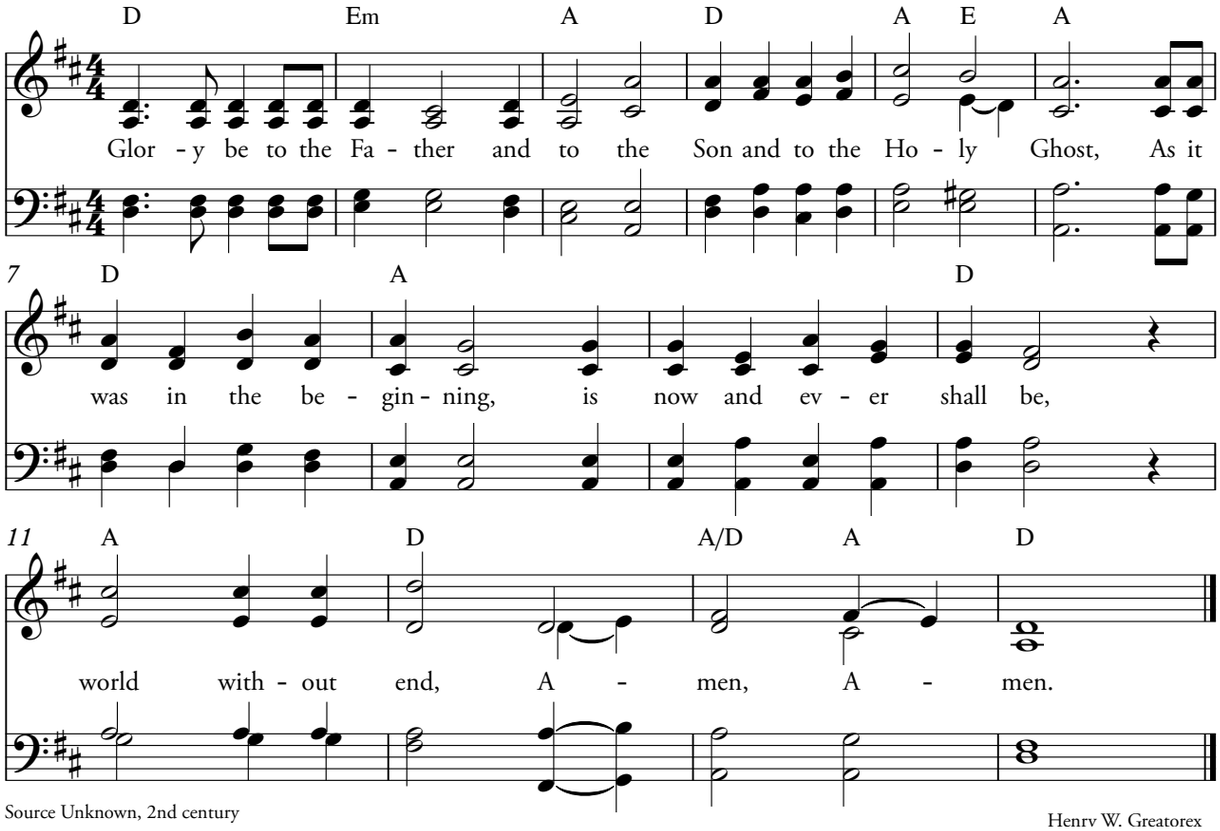
Words by unknown author, Music by Henry Greatorex (1813–1858) and Christopher Meineke (1782–1850)

The "Gloria Patri," which means "Glory Be to the Father," is a doxology because it is a short hymn of praise. It is called the "lesser" to set it apart from the "Greater Doxology," which is "Gloria in Excelsis Deo" ("Glory to God in the Highest"). The Gloria Patri dates back to the earliest days of Christianity, and some sources say that it first came from Syria. Without music, it is sometimes known as the "Glory Be" prayer. Its references to the Trinity are quite possibly based on the Great Commission in Matthew 28:18–20: "Jesus came and said to them, "All authority in heaven and on earth has been given to Me. Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all that I have commanded you. And behold, I am with you always, to the end of the age."

Henry Greatorex, who wrote the tune for #32, was born into an intellectual musical family in 1816. His father, Thomas Greatorex, was the organist of Westminster Abbey and a composer. He was also an astronomer and mathematician who belonged to the Royal Society, one of the oldest science-promoting societies in the world. The elder Greatorex was a friend of Bonnie Prince Charlie (Charles Edward Stuart), as well, and it was said that when King George IV was Prince Regent, he told Thomas, "My father is Rex, but you are a Greater Rex."

Henry emigrated to the United States in 1839 and played organ in churches in Hartford, Connecticut, before settling in New York City. His most well known composition is the tune he wrote to the "Gloria Patri," or "Lesser Doxology."

Glory Be to the Father



Source Unknown, 2nd century

Henry W. Greatorex

Glory Be to the Father

Words by unknown author, Music by Henry Greatorex (1813–1858) and Christopher Meineke (1782–1850)

Christopher Meineke wrote another popular tune for Gloria Patri. Meineke, who is also known as Charles or Karl, was born in 1782 and emigrated to America around 1800. It is said that he visited Europe again in 1817 and met Beethoven, who complimented his concerto. When Meineke returned to America in 1819, he became the organist at St. Paul's Church in Baltimore. We may assume that he composed his tune to Gloria Patri in conjunction with his organ work at St. Paul's, probably around 1844.

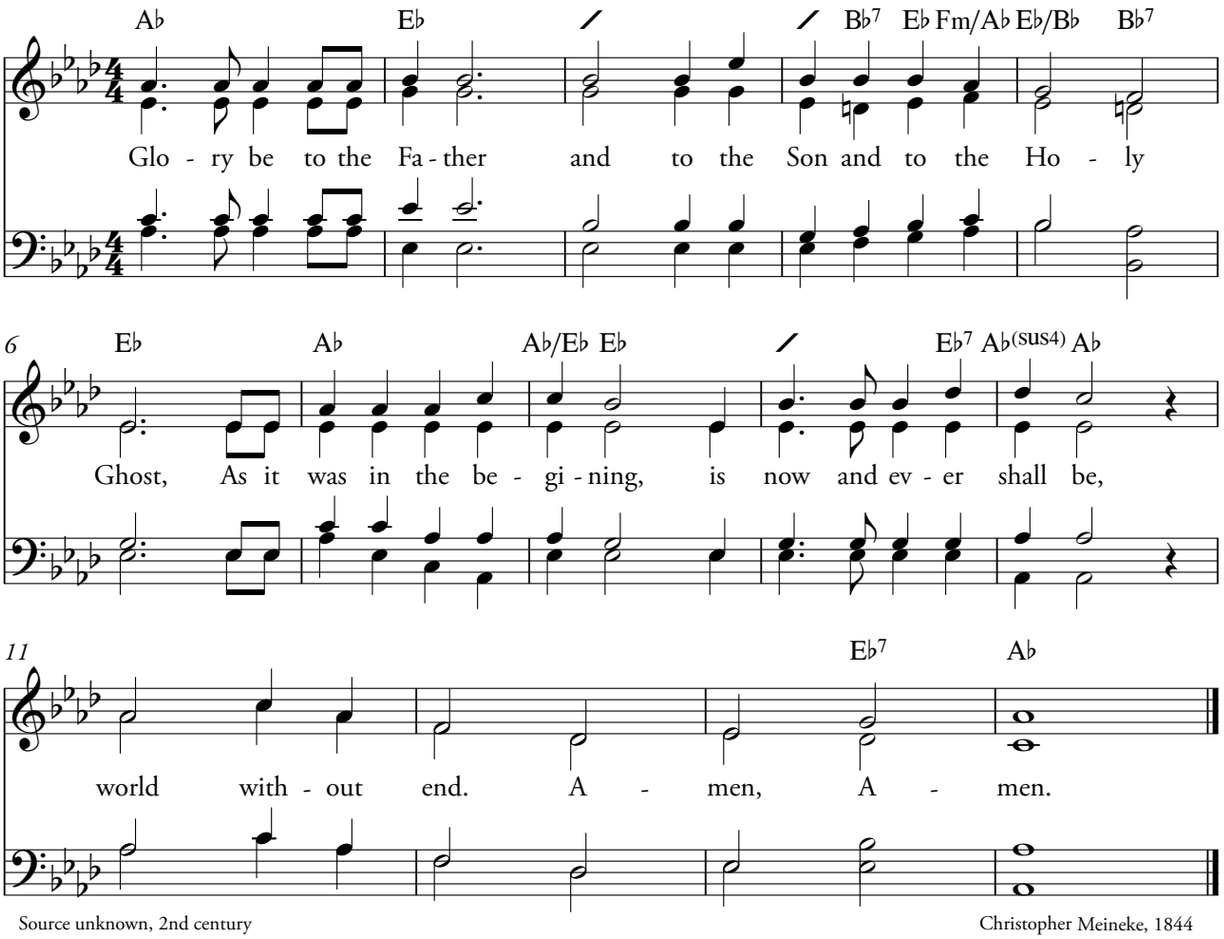
The divinity of all three members of the Trinity is powerfully declared in this sublime song of praise to God. I thought the reader might enjoy a short foray into church history to learn how the doctrine which is embraced today had its origin.

In 325, the Council of Nicaea adopted the Nicene Creed which described Christ as "God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father". The creed used the term homoousios (of one substance) to define the relationship between the Father and the Son.

The Confession of the Council of Nicaea said little about the Holy Spirit. The doctrine of the divinity and personality of the Holy Spirit was developed by Athanasius (293–373) who was present at the Council of Nicea, in the last decades of his life. He defended and refined the Nicene formula. By the end of the 4th century, under the leadership of Basil of Caesarea, Gregory of Nyssa, and Gregory of Nazianzus (the Cappadocian Fathers), the doctrine had substantially reached its current form.

Gregory of Nazianzus would say of the Trinity, "No sooner do I conceive of the One than I am illumined by the splendour of the Three; no sooner do I distinguish Three than I am carried back into the One. When I think of any of the Three, I think of Him as the Whole, and my eyes are filled, and the greater part of what I am thinking escapes me. I cannot grasp the greatness of that One so as to attribute a greater greatness to the rest. When I contemplate the Three together, I see but one torch, and cannot divide or measure out the undivided light" (*Orations* 40, 41).

Glory Be to the Father



Source unknown, 2nd century

Christopher Meineke, 1844

Jesus, the Very Thought of Thee

Words by Bernard of Clarivaux (1091–1153), Translation by Edward Caswall (1814–1878), Music by John Dykes (1823–1876)

Bernard was born into a noble family in France; his father was a knight. From a young age, he was interested in Bible study. His mother seems to have greatly influenced him and encouraged his pursuit of God. She died when Bernard was 19 or 20, and shortly thereafter he entered a monastery. He believed in seeking God through strict self-discipline (e.g. fasting and sleeping minimally), and he was appointed abbot of a separate monastery in the same order three years later. The new monastery's location was the Valley of Wormwood, a haunt of thieves, but Bernard renamed it "Clairvaux" which means "Clear Valley," and he was called "Bernard of Clairvaux." His father and all six of his brothers joined him in this monastery.

Bernard was a champion of Christianity, a passionate man and an eloquent speaker. Even though Bernard promoted beliefs such as the honor of Mary the mother of Jesus, reformers centuries later considered him a kindred spirit who believed in justification by faith. He certainly advocated the marriage of faith and works. He rallied men and women to fight in the Second Crusade, yet he tried to make sure that each person who went on the Crusade knew Jesus first. Bernard died a broken man after the Second Crusade failed and people blamed him for its failures.

Bernard's writings indicate that he truly knew Jesus. His hymn, "De nomine Jesus" ("Of the Name of Jesus"), is the source of several other hymns: "O Jesus! King Most Wonderful" and "Jesus, Thou Joy of Loving Hearts," and this song: "Jesus the Very Thought of Thee," which originally had fifteen stanzas. The other stanzas are below.

The tenderness of the words and the reverence of the tune, combine to make this hymn special. Like Paul, Bernard knew Jesus and shared an intimate relationship with his Savior. "Whatever gain I had, I counted as loss for the sake of Christ. Indeed, I count everything as loss because of the surpassing worth of knowing Christ Jesus my Lord" (Philippians 3:7–8).

O Jesus, King most wonderful
Thou Conqueror renowned,
Thou sweetness most ineffable
In Whom all joys are found!

When once Thou visitest the heart,
Then truth begins to shine,
Then earthly vanities depart,
Then kindles love divine.

O Jesus, light of all below,
Thou fount of living fire,
Surpassing all the joys we know,
And all we can desire.

Jesus, may all confess Thy Name,
Thy wondrous love adore,
And, seeking Thee, themselves inflame
To seek Thee more and more.

Thee, Jesus, may our voices bless,
Thee may we love alone,
And ever in our lives express
The image of Thine own.

O Jesus, Thou the beauty art
Of angel worlds above;
Thy Name is music to the heart,
Inflaming it with love.

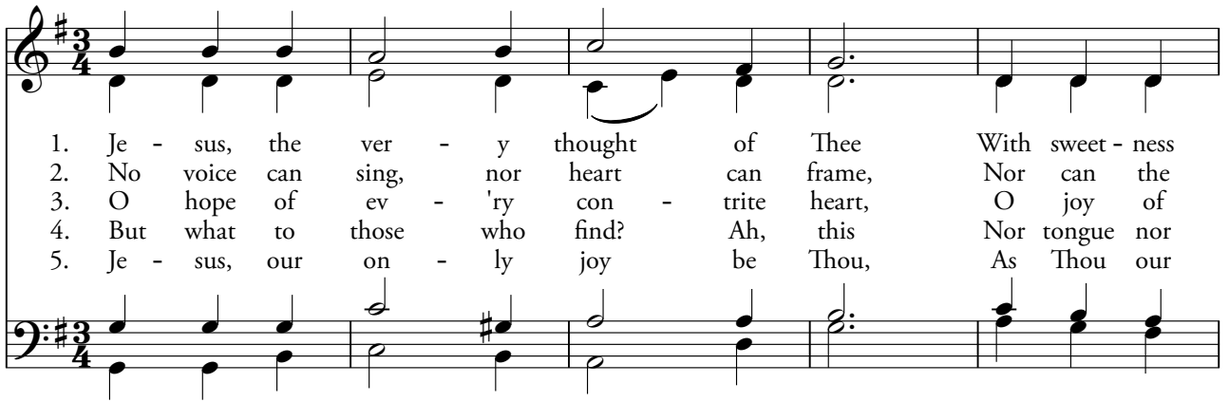
Celestial Sweetness unalloyed,
Who eat Thee hunger still;
Who drink of Thee still feel a void
Which only Thou canst fill.

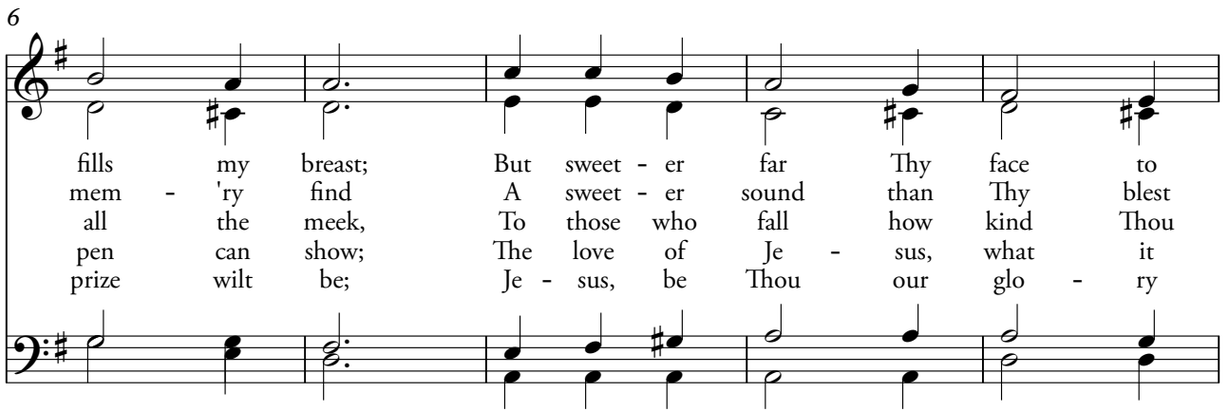
O most sweet Jesus, hear the sighs
Which unto Thee we send;
To Thee our inmost spirit cries;
To Thee our prayers ascend.

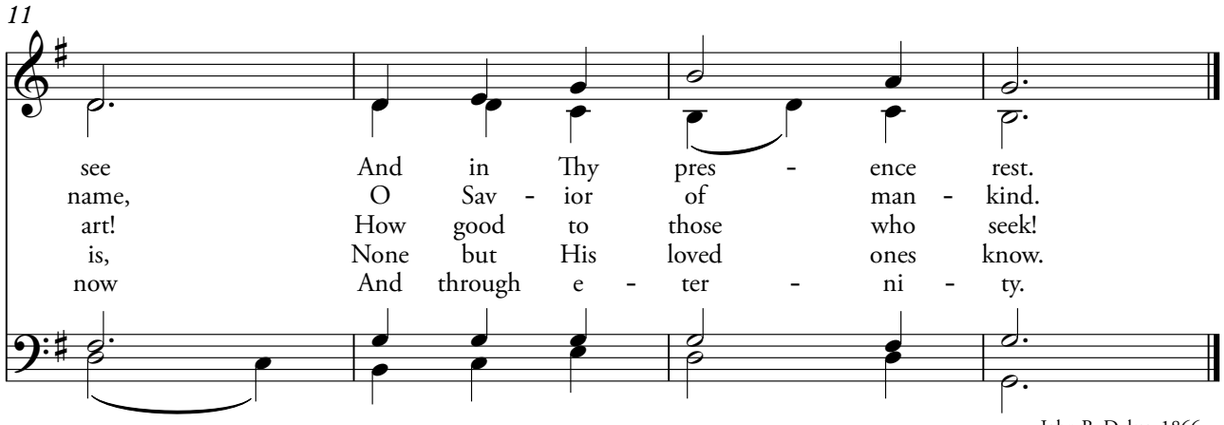
Abide with us, and let Thy light
Shine, Lord, on every heart;
Dispel the darkness of our night;
And joy to all impart.

Jesus, our love and joy to Thee,
The virgin's holy Son,
All might and praise and glory be,
While endless ages run.

Jesus, the Very Thought of Thee







John B. Dykes, 1866

Bernard of Clairvaux, 12th century
Translation by Edward Caswell, 1849

Though Your Sins Be as Scarlet

Words by Fanny Crosby (1820–1915), Music by William Doane (1832–1915)

Beloved songwriter Fanny Crosby showed spiritual acuity and rhyming ability at an early age. Between the ages of 10 and 15, she memorized an average of five Bible chapters a week, so that by age 15 she had memorized Genesis through Deuteronomy, the four Gospels, Proverbs, Song of Solomon, and many of the Psalms. She wrote poetry from the age of eight, starting with a piece about her blindness:

> Oh what a happy soul I am, Although I cannot see;
> I am resolved that in this world, Contented I will be.
> How many blessings I enjoy, That other people don't;
> To weep and sigh because I'm blind, I cannot, and I won't.

She didn't start writing music for God until around 1864, when she was 44. "I had found my mission," she wrote at that point, "and was the happiest creature in all the land." She dedicated herself to writing music that would touch people who didn't yet know Jesus. She prayed that her songs would play a part in saving a million men, and she aimed to do it through emphasizing forgiveness. "You can't save a man by telling him of his sins," she was known to say. "He knows them already. Tell him there is pardon and love waiting for him." This passage from Romans corroborates her thinking, "God's kindness is meant to lead you to repentance" (Romans 2:4).

Around 1887, she teamed up with her good friend and co-worker William Doane once again to produce "Though Your Sins Be As Scarlet." God's words in her heart once again flowed out through her pen. The song's opening stanza echoes God's own invitation to come to Him as recorded in Isaiah 1:18: "Come now, let us reason together, says the LORD: though your sins are like scarlet, they shall be as white as snow; though they are red like crimson, they shall become like wool."

A similar verse is found in David's prayer of contrition in Psalm 51 after being confronted of his sin by Nathan the prophet. "Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow" (Psalms 51:7).

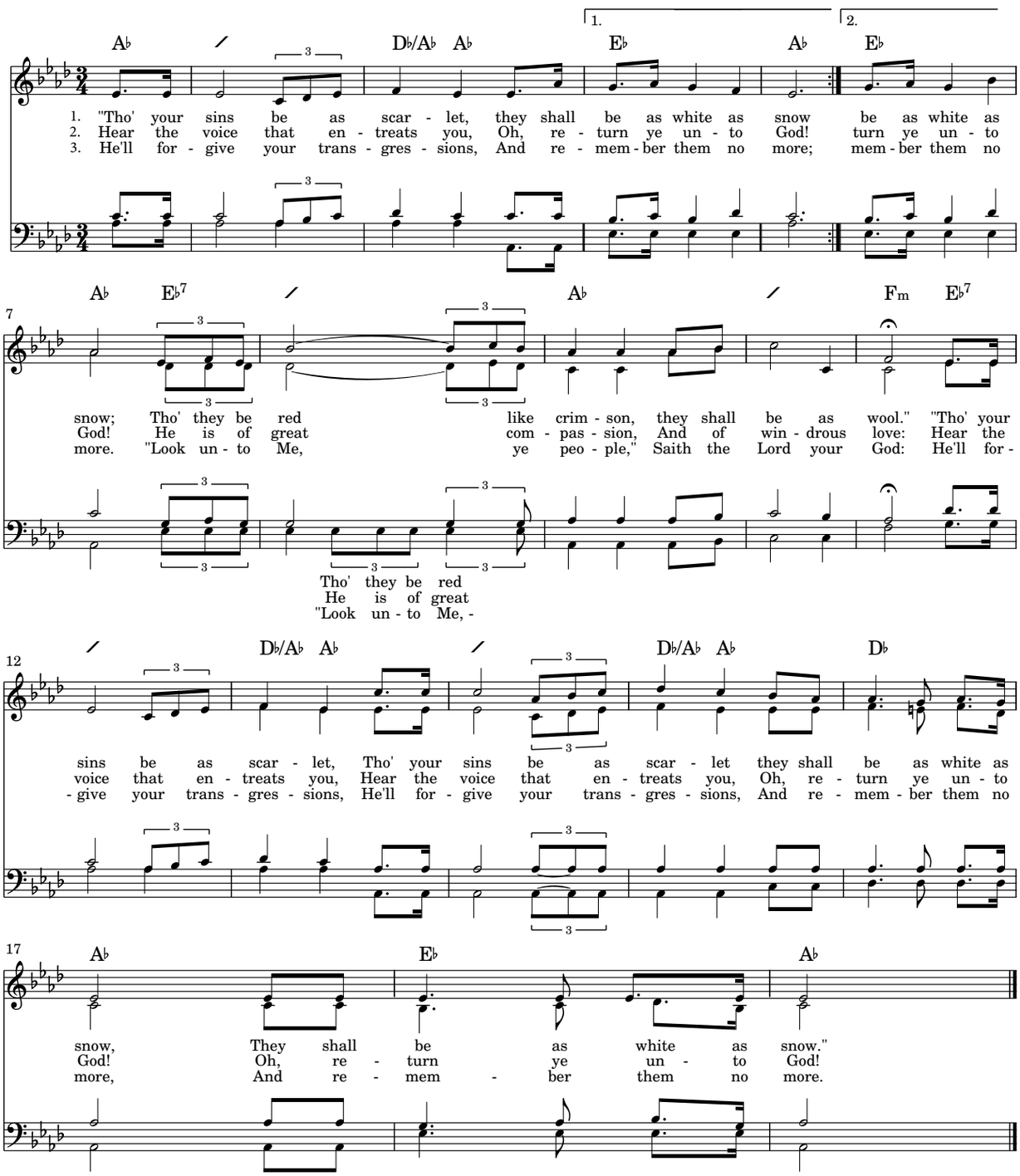
The second stanza reflects the spirit of Isaiah 55: "Seek the LORD while He may be found; call upon him while He is near; let the wicked forsake his way, and the unrighteous man his thoughts; let him return to the LORD, that He may have compassion on him, and to our God, for He will abundantly pardon" (Isaiah 55:6–7).

And the third stanza references Jeremiah 31 and Isaiah 45: "No longer shall each one teach his neighbor and each his brother, saying, 'Know the LORD,' for they shall all know Me, from the least of them to the greatest, declares the LORD. For I will forgive their iniquity, and I will remember their sin no more" (Jeremiah 31:34). "Look unto Me, and be ye saved, all the ends of the earth; for I am God, and there is none else" (Isaiah 45:22 KJV).

One of the first scriptures I memorized as a young believer was 1 John 1:9: "If we confess our sins, He is faithful and just to forgive us our sins and to cleanse us from all unrighteousness." When I am tempted to doubt the mercy of God, I call to mind this scripture as well as the longer passage in Psalm 103: "He does not deal with us according to our sins, nor repay us according to our iniquities. For as high as the heavens are above the earth, so great is His steadfast love toward those who fear Him; as far as the east is from the west, so far does He remove our transgressions from us" (Psalm 103:10–12).—Steve Demme

---

Though Your Sins Be as Scarlet



The Solid Rock

Words by Edward Mote (1797–1874), Music by William Bradbury (1816–1868) and other composers

Edward Mote didn't grow up in a nice Christian home. In fact, his home was almost as far from Christian as it could be. His parents were inn and pub owners in London in the late 1700s and early 1800s. They never took Edward to church, and he played in the streets many a Sunday. There were no Bibles in the school he attended; he later wrote, "So ignorant was I that I did not know there was a God."

But God knew there was an Edward Mote, and He arranged events so Mote would hear about Him. In his youth, Mote apprenticed to a cabinet maker. When he was 16—possibly influenced by his boss—Mote attended a service at Tottenham Court Chapel and heard John Hyatt preach. Like the young man, Hyatt's own father had run a pub, and he too had been a cabinet maker like Mote.

The truth Mote heard that day from Hyatt stayed in his mind: "For two years that dart was in my liver, till extracted by Calvary's blood, under a sermon . . . one Good Friday morning" (based upon the text),"The Lord hath laid upon him the iniquity of us all." At that point he fully surrendered his life to Jesus under the preaching of a visiting pastor in London. "From that auspicious hour to the present, precious blood has been the solace of my mind," Mote wrote. Edward Mote continued his cabinetry work for years, but he, like Hyatt, entered the ministry (though not until 1852, when he was 55).

In 1834, Mote was on his way to work when the thought crossed his mind that he might like to write a song. Before he arrived at his destination, the chorus of "The Solid Rock" had formed in his mind. He wrote four verses by the end of the day, and two more verses by the following week. Mote's title for the song was "The Immutable Basis of a Sinner's Hope."

Before he completed the final two verses, he carried the words in his pocket. The following week after services, a man asked him to visit his dying wife. Mote agreed. When they reached her bedside, the man said he would like to sing a hymn, read Scripture, and pray for his wife. No hymnbook was handy, but Mote remembered the sheets in his pocket and fished them out. They sang Mote's incomplete song then and there. The man asked Mote for a copy for his wife, and as he prepared that copy, Mote wrote the final two verses of the song. Those final two verses so touched the dying woman that Mote realized others might appreciate them as well, and he had a thousand printed for distribution. These early impulsive copies were submitted without Mote's name, but in 1834 he published the song under his own name. Today's versions of the hymn alter words and combine verses, but here is an earlier version of the changed verses:

Nor earth, nor hell, my soul can move,
I rest upon unchanging love;
I dare not trust the sweetest frame,
But wholly lean on Jesus' name.

My hope is built on nothing less
Than Jesus' blood and righteousness;
'Midst all the hell I feel within,
On His completed work I lean.

I trust His righteous character,
His counsel, promise, and His power;
His honour and His name's at stake,
To save me from the burning lake.

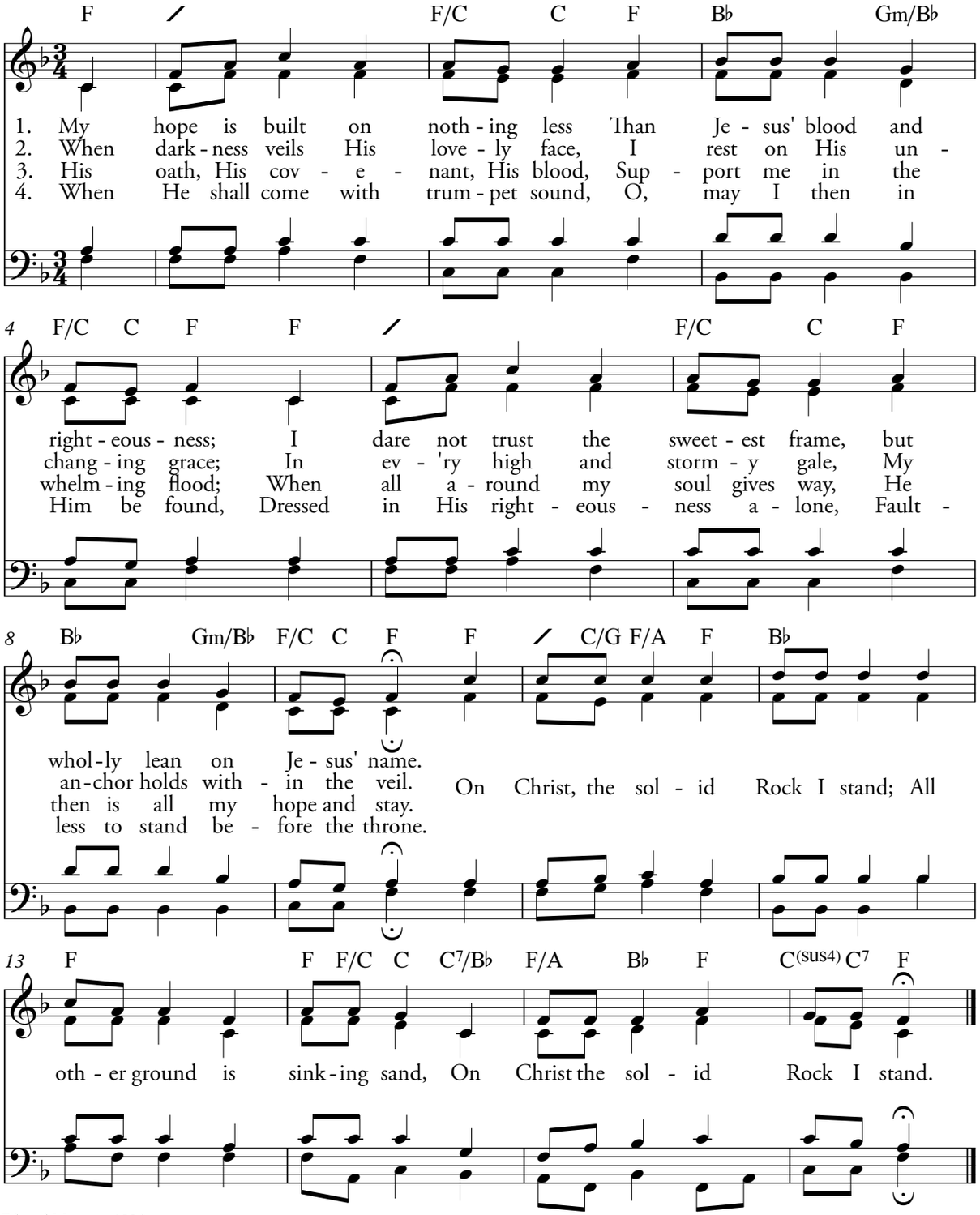
When I shall launch in worlds unseen,
O may I then be found in Him,
Dressed in His righteousness alone,
Faultless to stand before the throne.

Mote wrote nearly 100 more hymns and pastored for over 20 years, not leaving his pastorate until the year before he died. As he neared the end of his life, he said, "The truths I have preached I am now living upon, and they will do to die upon. Ah! The precious blood! The precious blood which takes away all our sins; it is this which makes peace with God."

I have taken the liberty of changing the final seven words in the chorus to end on a positive note.—Steve Demme

---

The Solid Rock



Edward Mote, ca. 1834

William B. Bradbury, 1863

Safe in the Arms of Jesus

Words by Fanny Crosby (1820–1915), Music by William H. Doane (1832–1915)

Fanny Crosby was used to writing hymns on demand and produced as many as six or seven a day when she worked for Bigelow & Main, a well-known publisher of sacred music. Her friend William Doane defined "on demand" in a whole new way on April 20, 1868. Doane and Crosby worked together at Bigelow & Main, and they had written "More Like Jesus" together in 1867. Doane knew how talented Crosby was, and he eventually wrote 1,500 tunes for her lyrics.

That particular April Monday, Doane, who lived in Cincinnati, was scheduled to leave New York City by train. He may have been traveling to a Sunday school convention in Philadelphia that same day, or may have been heading home to prepare for a similar convention the following month. Either way, he needed something before he left town. He had a tune, but he needed words.

Less than an hour before his train left, Doane rushed into Crosby's apartment. "Fanny, I want you to write a hymn on 'safe in the arms of Jesus,'" he told her. Unfazed, Crosby rose to the occasion and produced what became her favorite song. "My heart was in it," she explained later. Her heart was in it because she had known the "blight of sorrow." Just nine years earlier, her newborn daughter, Frances, had died in her sleep.

"Safe in the Arms of Jesus" has rightly lent courage to many who know that their loved ones are safe in Jesus' presence. But in reality, the song speaks of the present security of the believer in the midst of trouble more than of the security of a loved one in heaven. Fanny's confidence that she was safe in the arms of Jesus gave her courage to keep going after her daughter's death.

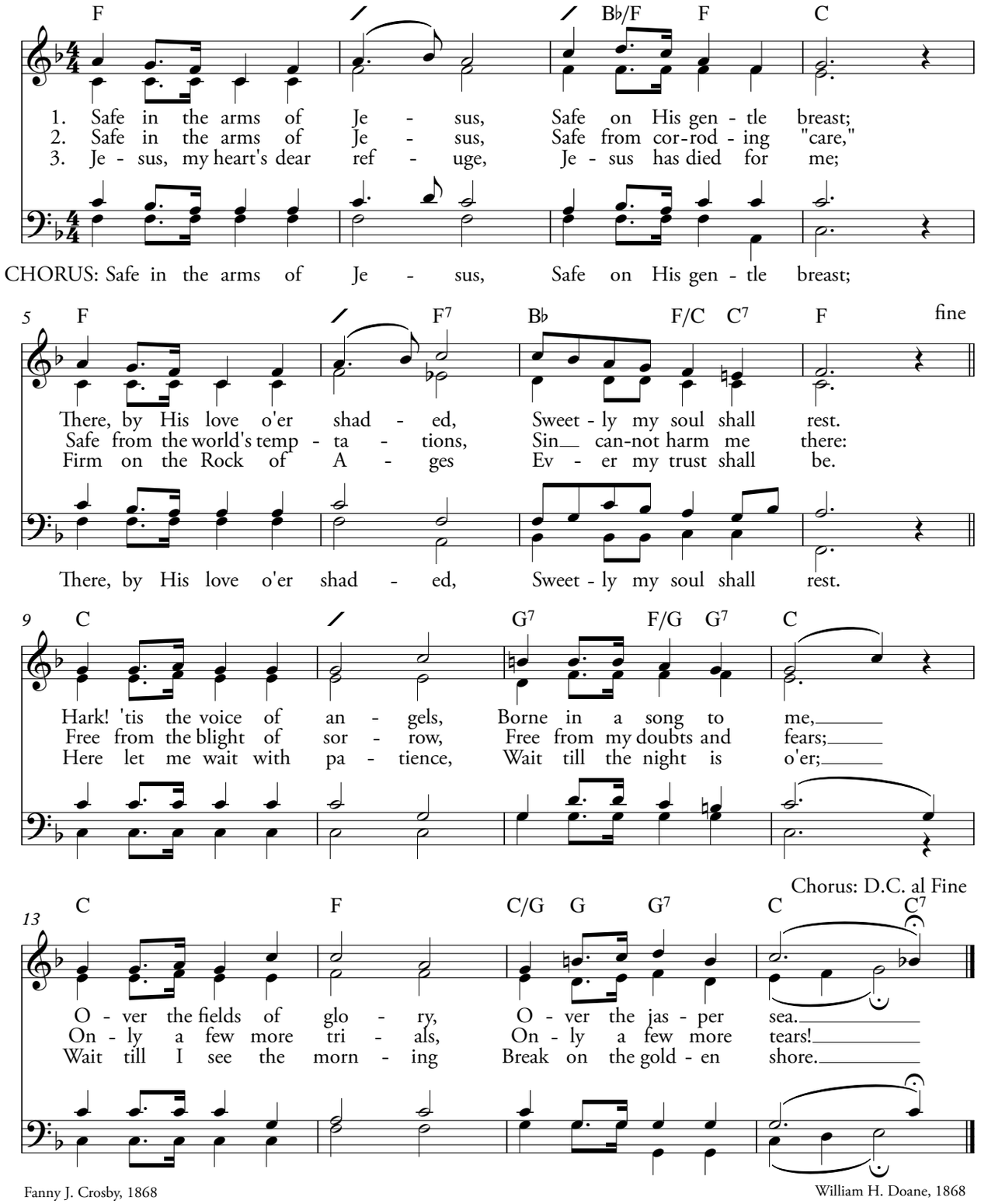
It also gave courage to James Hannington, a man who wanted to reach east Africa for Christ in the early 1880s. He arrived in Uganda the year King Mutesa, who had welcomed missionaries, died. Mutesa's son, the new King Mwanga, opposed all foreign presence in Uganda. His messengers intercepted Hannington on his way into the country, arresting him, and then executing him. As he prepared to die, Hannington sang "Safe in the Arms of Jesus," and then told Mwanga's men, "Go tell your master that I have purchased the road to Uganda with my blood."

As the Hannington story shows, Crosby's song spread quickly. The Moody/Sankey Gospel campaigns popularized it in England. When it was first sung in Spurgeon's Tabernacle in London, the congregation was so touched that they sang it through a second time. It was quickly translated into foreign languages as well. Sankey himself heard it sung in French in Basel, Switzerland. In 1918, during World War I, Russian soldiers learned the song from the Salvation Army. Seven of those soldiers were captured and sentenced to be shot. They asked to die with uncovered faces, and they sang "Safe in the Arms of Jesus" as they were executed. A Finnish soldier who had helped capture them turned his life over to Jesus after watching them.

Sankey told of two little girls who sang "Safe in the Arms of Jesus" as they played with their dolls. The younger girl asked the elder, "Sister, how do you know you are safe?" The elder replied, "Because I am holding Jesus with both my hands—tight!" The younger said, "Ah, but that is not safe. Suppose Satan came along and cut your two hands off!" The elder paused a moment, perplexed, then answered, "Oh! I forgot! I forgot! Jesus is holding me with His two hands, and Satan can't cut His hands off; so I am safe!"

Jesus said, "I give them eternal life, and they will never perish, and no one will snatch them out of My hand. My Father, who has given them to Me, is greater than all, and no one is able to snatch them out of the Father's hand" (John 10:28–29).

Safe in the Arms of Jesus



Fanny J. Crosby, 1868

William H. Doane, 1868

I Know Whom I Have Believed

Words by Daniel Whittle (1840–1901), Music by James McGranahan (1840–1907)

Daniel Webster Whittle was born in 1840 in New England, but moved to Chicago to work. He joined the Union Army in 1861. He lost his right arm at the Battle of Vicksburg and was taken to a prisoner of war camp. One day, when looking for reading material, he came across a New Testament. He appreciated what he read, but he was not ready to make any commitment to God.

However, God was at work in his heart. Whittle was asleep one night when the orderly woke him. Another soldier was dying and wanted Whittle to pray with him. He hesitated, and the orderly protested, "But I thought you were a Christian; I have seen you reading your Bible." What else could Whittle do? He went to the dying boy. Whittle described the scene at his bedside:

> I dropped on my knee and held the boy's hand in mine. In a few broken words I confessed my sins and asked Christ to forgive me. I believed right there that He did forgive me. I then prayed earnestly for the boy. He became quiet and pressed my hand as I prayed and pleaded God's promises. When I arose from my knees, he was dead. A look of peace had come over his troubled face, and I cannot but believe that God Who used him to bring me to the Savior, used me to lead him to trust Christ's precious blood and final pardon. I hope to meet him in heaven.

Whittle returned to Chicago after the war and became treasurer for the Elgin Watch Company. He became acquainted with D. L. Moody, who urged him to leave his position and enter full-time Christian ministry. Whittle did so in 1873. He preached, and Philip Bliss (see hymn # 72) led music for his meetings. Bliss died in a tragic train accident just three years into their partnership in 1876.

God was working even through Bliss's unexpected death. Shortly before Christmas of 1876, Bliss had written a letter to James McGranahan, a young man whom God had placed on his heart. McGranahan was a talented tenor who had had years of voice lessons and was good enough to pursue a career in opera. He was a believer, but he had ambitions for his life. Bliss knew that McGranahan had to make a decision about how he would use his musical talent, and this reminded Bliss of his own struggle in this area a few years earlier. Despite the busyness of the holiday season and his preparations for an upcoming train trip, Bliss took time to write to McGranahan to encourage him to use his musical talents for God. He prayed that God would lead him to write the right words, and he ran the letter by Whittle before he sent it.

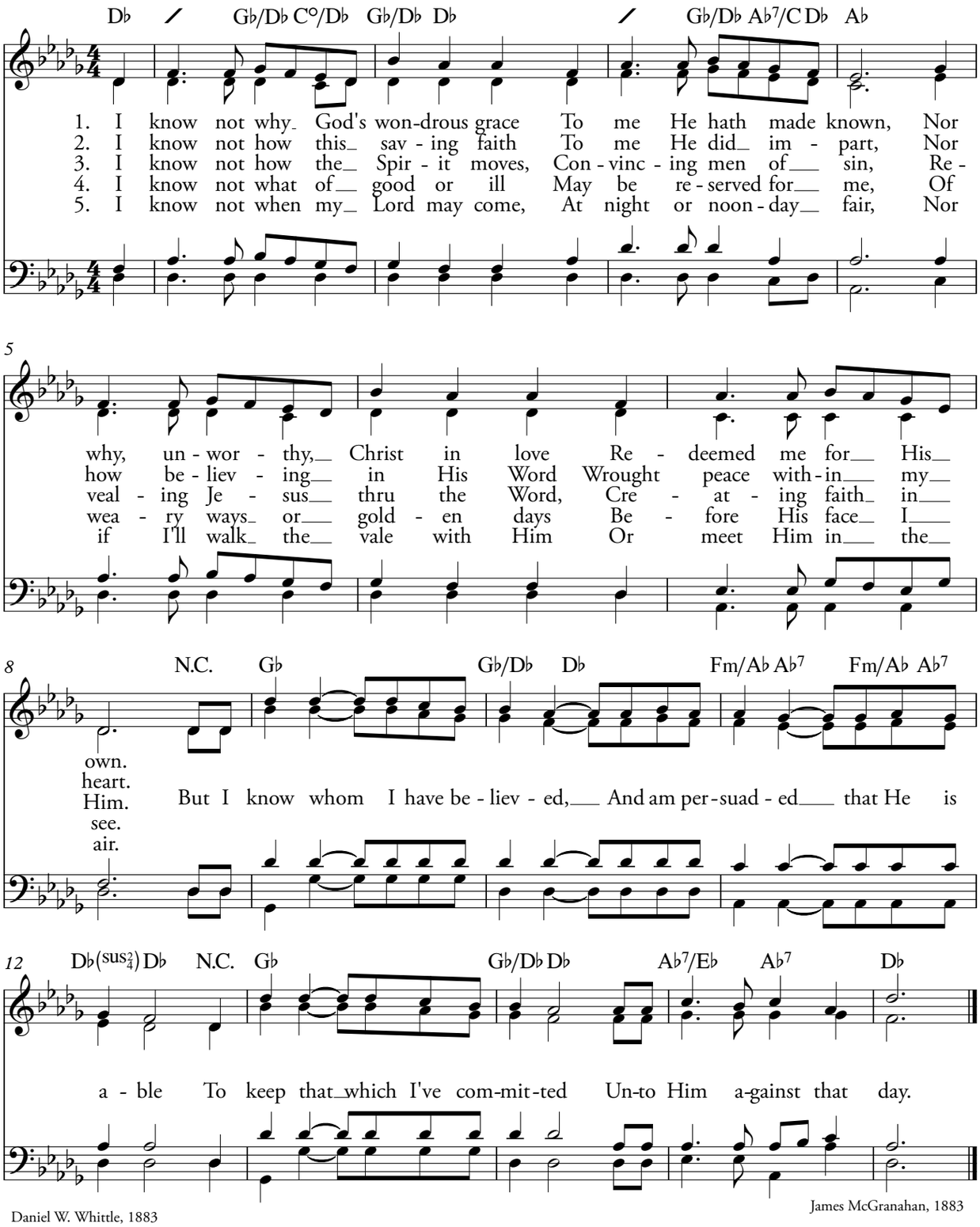
McGranahan received the letter, in which Bliss likened McGranahan's many years of musical training to a harvester sharpening his scythe. Bliss wrote, "Stop whetting the scythe and strike into the grain to reap for the Master!" The words burned themselves into McGranahan's mind. Days later, Philip Bliss died. McGranahan rushed to Ashtabula, Ohio, where the train wreck that took Bliss's life had occurred. There he met Whittle, who sensed immediately that Bliss had chosen McGranahan to be his successor. Whittle and McGranahan returned to Chicago on the same train, and as they rode, McGranahan yielded his life to God's service. He and Whittle would campaign together for years to come and wrote a number of songs together.

Whittle and McGranahan wrote the words and music to "I Know Whom I Have Believed" sometime in the early 1880s, and it was published in 1883 (Whittle used the pseudonym "El Nathan.") The words echo Paul's words to Timothy: "For I know Whom I have believed, and am persuaded that He is able to keep that which I have committed unto Him against that day" (2 Timothy 1:12 KJV).

In the book of 1 John, the word 'know' is used over thirty times. God graciously provides a certain assurance to His children. "We know that the Son of God has come and has given us understanding, so that we may know Him Who is true; and we are in Him Who is true, in His Son Jesus Christ. He is the true God and eternal life" (1 John 5:20).—Steve Demme

---

I Know Whom I Have Believed



Daniel W. Whittle, 1883

James McGranahan, 1883

To God Be the Glory

Words by Fanny Crosby (1820–1915), Music by William Doane (1832–1915)

"To God Be the Glory" was a dormant seed for over 75 years. Fanny Crosby and William Doane collaborated on it, as they had on 1,500 or so other songs, sometime before 1875. This was five or six years into Crosby's career writing for Bigelow & Main.

Yet the song struck few chords when it was written. As he had many other Crosby songs, Ira Sankey took "To God Be the Glory" with him to England around 1873. He published it in his *Sacred Songs and Solos* in England in 1874. It was also published in Robert Lowry's and Doane's *Brightest and Best in America* in 1875. However, Sankey did not include "To God Be the Glory" in any of his Gospel Hymns series, published in America after 1875. And Sankey fails to mention the song in 410 pages of his 1906 *My Life and the Story of the Gospel Hymns and of Sacred Songs and Solos*. As far as the world was concerned, the song was barely alive.

However, decades later someone appreciated the song and, more importantly, knew Cliff Barrows. In 1949 at age 26, Barrows joined Billy Graham in his evangelistic ministry. Five years later, Barrows was tasked with compiling a songbook for the Greater London Crusade, Graham's first in England. Barrows' unnamed acquaintance suggested he include "To God Be the Glory." "Because of its strong text of praise and its attractive melody, I agreed," Barrows said.

The 12-week Harringay Crusade commenced in March 1954, and a local reporter described it as a "monotony of sensation." Barrows introduced "To God Be the Glory" early in the crusade, and the audience sang it heartily. Graham noted the enthusiasm and asked Barrows to repeat the song often. By the last few week of the crusade, it had turned into a sort of theme song, and it expressed the praise they felt over God's stirrings in Great Britain.

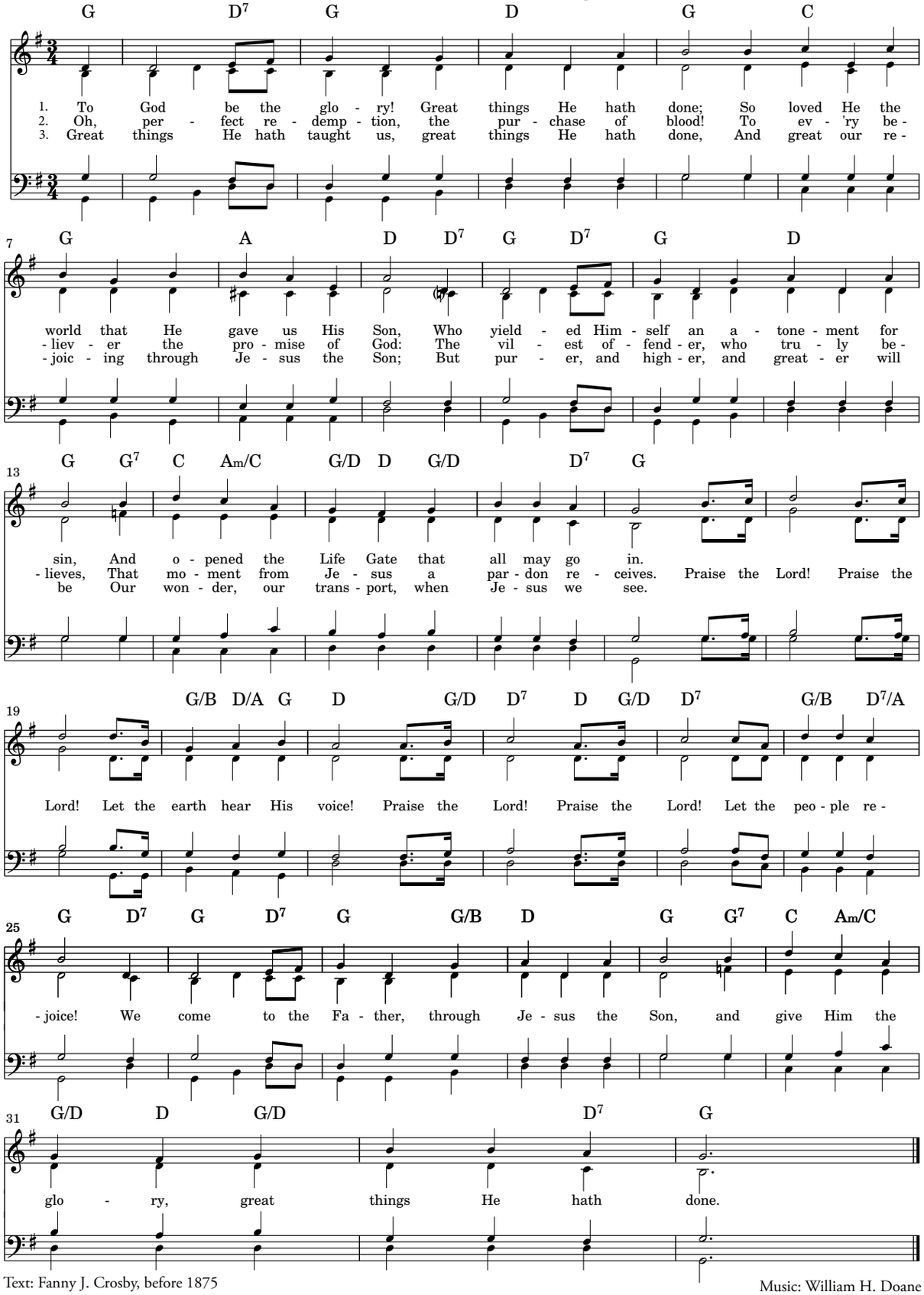
In August of the same year, Graham conducted a crusade in Nashville, Tennessee. Barrows again led the crowds in "To God Be the Glory." From there, church leaders picked it up, and it began to be published widely in American hymnals.

A stirring song of praise that is well loved in churches today, the little sleeping seed has awakened and is bearing good fruit.

There are spiritual songs and hymns which encourage me to praise God and give Him glory, but as I sing this song, I sense I am giving God glory and living waters are flowing from my believing heart which are impacting the earth. "Whoever believes in Me, as the Scripture has said, 'Out of his heart will flow rivers of living water'" (John 7:38).—Steve Demme

---

To God Be the Glory



Text: Fanny J. Crosby, before 1875

Music: William H. Doane

Rock of Ages

Words by Augustus Toplady (1740–1778), Music by Thomas Hastings (1784–1872) and other composers

Augustus Toplady was born in 1740. He was raised primarily by his mother, Catherine, because his father died of sickness in battle when he was a toddler. Some say Catherine spoiled her son. She may well have, for Augustus was not a strong child, and he was all the immediate family she had left. What he lacked in physical strength he made up for in mental acuity, though this didn't always make him popular with his relatives and peers.

He seemed to have spiritual sensitivity from a young age, however. He preached sermons when he was 12, and he started writing hymns when he was 14. When he was 15, Augustus happened by a barn service being held by a Methodist. The text was Ephesians 2:13: "But now in Christ Jesus you who once were far off have been brought near by the blood of Christ." Toplady wrote later:

> Under the ministry of that dear messenger, and under that sermon, I was, I trust, brought nigh by the blood of Christ in August, 1756. Strange that I who had so long sat under the means of grace in England, should be brought nigh to God in an obscure part of Ireland, amidst a handful of God's people met together in a barn and under the ministry of one who could hardly spell his name! Surely it was the Lord's doing, and it is marvellous! The excellency of such power must be of God, and cannot be of man: the regenerating spirit breathes not only on whom, but likewise when, where, and as he listeth.

Augustus Toplady attended Trinity College in Dublin, was ordained when he was 22, and became a deacon and curate of Blagdon. Many think he wrote "Rock of Ages" the following year in this location. A local tradition says Toplady ran into a severe thunderstorm one day and took shelter under a large rock, which inspired the hymn. The one nearby thing he could write upon was a playing card, so he first scribbled the words there. Even though historians question the storm story, the rock under which Toplady is supposed to have taken refuge is marked as the "rock of ages."

Toplady fell ill of tuberculosis around 1776 and lived just two more years. He was 38 when he died. Through death, he lived the truth of his own words: "Whilst I draw this fleeting breath—When my eye-strings break in death, When I soar through tracts unknown, See Thee on thy Judgment Throne, ROCK of ages, cleft for me, Let me hide myself in THEE." (In Toplady's day, it was thought that "eyestrings" were attachments to the eyes that would break when a person went blind or died.)

This hymn is rich in scriptural imagery. In the first verse, Augustus refers to the rock which hid him, perhaps harking back to Moses. "The LORD said, 'Behold, there is a place by Me where you shall stand on the rock, and while My glory passes by I will put you in a cleft of the rock, and I will cover you with My hand until I have passed by. Then I will take away My hand, and you shall see My back, but My face shall not be seen" (Exodus 34:21–23).

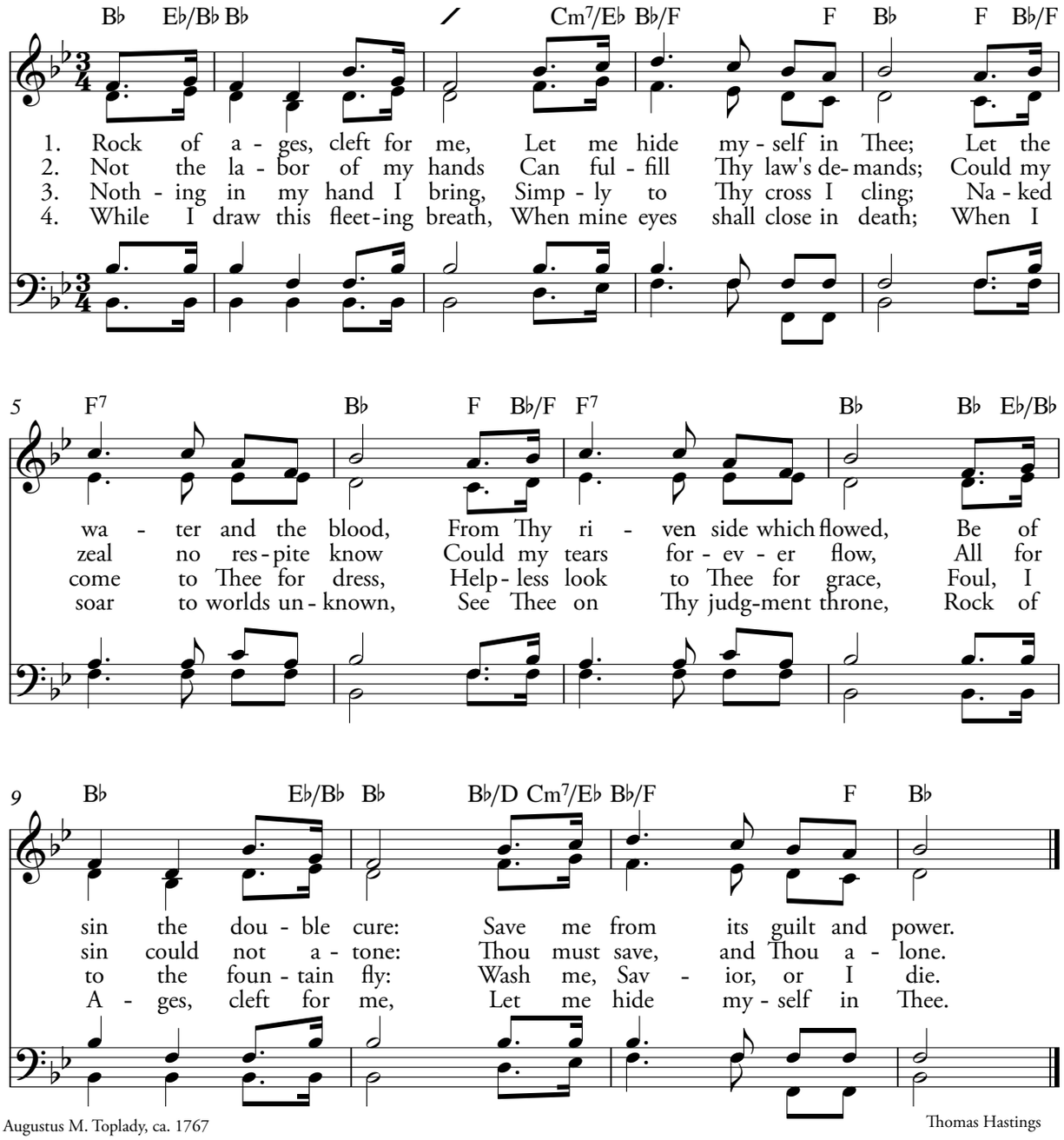
In the second stanza, he speaks of the water and blood flowing to provide a double cure. "When they came to Jesus and saw that he was already dead, they did not break his legs. But one of the soldiers pierced his side with a spear, and at once there came out blood and water." (John 19:33–34)

The "double cure" delivers us from the guilt and power of sin. "The sting of death is sin, and the power of sin is the law. But thanks be to God, Who gives us the victory through our Lord Jesus Christ" (1 Corinthians 15:56–57).

The blood flowing from the riven side of Jesus continues to flow and washes us from all sin. "On that day there shall be a fountain opened for the house of David and the inhabitants of Jerusalem, to cleanse them from sin and uncleanness" (Zechariah 13:1).—Steve Demme

---

Rock of Ages



Augustus M. Toplady, ca. 1767

Thomas Hastings

Just As I Am

Words by Charlotte Elliott (1789–1871), Music by William Bradbury (1816–1868) and other composers

Charlotte Elliott was born in England in 1789. She painted portraits and wrote humorous poetry. However, her health began to fail when she was 30, and eventually she was bedridden. Her physical limitations left Charlotte frustrated and irritable.

In 1822, Dr. Cesar Malan, a Swiss evangelist, met Elliott. One account says he asked her how her soul was toward God. She rebuffed him, stating that was a personal conversation she did not want to have. Dr. Malan responded gently that he would not press the matter but he did wish that Elliott would give Jesus her heart and use her talents for Him.

God used Elliott's very rudeness toward Dr. Malan to reveal her deep spiritual need. As she pondered her harsh response to Dr. Malan's well-intended inquiry, she realized her heart was proud and far from God! She approached Dr. Malan several days later and confessed that she had been mulling over his question and apologized for the way she had responded. "I want to come to Jesus," she told Dr. Malan, "but I don't know how." He replied, "Why not come just as you are?"

It seems that Elliott counted that night her spiritual birthday. But it didn't mean that she didn't need to be reminded of her need to trust Christ. She often struggled with feelings of worthlessness due to her sickness and confinement.

Fourteen years later, her brother was putting on a benefit bazaar for a school he planned to open. The flurry of preparations was going on around Charlotte, but she was too ill to assist much. The night before the bazaar, the feelings of uselessness flooded her once again. She managed to fall into an uneasy sleep, but the feelings returned when she awoke the next morning.

Charlotte Elliott fought back. She arose and took pen and paper and composed the words of her personal testimony, no doubt harking back to the truth Dr. Malan shared with her the night she first responded to Jesus: "Just as I am, without one plea." It mattered not that she couldn't contribute physically to the bazaar. She knew her worth lay in the blood of Jesus that He shed for her. All that needed to be done had been accomplished on the Cross thousands of years before. The truth of the words settled Elliott's spirit.

These words have calmed many a spirit since. No, Charlotte Elliott didn't help with the bazaar that day, but her brother said later, "In the course of a long ministry, I hope to have been permitted to see some fruit of my labors; but I feel more has been done by a single hymn of my sister's."

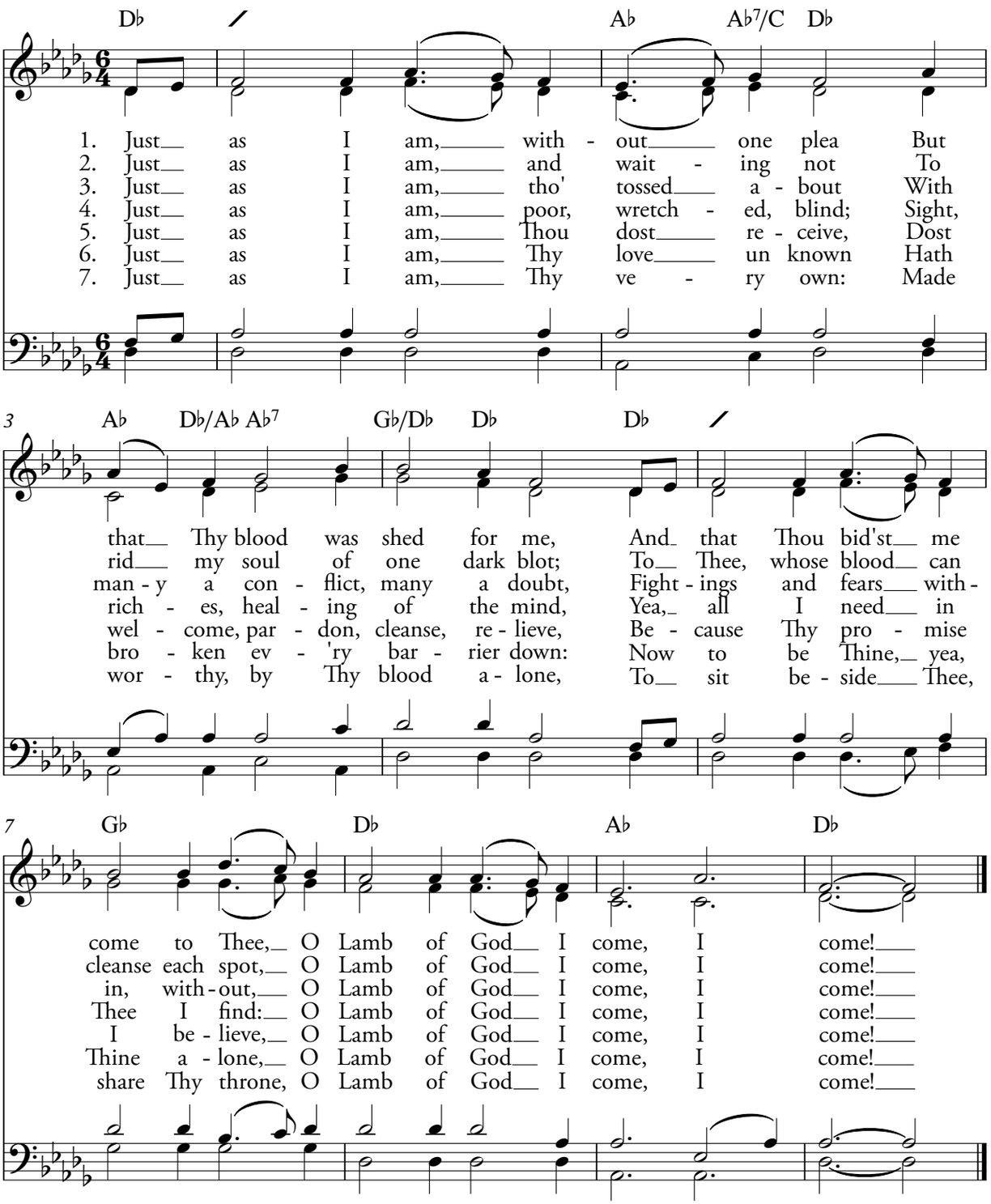
Indeed, "Just As I Am" has touched numerous Jesus seekers. William Bradbury wrote the popular tune we sing it to today. One seeker told of the night that he made a public stand for Christ. He had been in an evangelistic meeting, and the song leader had led four verses of "Just As I Am," followed by "Almost Persuaded, Now to Believe." During the second song, the seeker went forward. "I believe that that was the moment when I made my real commitment to Jesus Christ," he later wrote. "No bells went off inside me. No signs flashed across the tabernacle ceiling. . . . I simply felt at peace. Quiet, not delirious. Happy and peaceful. . . . All I knew was that the world looked different when I got up to do the milking. . . and catch the school bus."

That man was Billy Graham, who preached the gospel to over 2 billion people via radio, television, and citywide crusades. And Graham introduced "Just As I Am" to millions throughout his 61 years of active ministry. If only Elliott could have known how effective she truly was.

"Behold, the Lamb of God, Who takes away the sin of the world!" (John 1:29).

"Come to Me, all who labor and are heavy laden, and I will give you rest" (Matthew 11:28).

Just As I Am



Charlotte Elliott, 1835

William B. Bradbury

Abide With Me

Words by Henry Francis Lyte (1793–1847), Music by William Henry Monk (1823–1889)

Henry Lyte was born in 1793 and left without both his parents when he was nine. His headmaster took him in and financed his education. Lyte went on to attend Trinity College in Dublin, Ireland where he distinguished himself by winning the prize for English poetry three times. He wanted to study medicine, but he decided to pursue the ministry instead. He became ordained in 1815 and served a number of parishes in Ireland and western England.

After he entered the ministry, Lyte understood more of God's grace in 1817, when he visited the deathbed of a nearby clergyman. Together the two men wrestled with the ideas of pain and suffering in life and found light and peace through the writings of Paul. Lyte later wrote about this incident, "I was greatly affected by the whole matter, and brought to look at life and its issue with a different eye than before; and I began to study my Bible and preach in another manner than I had previously done."

In 1847, when he was 54, Lyte sensed that the end of his life was approaching. He had fought a long battle with tuberculosis. His rapidly failing health took him to Italy to spend a winter. Before leaving, however, he insisted on preaching once more to his people. His family urged him to reconsider, but in vain. He would not be persuaded. His daughter gives this account of that day:

> He did preach, and amid the breathless attention of his hearers gave them a sermon on the Holy communion. He afterwards assisted in the administration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn 'Abide with me', with an air of his own composing, adapted to the words.

Not long before that last sermon, Lyte had read in Luke 24 about how Jesus showed Himself to two disciples on their trip to Emmaus. He resonated with the disciples' awe in Jesus' presence and their desire for Jesus to remain with them: "But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. And he went in to tarry with them" (Luke 24:29, KJV). Lyte's own weakness and his delight in Jesus were the catalyst for the words of the hymn he then penned.

This took place in September. Two months later, in November, Lyte uttered "Peace! Joy!" and breathed his last. Fittingly, "Abide With Me" was sung at Lyte's funeral. The tune we use today was supplied by organist William Henry Monk a decade or two later.

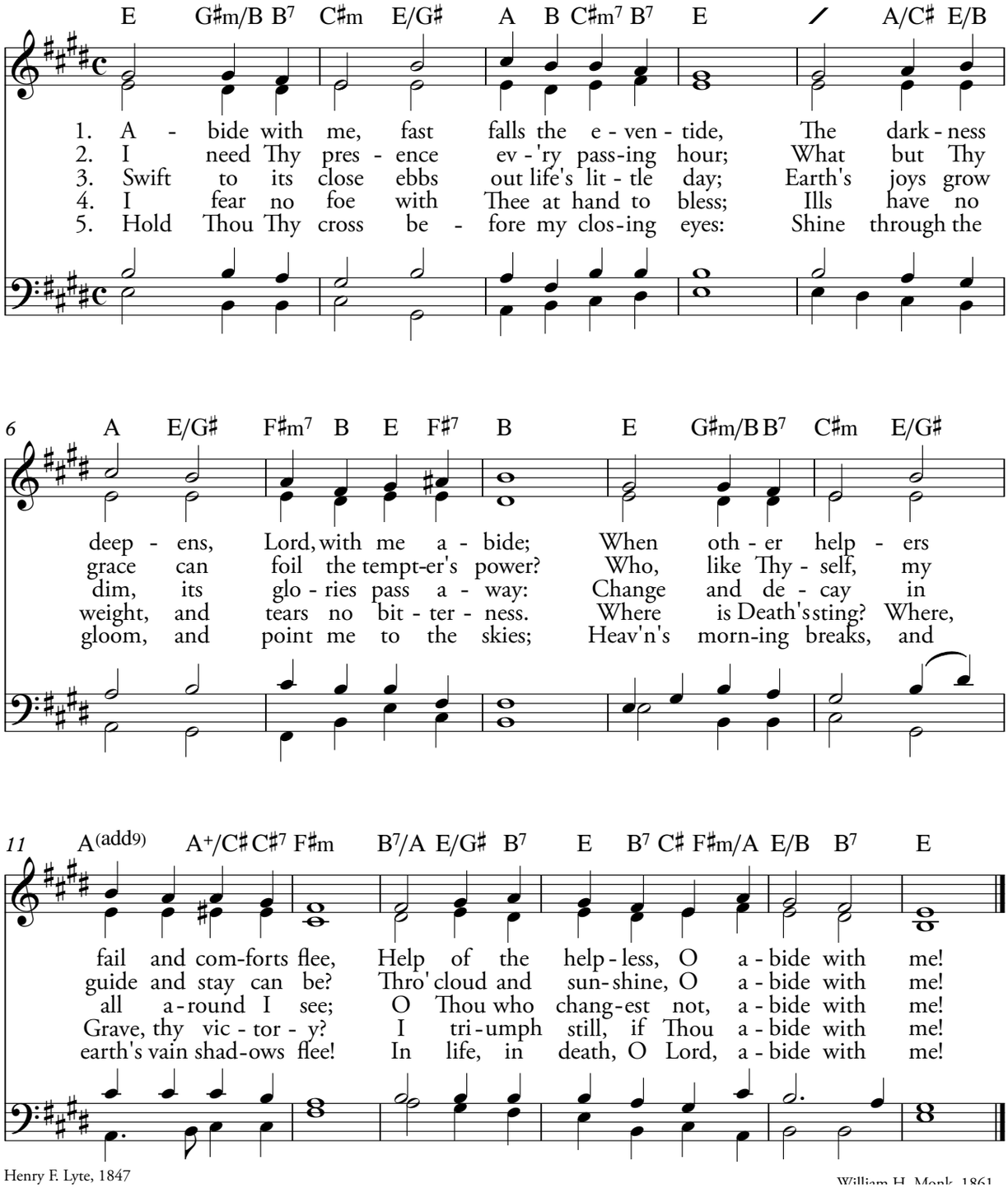
As I sing this sacred song, my heart resonates with the phrase, "O Thou Who changest not" for "Jesus Christ is the same yesterday and today and forever" (Hebrews 13:8).

Later in the fourth verse Henry Lyte shares the "assurance of things hoped for, and the conviction of things not seen" (Hebrews 11:1) as he declares Christ victorious over Death and the Grave. His faith is based on these eternal words: "For this perishable body must put on the imperishable, and this mortal body must put on immortality. When the perishable puts on the imperishable, and the mortal puts on immortality, then shall come to pass the saying that is written: 'Death is swallowed up in victory.' 'O death, where is your victory? O death, where is your sting?'" (1 Corinthians 15:53–55).

One verse, which is often left out of today's hymnals, reads: "Thou on my head in early youth did smile, And though rebellious and perverse meanwhile, Thou hast not left me, oft as I left Thee. On to the close, O Lord, abide with me." So say we all.—Steve Demme

---

Abide With Me



Henry F. Lyte, 1847

William H. Monk, 1861

Nearer, My God, to Thee

Words by Sarah Adams (1805–1848), Music by Lowell Mason (1792–1872)

Eliza and Sarah Flower were born in 1803 and 1805 and grew up in the home of a liberal journalist who did prison time for his radical views. Their mother died when Eliza was around seven and Sarah around five. Sarah was a bright and exuberant girl. A friend described her, "in manner . . . impulsive, her conversation witty and sparkling." Sarah aspired to be an actress and did perform in "Macbeth" in London's Richmond Theater about three years after her 1834 marriage to William Bridges Adams.

However, shortly after that, Sarah's health began to fail. She could no longer pursue the stage, so she began to write instead. She wrote magazine articles and produced a lengthy poem about the early Christians. She also wrote shorter poems. Eliza was a musician who composed a number of tunes for Sarah's poems. Both were well liked and connected with other notable people of their day, including poet Robert Browning.

One day in 1841, Sarah and Eliza's pastor, William J. Fox, approached them and asked their help in putting together a new hymnal. The sisters were delighted to assist. Around the same time, Fox was planning to preach a sermon on Genesis 28:20–22: "Then Jacob made a vow, saying, "If God will be with me and will keep me in this way that I go, and will give me bread to eat and clothing to wear, so that I come again to my father's house in peace, then the LORD shall be my God, and this stone, which I have set up for a pillar, shall be God's house. And of all that You give me I will give a full tenth to You."

Fox asked Sarah to write a hymn for this text, and Sarah agreed. "Nearer, My God, to Thee" was the result. "E'en though it be a cross that raiseth me" could well have been Sarah's own testimony for the physical suffering that she faced.

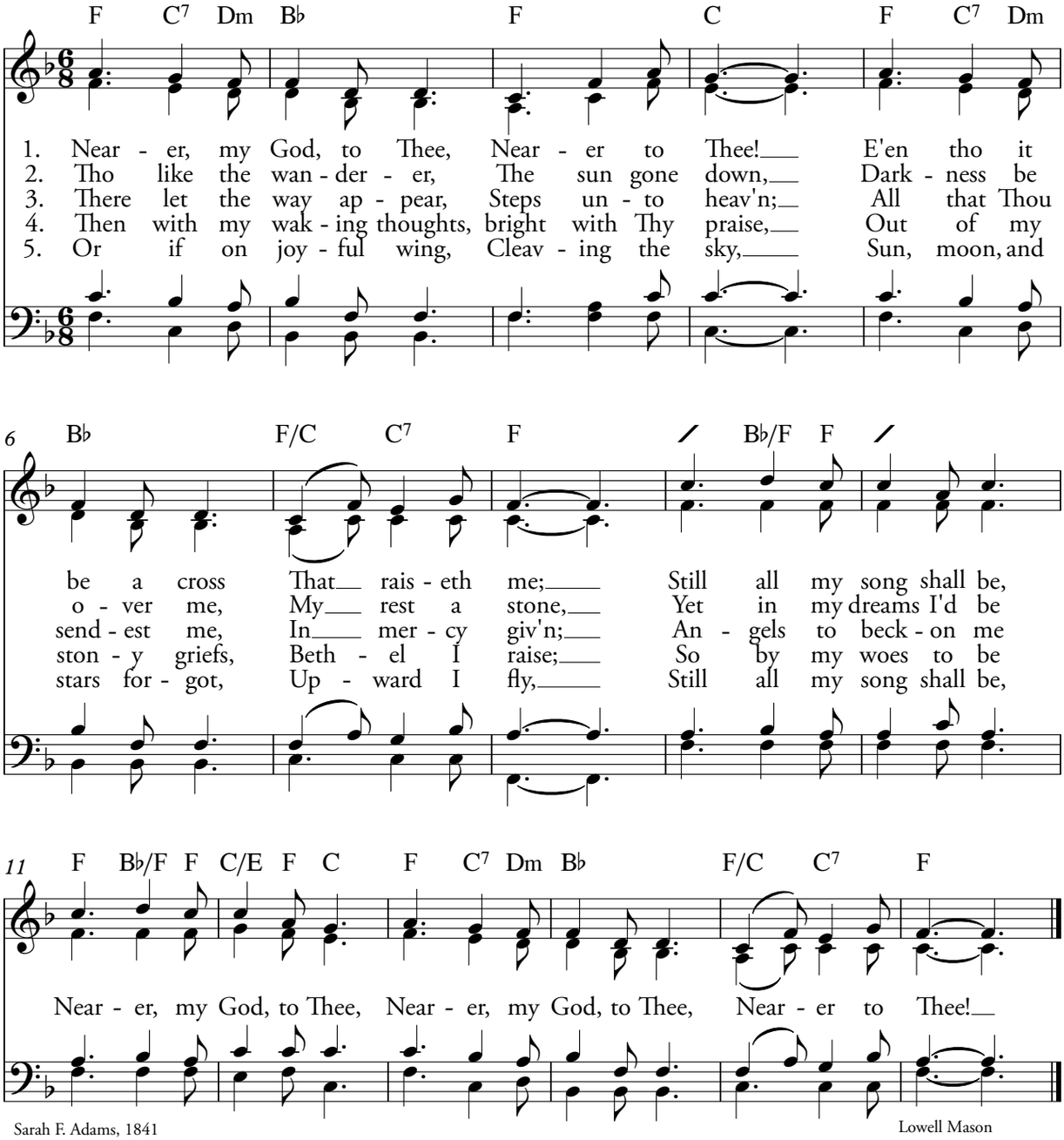
The context of these verses is the departure of Jacob from the tent of Abraham in Genesis 28. Alone that evening, "he came to a certain place and stayed there that night, because the sun had set. Taking one of the stones of the place, he put it under his head and lay down in that place to sleep. And he dreamed, and behold, there was a ladder set up on the earth, and the top of it reached to heaven. And behold, the angels of God were ascending and descending on it!" (Genesis 28:11–12).

"Then Jacob awoke from his sleep and said, 'Surely the LORD is in this place, and I did not know it.' And he was afraid and said, 'How awesome is this place! This is none other than the house of God, and this is the gate of heaven.' So early in the morning Jacob took the stone that he had put under his head and set it up for a pillar and poured oil on the top of it. He called the name of that place Bethel, but the name of the city was Luz at the first" (Genesis 28:16–19).

Some have criticized the poem because the original version makes no reference to Christ. When she wrote the song, Sarah identified with the Universalist church, which denies the deity of Christ. However, her later writings indicate that she did eventually fully acknowledge Jesus as her Savior. God answered her prayer to be closer to Him in ways Sarah couldn't have dreamed when she wrote the words!

Sarah and Eliza both died in their early 40s. "Nearer, My God, to Thee" has been well loved by many since William J. Fox published it in his *Hymns and Anthems* in 1841.

One well-circulated story is that it was the last song played by the band as Titanic sank. No one can say for sure if this is true, but what we do know is that the bandmaster, Wallace Hartley, told one of his friends years earlier that if he were ever aboard a sinking ship, he would gather the orchestra and play "O God, Our Help in Ages Past" or "Nearer, My God to Thee." So it is very possible that Hartley's band played "Nearer My God to Thee" as people evacuated Titanic. Hartley's family was so convinced that he did lead the orchestra in "Nearer, My God, to Thee" that they inscribed the opening to "Propior Deo" (Nearer my God to thee) on Hartley's tomb.



Sarah F. Adams, 1841

Lowell Mason

Praise, My Soul, the King of Heaven

Words by Henry Frances Lyte (1793–1847), Music by John Goss (1800–1880) & Other Composers

"Praise, My Soul, the King of Heaven" may be a bright song, but it was written by someone who knew great sadness. Henry Lyte's father, a captain in England's Royal Marines, was sent to Ireland to put down a rebellion in 1798. His wife and three sons joined him there. Henry's mother was a devout lady who read him Bible stories, told him that God loved him, and taught him to pray. But life turned hard shortly after he enrolled in school. His father abandoned the family and moved away. Then, for unknown reasons, Henry's mother took his younger brother to England. Both died there and never returned to him.

At nine Henry Lyte was alone in the world (see # 42), and it stripped the innocence of childhood from him. But even though family members were gone, God had not forgotten him. "For my father and my mother have forsaken me, but the LORD will take me in" (Psalm 27:10). God put it on the heart of Lyte's headmaster, a man who had five children of his own, to take the boy into his home. He recognized that Henry had talent, and Henry worked hard to prove him right.

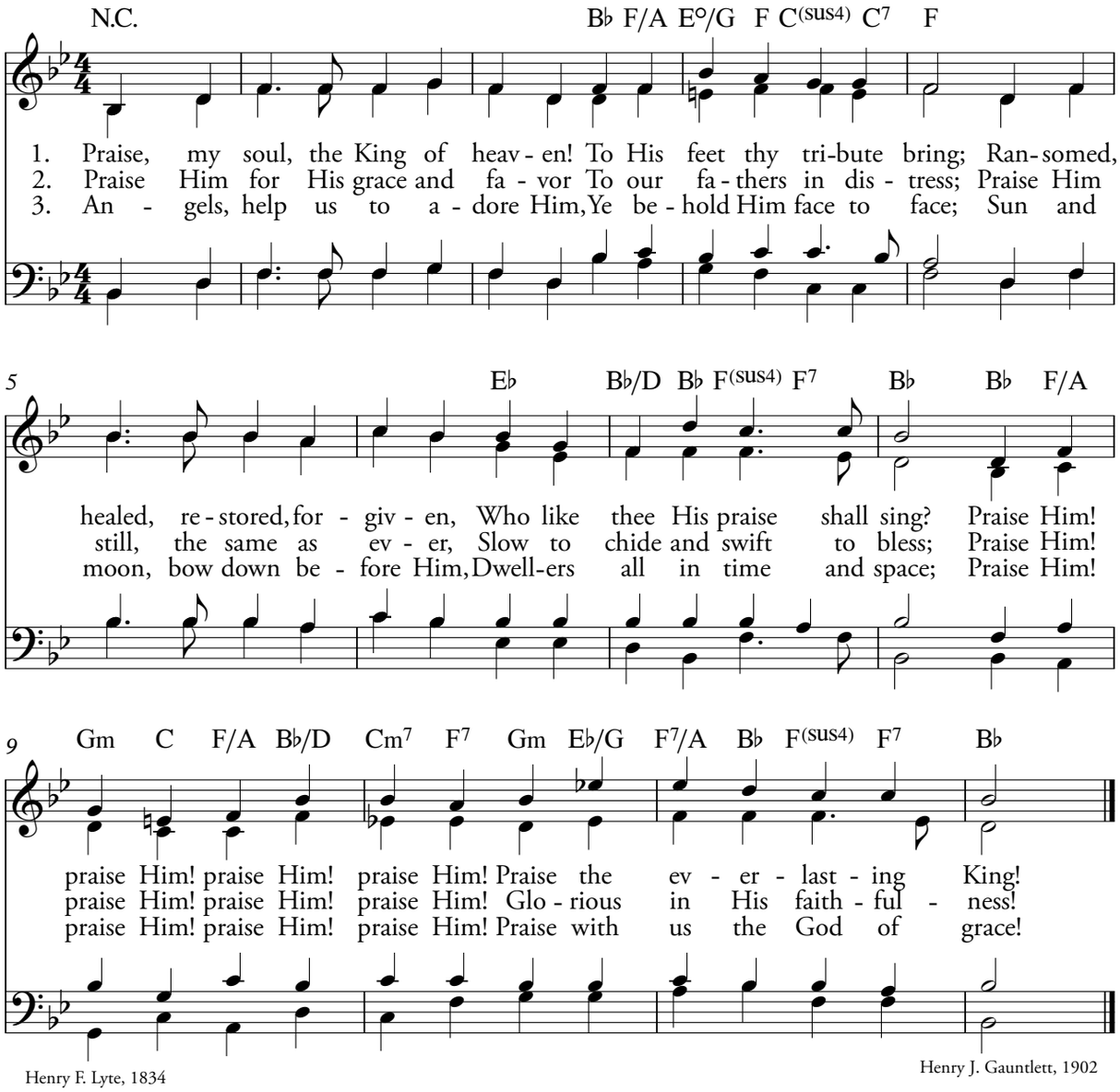
God continued to watch over him, and Lyte won an early form of work-study grant to attend Trinity College of Dublin. This meant that he could humbly work his way through college by doing menial jobs for more wealthy students. Despite his situation—or perhaps because of it!—Lyte was popular with his fellow students. He also excelled in his studies. For the rest of his life, he connected well with simple people who worked hard.

Lyte was ordained for ministry in 1815. Around 1816, God showed himself real to Lyte as a result of conversations with a dying clergyman friend. Lyte was married happily in 1818, went back to school for his master's in 1820, and moved to a new parish in the fishing community of Brixham, England, around 1824. He would spend the final 23 years of his life in this parish. His people loved him because he cared about the details of their lives. He produced a book of prayers and hymns and sea shanties for the sailors to use while they were at sea. He organized a Sunday School of more than 800 community children!

He also wrote a book of music inspired by the psalms. It was neither a metrical version of the psalms nor a paraphrase, but songs that contained the germ of the originals. Psalm 103 prompted "Praise My Soul, the King of Heaven." Despite his life's hardships, Lyte was able to praise God with the psalmist! He was also able to write "Father-like, He tends and spares us. . . in His hands He gently bears us." God had stepped into the hole Lyte's father left and proven Himself once again a "Father of the fatherless" (Psalm 68:5). Lyte published this song and nearly 300 others in 1834 in his collection *The Spirit of the Psalms*.

Lyte skillfully wove the key concepts of Psalm 103 throughout the hymn. He transformed "Who forgives all your iniquity, Who heals all your diseases, Who redeems your life from the pit, Who crowns you with steadfast love and mercy" (Psalm 103:3–4) into "ransomed, healed, restored, forgiven." His line "slow to chide and swift to bless" comes from verses 8 and 9 "The LORD is merciful and gracious, slow to anger and abounding in steadfast love. He will not always chide, nor will He keep His anger forever." And Lyte chose the fitting refrain "Praise Him, praise Him" to sum up the message of the entire psalm which begins with: "Bless the LORD, O my soul, and all that is within me, bless His holy name! Bless the LORD, O my soul, and forget not all His benefits" (Psalms 103:1–2).

Many people have been touched by the stirring words of this majestic hymn. Queen Elizabeth II chose it for her wedding processional, 100 years to the day from the day Lyte died. And many since have praised the kind God Who did not forget Henry Lyte and his memorable words.



Henry F. Lyte, 1834

Henry J. Gauntlett, 1902

All Hail the Power

Words by Edward Perronet (1726–1792) & John Rippon (1751–1836), Music by Oliver Holden (1765–1844) & Others

"All Hail the Power," sometimes called "The National Anthem of Christendom," was written by Edward Perronet, who was born in England. He was the son of Huguenots, French Protestants who were viciously persecuted by their country and the Catholic church. Perronet's parents probably fled France sometime after 1685, when Louis XIV renewed persecution of the Huguenots.

Perronet became a pastor and worked alongside Charles and John Wesley for a time. In his journal, Charles calls Edward Perronet "Ned." They faced persecution for street preaching, and Perronet was once attacked with so much mud that he could scarcely be recognized afterward. John Wesley wanted to hear Perronet preach in the pulpit, so one week he announced that "Ned" would be preaching the following week. Edward was reticent to preach in front of Wesley, but he didn't want to stand him up, either. So when it came time for him to preach, he announced that he would deliver the greatest sermon ever given. He rose, read the Sermon on the Mount, and sat down!

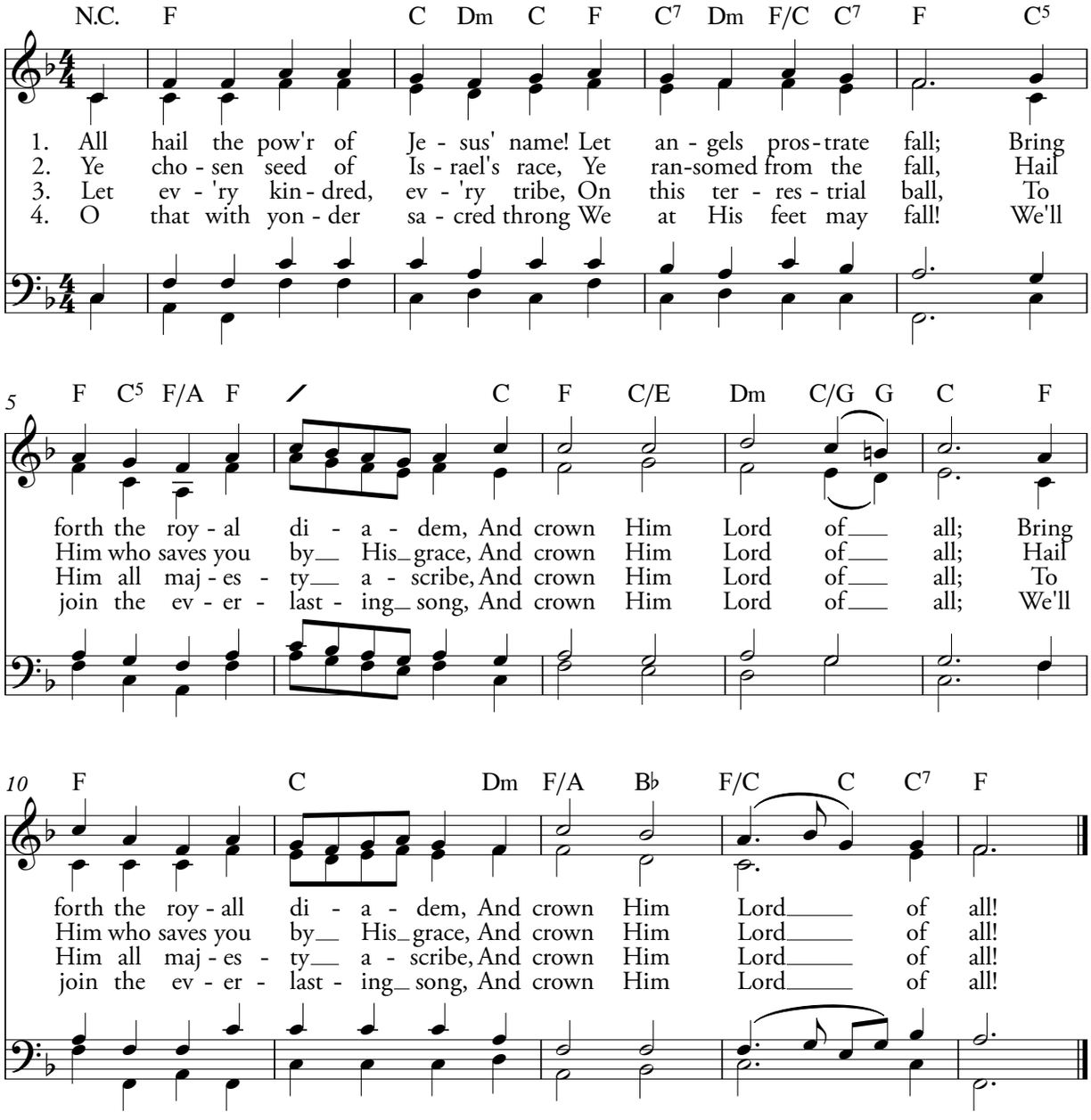
Perronet wrote "All Hail the Power" around 1779, and its first stanza was published anonymously in *The Gospel Magazine.* (*The Gospel Magazine* was published between 1766 and 2009, making it possibly the longest running magazine in Great Britain.) The rest of "All Hail the Power" appeared the next year in the same magazine under the additional heading "On the Resurrection." The hymn showed up again in 1785 in the book *Occasional Verses, Moral and Sacred.* This time, an acrostic poem accompanied it: the first letters of each line spelled "Edward Perronet." In 1787, John Rippon drastically revised Perronet's hymn and added two verses of his own. Many versions still include Rippon's stanza, "O that with yonder sacred throng."

The original tune, "Miles Lane," was composed by William Shrubsole, a 19-year-old organist friend of Perronet's. Oliver Holden, a Boston musician, wrote the tune most common in America, "Coronation," in 1793. John or James Ellor, a 19-year-old hat maker, wrote the third tune in 1838 for a Sunday school anniversary celebration in England. "All Hail the Power" is the only hymn often found in American hymnals with all three tunes.

"All Hail the Power" echoes Philippians 2:9–11, "Therefore God has highly exaltedHim and bestowed on Him the name that is above every name, so that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father."

It is said that the Rev. E. P. Scott, a 19th century missionary in India, learned of a violent tribe that had never heard the good news of Jesus. His friends urged him not to go to them because of the danger, but he felt he had to take Jesus to them. When he arrived in their village after two days of remote travel, they greeted him by surrounding him, pointing their spears at his heart. Certain that he was about to meet his Maker, he decided to sing the Gospel. So he took out his violin, closed his eyes in fear, and began to play and sing "All Hail the Power" to them. He sang three stanzas and felt no spear points, so he opened his eyes to see what the tribesmen were going to do. He found them crying, spears forgotten. As a result of Scott's work, more tongues confessed Jesus' lordship. When he finally had to leave them due to poor health, they begged him to return, reminding him of the other tribes who had never heard about Jesus.

"And they sang a new song, saying, 'Worthy are You to take the scroll and to open its seals, for You were slain, and by Your blood You ransomed people for God from every tribe and language and people and nation, and You have made them a kingdom and priests to our God, and they shall reign on the earth'" (Revelation 5:9–10).



Edward Perronet, 1779-1780
John Rippon, 1785

Oliver Holden, 1793

Be Thou My Vision

Words attributed to Dallán Forgaill (c. 530–598), Translated by Mary E. Byrne (1880–1931), and Versified by Eleanor H. Hull (1860–1935), Music arranged by David Evans (1874–1948)

This hymn, originally a poem in the Old Irish language, has been attributed to the sixth-century poet, Dallán Forgaill. Born Eochaid Forchella, he became known as Dallán ("blind") after he lost his sight, perhaps due to overuse of his eyes while studying. He wrote the eulogies of various contemporary Irish saints, including Columba, the "Apostle to the Picts," who took the gospel to Scotland.

At that time, Ireland was ruled by a hierarchy of chieftain-kings; the topmost was known as the high king. Dallán was of royal blood himself, through the legendary fourth-century high king, Colla Uais. In addition, as the Chief Ollam (the poet laureate) of Ireland, Dallán was a social equal to his own high king. It is all the more striking, then, that he humbled himself before the true High King, maker of heaven and earth.

Helen Phelan, a scholar of Irish liturgy, notes that 'One of the essential characteristics of the text is the use of 'heroic' imagery to describe God. This was very typical of medieval Irish poetry, which cast God as the 'chieftain' or 'High King' who provided protection to his people or clan.'" (C. Michael Hawn, *History of Hymns*: "Be Thou My Vision")

We might never have sung his words, were it not for a revival of interest in Irish culture that began in the mid-nineteenth century, bringing the poem—and the old Irish folk song which now accompanies it—into the public eye. In 1905, Mary Byrne translated the ancient Irish poem into English. In 1909, Patrick Joyce published an old Irish folk song, which David Evans arranged to fit Eleanor Hull's poetic version of the English words (written in 1912). By 1919, tune and hymn appeared together in the Irish Church Hymnal.

There's an equally Irish story behind SLANE, the modern name for the tune that accompanies his poem. In about 433 AD, High King Logaire of Tara gave a command much like one given by Darius of Daniel's day. No one was to light a fire before he lit one on Tara Hill at the pagan spring festival. But on the evening before Easter, Saint Patrick defied this order and lit candles on Slane Hill, about ten miles away. Patrick won the king's respect with his courage, and was able to continue preaching the gospel to the Irish.

What happened to Dallán Forgaill? In 598, pirates attacked Inniskee, his island monastery home, and beheaded the blind poet. His wild and stirring, almost warlike prayer-poem, which sounds much like the prayers of Saint Patrick, fits well with the dangerous times in which both men lived.

The original prose translation comes to us in 16 couplets. Here are five of the twelve original couplets which are not included in our current hymn:

Be Thou my speech, be Thou my understanding,
Be Thou with me, be I with Thee.

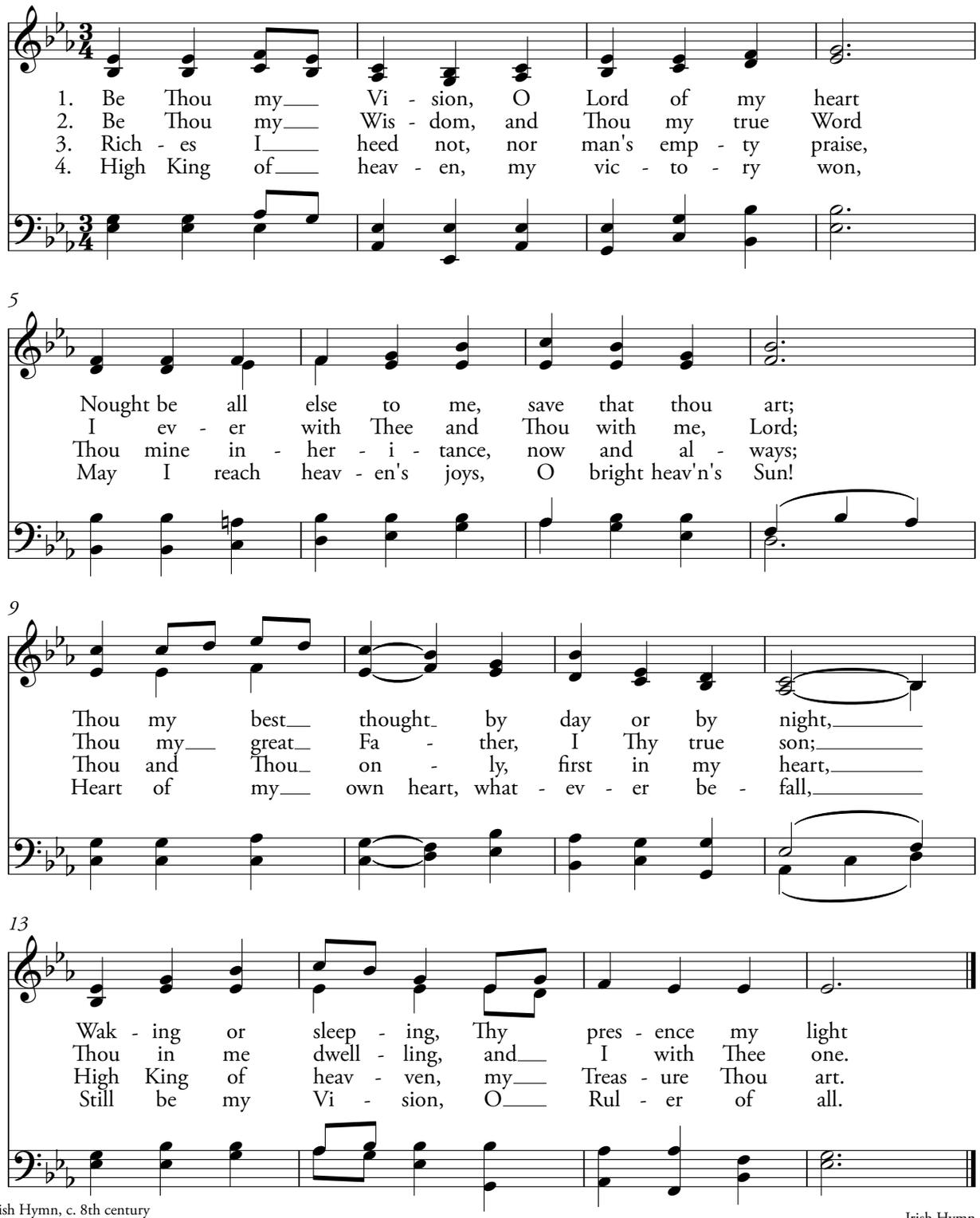
Be Thou my battle-shield, be Thou my sword.
Be Thou my dignity, be Thou my delight.

Be Thou my shelter, be Thou my stronghold.
Mayst Thou raise me up to the company of the angels.

Be Thou every good, to my body and soul.
Be Thou my kingdom, in heaven and on earth.

Be Thou solely, chief love of my heart.
Let there be none other, O high King of Heaven.

Be Thou My Vision



Irish Hymn, c. 8th century
Translated by Mary E Byrne
Versified by Eleanor H. Hull

Irish Hymn
Arranged by Norman Johnson, 1928-

For All the Saints

Words by William W. How (1823–1897), Music by Ralph Vaughan Williams (1872–1958)

Only two master composers have focused on hymn tunes: J.S. Bach and Ralph Vaughn Williams, who wrote the music to this hymn. Though not a believer himself, Ralph served as the musical editor for *The English Hymnal*. He also wrote symphonies, chamber music, opera, choral music, and film scores, and taught or mentored numerous younger composers and conductors. His musical style was influenced by his habit of traveling throughout the countryside, collecting and preserving English folk music and carols.

The great-nephew of Charles Darwin, Ralph Williams was 41 at the beginning of World War I. Although he did not have to, he chose to enlist as a lowly private, serving in the Royal Army Medical Corps and the Royal Garrison Artillery (where his wartime exposure to gunfire would eventually lead to severe hearing loss) before becoming the First Army Director of Music. He is buried in Westminster Abbey.

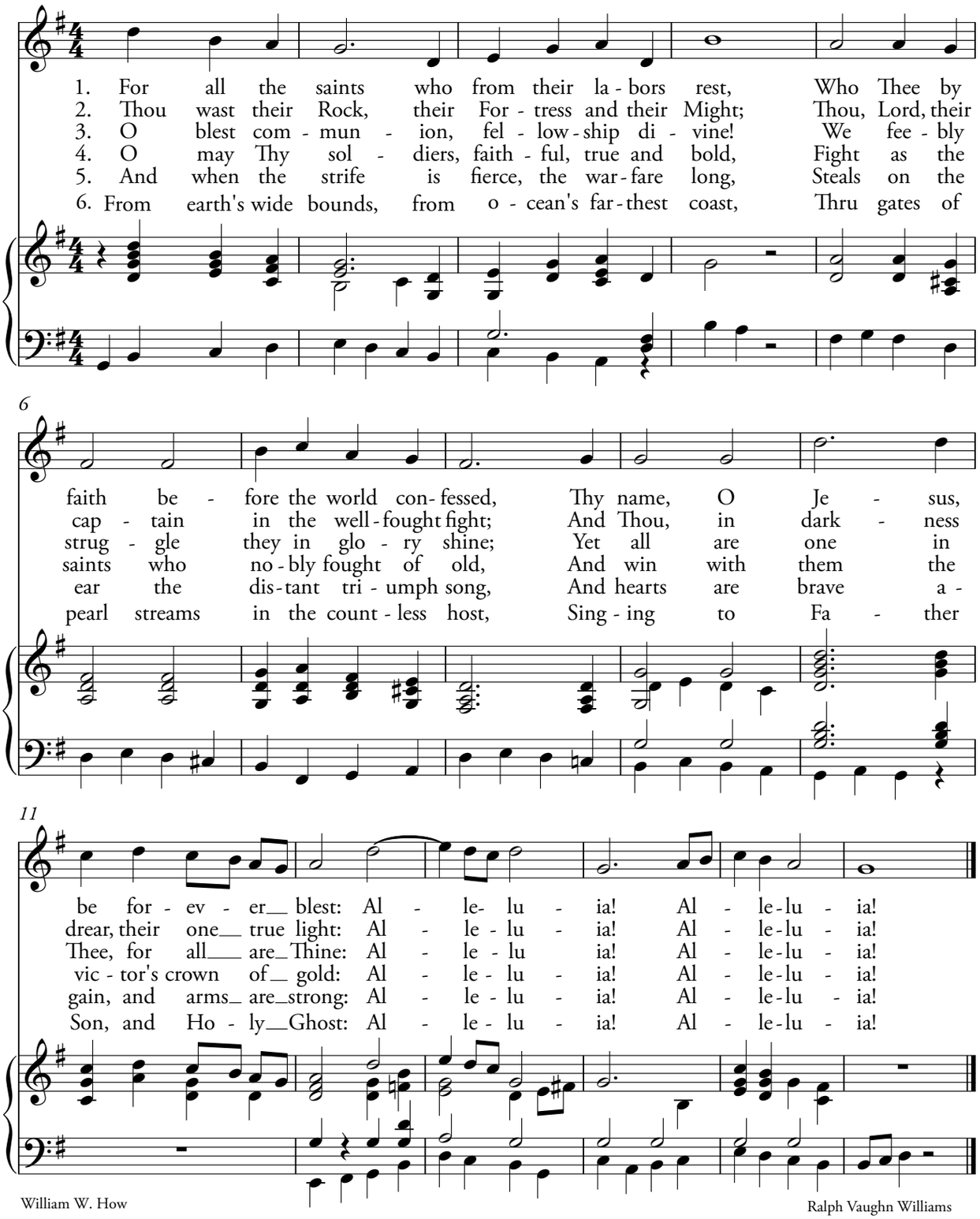
William Walsham How was a lawyer's son. He served 28 years as an ordinary Anglican pastor, refusing invitations to become the bishop of Natal, New Zealand, Montreal, Cape Town, and Jamaica. For two years, he served as an assistant to the Bishop of London, spearheading efforts to reach spiritually poor East London. In London at that time, factory workers often lived in miserably crowded, disease-causing slums, and even children might work 12-hour days in the factories. "To comfort and to bless, to find a balm for woe, to tend the lone and fatherless is angels' work below," he wrote. Finally, he became the first bishop of Wakefield in West Yorkshire, where again he helped industrial workers and the poor.

William How published sermons, poems, and a commentary on the gospels, and helped compile three hymn books, including one for children. He wrote more than 50 songs of his own. "A good hymn," he said, "should be like a good prayer—simple, real, earnest, and reverent." In 1897, the Prince of Wales asked him to write a hymn for Queen Victoria's diamond jubilee. He completed it just weeks before he died.

William was known as the Poor Man's Bishop, the People's Bishop, the Omnibus Bishop (because he chose to use public transportation, rather than the bishop's coach)—and his favorite title, the Children's Bishop. Engraved on his pastoral staff was a quote from Saint Bernard: "Feed with the Word; feed with the life."According to him, the ideal minister should be "pure, holy, and spotless in his life; a man of much prayer; in character meek, lowly, infinitely compassionate; of tenderest love to all; full of sympathy for every pain and sorrow, and devoting his days and nights to lightening the burdens of humanity; utterly patient with insult and enmity; utterly fearless in speaking the truth and rebuking sin; ever ready to answer every call, to go wherever bidden, in order to do good; wholly without thought of self; making himself the servant of all; patient, gentle and untiring in dealing with the soul he would save; bearing with ignorance, wilfulness, slowness, cowardice, in those of whom he expects most; sacrificing all, even life itself, if need be, to save some."

"For All the Saints" was originally published with the heading "A Cloud of Witnesses," which is a quote from Hebrews 12:1. Hebrews 11 describes this group: people like Noah, who had never seen rain, yet obediently began building an ark to ride out the world's biggest rainstorm; Abraham, who left an affluent city for wild hills he would never officially call his own; and Moses, who gave up being a prince to help slaves. What they did makes no earthly sense but they "all died in faith, not having received the things promised, but having seen them and greeted them from afar, and having acknowledged that they were strangers and exiles on the earth" (Hebrews 11:13).

"Since we are surrounded by so great a cloud of witnesses, let us also lay aside every weight, and sin which clings so closely, and let us run with endurance the race that is set before us" (Hebrews 12:1).



William W. How

Ralph Vaughn Williams

Grace Greater Than Our Sin

Words by Julia H. Johnston (1849–1919), Music by Daniel B. Towner (1850–1919)

This song was written in 1910, but its story begins much earlier, with Dwight L. Moody, who was born in 1837. He lost his father at age four, and grew up in the Unitarian church, which denies that Jesus is God. Nobody would have expected this poorly educated and spiritually blind young shoe salesman to become one of the nineteenth century's greatest evangelists. He was wonderfully saved at age 18, when his uncle required him to attend a church where the Sunday school teacher told him about God's love. He went on to found Moody Bible Institute, publish many hymns, and preach the gospel on both sides of the Atlantic.

Mr. Moody said, "Music and song have not only accompanied all Scripture revivals, but are essential in deepening spiritual life. Singing does at least as much as preaching to impress the word of God on people's minds. Ever since God has first called me, the importance of praise expressed in song has grown upon me."

Daniel Brink Towner, who wrote the music for this song, served as the music director at churches in New York, Ohio, and Kentucky before D.L. Moody asked him to join his evangelistic campaigns. First trained by his father, a well-known singer and music teacher, he began giving concerts at age 17—where he was known as "the wonderful boy bass." Like Edwin Excell and Fanny Crosby, Daniel Towner studied music under George Root, who wrote many popular songs during the Civil War. A teacher, conductor, soloist, composer, and author, Daniel also served on staff at Moody Bible Institute, where he trained many future song leaders. He wrote over 2,000 songs, including the music to "Trust and Obey," "Anywhere with Jesus," and "At Calvary."

Julia Hariette Johnston, who wrote the lyrics to this song, faithfully served as a Sunday school superintendent for 41 years, and president of the Presbyterian Missionary Society of Peoria, Illinois for 20 years. She wrote several books, including *Fifty Mission Heroes Every Boy and Girl Should Know.* Like her mother and grandmother, Julia was also a poet, producing over 500 hymns in her lifetime.

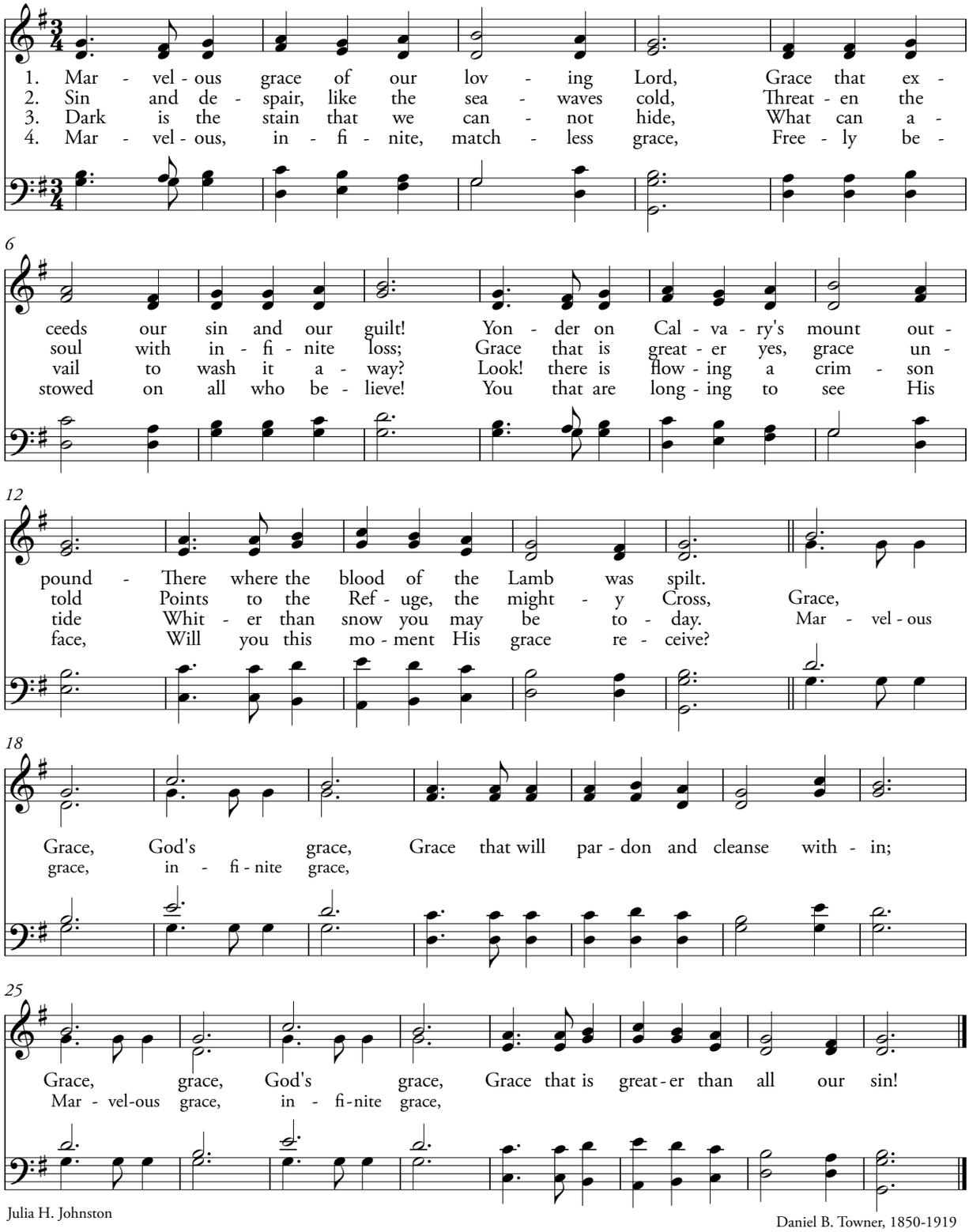
In addition, Julia wrote Sunday school materials for the David C. Cook Publishing Company, whose story began in 1864, when 14-year-old David Caleb Cook prayed, "O God, make all You can of my life." As a young man, he would invite children he met on the streets of Chicago to his Sunday school class. One thing led to another: first, he created his own Sunday school lessons, and used his father's print shop to produce them; then he shared those materials with friends. He started his publishing company in 1875—the same year his fellow Chicagoite, D.L. Moody, was preaching in England.

Clearly, simply, and exuberantly, "Grace Greater than Our Sin" describes what happens when we come face-to-face with the enormity of our sins as God sees them. When the prophet Nathan confronted King David's sin and selfishness by telling the parable of a rich man who stole a poor man's only lamb, David cried to God: "Have mercy on me, O God, according to Your steadfast love; according to Your abundant mercy blot out my transgressions" (Psalm 51:1). John 1:17 tells us "the law was given through Moses; grace and truth came through Jesus Christ."

"The free gift is not like the trespass," Paul wrote in Romans 5:15: "For if many died through one man's trespass, much more have the grace of God and the free gift by the grace of that one man Jesus Christ abounded for many," and, "Where sin increased, grace abounded all the more" (Romans 5:20).

Thank God for His amazing grace, that swallows up our sins without a trace left behind! "For sin will have no dominion over you, since you are not under law but under grace" (Romans 6:14).

Grace Greater Than Our Sin



Julia H. Johnston

Daniel B. Towner, 1850-1919

Immortal, Invisible

Words by Walter Chalmers Smith (1824–1908), Music published by John Roberts (1822–1877)

Wales, the birthplace of John Roberts, is sometimes called the "land of song." Now famous for men's choirs, the Welsh (adults and children alike) were already known for their harmonizing skills as early as 1187! John was the first to publish this tune, which is based on a traditional Welsh ballad called "A Hundred Years from Now." A pastor, journalist, editor, lecturer, poet, composer and conductor, who began leading choirs at 14, his name was so common in Wales that he sometimes went by Ieuan Gwyllt, which means "Wild John."

Like Isaac Watts and Robert Robinson, John Roberts was a Nonconformist (or Dissenter): someone with conscientious objections to the beliefs of the established church. John is perhaps best known for traveling around the country, teaching choral singing, and organizing and judging at folk festivals. In 1859, he published a book of congregational tunes. John would invite the congregations in a district to meet and practice hymn tunes out of his book, in order to improve the singing on Sundays. Eventually this practice became nationally popular, leading to the Cymanfa Ganu singing festivals that are still held today, though without their original focus on hymns.

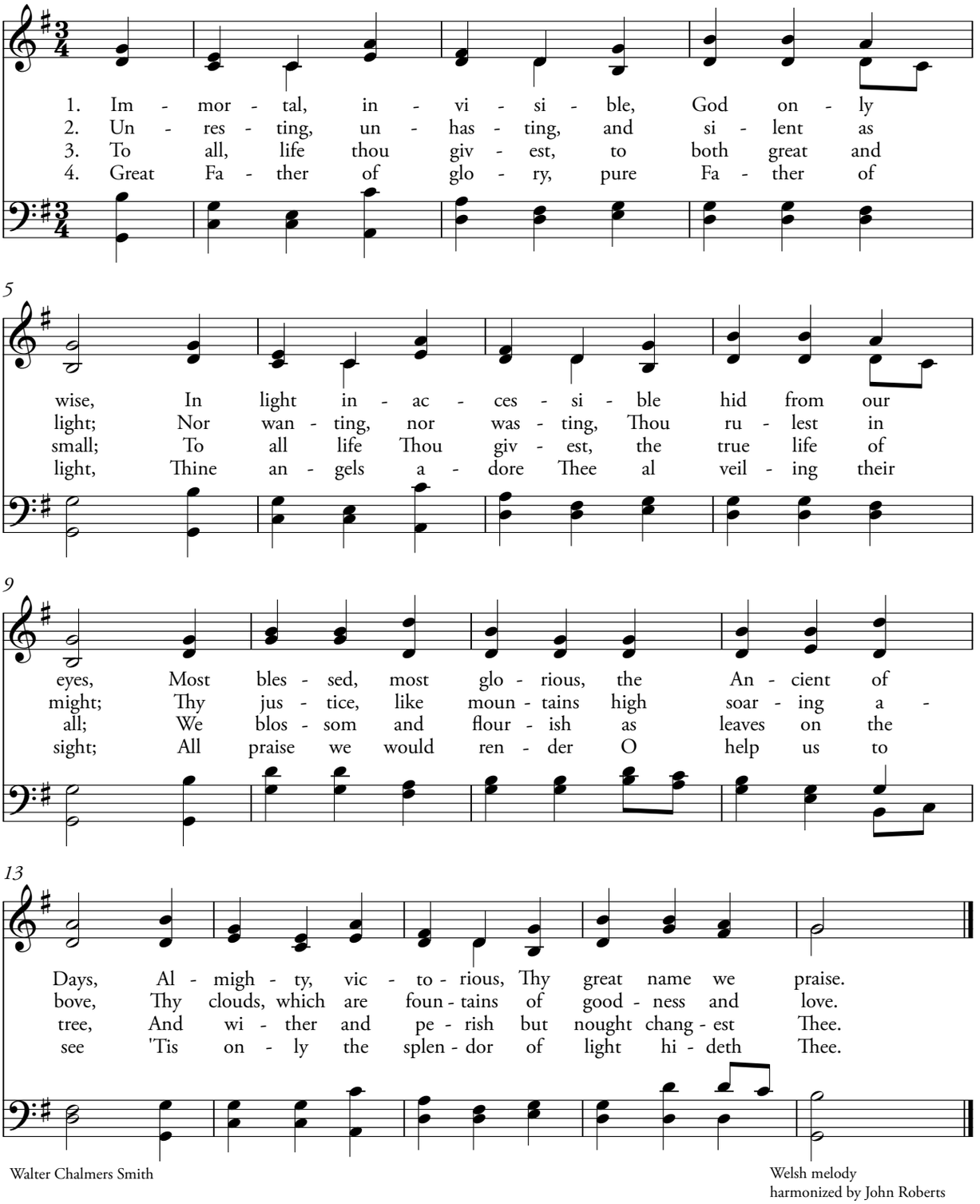
Walter Chalmers Smith, who wrote the lyrics to this song, planned to become a lawyer, but at the encouragement of the prominent Scottish pastor and theologian, Dr. Thomas Chalmers, he became a pastor instead. Under the direction of Dr. Chalmers, the Scots who objected to having their pastors chosen by wealthy landowners had recently formed the Free Church of Scotland, which would result in one of the largest missionary organizations in the world. They also welcomed D.L. Moody's evangelistic campaigns. In 1893, the general assembly of the Free Church of Scotland honored Walter Smith by choosing him as their moderator for their Jubilee year.

Though writing was his way to relax from his duties, Walter became a successful poet writing several narrative poems, which are like mini-novels in poetic meter. He published nine volumes of poetry, including Hymns of Christ and Christian Life, which contained this hymn. Eight years later, William Garrett Horder asked Walter to revise "Immortal, Invisible" slightly to improve the meter, before republishing it in his Congregational Hymns. While that version really was a decided improvement, hymn historian Erik Routley comments that "It never now appears as its author wrote it. . . Just occasionally editorial tinkering changes the whole personality of a hymn; it has certainly done so here." What does he mean? Many modern hymn books combine Walter's final two verses into one, leaving just the first half of each verse behind. As a result, we have lost the earnest prayer that went along with his majestic praise:

> Great Father of Glory; pure Father of light.
> Thine angels adore Thee, all veiling their sight.
> But of all Thy good graces this grace, Lord, impart,
> Take the veil from our faces, the veil from our heart.
> All laud we would render; O help us to see
> 'Tis only the splendour of light hideth Thee!
> And so let Thy glory, Almighty, impart,
> Through Christ in the story, Thy Christ to the heart.

Walter based this hymn on 1 Timothy 1:17: "To the King of the ages, immortal, invisible, the only God, be honor and glory forever and ever. Amen." He also referenced 1 Corinthians 3, which describes the veil that keeps us from seeing God's glory in His word—until we turn to Him in faith. Then "we all, with unveiled face, beholding the glory of the Lord, are being transformed into the same image from one degree of glory to another. For this comes from the Lord Who is the Spirit." As a result, we are "a letter from Christ delivered by us, written not with ink but with the Spirit of the living God, not on tablets of stone but on tablets of human hearts.—Steve Demme

---



Walter Chalmers Smith

Welsh melody
harmonized by John Roberts

Lead On, O King Eternal

Words by Ernest W. Shurtleff (1862–1917), Music by Henry Smart (1813–1879), Arranged by Jon Drevits (1928-)

The son of an organ and piano builder, Henry Thomas Smart briefly studied law, before turning to music. Not only did he design and install organs, but he served as the church organist for several English congregations. He served as the music editor for three hymnals, and although he was nearly blind for the last 15 years of his life, he continued to play the organ—and to compose, by dictating music to others. In 1835, when he was 22, Henry composed this tune for a missions festival celebrating the three-hundredth anniversary of the Reformation in England. Called "Lancashire," it was originally intended for the song "From Greenland's Icy Mountains," which is known as the Missionary Hymn.

In 1887, 25-year-old Ernest Warburton Shurtleff was about to graduate from Andover Theological Seminary. His classmates knew that he had already published three books of poetry and had a hymn book coming out that year, so they asked him to write a commencement poem just for them. The result was Ernest's only lasting hymn, a song that perfectly described the faith-filled, forward-facing gaze of young adults setting out to follow Jesus.

It also accurately described the course of Ernest's life. After serving as a Congregational pastor in California, Massachusetts, and Minnesota, he became the first pastor of the American Church in Frankfurt am Main, Germany in 1905. The following year, he was called to the Latin (or student) Quarter of Paris, France. Over the course of 12 years he and his wife ministered to thousands of American students, many of them artists, who lived in a spiritually and physically poor environment. Although the cost of living was low, many students stayed until their money ran out. In some cases, they would commit suicide rather than starve to death. Dr. Shurtleff was always on the outlook for such cases, giving timely advice and practical assistance.

Because he was not supported by a specific mission board, Ernest understood what it felt to suffer financial need. He hosted meetings where he would play the piano and give a message, often attracting more than 400, with students standing in the hallways. Once or twice a month, he and his wife and little daughter opened their home to up to 150 at a time. He could also be found painting with the students, or counseling one-on-one—often providing life-saving hope.

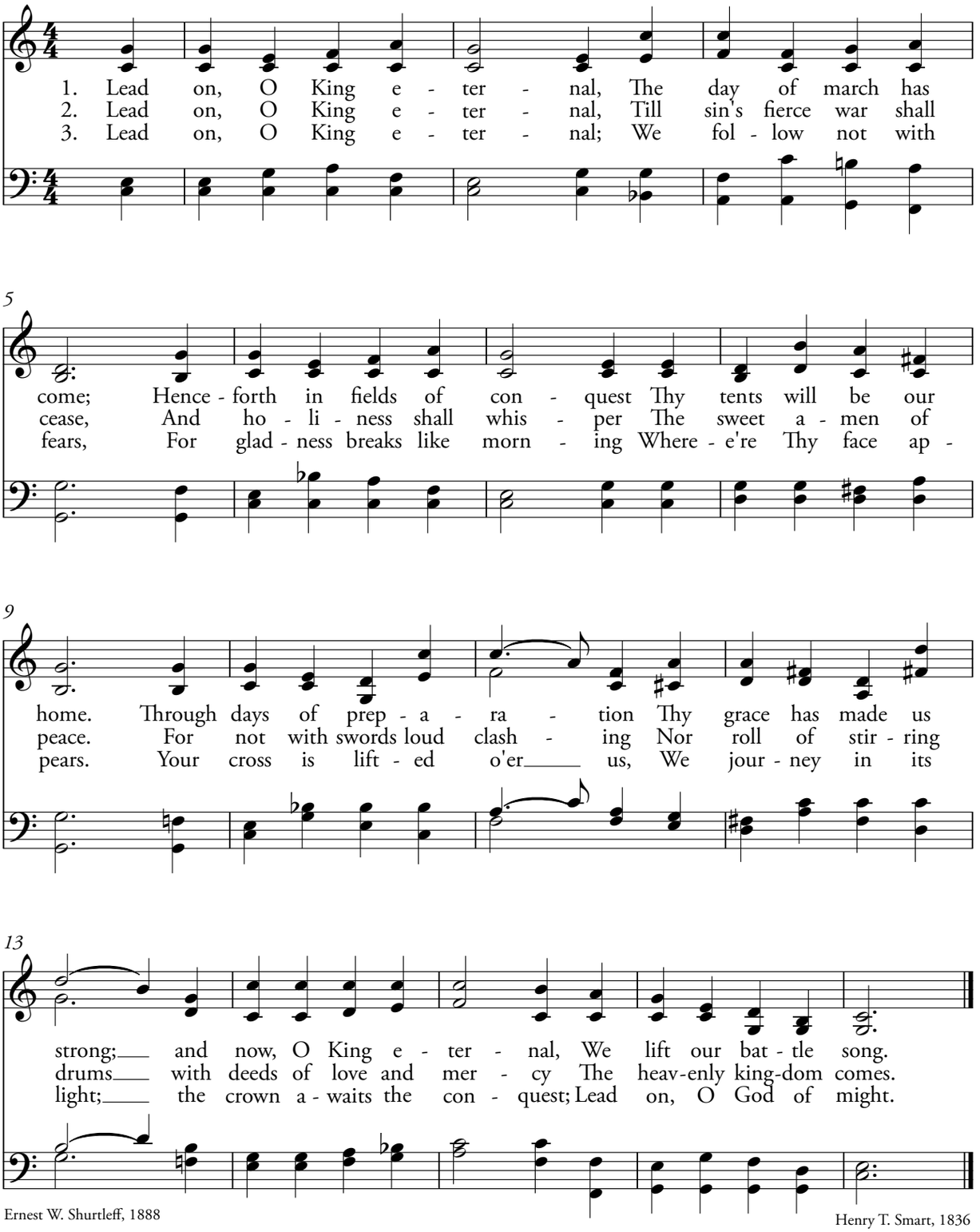
It was natural for the Shurtleffs to reach out even further as refugees poured into Paris during World War I. Working with a small team, and sometimes just as a couple, they managed to distribute food and clothing supplied by Americans to at least 40,000 people, focusing special attention on the blind. Ernest also served briefly as an interim pastor of the American church in Paris. In the end, the grueling work cost Ernest his life. He died in 1917 at just 55 years old.

Joseph Cochran, the pastor of the American church in Paris, wrote:

> Ernest Shurtleff was one of those rare souls whose spiritual quality appeared in all his acts and speech without the slightest taint of pietism. Naturally shy and retiring, he never forced himself upon the attention of others, but the pull of his deep and quiet nature had the force of a rising tide. He was preeminently fitted for work among artists for he lived in the world of beauty. Nature was to him the clothing of the Holy Spirit. His splendid gifts as musician and poet had been dedicated to the cause of religion. Had he specialized in either music or literature he would have made a name for himself. But he had chosen the ministry of Christ and subordinated his art to his supreme calling.

"The Lord is the true God; He is the living God and the everlasting King. (Jeremiah 10:10).

Lead On, O King Eternal



Ernest W. Shurtleff, 1888

Henry T. Smart, 1836

The Church's One Foundation

Words by Samuel J. Stone (1839–1900), Music by Samuel S. Wesley (1810–1876)

When this song was published in 1866, the ideas of the Enlightenment were sparking controversy within the Church of England. Beginning in the late 1600s, the Enlightenment concluded that humans can figure out the world without divine revelation. By 1835, it was suggested that intellectual authority comes from "the reasonable man," an intelligent, educated, unpressured person, to whom the truth is obvious. However in Romans 1, God tells us that while creation clearly displays His divine nature, not honoring God or giving thanks to Him, leads us into foolish thinking.

Romans 1:19–21 says, "For what can be known about God is plain to them, because God has shown it to them. For His invisible attributes, namely, His eternal power and divine nature, have been clearly perceived, ever since the creation of the world, in the things that have been made. So they are without excuse. For although they knew God, they did not honor Him as God or give thanks to Him, but they became futile in their thinking, and their foolish hearts were darkened."

Some scholars moved from recognizing the laws which God has built into the universe—to assuming there could be no supernatural happenings outside of them, from using the scientific method to accurately observe the world—to making science the source of truth. The next logical step was to view the Bible through their "scientific" lens. Since miracles were now suspect, and most of the archaeological support of the Bible was not yet discovered, some doubted its historical veracity. Like the snake in the Garden of Eden, it was easy to ask, "Did God really say. . . ?"

Between 1860 and 1863, Charles Darwin published his evolutionary *Origin of the Species*, seven members of the Church of England published essays advocating liberal theology, and the Anglican Bishop John Colenso, a missionary to the Zulu people in South Africa, published several commentaries in which he denied the idea of eternal punishment and the historicity of the first five books of the Bible.

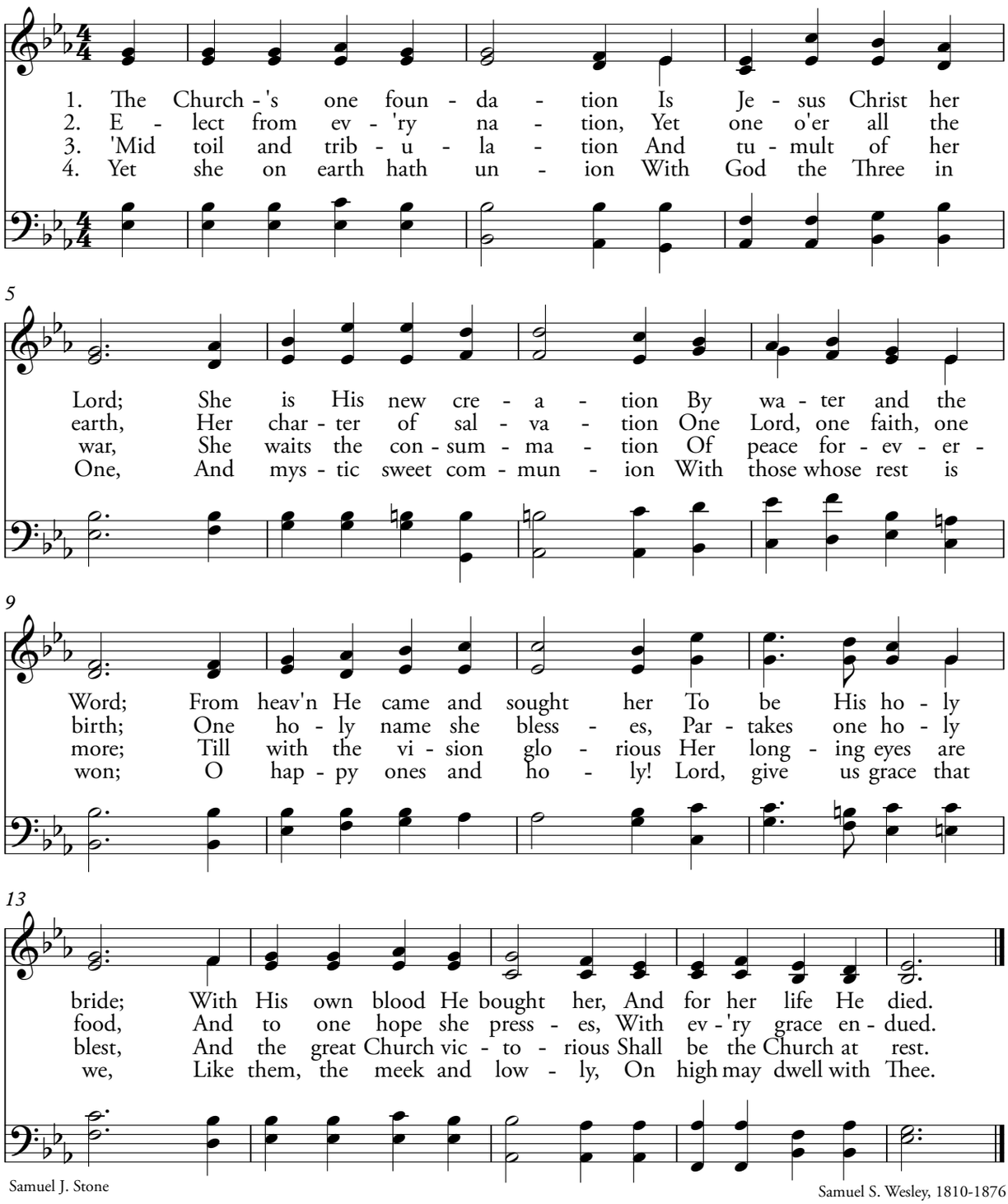
Enter Samuel John Stone of Windsor, England. The son of a country pastor, he wanted to be a soldier after studying at Oxford, but he answered God's call to ministry instead, assisting his father in the ministry in London for many years and pouring out his life for the working poor. Samuel's doctor said he had "the muscles of a prize fighter and the nerves of a violin." Also described as quick-tempered, he once rescued a girl from three attackers in a lonely part of London's East End. Samuel knocked one out, made one cry for mercy, and the third ran off.

When the Bishop Colenso scandal arose, Samuel turned to the Apostles' Creed, which he knew his congregation used for their personal devotions. He wanted something that was easy to understand, and affected the heart and not just the mind. The result was *Lyra Fidelium*: a collection of 12 hymns, one for each of the articles of the Apostles' Creed, plus summaries of key truths, and lists of Bible references. Topics included the nature of God, the gospel story, and the coming judgment and resurrection. "I will sing praise with my spirit, but I will sing with my mind also." (1 Corinthians 14:15)

This song described the "communion of the saints" and the universal church. "The Church's One Foundation" is packed with Scripture: five to seven passages are referenced for each of its original seven stanzas. "For no one can lay a foundation other than that which is laid, which is Jesus Christ" (1 Corinthians 3:11).

The tune for this pieces was composed by Samuel Sebastian Wesley, Charles Wesley's grandson, who was named for Johann Sebastian Bach. He joined the choir at the Chapel Royal when he was nine, and was once chosen to sing a solo for King George IV, who gave him a gold pocket watch. As an adult, he was a prominent choirmaster and composer, and the organist at Hereford, Exeter, Winchester, and Gloucester Cathedrals. He originally wrote this music for "Jerusalem the Golden."

The Church's One Foundation

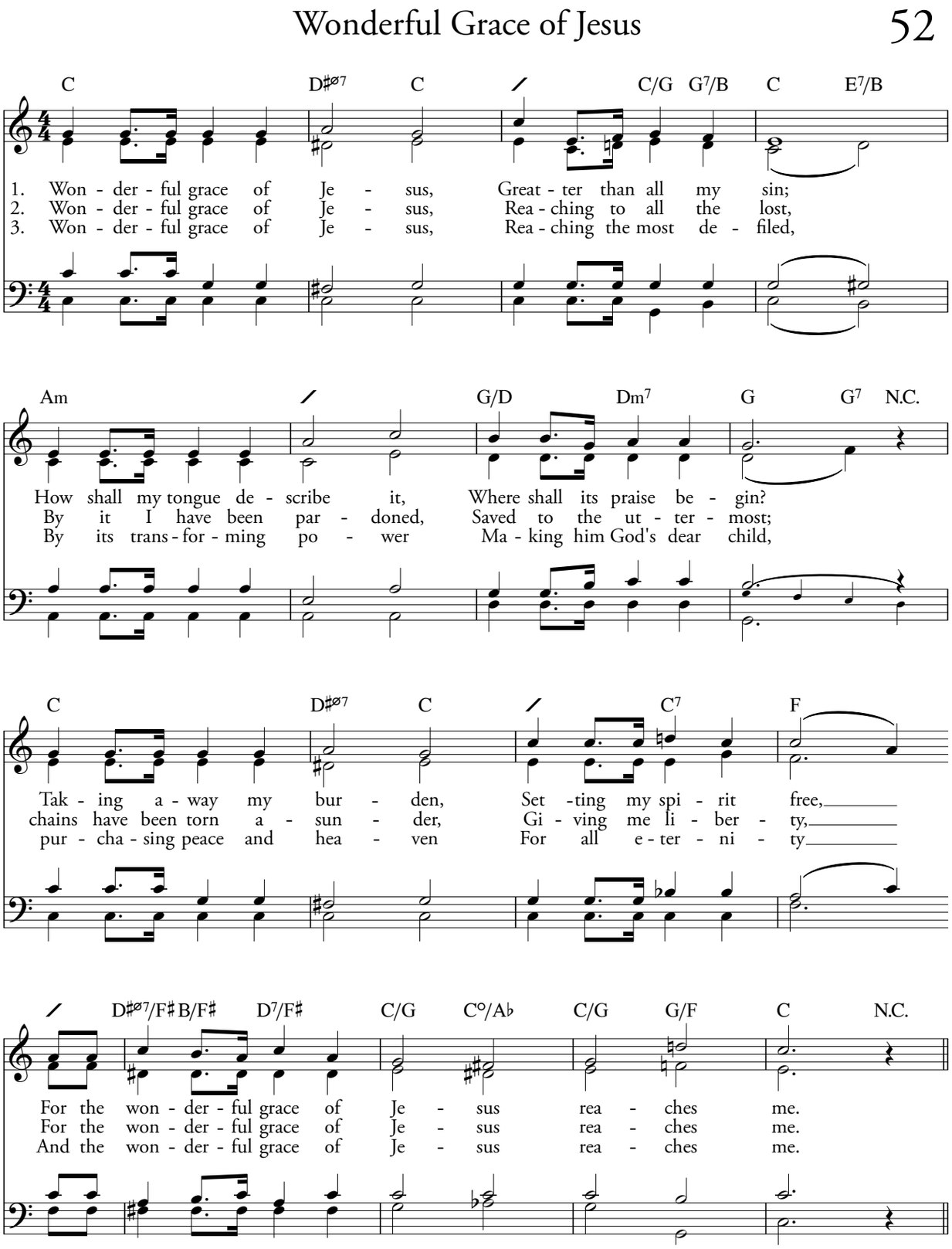


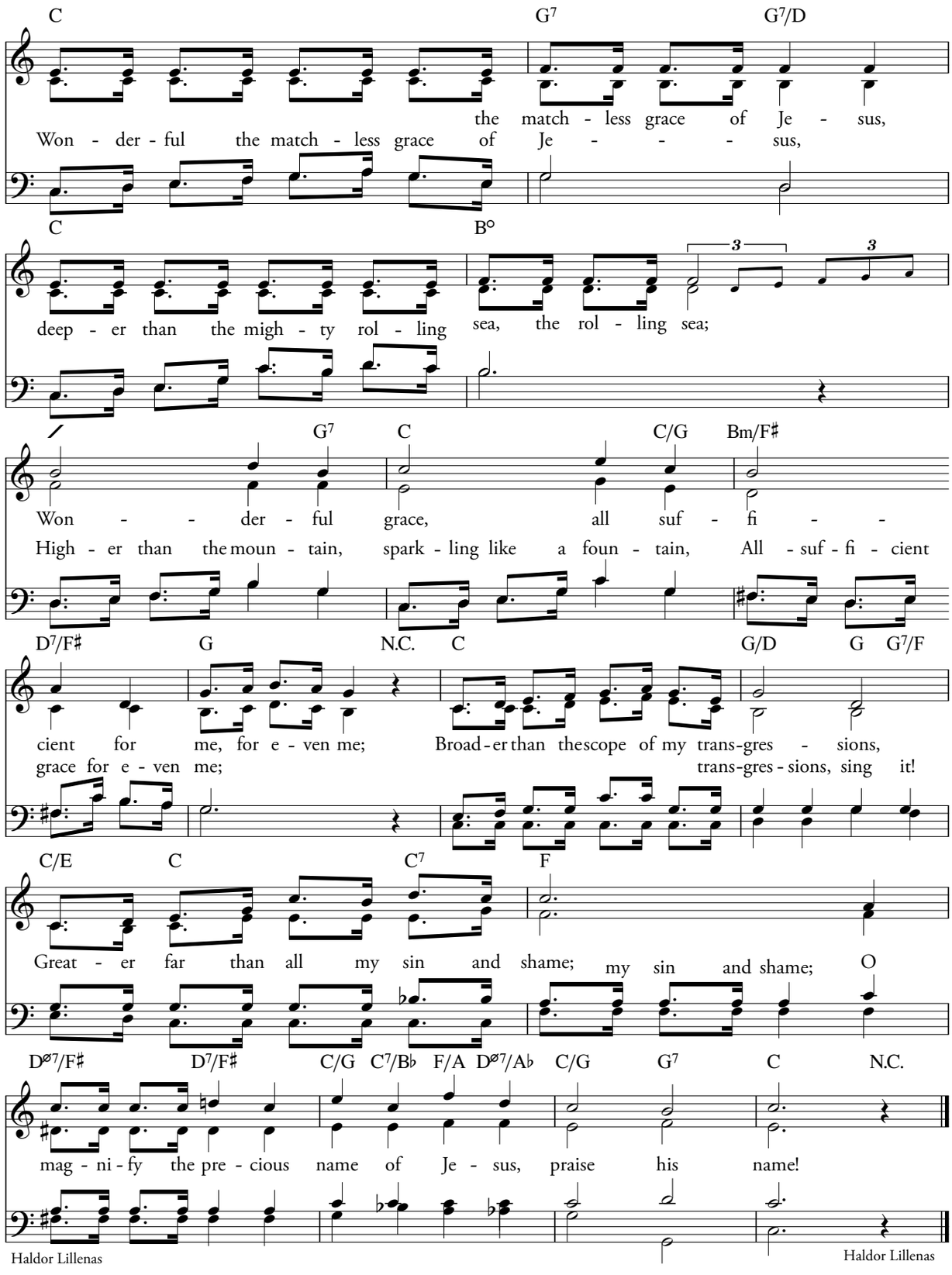
Samuel J. Stone

Samuel S. Wesley, 1810-1876

Wonderful Grace of Jesus

The history for this inspiring song is found in the back of the book after hymn 100.




C G7 G7/D
the match - less grace of Je - sus,
Won - der - ful the match - less grace of Je - - - - sus,
C B°
deep - er than the migh - ty rol - ling sea, the rol - ling sea;
G7 C C/G Bm/F♯
Won - - der - ful grace, all suf - fi - -
High - er than the moun - tain, spark - ling like a foun - tain, All - suf - fi - cient
D7/F♯ G N.C. C G/D G G7/F
cient for me, for e - ven me; Broad - er than the scope of my trans-gres - sions,
grace for e - ven me; trans-gres - sions, sing it!
C/E C C7 F
Great - er far than all my sin and shame; my sin and shame; O
Dø7/F♯ D7/F♯ C/G C7/B♭ F/A Dø7/A♭ C/G G7 C N.C.
mag - ni - fy the pre - cious name of Je - sus, praise his name!
Haldor Lillenas
Haldor Lillenas

Amazing Grace

Words by John Newton (1725–1807), Music by James P. Carrell (1787–1854) and David Clayton (1801–1854)

John Newton probably wrote "Amazing Grace" to accompany his sermon for New Year's morning 1773, calling it "Faith's Review and Expectation." The text that accompanies the song matches the text that Newton preached on that morning, 1 Chronicles 17:16–17: "'Who am I, O LORD God, and what is my house, that You have brought me thus far?"

Newton's mother, a godly woman who steeped her son in God's Word and prayer, died of tuberculosis when he was six. His less than godly father, who commanded a merchant ship in the Mediterranean, was away more than he was home. When Newton was eleven, he was apprenticed to his father on his ship. When his father retired six years later, Newton intended to continue sailing the Mediterranean. However, the British Navy pressed Newton into their service on HMS *Harwich*. The willful Newton attempted to desert the navy but was discovered, disciplined, and demoted.

Newton remained on the Harwich but eventually was granted transfer to a civilian ship, the *Pegasus*. She carried slaves. Newton's stubborn streak led him into more misbehavior, and he was abused and mistreated until he was rescued by another sea captain in early 1748. Newton was 22.

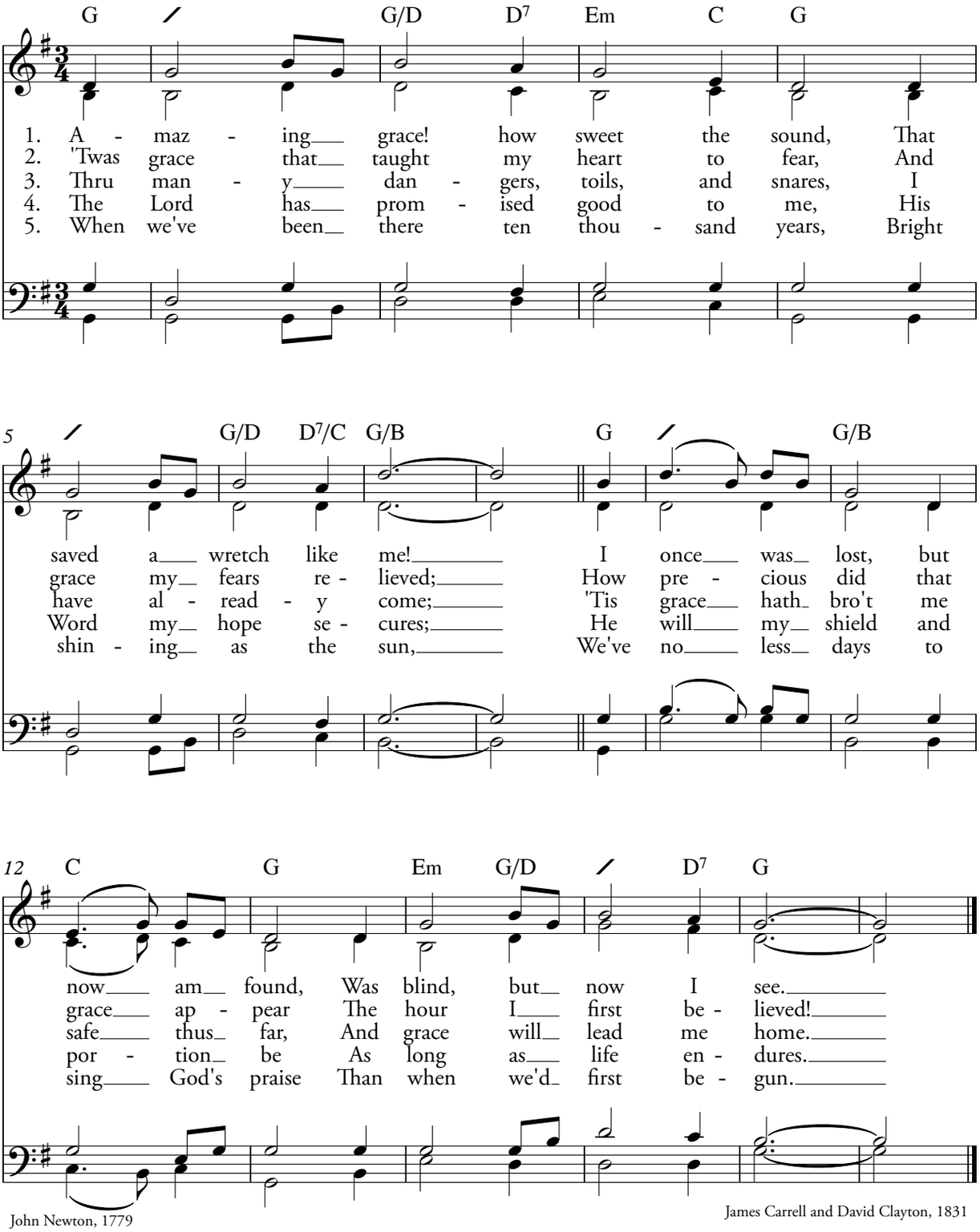
Homeward bound, Newton found a translation of Thomas a Kempis' *The Imitation of Christ* on board and thought. "What if these things should be true?" The next night, the ship was caught in a terrific storm which prompted Newton into thinking seriously about his life: his crimes, and his scorn toward God. He also thought about Jesus, Who gave His life for those crimes. When it seemed that the ship would go down, Newton cried out, "Lord, have mercy on us." The ship made it through the storm, and God brought Newton a measure of spiritual rescue through this awakening.

Yet habits of 22 years don't disappear overnight. God's grace continued to unfold. Newton professed full belief in Christ and surrendered to God's control of his life. He turned away from gambling, drinking, and profanity after his experience in 1748, but he continued to work in the slave trade for six more years and mistreated the slaves. Later Newton admitted, "I cannot consider myself to have been a believer in the full sense of the word, until a considerable time afterwards." His slaving career ceased only when he retired from seafaring in 1754 after a serious illness, and continued investing in his friend Joseph Manesty's slavery operations.

God is a faithful teacher. Newton met preacher George Whitfield through his first job after seafaring. He enthusiastically followed Whitfield, and also met and admired John Wesley. These likely influenced Newton's decision to become a minister. He applied to become ordained as a priest in the Church of England in 1757, but he was not accepted into ministry until 1764. In 1765, Manesty's shipping company went bankrupt, and Newton lost his life's savings. God continued to break and soften him.

In 1767, poet William Cowper moved to Olney, Newton's town, and the two became fast friends, collaborating on the *Olney Hymns,* which included "Amazing Grace," first published in 1779. The original "Amazing Grace" included six stanzas.

Newton was influential in William Wilberforce's conversion to Christianity, and they became friends as well. In 1787, Newton published an expose, "Thoughts upon the African Slave Trade." He wrote, "It is hoped this stain of our National character will soon be wiped out. . . .If my testimony should not be necessary or serviceable, yet perhaps, I am bound in conscience, to take shame to myself by a public confession, which, however sincere, comes too late to prevent, or repair, the misery and mischief to which I have, formerly, been accessory." The booklet influenced society greatly. Years later, Wilberforce was finally successful in his efforts to abolish the slave trade. His act was signed into law shortly before Newton's death in 1807. Around that same time, Newton was said to have said, "My memory is nearly gone, but I remember two things: That I am a great sinner and that Christ is a great Savior!"



John Newton, 1779

James Carrell and David Clayton, 1831

Rutherford

Words by Annie Cousin (1824–1906) and Samuel Rutherford (1600?-1661), Music by Chretien D'Urhan (1790–1845)

Annie Cundell was born in England in 1824, the only child of a military surgeon. He provided her a good private education, and she showed special skill in playing piano. Her music skill would serve her well after she married William Cousin, a Presbyterian minister with the Free Church of Scotland who was serving a church in the London area when they met. Soon after their wedding, William took a church in Scotland. Annie soon found that she could write songs for her husband's services. She would write a number of hymns over the next twenty-plus years that people sang in Sunday meetings.

The early 1850s found Annie reading a book that had been published in 1765 or earlier, *Joshua Redivivus* (Joshua Lives Again) or *Letters of Rev. Samuel Rutherford.* Perhaps she wanted to learn more of Scotland's saints; perhaps Rutherford was popular reading in Scotland's Free Church. Rutherford, a Scot, had lived in the first half of the 17th century, 200 years before Annie. Rutherford was a preacher, who was passionate about telling people about Jesus. A contemporary of Rutherford once said, "Many times I thought he would have flown out of the pulpit when he came to speak of Jesus Christ. He was never in his right element but when he was commending Him. He would have fallen asleep in bed speaking of Christ."

In 1627, Rutherford was assigned a congregation in Anwoth, Scotland. He worked tirelessly with them, spending much time in prayer, study, visiting their sick and, of course, preaching. Sorrow brushed his time in Anwoth, for his wife died there after a 13-month illness. However, preaching Christ to the people gave Rutherford joy in the midst of sadness.

Rutherford disagreed with the traditional church of Scotland on a number of points, and in 1635 faced pressure to conform to their views. He realized that they could remove him from his beloved congregation for not conforming, but he continued to preach his scriptural convictions. Eventually the church leaders did remove him to Aberdeen, where he was kept under virtual house arrest for two years.

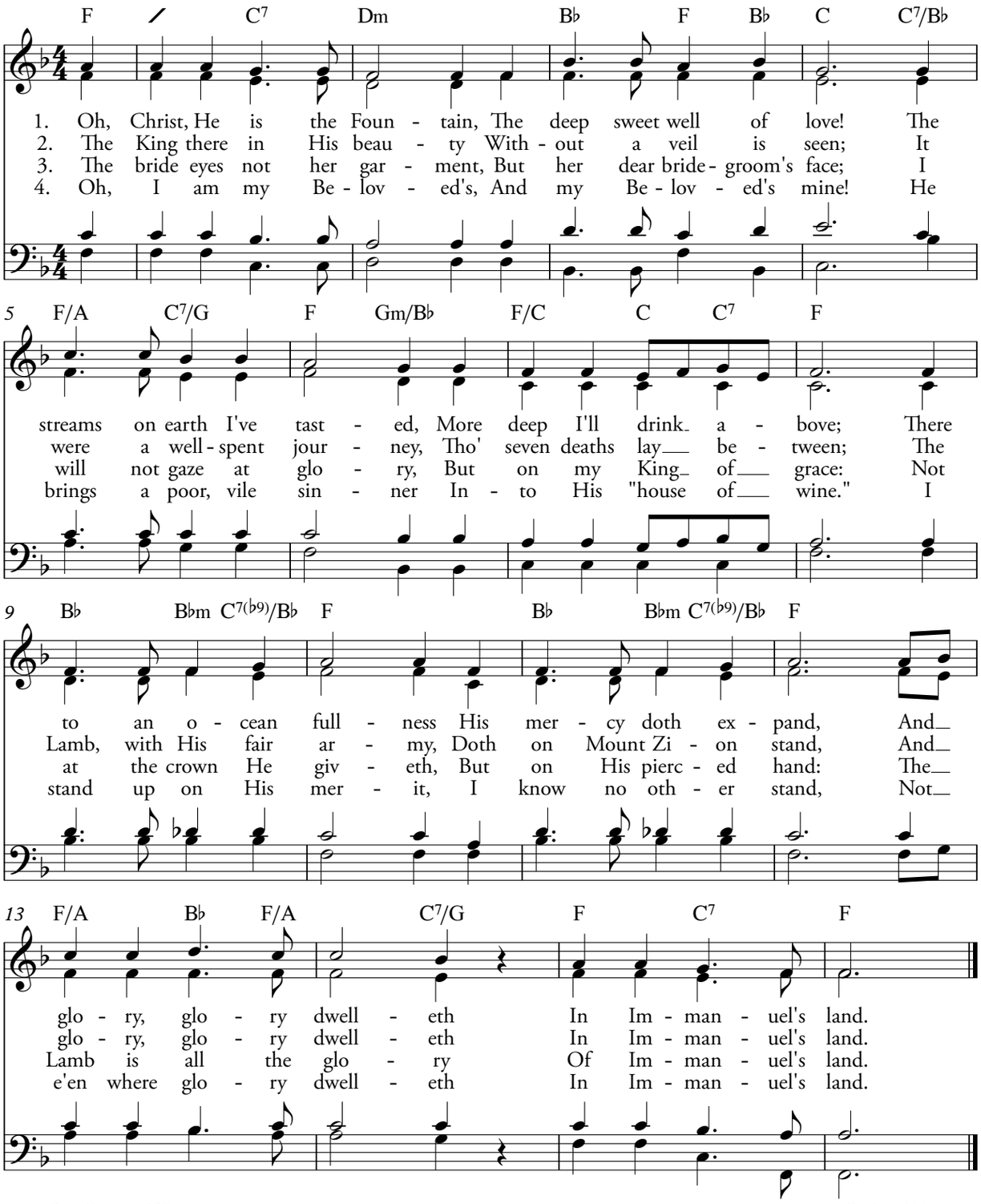
It appeared to be a tragedy. "Next to Christ, I had but one joy. . . to preach Christ my Lord, and they have violently plucked that away from me," Rutherford wrote in 1637. But God doesn't waste tragedies, and He had a different assignment for Rutherford. Confined to his house, Samuel Rutherford did what he could. He began to write letters—letters to his congregation at Anwoth, letters to his friends and loved ones. He wrote out what God was teaching him—lessons that came from deep suffering. "Faith is the better of the free air, and of the sharp winter-storm in its face; grace withereth without adversity." He also wrote about how God met him. "I never knew before what His love was in such a measure. . . . I find my extremity hath sharpened the edge of His love and kindness, so as He seemeth to devise new ways of expressing the sweetness of His love to my soul." He would write 220 letters during this exile period.

The political winds changed, and Rutherford did return to Anwoth after his exile, but he was removed again when he was appointed principal of a theological institute at St. Andrews. The winds blew again later in his life, and he was charged with treason. He died before he could travel to Edinburgh to answer the charges, and his last recorded words were "Glory, glory dwelleth in Immanuel's land."

Two hundred years later, Annie was captivated: Here was a man who knew Jesus, a man whose faith and faithfulness was worth imitating. Annie soaked in Rutherford's words, and in 1854 they inspired her hymn writing. The meter and some of the words were Annie's; the overarching thoughts were Rutherford's. Annie titled the nineteen stanza hymn, "The Last Words of Samuel Rutherford" and published it in 1857. It became more popular after it was published in hymnals in four stanzas.

"Glory! Glory dwelleth" were Rutherford's final words. But God raised up Annie to capture and amplify that faith for us today.

Rutherford



Anne Ross Cousin, 1857

Chrétien Urhan

'Tis So Sweet to Trust in Jesus

Words by Louisa Stead (1850–1917), Music by William Kirkpatrick (1838–1921)

Louisa Stead had a radical calling. She believed God wanted her to serve him overseas. In her early 20s, Louisa attended camp meetings in Urbana, Ohio, probably in 1871 or 1872. Speakers at the 1871 meeting talked about the baptism of the Holy Spirit, trust in God, and full salvation. Hundreds, if not thousands, turned their hearts over to Jesus. In one particularly moving service, the floor was opened to the audience to call out Scripture promises. Then they sang a chorus that included the line, "If Death should come on his pale horse, I would sing, 'I am trusting, Lord, in Thee.'" In fact, "I am trusting, Lord, in Thee," was a repeated refrain throughout the stirring song.

Louisa's calling continued to tug her. She wanted to go to China. However, frail health prevented her, and this was an opportunity for trust. In 1875, she married a Mr. Stead, and they had a little girl, Lily. They were vacationing on a Long Island beach around 1880 when Mr. Stead spied a little boy who was drowning. He rushed out to rescue him, but the boy pulled him under. Both drowned as Louisa and Lily helplessly watched: A harder test in trust.

Some sources say the day came when Louisa and Lily had no food left. Louisa knew what to do. She asked her Father to provide, and someone left food and money outside their door. God loves to honor trust.

Louisa wrote "'Tis So Sweet" around this time. It was a testimony birthed from intense suffering, not a happy-go-lucky idea of what trust should look like. Perhaps she recalled the promises that people called out at the Urbana camp ("Just to rest upon His promise, just to know, 'thus saith the Lord!'"). Perhaps she remembered her own salvation experience ("Just to trust His cleansing blood"). She was likely struggling with "sin" and "self"— the natural doubt over whether God cared about her and would provide for her and her daughter after Mr. Stead's sudden death. How we can thank God that faith prevailed over doubt so that she could say, "I'm so glad I learned to trust Thee."

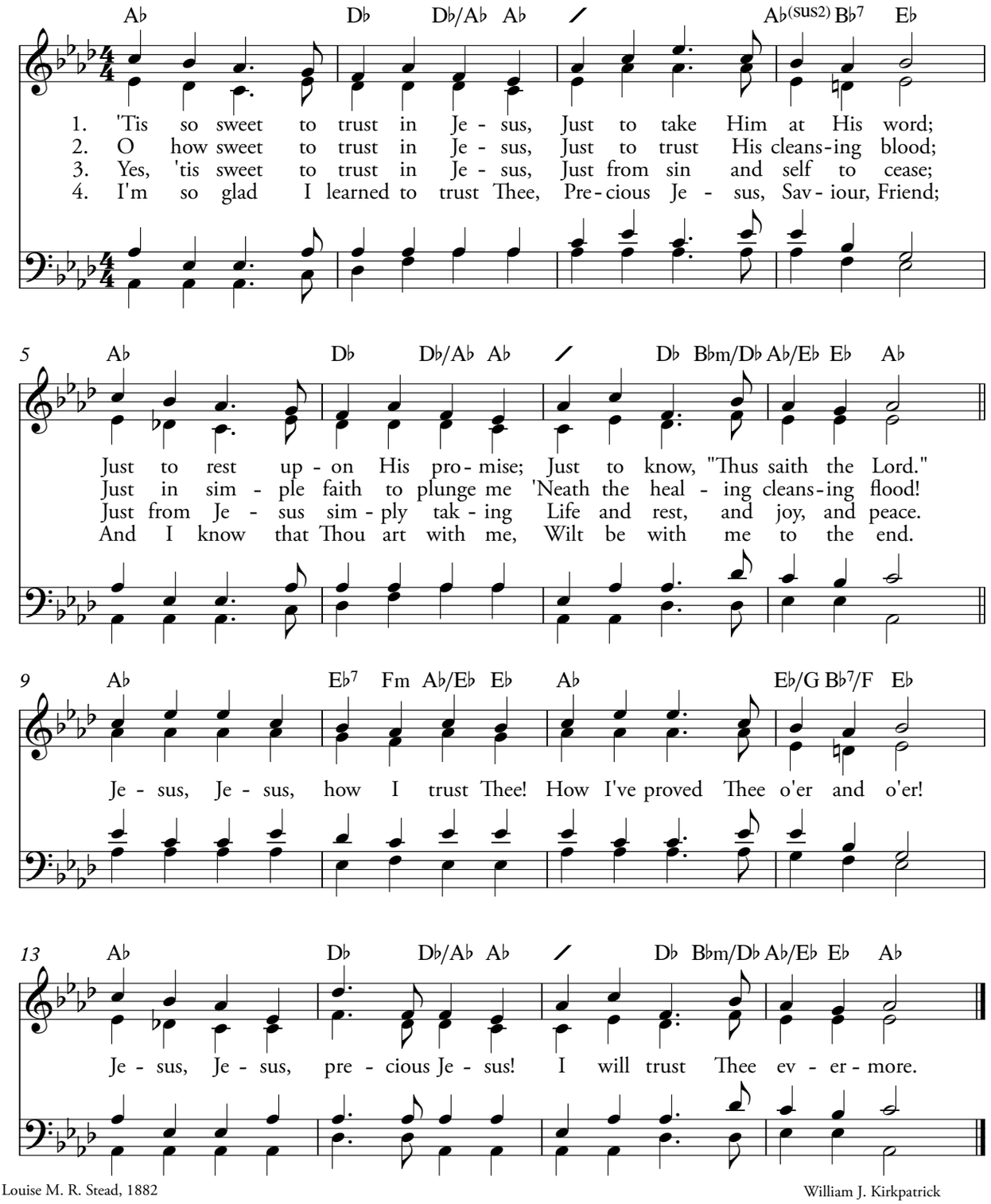
Her faith is expressed in the fourth stanza, "And I know that Thou art with me, Wilt be with me to the end." God is indeed with His children now and forever, as these rock-solid promises declare:

> Even when I walk through the darkest valley, I will not be afraid, for You are close beside me. Your rod and Your staff protect and comfort me (Psalms 23:4 NLT).
> I am with you always, even unto the end of the world (Matthew 28:20).
> I will never leave you nor forsake you (Hebrews 13:5).
> Those who trust in the LORD are like Mount Zion, which cannot be moved, but abides forever. As the mountains surround Jerusalem, so the LORD surrounds His people, from this time forth and forevermore (Psalms 125:1–2).

God did care about Louisa, and He granted her heart's desire to serve Him overseas after her husband's death. Perhaps the brevity of life burdened her afresh for those in other lands who didn't know Jesus, as well. She went to South Africa with Lily from 1880 to 1895. She returned to the United States in 1895 because poor health still dogged her. However, 1901 saw her back on the field in Rhodesia, and she died and is buried in Zimbabwe.

Louisa's trust testimony must have had a profound impact on Lily, for she went to the mission field herself after she married.

"Oh, taste and see that the LORD is good! Blessed is the man who takes refuge in Him!" (Psalms 34:8).



Louise M. R. Stead, 1882

William J. Kirkpatrick

How Firm a Foundation

Words by unconfirmed author, Music by Joseph Funk (1778–1862) and other composers

"How Firm a Foundation" is a song without a (definite) author! The original hymn was titled "Exceedingly Great and Precious Promises," based on 2 Peter 1:3–4, "His divine power has granted to us all things that pertain to life and godliness, through the knowledge of Him Who called us to His own glory and excellence, by which He has granted to us His precious and very great promises."

The story is told that during the Spanish-American War, United States Army troops were stationed overlooking Havana on Christmas Eve of 1898. A sentinel from Iowa sounded the midnight call, then started to sing "How Firm a Foundation," soon joined by his regiment. Before long, Missouri troops chimed in, then Virginia. A general noted, "Protestant and Catholic, South and North, singing together on Christmas day in the morning—that's an American army!" They sang to the tune which is also used for "O Come, All Ye Faithful."

(Elisabeth Elliott) In January of 1956, when five women were waiting with bated breath to find out whether our husbands were dead or alive, I lay in bed in Nate Saint's home, my little daughter Valerie sick in a crib beside me. The hymn "How Firm a Foundation," with those magnificent words taken from Isaiah 43:1–2, sustained me, especially stanzas 2, 3, and 7, memorized when I was a child in our daily family prayer time:

Fear not, I am with thee; O be not dismayed, for I am thy God and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand, upheld by my righteous, omnipotent hand.

When through the deep waters I call thee to go, the rivers of sorrow shall not overflow;
For I will be with thee thy trials to bless, and sanctify to thee thy deepest distress.

The soul that on Jesus hath leaned for repose, I will not, I will not desert to his foes;
That soul, though all hell should endeavor to shake, I'll never, no, never, no, never forsake!

The hymn is saturated with biblical truth.

Verse 1: "Thus says the Lord God, Behold, I am the one Who has laid as a foundation in Zion, a stone, a tested stone, a precious cornerstone, of a sure foundation: 'Whoever believes will not be in haste'" (Isaiah 28:16). "For no one can lay a foundation other than that which is laid, which is Jesus Christ" (1 Corinthians 3:11).

Verse 2: "I know how to be brought low, and I know how to abound. In any and every circumstance, I have learned the secret of facing plenty and hunger, abundance and need. I can do all things through Him Who strengthens me" (Philippians 4:12–13). Also, "As your days, so shall your strength be" (Deuteronomy 33:25).

Verse 3: "Fear not, for I am with you; be not dismayed, for I am Your God; I will strengthen you, I will help you, I will uphold you with My righteous right hand" (Isaiah 41:10).

Verse 4: "When you pass through the waters, I will be with you; and through the rivers, they shall not overwhelm you; when you walk through fire you shall not be burned, and the flame shall not consume you" (Isaiah 43:2).

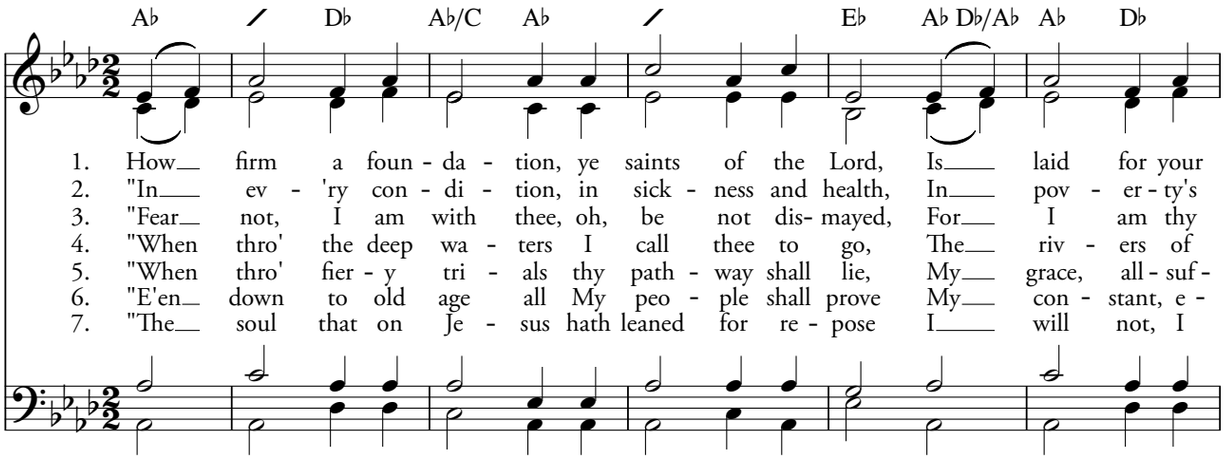
Verse 5: "My grace is sufficient for you, for My power is made perfect in weakness" (2 Corinthians 12:9).

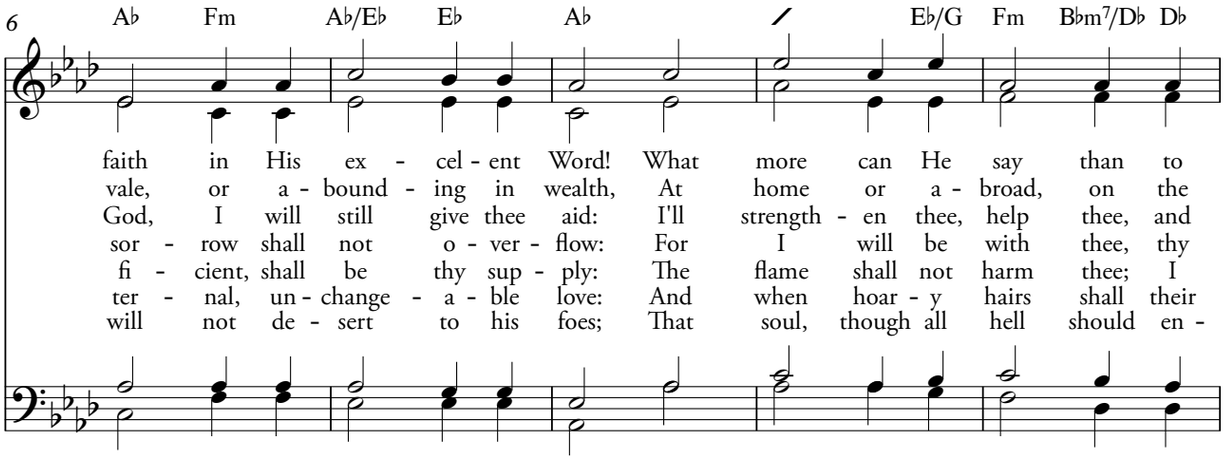
Verse 6: "He will tend his flock like a shepherd; He will gather the lambs in His arms; He will carry them in His bosom, and gently lead those that are with young" (Isaiah 40:11).

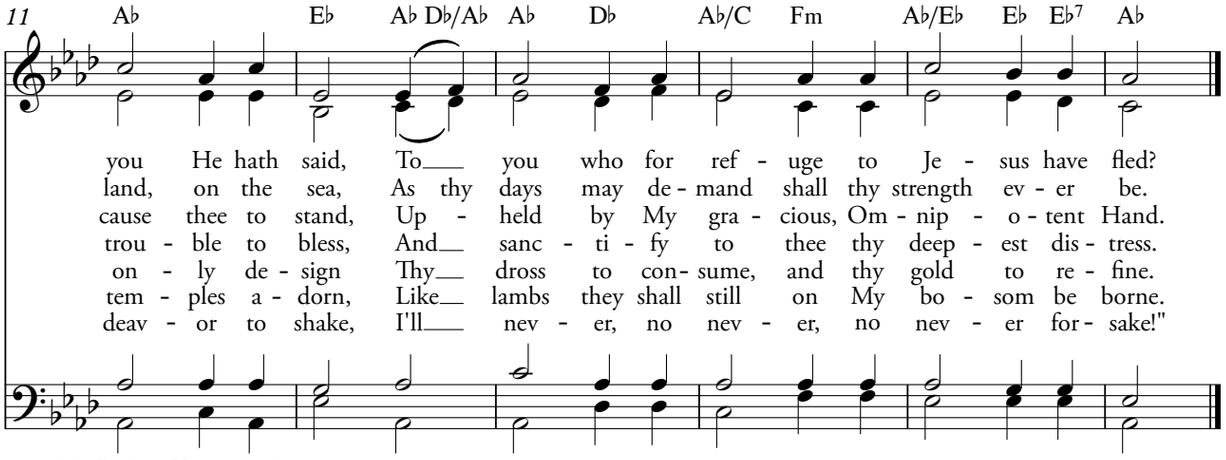
Verse 7: "I will never leave you, nor forsake you" (Hebrews 13:5).

—Steve Demme

How Firm a Foundation







possibly Robert Keene, 1787

Joseph Funk, 1787

When I Survey the Wondrous Cross

Words by Isaac Watts (1674–1748) and music by Lowell Mason (1794–1872)

Isaac Watts, the great hymn writer who was dissatisfied with church worship in his day, started writing new hymns each week. He wrote "When I Survey" for a communion service he was to lead in 1707. It was published in his *Hymns and Spiritual Songs* the same year. He called it "Crucifixion to the World by the Cross of Christ," and included the reference Galatians 6:14. The Geneva Bible, the Bible used by many (like Watts) who did not agree with the Church of England, translates this passage: "But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world."

Watts, you may recall, challenged the norm of his day by writing hymns that were not directly Scripture, hymns of "human composure." This means that "When I Survey" was one of the earliest hymns in the English language to use "I" in it, one of the oldest personal hymns. It expresses deep reverence for what Jesus did on the cross for us, and Charles Wesley once said that he would give all of the hymns he wrote (numbering over 6,000, ten times the number Watts wrote) to have written "When I Survey." Wesley wasn't the first to praise Watts' way of expressing truth, for Watts' brother Enoch wrote, "I have been persuaded from a great while since, that were David to speak English, he would choose to make use of your style."

Watts' original hymn contained five stanzas, not four. Watts labeled the fifth as "optional," and it has been left out in later versions.

> "His dying crimson, like a robe, Spreads o'er His body on the tree:
> Then am I dead to all the globe, And all the globe is dead to me."

The original lyrics also contained the phrase "where the Young Prince of Glory died" in stanza two, but Watts himself revised that and published it as "on which the Prince of Glory died" in the version published in 1709.

The hymn traveled to America and was published in *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament* in 1758. It has appeared in the hymnals of numerous denominations since then. We do not know its original tune, but people started to sing it to the "Rockingham" tune in 1833. Lowell Mason, the music educator who also adapted the tune for Watts' "Joy to the World," arranged the common version of the tune used in America today, "Hamburg." He based it on an old Latin style chant.

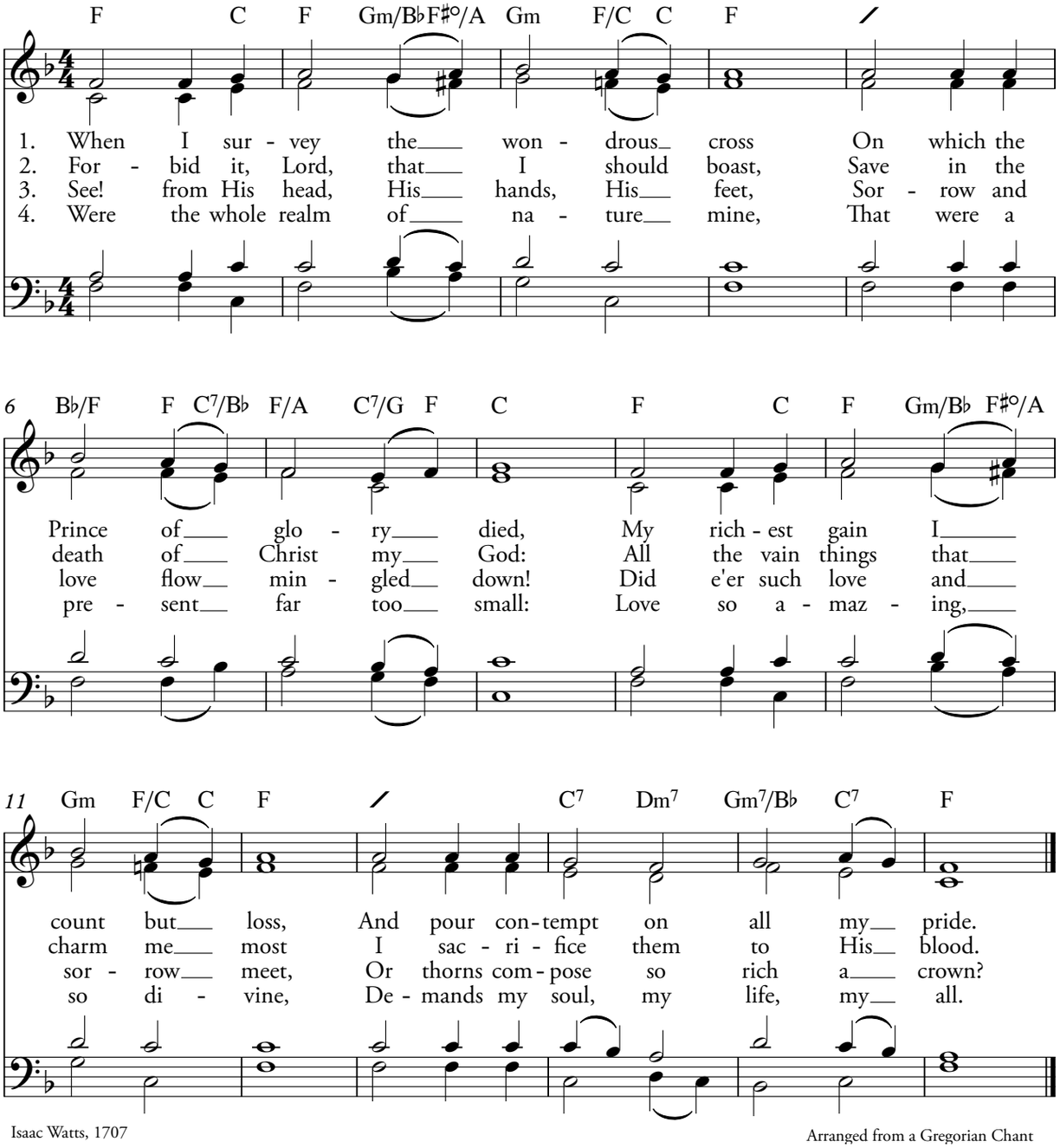
"When I Survey" is alive and well today. It is often used in connection with Holy Week, and the BBC has used a "Rockingham" tune version to introduce its early morning Good Friday broadcast for years. J.D. Walt, Jesse Reeves, and Chris Tomlin wrote a new chorus in 2000 that has revived the song's use for our generation.

Paul surveyed the cross and proclaimed: "Whatever gain I had, I counted as loss for the sake of Christ. Indeed, I count everything as loss because of the surpassing worth of knowing Christ Jesus my Lord. For His sake I have suffered the loss of all things and count them as rubbish, in order that I may gain Christ" (Philippians 3:7–8).

Verse 3 describes the cross where sorrow and love meet. Matthew 27:46 shows that sorrow: "About the ninth hour Jesus cried out with a loud voice, saying, 'Eli, Eli, lema sabachthani?' that is, 'My God, My God, why have you forsaken Me?'" (Matthew 27:46). The divine love is found in Luke 23:33–34: "They came to the place that is called The Skull, there they crucified Him, and the criminals, one on His right and one on His left. And Jesus said, 'Father, forgive them, for they know not what they do' (Luke 23:33–34).

Jesus declared, "And I, when I am lifted up from the earth, will draw all people to myself" (John 12:32).—Steve Demme

---



Isaac Watts, 1707

Arranged from a Gregorian Chant

Rejoice, the Lord is King!

Words by Charles Wesley (1707–1788), Music by John Darwall (1731–1789) and Other Composers

The year 1744 was another full year of preaching for Charles Wesley. By this time, he was speaking in outdoor services as well as in meeting halls. It was a grueling life, and the Methodists faced persecution. They taught justification by faith and the necessity of being reborn spiritually. In addition, their enthusiastic sermons challenged the apathy of the Church of England, and many disliked their message and their manner. Wesley was regularly chased by angry yells and mobs with stones. After one February 1744 sermon, Wesley wrote in his journal, "They rang the bells, threw dirt and stones all the time. None struck me, till I had finished my discourse."

That same year, England faced French invasion as a result of the obscure War of Austrian Succession. Fortunately, France called off the invasion, but these events weighed heavily on Wesley. He and those around him prayed earnestly for their king and for their nation. "At the time of intercession," Wesley journaled in late March of that year, "we were enabled to wrestle for the nation with strong cries and tears."

Wesley had a solid Bible model for what to do when persecuted and suffering. The apostle Paul had faced cruelty and uncertainty when he preached truth. He was in prison when he wrote, "Rejoice in the Lord always: again I will say, Rejoice" (Philippians 4:4). Those words held true for Wesley in his difficulties. So in the midst of the events of 1744, Wesley penned another hymn: "Rejoice, the Lord is King"—to encourage himself, his followers, or both.

The theme is joy in God's triumph and sovereign reign. Two additional stanzas continue the confidence of the ones with which we are familiar:

He sits at God's right hand,
Till all His foes submit,
And bow to His command
And fall beneath His feet.
Lift up your heart, lift up your voice,
Rejoice, again, I say, rejoice.

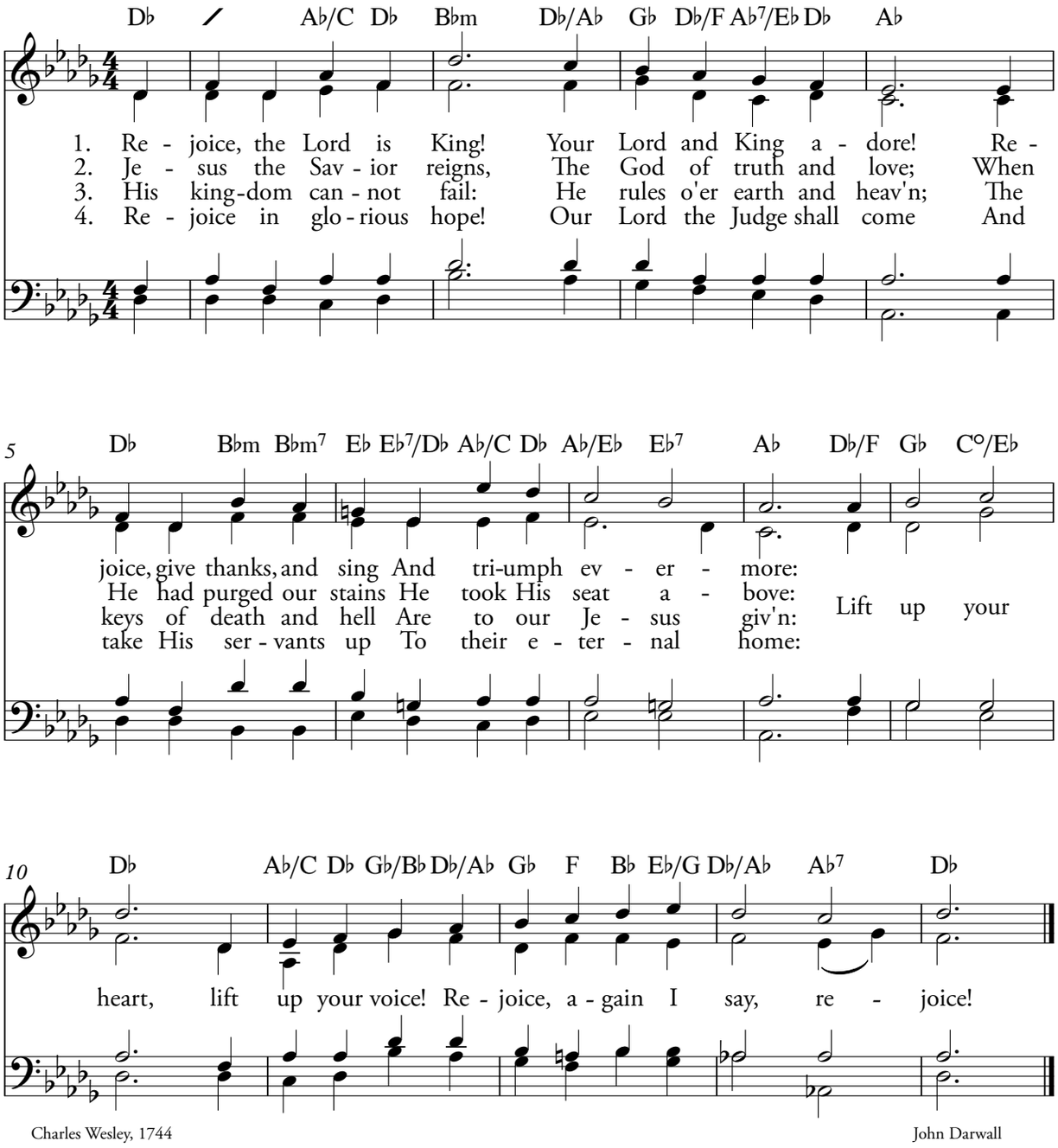
He all His foes shall quell,
Shall all our sins destroy,
And every bosom swell
With pure seraphic joy;
Lift up your heart, lift up your voice
Rejoice, again, I say, rejoice.

John Darwall, a young English clergyman in Wesley's day, wrote the bright tune we sing with this song for Psalm 148, a psalm of exuberant praise to God. A mutual acquaintance of Wesley and George Frideric Handel introduced them and asked Handel to compose a tune for this and two other Wesley's hymns. Handel agreed and wrote a majestic tune, yet Darwall's tune—the only one we know him for—is the one that fit and endured best.

This inspired hymn has long been a personal favorite of mine. When I am tempted to be depressed or am spiritually under attack, singing this song aloud clears the spiritual atmosphere and affirms the eternal truth that God is indeed King of Kings and Lord of Lords. With this knowledge, I can thus confidently rejoice and give praise to God who sits on His throne and reigns:—Steve Demme

"I saw heaven opened, and behold, a white horse! The One sitting on it is called Faithful and True, and in righteousness He judges and makes war. His eyes are like a flame of fire, and on His head are many diadems, and He has a name written that no one knows but Himself. He is clothed in a robe dipped in blood, and the name by which He is called is The Word of God. . . . From His mouth comes a sharp sword with which to strike down the nations, and He will rule them with a rod of iron. He will tread the winepress of the fury of the wrath of God the Almighty. On His robe and on His thigh he has a name written, King of kings and Lord of lords." (Revelation 19:11–13, 15–16)

Rejoice, the Lord is King!



Charles Wesley, 1744

John Darwall

I am Thine, O Lord

Words by Fanny Crosby (1820–1915), Music by William Doane (1832–1915)

It's a close friend who will compose a song for you to use at a major convention on twenty minutes' notice. Fanny Crosby and William Doane were that close. They may have met through mutual friends, as both were well known in Christian hymn-writing circles. Or, they may have met while working together for Bigelow & Main, the largest publisher of sacred music in the mid- to late 1800s. Almost two-thirds of the 2,300 tunes Doane wrote were for lyrics of Crosby's.

Doane was not merely a business acquaintance of Fanny's, however. He and his wife gave her generous gifts and hosted her in their Cincinnati and Rhode Island homes on a number of occasions. She considered them and their two daughters close friends, and she eventually selected Doane to handle the business affairs related to her hymn writing.

Crosby was visiting the Doanes at Sunnyside, their red-brick mansion in Cincinnati, in 1875. This was about seven years after he had asked her to write a song for him on short notice, and they were still friends. The sun was going down, and they were discussing God's nearness. Inspiration struck, and Crosby wrote the words to "I am Thine, O Lord" that very night before going to bed. Doane wrote the accompanying music shortly after, possibly before Crosby left his home.

"I am Thine, O Lord," also known as "Draw Me Nearer," from the first line of the chorus, expresses Crosby's sense of confidence that she belonged to God, yet she yearned to be nearer. Her song is both a testimony and a prayer that earnest believers have echoed through the decades since she wrote it.

When I was 14 I was invited to attend a camp in Colorado with a Christian emphasis. I had grown up going to church and thought I was a Christian, but while I was there I heard the gospel presented in a new way. I was asked if I had met Jesus personally. I could not say that I had. I knew there was a God and I knew His Son Jesus had died on the cross but had never considered what this meant to me personally.

One afternoon I made my way to a secluded part of the ranch and asked Jesus to forgive my sins and come into my heart. He did! And I knew it. My favorite song from that week when I met the living God and which captured my first encounter with Jesus was "He's Everything to Me" by Ralph Carmichael. Here is the chorus:

"Till by faith I met Him face to face, and I felt the wonder of His grace, then I knew that He was more than just a God who didn't care, Who lived a way up there, and now He walks beside me day by day, ever watching o'er me lest I stray, helping me to find that narrow way, He's everything to me."

On the side of a mountain I met God face to face and experienced the wonder of His grace and my life has never been the same. I was born from above, or born again.

It is now many years years later and I continue to grow in my faith in God, or as Peter expresses it "grow in the grace and knowledge of our Lord and Savior Jesus Christ" (2 Peter 3:18). In 2012, while going through a particularly difficult season of my life, God revealed Himself to me in a deeper way. I had known God loved me, for He loved the world, but He communicated to my heart that He liked me and enjoyed me.

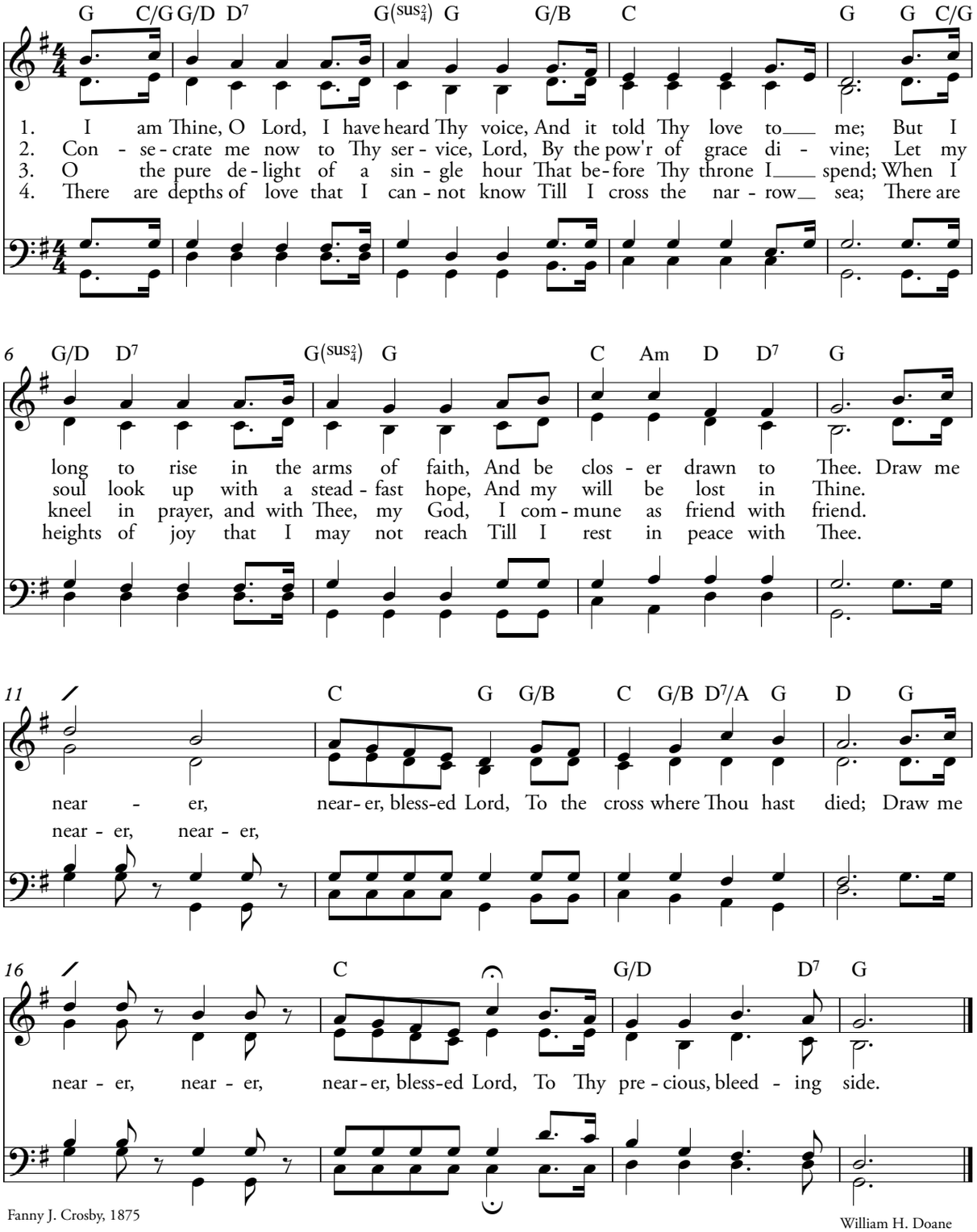
For the first time I understand what Fanny Crosby is writing about in the third verse when she says, "O the pure delight of a single hour, that before Thy throne I spend, When I kneel in prayer, and with Thee, my God, I commune as friend with friend!"

Communing is different than asking God for things, or even worshipping God. It is more like being with God, or resting in His presence while enjoying His company.

I am looking forward to being in God's presence for eternity, and hope to thank Fanny Crosby for her many hymns which have inspired me to draw near to our Dad.—Steve Demme

---

I am Thine, O Lord



Fanny J. Crosby, 1875

William H. Doane

Take the Name of Jesus with You

Words by Lydia Baxter (1809–1874), Music by William Doane (1832–1915)

Names are significant to God. He Himself named and renamed people at certain points in history. For instance, Jacob wrestled with the angel of God and was called Israel for he had "striven with God and with men" (Genesis 32:28). Saul encountered the living God on the road to Damascus and later became Paul. After declaring that Jesus was the Christ, the Son of God, Peter was given a new name, which meant "rock." "He said to them, 'But Who do you say that I am?' Simon Peter replied, 'You are the Christ, the Son of the living God.' And Jesus answered him, 'Blessed are you, Simon Bar-jonah! For flesh and blood has not revealed this to you, but my Father Who is in heaven. And I tell you, you are Peter, and on this rock I will build My church'" (Matthew 16:15–18). Joshua also experienced a new name in Numbers 13:16, "These were the names of the men whom Moses sent to spy out the land. And Moses called Hoshea the son of Nun Joshua." Hoshea means save or deliver. Joshua is a combination of the name of God, Yahweh or Yah, and Hoshea for "saves." This wonderful combination means 'Yah-Saves.'

Lydia Baxter saw names as significant and knew that they could give a glimpse into a person's context or even character. She was intrigued with Bible names and loved to ask people what names like Naomi, Sarah, and Hannah meant.

People loved talking to Lydia because she was bright and cheerful. She was born in little Petersburg, New York, minutes from the borders of Vermont and Massachusetts. She came to know Jesus through the teaching of a missionary, Eben Tucker. Lydia and her sister then helped Tucker set up a small Baptist church in their hometown.

Lydia later married John Covel Baxter and moved to New York City. Even though her husband was not a believer when they married, she shared her faith with him, and he turned his life over to Jesus as she had. He became a Sunday School superintendent and church deacon after his conversion and baptism.

Then Lydia became sick. We don't know what her illness was, but she was in bed much of the time. Yet even this didn't dampen her spirits. Her home was a hub for preachers and Christian workers, and they continued to visit her even after she fell ill. They said that Lydia cheered them more herself than they comforted her. More Bible name discussions happened in Lydia's sickroom.

The Bible name that meant the most to Lydia was the name of Jesus. She knew the significance of the name, the comfort of that name, and the power of that name. She would tell people, "I have a very special armor. I have the name of Jesus. When the tempter tries to make me blue or despondent, I mention the name of Jesus, and he can't get through to me anymore. The name Jesus is a New Testament rendering of the Hebrew word Joshua."You shall call His name Jesus, for He will save His people from their sins" (Matthew 1:21).

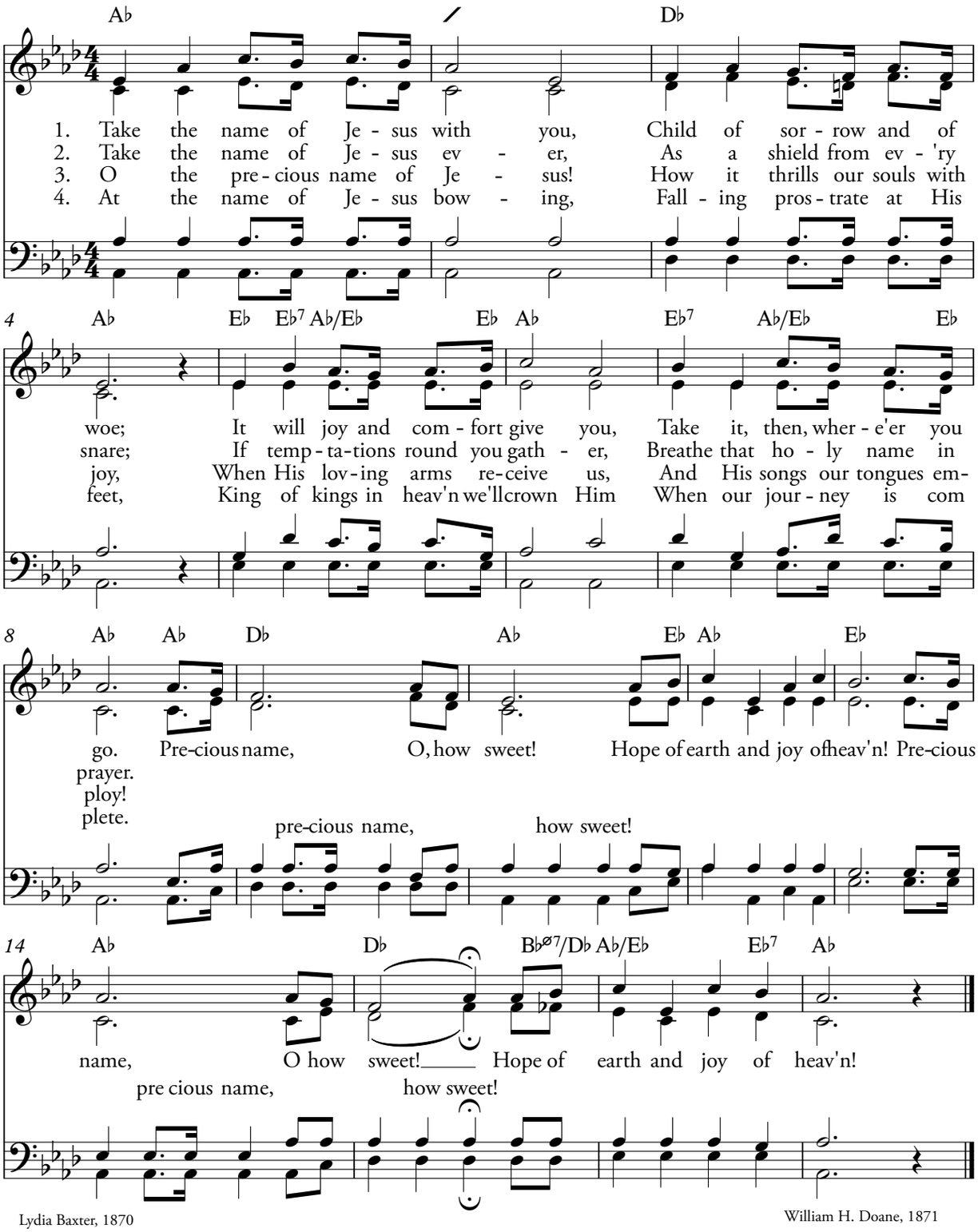
Lydia preserved her testimony of the power of Jesus' name. From her sickroom, about four years before she passed away in 1874, Lydia wrote "Take the Name of Jesus with You." It well expresses what she knew about Jesus' name. She knew from personal experience the comfort it could bring. She had employed it effectively as her shield. And she looked forward to meeting and worshiping her Lord, an imminent event due to her physical condition.

William Doane, Fanny Crosby's composer friend, wrote the tune for "Take the Name of Jesus with You" and D. L. Moody's evangelistic services popularized Lydia's song.

"Whatever you ask in My name, this I will do, that the Father may be glorified in the Son. If you ask Me anything in My name, I will do it" (John 14:13–14).

"Truly, truly, I say to you, whatever you ask of the Father in My name, He will give it to you. Until now you have asked nothing in My name. Ask, and you will receive, that your joy may be full" (John 16:23–24).

Take the Name of Jesus With You



Lydia Baxter, 1870

William H. Doane, 1871

He Lives

Words and music by Alfred Henry Ackley (1887–1960)

This hymn celebrates, affirms, and declares the important truth of the bodily resurrection of Jesus. As such it is appropriate to sing throughout the year, as well as on Easter Sunday.

Born in Spring Hill, Pennsylvania, Alfred Ackley learned music from his father before studying composition at the Royal Academy of Music in London. He was also an accomplished cellist. After being set apart as a Presbyterian minister in 1914, he served in Pennsylvania and California. An associate of Billy Sunday, he wrote songs and edited several books with his older brother Bentley, who was Billy Sunday's secretary and pianist. In all, he wrote about 1500 hymns and gospel songs.

This song, which was published in 1933, came into being through two significant events; a scoffing young man and a disbelieving radio preacher.

For four or five evenings in a row, a young man had come to Ackley's evangelistic meetings. One night he stayed afterwards to talk to the pastor who urged him to accept Jesus as his Lord and Savior. "Why should I worship a dead Jew?" the young man asked.

Something rose up in Ackley's heart, and he replied, "He lives! I tell you; He is not dead, but lives here and now! Jesus Christ is more alive today than ever before. I can prove it by my own experience, as well as the testimony of countless thousands." Eventually the young man did come to faith.

Then there was the Easter Sunday when Alfred was listening to the radio while shaving before church. A prominent liberal preacher came on the air. "Good morning! It's Easter!" he exclaimed. "You know folks, it really doesn't make any difference to me if Christ be risen or not. As far as I am concerned His body could be as dust in some Palestinian tomb. The main thing is, His truth goes marching on!"

From another room in the house, Mrs. Ackley heard her husband shouting, "It's a lie!"

He preached his heart out on the Resurrection that day, at both the morning and evening services. But his spirit was still being stirred up by the Holy Spirit, as he thought about the young man's question about worshipping "a dead Jew," and by the radio preacher's insistence that Jesus' body didn't have to rise.

Opening his Bible to the account of Jesus' resurrection, Alfred was struck with the words, "He is risen." Sitting at the piano, "The thought of His ever-living presence brought the music promptly and easily," and "The words followed immediately."

"He is not here, but has risen. Remember how He told you, while He was still in Galilee, that the Son of Man must be delivered into the hands of sinful men and be crucified and on the third day rise" (Luke 24:6–7).

"If the Spirit of Him Who raised Jesus from the dead dwells in you, He Who raised Christ Jesus from the dead will also give life to your mortal bodies through His Spirit Who dwells in you" (Romans 8:11).

"Yet a little while and the world will see Me no more, but you will see Me. Because I live, you also will live" (John 14:19).

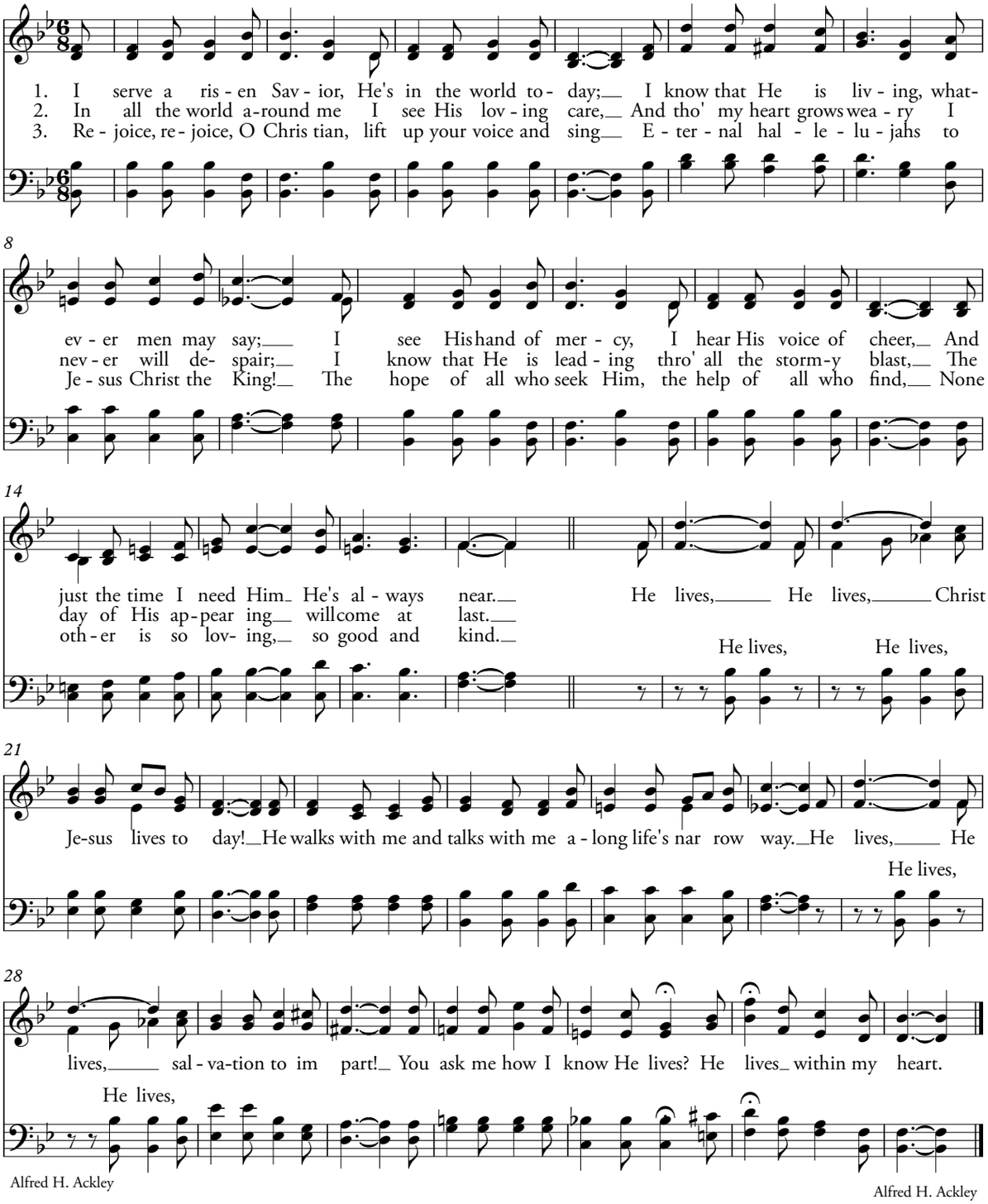
"For I delivered to you as of first importance what I also received: that Christ died for our sins in accordance with the Scriptures, that He was buried, that He was raised on the third day in accordance with the Scriptures, and that He appeared to Cephas, then to the twelve. Then He appeared to more than five hundred brothers at one time, most of whom are still alive, though some have fallen asleep. Then He appeared to James, then to all the apostles" (1 Corinthians 15:3–7).

"Now if Christ is proclaimed as raised from the dead, how can some of you say that there is no resurrection of the dead? But if there is no resurrection of the dead, then not even Christ has been raised. And if Christ has not been raised, then our preaching is in vain and your faith is in vain" (1 Corinthians 15:12–14).

"But in fact Christ has been raised from the dead, the first fruits of those who have fallen asleep. For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive" (1 Corinthians 15:20–22).—Steve Demme

---

He Lives



Alfred H. Ackley

Alfred H. Ackley

The Bleeding Sacrifice

Words by Charles Wesley (1707–1788), Music by Lewis Edson (1748–1820)

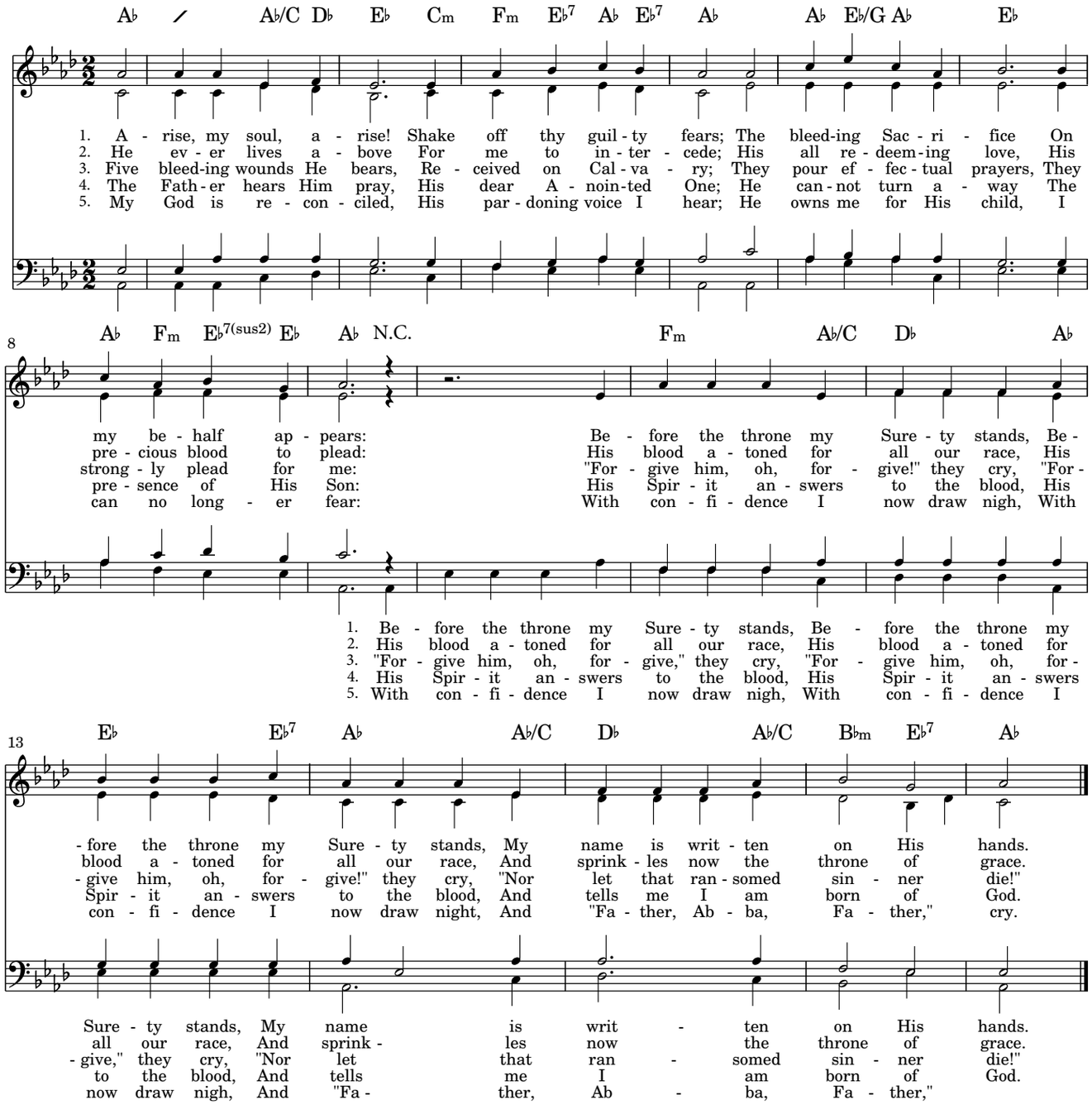
For Charles Wesley, 1741 was a busy year of preaching and telling people about Jesus. The Gospel was fresh to Wesley two years after having responded to it himself, and his journal entries reflect his tenderness toward what Jesus' death meant for him and for others. Sunday, May 3, he wrote, "At Kingswood as soon as I had named my text, 'It is finished!' the love of Christ crucified so constrained me, that I burst into tears, and felt strong sympathy with Him in His sufferings. In like manner, the whole congregation looked upon Him whom they had pierced, and mourned."

Nearly four months later, Christ's sacrifice was still Wesley's theme: "I preached our Lord's seven last cries on the cross, and spoke to the men under sentence of death. God showed my thoughts were not as His thoughts; for the most hardened, whom I had least hopes of, appeared truly justified. He told Mr. Wells and me he was quite easy, had no fear of death, no ill-will to his prosecutors. 'But had you ever any fear of it?' I asked. 'Yes,' he replied, 'till I heard you preach: then it went away, and I have felt no trouble ever since.' Who knoweth the power of divine love? O gather this outcast of men, and show forth in him that thine arm is not shortened at all!"

It is no surprise that sometime in l741 or early 1742, Wesley wrote a hymn about what Jesus had done for the souls of men. Wesley titled the hymn "Behold the Man!" and selected John 19:5 to head it when it was first published: "Jesus came out, wearing the crown of thorns and the purple robe. Pilate said to them, 'Behold the man!'"

"The Bleeding Sacrifice" has been well-loved and it has been used for spreading the message of God's forgiveness. Ira Sankey tells of a Wesleyan missionary to the West Indies who said, "I have a record of two hundred persons, young and old, who received the most direct evidence of the forgiveness of their sins while singing 'Arise, my soul.'" Wesley's Savior receives glory every time this hymn is sung.

The Bleeding Sacrifice



Charles Wesley, 1739

Lewis Edson

Jesus Paid It All

Words by Elvina Hall (1822–1889), Music by John Grape (1835–1915)

It was wonderful when God showed up during Pastor George Schrick's sermon that Sunday morning at Baltimore's Monument Street Methodist Church in 1865. But it wasn't exactly through his preaching. Elvina Hall was sitting in the choir loft that morning, and her mind was wandering. Schrick's text was Isaiah 1:18: "Come now, let us reason together, says the LORD: though your sins are like scarlet, they shall be as white as snow; though they are red like crimson, they shall become like wool." Hall registered this much of the sermon, but it didn't trump the other thoughts streaming through her mind.

Schrick's prayer was particularly long that day. Hall's mind continued to wander, but this time her thoughts traveled to Jesus' sacrifice—the horror and pain of the day He died. Suddenly, words sprang into her head. She had no paper to jot them on, so she opened her hymnal instead and scribbled them on the flyleaf. It was unconventional, and those around her probably noticed, but she needed to get the words out!

Later, she showed them to her pastor. He didn't rebuke her for writing during the service; instead he recognized the worth of what she had written. Schrick then asked his choir director, John T. Grape, if he had produced any recent tunes. Grape was a coal merchant who dabbled in music, and he had recently written a new song. The church had been undergoing repairs, so Grape was caring for the church's cabinet organ, which he had used to compose a piece he called "All to Christ I Owe." Grape's piece was a response to an 1864 William Bradbury song called "Jesus Paid It All" whose refrain was "Jesus paid it all, all the debt I owe. Jesus died and paid it all, yes, all the debt I owe." Grape had shared his new song with friends and his choir already, and they had not been impressed. Yet his wife insisted that the piece had merit.

Grape and Shrick quickly realized that Grape's tune and Hall's words were a beautiful match! Grape's piece had a chorus, so Hall added a refrain to the verses she had written.

When I sing a sacred hymn, I read the words and consider their scriptural basis. Here are several passages and their biblical roots:

MELT THE HEART OF STONE

"I will give you a new heart, and a new spirit I will put within you. And I will remove the heart of stone from your flesh and give you a heart of flesh." (Ezekiel 36:26)

NOTHING GOOD HAVE I

"It is written: 'None is righteous, no, not one; no one understands; no one seeks for God. All have turned aside; together they have become worthless; no one does good, not even one." (Romans 3:10–12)

WHERE-BY THY GRACE TO CLAIM

"For by grace you have been saved through faith. And this is not your own doing; it is the gift of God, not a result of works, so that no one may boast." (Ephesians 2:8–9)

I'LL WASH MY GARMENTS WHITE, IN THE BLOOD OF CALVARY'S LAMB

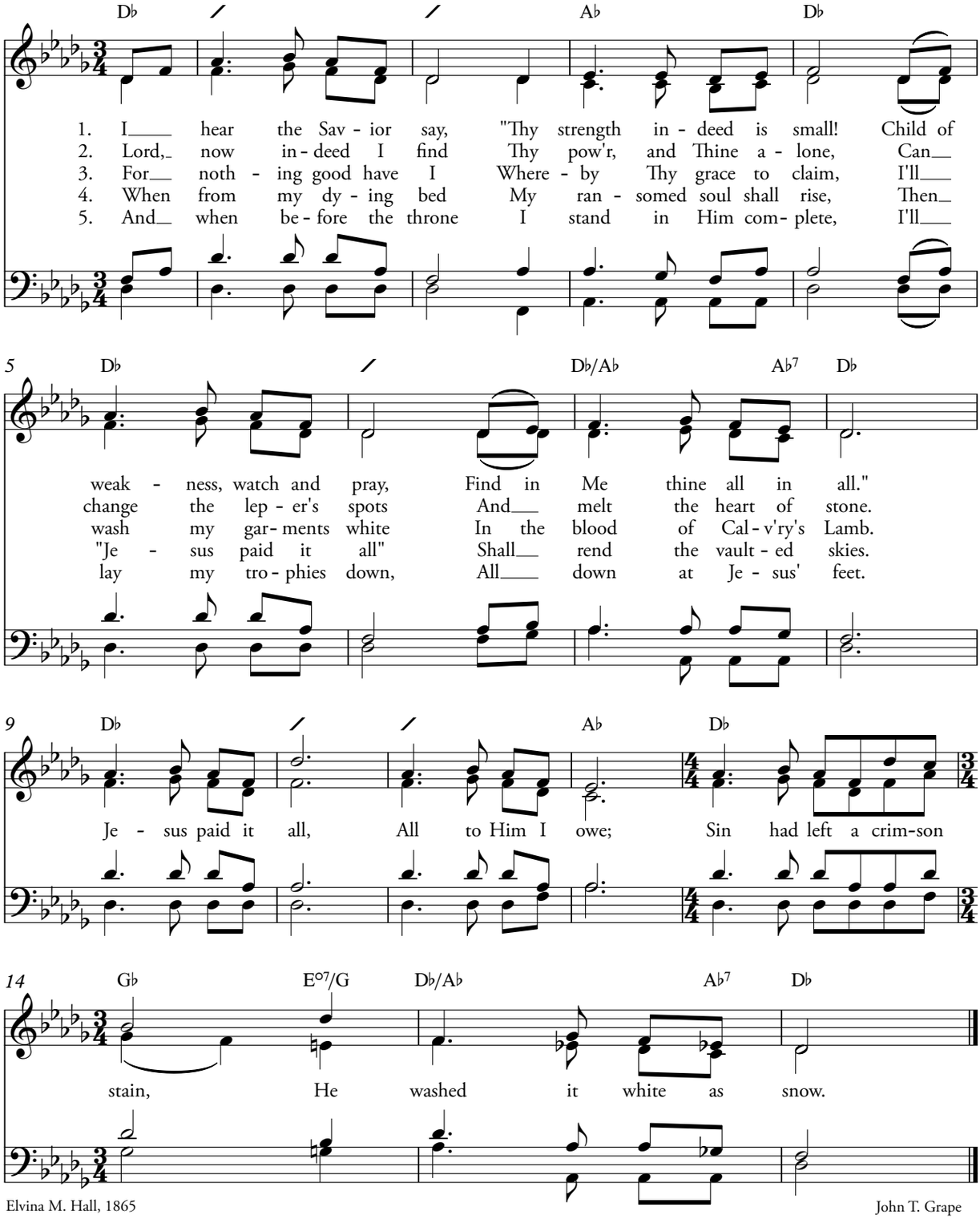
"These are the ones coming out of the great tribulation. They have washed their robes and made them white in the blood of the Lamb." (Revelation 7:14)

I STAND IN HIM COMPLETE

"For our sake He made Him to be sin who knew no sin, so that in Him we might become the righteousness of God." (2 Corinthians 5:21)—Steve Demme

---

Jesus Paid It All



Elvina M. Hall, 1865

John T. Grape

He Hideth My Soul

Words by Fanny Crosby (1820–1915), Music by William J. Kirkpatrick (1838–1921)

"He Hideth My Soul" was a tune before it was a song. William Kirkpatrick, who composed it, was a Pennsylvania native born in 1838. Music surrounded him as he grew up, and though he did carpentry for a time, music was his first love. After 1855 he became very involved in the church music program in his Wharton Street Methodist Episcopal Church in Philadelphia. There he played violin and cello and dabbled in composition. He started taking voice lessons around this time, as well. He stumbled into music editing at age 20, and the experience he gained through editing formed a foundation for his later compositions. He started decades of publishing music for church and Gospel use around 1872.

Sometime before 1890, Kirkpatrick composed the tune for "He Hideth My Soul." We may guess that words did not come readily, for he traveled to New York—probably by rail—to visit well-known hymn writer Fanny Crosby with the tune. They had collaborated on "Redeemed, How I Love to Proclaim It," published in 1882, so he probably hoped for another successful joint venture. When he played his tune for Crosby, she did not disappoint. She was delighted with the melody and produced fitting words almost immediately.

Once again, Crosby's blindness helped her see the supernatural—this time, rivers of pleasure in the rock's cleft. The song's inspiration is Exodus 33:22: "while My glory passes by I will put you in a cleft of the rock, and I will cover you with My hand until I have passed by." God answered Moses' request to see His ways and glory to know Him better. God agreed to show Himself to Moses, but only His back, so Moses wouldn't die.

The picture of being covered by God's hand is one of full protection. Fanny Crosby's song expands that protection concept to God' blessing, as well. It was likely a personal message for Fanny Crosby, because she was active in rescue mission work that year, a work that could be dangerous and discouraging.

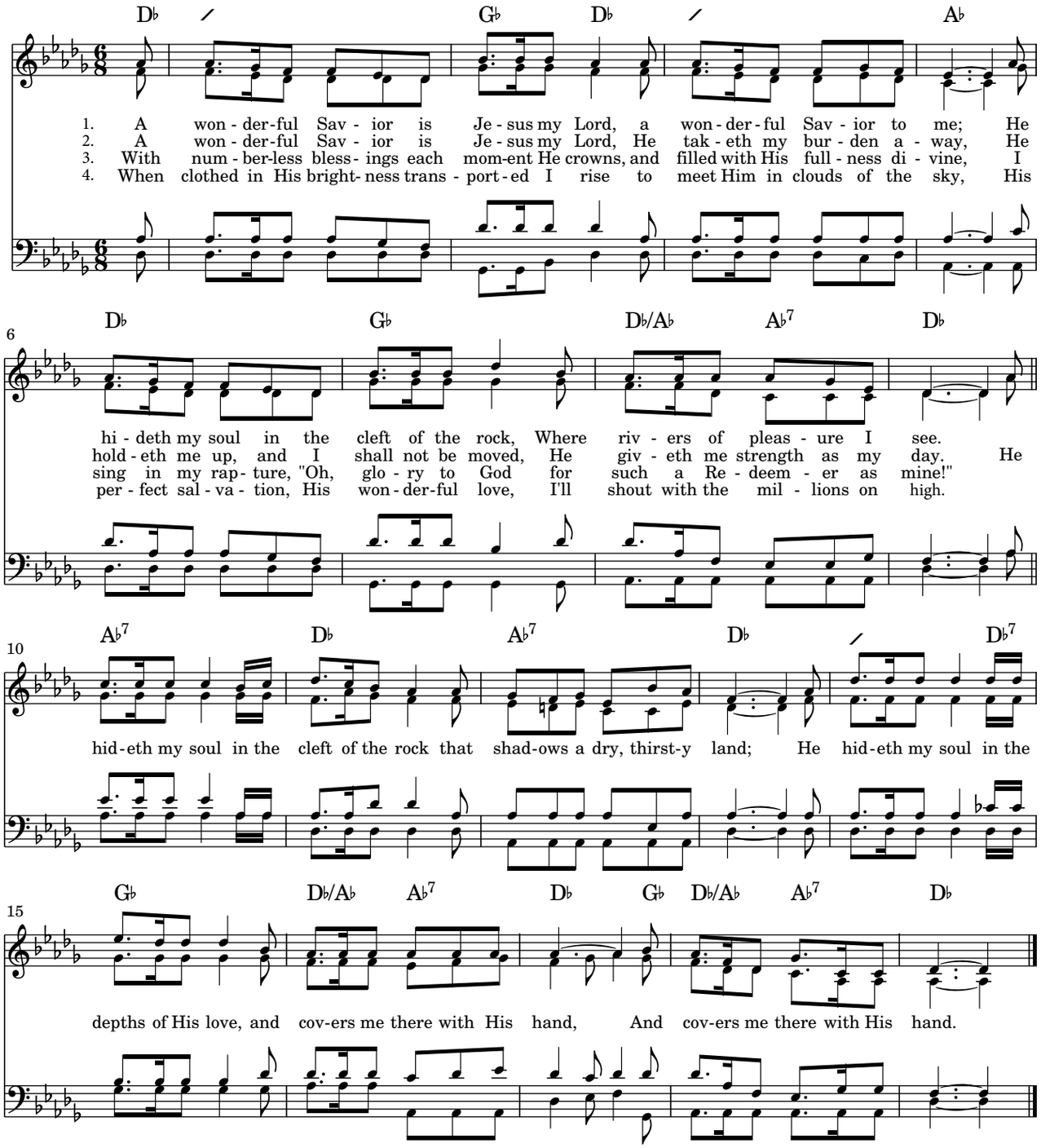
"He Hideth My Soul" was published in 1890 in the songbook *Finest of the Wheat No. 1* under the heading "A Wonderful Savior is Jesus My Lord."

"When the goodness and loving kindness of God our Savior appeared, He saved us, not because of works done by us in righteousness, but according to His own mercy, by the washing of regeneration and renewal of the Holy Spirit, whom he poured out on us richly through Jesus Christ our Savior" (Titus 3:4–6).

"I will greatly rejoice in the LORD; my soul shall exult in my God, for He has clothed me with the garments of salvation; He has covered me with the robe of righteousness" (Isaiah 61:10).

"Then Moses said to God, "If I come to the people of Israel and say to them, 'The God of your fathers has sent me to you,' and they ask me, 'What is His name?' what shall I say to them?" God said to Moses, "I AM WHO I AM." And he said, "Say this to the people of Israel: 'I AM has sent me to you.'" God also said to Moses, "Say this to the people of Israel: 'The LORD, the God of your fathers, the God of Abraham, the God of Isaac, and the God of Jacob, has sent me to you.' This is My name forever, and thus I am to be remembered throughout all generations." (Exodus 3:13–15)

He Hideth My Soul



Fanny Crosby 1820-1915

William J. Kirkpatrick 1838-1921

I Love to Tell the Story

Words by Arabella Katherine Hankey (1834–1911) & William Fischer (1835–1912), Music by William Fischer

For some, prolonged sickness is a cage door that traps them. For Katherine Hankey, prolonged sickness was a threshold to opportunity and the reason we know her name today.

Kate was the eighth of twelve children born to Louise and Thomas Hankey. Thomas was a wealthy London banker, an earnest believer, and a member of the "Clapham Sect." Named after an exclusive London suburb where the Hankeys and other several other members lived, this group of upper-class evangelical Anglicans was hugely influential in British society. Led by John Newton and William Wilberforce (among others), they were instrumental in helping the working poor, establishing Sunday schools throughout England, founding the British and Foreign Bible Society, and abolishing slavery in the British empire.

Kate embraced the God and values of the Clapham Sect from her youth. In her teens, she started a Bible study for girls in her neighborhood, then went to London and started a Bible class for factory girls. She also wrote and published books of poetry and a book on confirmation and gave the royalties to missions. She led an active and productive life for the Kingdom.

Some say that she went to South Africa to bring home her ailing missionary brother, and that's how she became sick. But at age thirty, Kate came down with a serious illness, and it took her several years to recover. While she was confined to her room, Kate could have become depressed, but she wrote about Jesus instead, creating a 50-stanza poem on the life of Jesus and the plan of salvation. She completed the first part, "The Story Wanted," in January 1866, and in November she finished "The Story Told." The first part inspired "Tell Me the Old, Old Story," and part two was the inspiration for "I Love to Tell the Story."

Katherine Hankey noticed that those who best know the gospel story are still "hungering and thirsting to hear it." In 1867, British Major-General Russell read from her work at a YMCA convention in Canada, tears running down his cheeks as he thought about how God had rescued him from a life of sin. William H. Doane, a friend of Fanny Crosby, was in the audience and Hankey's words captured his attention, too. He wrote tunes for both songs, but only his music for "Tell Me the Old, Old Story" has remained in use.

In 1869, William Fischer wrote a new tune for "I Love to Tell the Story" and added the chorus, which is how we sing it today. The son of a German immigrant, he had begun singing in church when he was just eight years old. A bookbinder by trade, Fischer pursued music in his free time, leading large choirs in Philadelphia. For a decade, he also served as professor of music at Girard College, a school founded to educate poor and fatherless boys and to instigate social change.

Fischer added a chorus to Hankey's stanzas: "I love to tell the story! 'Twill be my theme in glory—to tell the old, old story of Jesus and His love." This song become popular in America, thanks to Ira Sankey, who sang it at Moody's evangelistic crusades.

Ira Sankey told of a little boy who learned the gospel from hearing the maids at a nearby home singing while they cleaned doorsteps and windows. He particularly liked "I Love to Tell the Story," as it was the means of drawing him to Jesus. Katherine Hankey, who loved young people, would have been delighted.

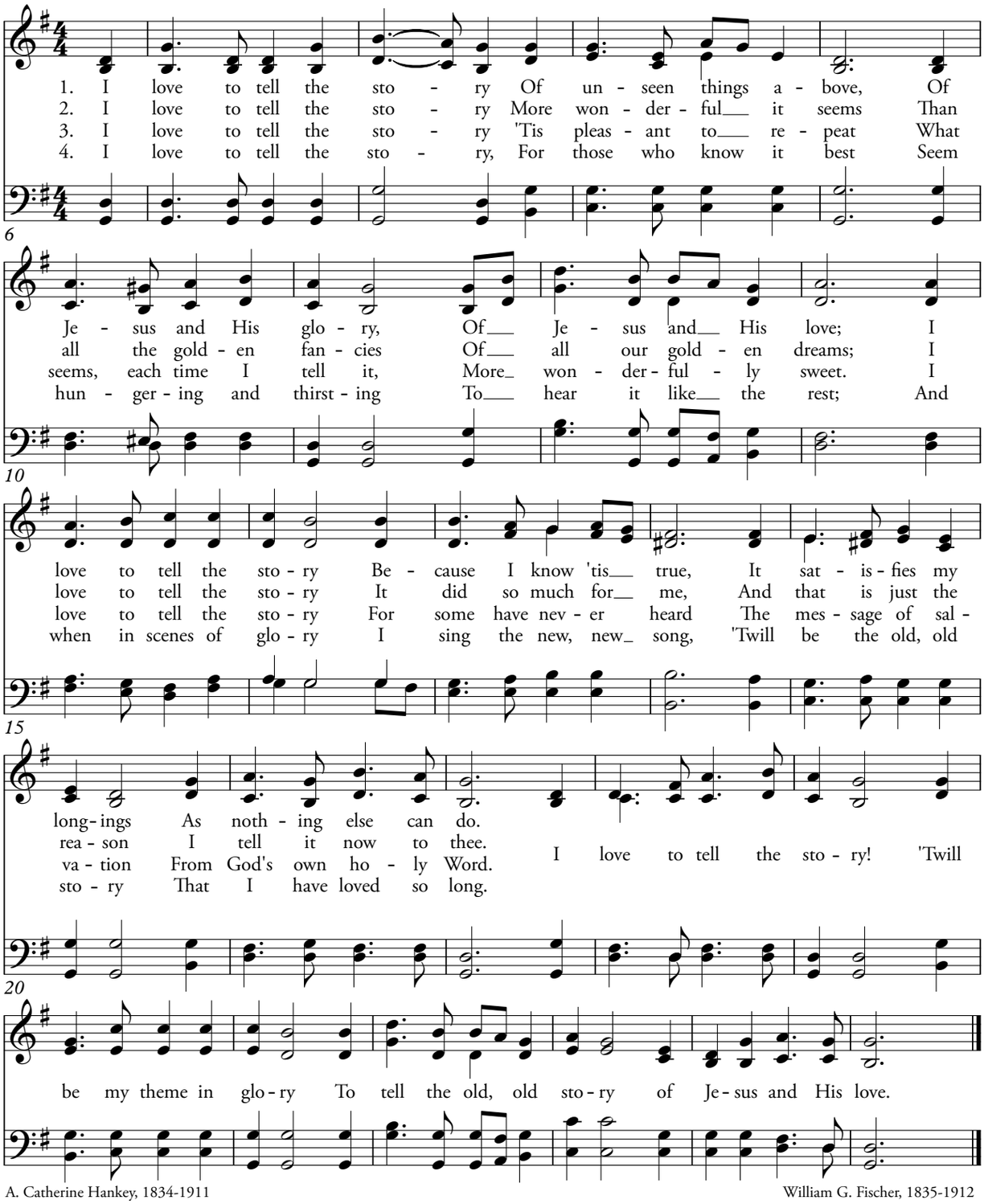
The "story" that we preach is an actual event which is both historically accurate and eternally powerful. Paul declares, "I am eager to preach the gospel to you also who are in Rome. For I am not ashamed of the gospel, for it is the power of God for salvation to everyone who believes, to the Jew first and also to the Greek." (Romans 1:15–16).

"For since, in the wisdom of God, the world did not know God through wisdom, it pleased God through the folly of what we preach to save those who believe. For Jews demand signs and Greeks seek wisdom, but we preach Christ crucified, a stumbling block to Jews and folly to Gentiles, but to those who are called, both Jews and Greeks, Christ the power of God and the wisdom of God" (1 Corinthians 1:21–24).

"Now I would remind you, brothers, of the gospel I preached to you, which you received, in which you stand, and by which you are being saved, if you hold fast to the word I preached to you" (1 Corinthians 15:1–2).—Steve Demme

---

I Love to Tell the Story



A. Catherine Hankey, 1834-1911

William G. Fischer, 1835-1912

Loved with Everlasting Love

Words by George Robinson (1838–1877), Music by James Mountain (1844–1933)

George Wade Robinson was an Irishman born in 1838. He studied at Trinity College in Dublin, then in New College in London. He co-pastored a Congregational church in Dublin and later pastored two churches in England. Little more is known about Robinson, but we do know that he published a book of poetry in 1867 titled *Lays of a Heart*.

Saved—for ever saved to-day!
Let the ocean surge and shock,
I can smile at wave and spray
From the Everlasting Rock.
Say, can sin or pleasure show
Joys so deep and so divine.
O to know as now I know,
I am His and He is mine!

Heaven wears a brighter blue,
Earth a robe of sweeter green,
All around a happy hue
By my former eyes unseen.
Gladder suns above me wheel,
Gladder stars above me shine,
Everywhere I only feel—
I am His and He is mine.

Sin, or death, or hell's alarms
Cannot shake my hallowed rest;
I am in my Jesus' arms,
I am on my Jesus' breast.
O to lie for ever here,
Every doubt and fear resign,
While He whispers in mine ear:—
'Thou art Mine and I am thine.'

His—for ever ever His,
While unending cycles roll;
O the ecstasy of bliss
Now possessing all my soul!
Time and earth and heaven may flee,
Fading suns for aye decline,
But to all eternity
I am His and He is mine.

In 1876, Robinson's poem appears in the form we know today in *Hymns of Consecration and Faith*. The compiler of this hymnal and the composer of the music we sing with "Loved with Everlasting Love" was James Mountain. Mountain was a pastor in England who left his pastorate when his health declined. He pressed on in a different endeavor, conducting evangelistic meetings in Britain from 1874–1882 and in other countries from 1882–1889.

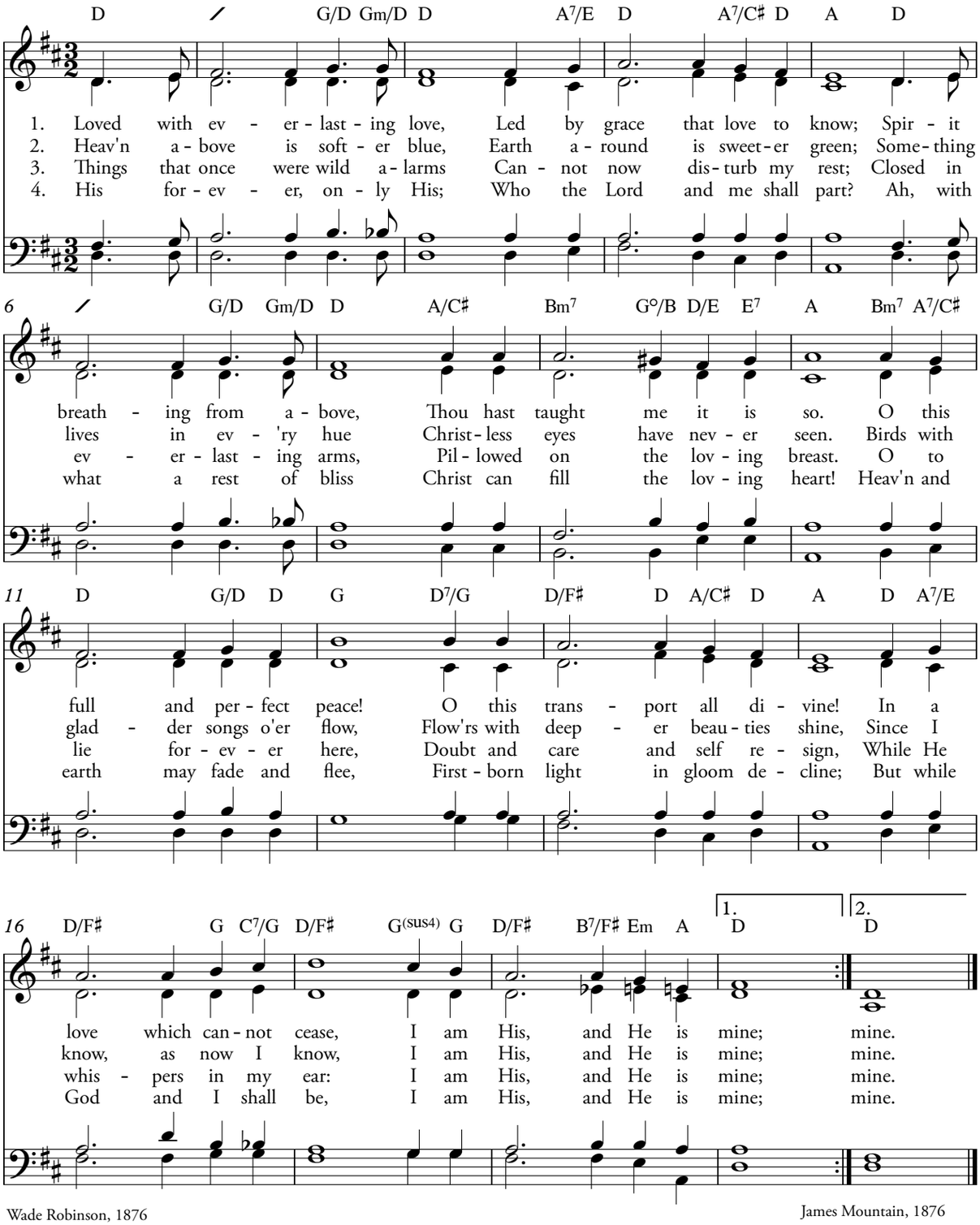
Verse 1: Loved with everlasting love, Led by grace that love to know;
"Long ago the Lord said to Israel: 'I have loved you, My people, with an everlasting love. With unfailing love I have drawn you to Myself.'" (Jeremiah 31:3)

Spirit, breathing from above
"God's love has been poured into our hearts through the Holy Spirit Who has been given to us." (Romans 5:5)

Chorus: I am His, and He is mine.
"My beloved is mine and I am His." (Song of Solomon 2:16)

Verse 4: Who the Lord and me shall part?
"I am sure that neither death nor life, nor angels nor rulers, nor things present nor things to come, nor powers, nor height nor depth, nor anything else in all creation, will be able to separate us from the love of God in Christ Jesus our Lord." (Romans 8:38–39)

Loved with Everlasting Love



Wade Robinson, 1876

James Mountain, 1876

And Can It Be?

Words by Charles Wesley (1707–1788), Music by Thomas Campbell (1777–1844)

In late 1707, Charles Wesley entered the world without much of a voice. The 18th of 19 children, he was born prematurely and lay silently in a wool blanket for the first weeks of his life. Wesley's weakness was no obstacle for God, and in time, he strengthened and joined his siblings for lessons with their mother. The Wesley home was God-fearing but not always stable. Wesley's father, Samuel, a poet and Bible scholar, did jail time twice for not paying his bills. He spent his life and money on an obscure exegesis of the book of Job. Their home burnt down twice, and the children had to live with other families for up to two years after the second fire. Wesley's mother, Susanna, did her best to provide the children a good education. She modeled discipline in spending time with God (although she found true peace with God later in life).

Wesley left home for the Westminster School which he attended until he was 13 and spent the next nine years at Oxford. While there he gathered fellow students for Bible study and practice of spiritual disciplines such as rising early and visiting prisoners. Wesley's group was called "Methodists" as they followed a methodical and disciplined lifestyle John and Charles had seen modeled by their mother. After graduating, Charles was ordained and followed his brother John and his father into the ministry. That same year he went to the American colony of Georgia to reach Indians with John.

Their time in Georgia was a disappointment and they set sail for home. Despite all of his good works, all of his desire to do the right thing, Wesley had not found true peace with God. On the return voyage the two brothers became friends with several members of the Moravian Church and one Peter Boehler.

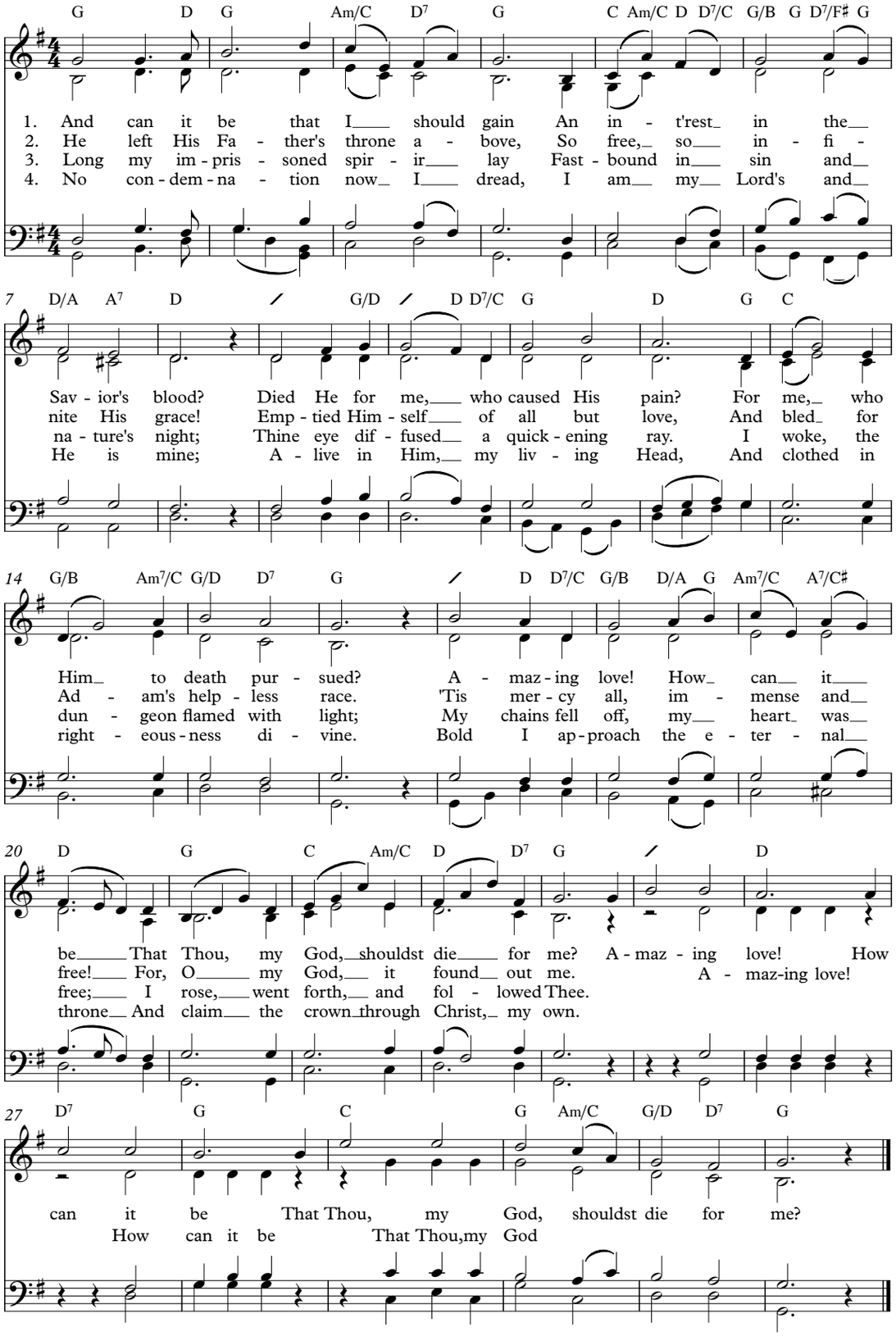
The Moravians were spiritual descendants of John Hus, an early reformer, who resisted unbiblical church practices in the early 1400s. God was renewing the Moravian community in 1727, and they grew to become a powerful missionary sending force fueled by prayer. Boehler challenged Wesley to examine his soul.

In May of 1738, death was on Wesley's mind, for he had not been able to shake pleurisy and a subsequent tooth infection. While sick, he read Martin Luther's writings on Galatians. Luther carefully distinguished between "forgiveness of sins, or Christian righteousness," and all other kinds of righteousness." Wesley knew "all other kinds." Luther explained, "These words, 'the Son of God loved me, and gave Himself for me' are mighty thunderings and lightnings from heaven against the righteousness of the law and all the works thereof."

Wesley knew he couldn't grasp all that meant. He wrote in his diary, "I labored, waited, and prayed to feel 'Who loved me, and gave Himself for me.'" Wesley sought God, and God found him. One night, he sensed God telling him in a dream that he would be healed in Jesus' name, and he cried out, "I believe, I believe" and yielded himself fully to God when he awoke. "I now found myself at peace with God, and rejoice in hope of loving Christ," he journaled.

Two days later, Wesley started writing "And Can It Be." He expresses the freedom that comes from belonging to Jesus and being dressed in His righteousness. Wesley's song ministry was born as his soul was reborn.

And Can It Be?



Charles Wesley

Thomas Campbell

There Is a Fountain

Words by William Cowper, Music by multiple composers

Jesus said, "Unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit" (John 12:24). Centuries later, Lilias Trotter expounded on this thought in Parables of the Cross: "God. . . . takes the very thing that came in with the curse, and makes it the path of glory." The beauty we see in William Cowper's (pronounced Cooper's) poetry came out of a life of pain and darkness.

Cowper was born in 1731, and his mother died when he was six. His father was uninvolved in his life and sent Cowper to boarding school not long after. Boarding school inflicted further pain on the suffering child, and he later referred to "acts of barbarity" and "savage treatment" to which a 15-year-old fellow student subjected him.

Cowper would suffer for the rest of his life. He was prone to melancholy and only halfheartedly studied law, the career his father chose for him. When he was 21, he went into severe depression. He was developing a relationship with his cousin Theodora Cowper at that time. He was also writing poetry. Reading George Herbert's poems and enjoying nature helped pull him out of depression. But the relationship ended when Cowper was 25 because Theodora's father forbade marriage. He said that it would be inappropriate for them, as cousins, to marry; but he was likely concerned about Cowper's mental state, as well.

Cowper's father arranged for him to take a position as Clerk of Journals in Parliament. However, the strain of preparing to be examined by a panel for the position overwhelmed Cowper. He contemplated leaving the country but attempted suicide instead. Fortunately, he didn't succeed. But he was admitted to St. Albans Insane Asylum, where he would remain for 18 months. It was a blessing in disguise.

Cowper entered with a sense of conviction for attempting the sin of suicide. But the prospect of God's wrath over his sin drew Cowper to despair. His doctor at the asylum, Nathaniel Cotton, had different news for him. He maintained that there was hope for Cowper, despite the young man's arguments.

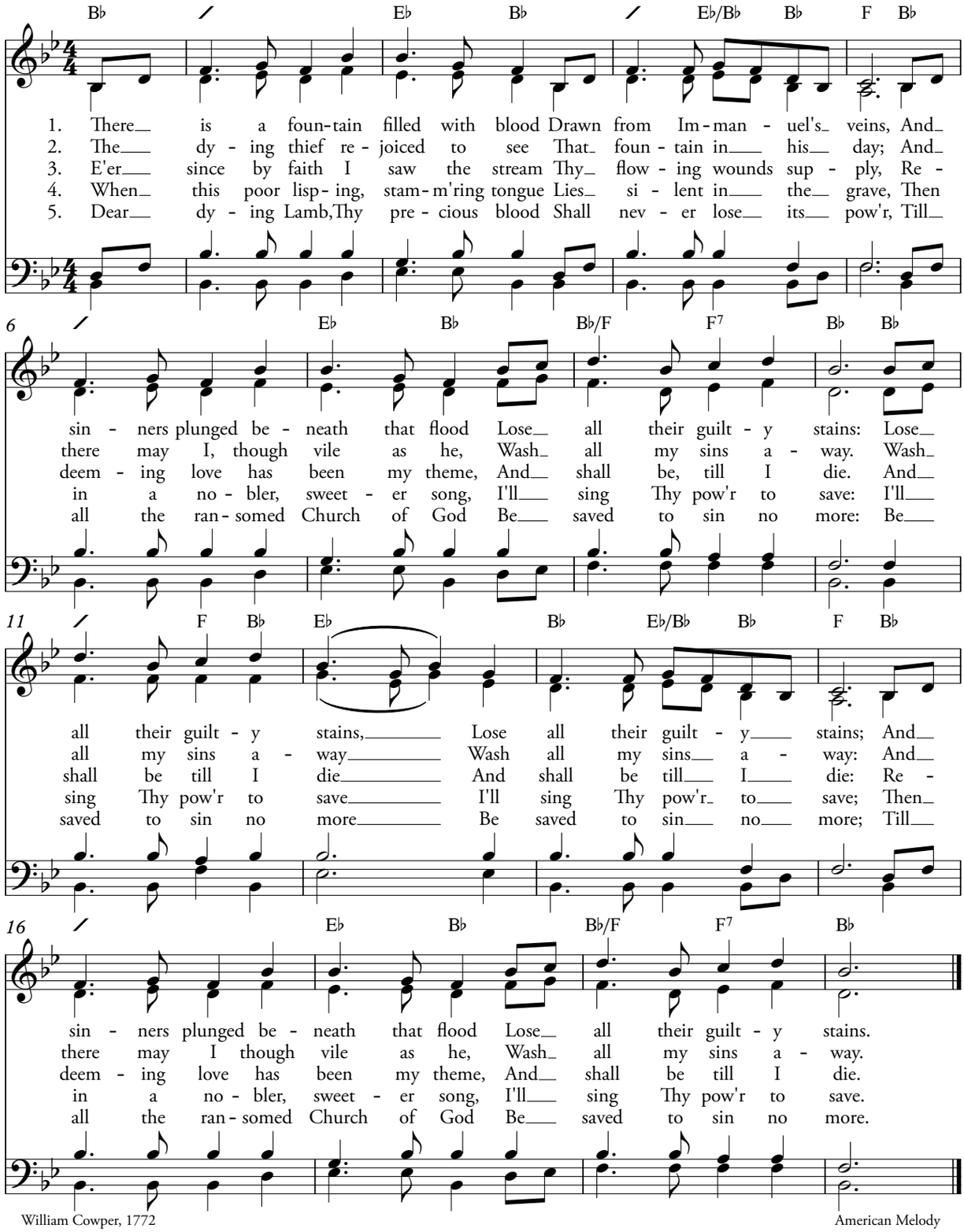
One day in 1764 Cowper found a Bible on a garden bench at the asylum. He was touched by reading the account of Jesus raising Lazarus from the dead and pictured Jesus showing the same mercy to him. Not long after, he read Romans 3:25, "whom God put forward as a propitiation by His blood, to be received by faith. This was to show God's righteousness, because in His divine forbearance He had passed over former sins." God gave Cowper ability beyond his own to believe. He also remembered truth that a clergyman friend had explained to him previously. Cowper wrote, "I saw the sufficiency of the atonement He had made, my pardon sealed in His blood, and all the fullness and completeness of His justification. In a moment I believed, and received the gospel."

Cowper left the asylum a year later and moved in with a family that would provide spiritual support and care for years to come. He met John Newton through this family. Newton was concerned about Cowper's melancholy streak and included him in his ministry when he could. In 1769 Newton had a bright idea: Cowper could help him compile a book of hymns! It would benefit the church, and it would give Cowper something good to fill his thoughts.

Cowper wrote "There is a Fountain" and 67 other songs for this collection. Newton wrote 208 hymns, including "Amazing Grace." They were all published in 1779 as the *Olney Hymnal*. "There is a Fountain" is a poetic picture of the power in the blood of Jesus to wash away our sins. Titled "Praise for the Fountain Opened," it was inspired by Zechariah 13:1: "On that day there shall be a fountain opened for the house of David and the inhabitants of Jerusalem, to cleanse them from sin and uncleanness." It is Cowper's own testimony, and the second stanza in the original is personal: "The dying thief rejoiced to see . . . And there have I, as vile as he, washed all my sins away."

Writing hymns did not remove Cowper's depression. He would wrestle with it for the rest of his life. Yet he seems to have maintained confidence in Christ's work, while struggling to believe it applied to him. He did experience flashes of clarity which illuminated the truths Cowper has passed on to us.

There Is a Fountain



William Cowper, 1772

American Melody

Blessed Quietness

Words by Manie Payne Ferguson (1850–1932), Music by W.S. Marshall, Arrangement by James Kirk (1854–1945)

Manie Payne Ferguson, who wrote "Blessed Quietness," was born in Carlow, Ireland in 1850. She emigrated to the United States and there met Ohioan Theodore Ferguson, who had come to faith under Charles Finney's teachings in 1875. In 1883, Theodore and Manie were married, and on November 11, 1886, they started the Peniel Mission (originally known as the Los Angeles Mission). Their work with hurting people was consistent with Finney's teaching that "if filled with the Spirit, you will be useful. . . . All preaching should be practical. . . . Anything brought forward as doctrine, which cannot be made use of as practical, is not preaching the gospel. . . . It is not the design of preaching, to make men easy and quiet, but to make them ACT." In the first issue of their news flyer, the Peniel Herald, they announced, "Our first work is to try to reach the unchurched. The people from the homes and the street where the light from the churches does not reach, or penetrates but little. Especially to gather the poor to the cross, by bringing to bear upon them Christian sympathy and helpfulness . . . It is also our work to preach and teach the gospel of full salvation."

The Peniel Mission busied both Fergusons and moved six times in the first eight years of operation. In 1894, George Studd, middle son of the famous cricketing Studd brothers, gave generously to Peniel, which enabled the Fergusons to settle in a permanent location and expand. Around this time, Phineas Bresee, who would later part ways with the Fergusons to found the Church of the Nazarene, joined the Fergusons and Studd to become Peniel's superintendent. A. B. Simpson, founder of the Christian and Missionary Alliance, spent some time working at Peniel in May of 1895.

The Fergusons felt strongly that the mission should remain non-denominational and support the Church, rather than becoming a church. They also encouraged single young women to become involved in ministry through the mission. These redeemed women preached boldly on the streets, in bars, and in brothels. Increasingly, the Fergusons' focus turned toward evangelizing the world through the establishment of other missions in and beyond the United States.

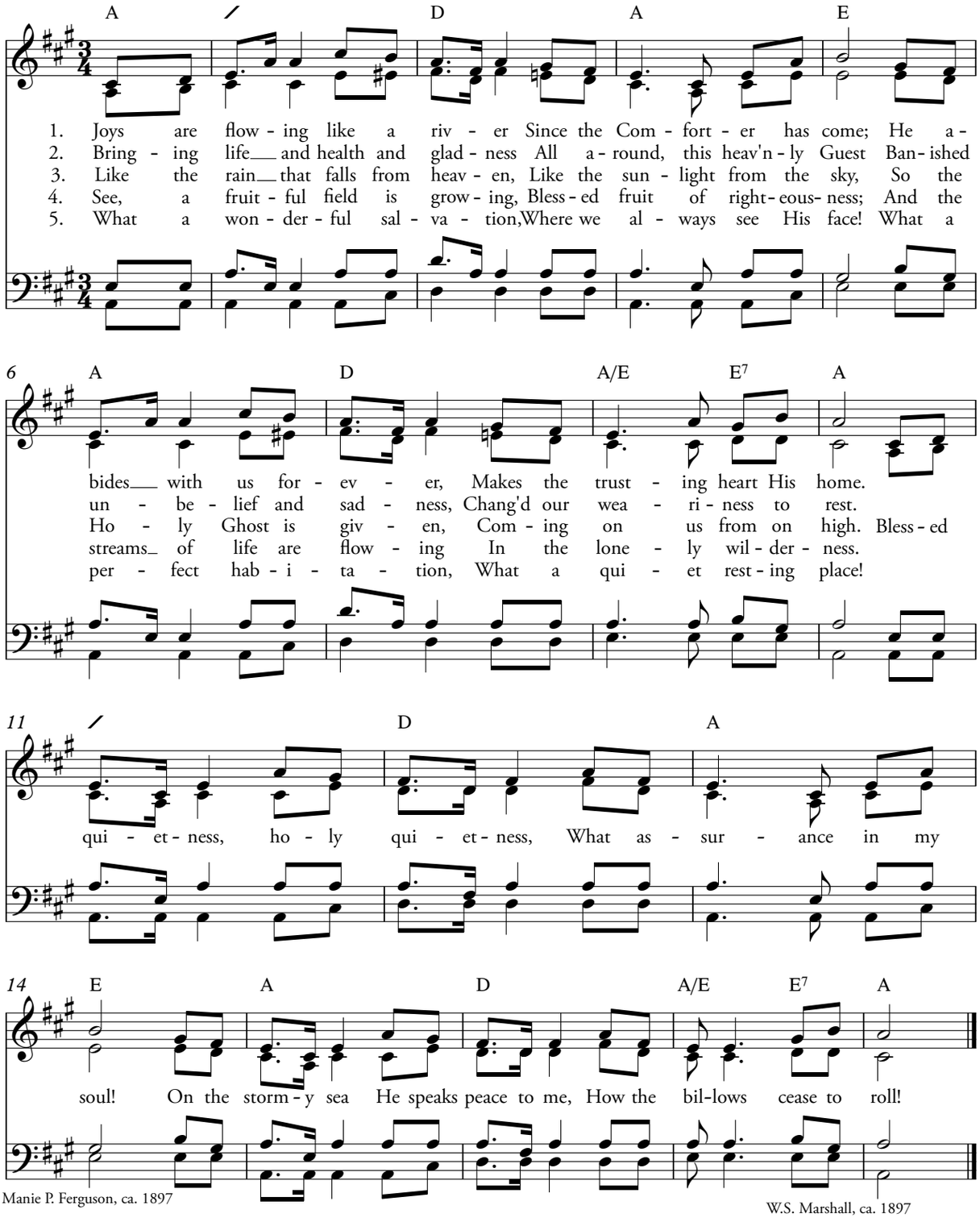
In the midst of her busy-ness and conflicts, "Blessed Quietness" gives us clues to the source of Manie's strength: the One Who "banished unbelief and sadness," and "changed our weariness to rest." The inspiration to go on surely came from seeing "a fruitful field is growing . . . and the streams of life are flowing in the lonely wilderness." She knew that the work of the Spirit, the Comforter, was effective for her and for at-risk souls with whom she worked.

Jesus said, "If you love Me, you will keep My commandments. And I will ask the Father, and He will give you another Helper, to be with you forever, even the Spirit of truth" (John 14:15–17).

He also cried out, "If anyone thirsts, let him come to Me and drink. Whoever believes in Me, as the Scripture has said, 'Out of his heart will flow rivers of living water.' Now this He said about the Spirit" (John 7:37–39).

Manie composed other poems and songs, but only three are readily available today, of which "Blessed Quietness" is the most well known. She continued working at Peniel until she died in 1932, directing the ministry herself for the twelve years after her husband's death in 1920. Peniel's international ministry was instrumental in the salvation of and care for countless people, including Haldor Lillenas, who wrote over 4,000 hymn texts and tunes, including "Wonderful Grace of Jesus" and "The Bible Stands."

"May the God of hope fill you with all joy and peace in believing, so that by the power of the Holy Spirit you may abound in hope" (Romans 15:13).



Manie P. Ferguson, ca. 1897

W.S. Marshall, ca. 1897
Adapted by James M. Kirk, 1900

Christ the Lord is Risen Today

Words by Charles Wesley, Music by unknown composer

Charles Wesley's salvation in 1738 set him on a course of hymn-writing that would produce over 6,000 hymns in his lifetime. Eleven years later, in 1739, changes were in the wind for Charles and his brother John. As ministers ordained by the Church of England, they started circuit preaching in various locations, instead of limiting themselves to one parish. On occasion, following their friend George Whitefield's lead, they preached outdoors, something they had never imagined themselves doing!

They also published a book in 1739: *Hymns and Sacred Songs*. In it was "Hymn for Easter Day," in eleven stanzas. We know it as "Christ the Lord is Risen Today." Many say Charles wrote it for the opening service at the Wesleys' new meeting place in London, the Foundry. However, John Wesley did not learn of the Foundry until November of 1739 and did not begin using it in earnest until sometime in early 1740, making it more likely that Charles' "Hymn for Easter Day" was first sung by a congregation at the Foundry in 1740, over a year after its publication.

When Charles wrote the hymn, he did not include the "Alleluias" we now sing at the end of each line. An unknown person added these later. We also typically sing only stanzas one, four, and five, plus a combination of stanzas two and three. The verses not included in our hymnals continue the Resurrection theme as it plays out in the believer's daily sanctification, echoing Colossians 3:1–4: "If then you have been raised with Christ, seek the things that are above, where Christ is, seated at the right hand of God. Set your minds on things that are above, not on things that are on earth. For you have died, and your life is hidden with Christ in God. When Christ Who is your life appears, then you also will appear with Him in glory."

The basis of our confidence is the bodily death and resurrection of Jesus Christ, the only begotten Son of God.

"If Christ has not been raised, your faith is futile and you are still in your sins. Then those also who have fallen asleep in Christ have perished. If in Christ we have hope in this life only, we are of all people most to be pitied. But in fact Christ has been raised from the dead, the firstfruits of those who have fallen asleep. For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive" (1 Corinthians 15:17–22).

"Jesus said to her, 'Your brother will rise again.' Martha said to him, 'I know that he will rise again in the resurrection on the last day.' Jesus said to her, 'I am the resurrection and the life. Whoever believes in Me, though he die, yet shall he live, and everyone who lives and believes in Me shall never die'" (John 11:23–26).

"We were buried therefore with Him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life. For if we have been united with Him in a death like His, we shall certainly be united with Him in a resurrection like His" (Romans 6:4–5).

"For He must reign until He has put all His enemies under His feet. The last enemy to be destroyed is death" (1 Corinthians 15:25–26).

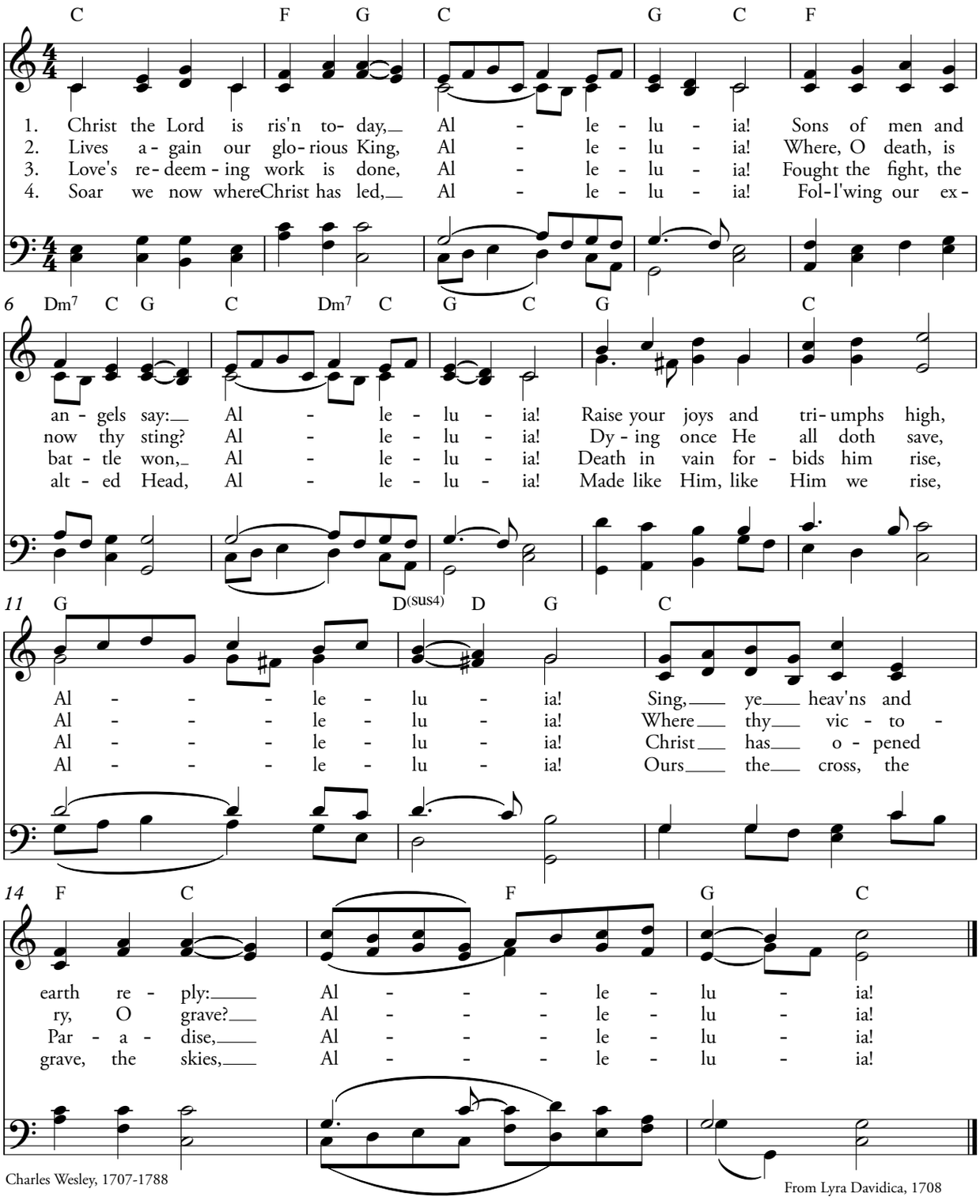
"So is it with the resurrection of the dead. What is sown is perishable; what is raised is imperishable.

When the perishable puts on the imperishable, and the mortal puts on immortality, then shall come to pass the saying that is written: 'Death is swallowed up in victory.' 'O death, where is your victory? O death, where is your sting?' The sting of death is sin, and the power of sin is the law. But thanks be to God, Who gives us the victory through our Lord Jesus Christ" (1 Corinthians 15:42, 54–57).

"Blessed be the God and Father of our Lord Jesus Christ! According to His great mercy, He has caused us to be born again to a living hope through the resurrection of Jesus Christ from the dead" (1 Peter 1:3).—Steve Demme

---

Christ the Lord is Risen Today



Charles Wesley, 1707-1788

From Lyra Davidica, 1708

Faith Is the Victory

Words by John Henry Yates (1837–1900), Music by Ira Sankey (1840–1908)

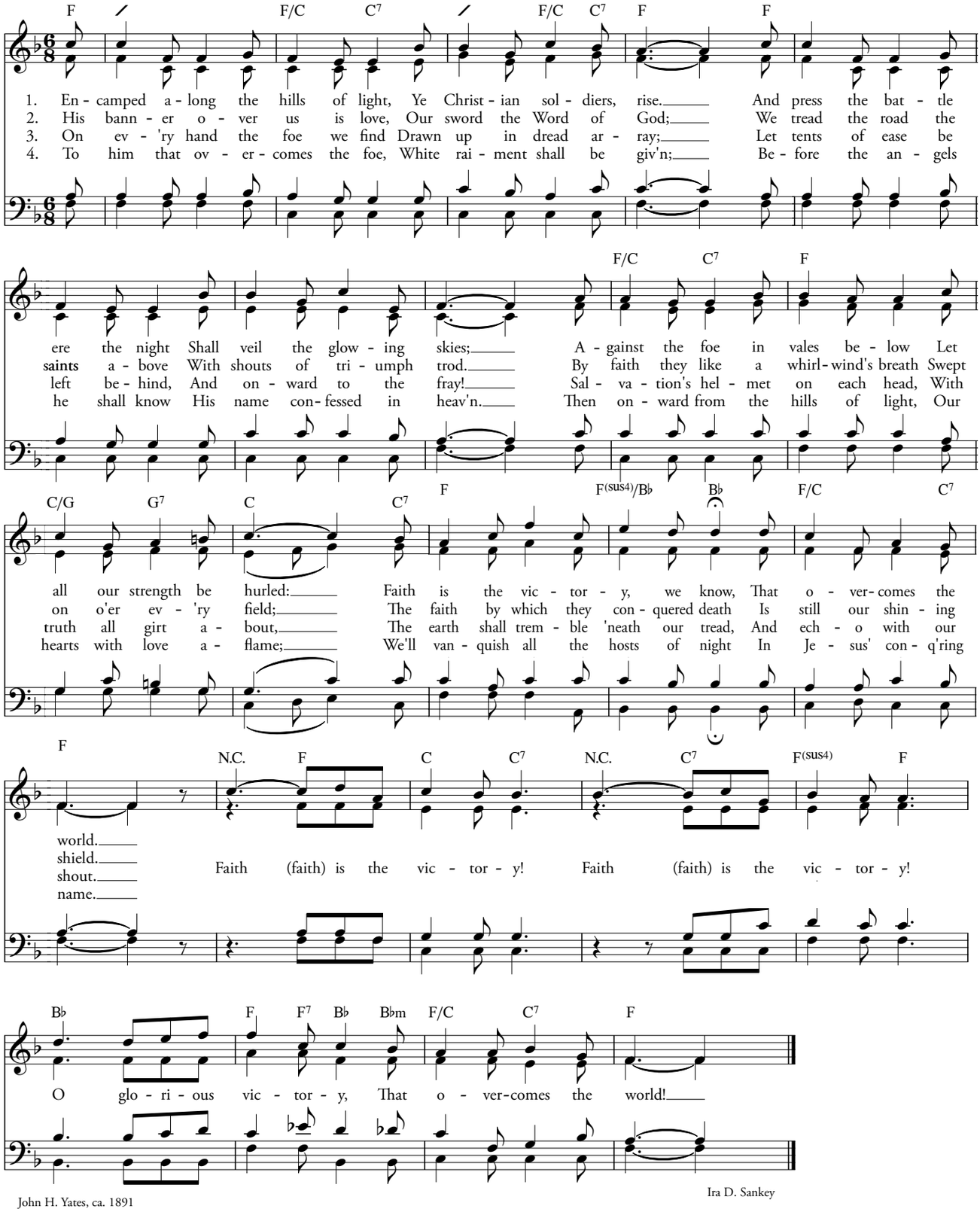
Life wasn't always easy for John H. Yates. He was born in 1837 to an English-born shoe manufacturer and temperance lecturer. Yates went into business as soon as he graduated from high school to support his aging parents. He was a shoe salesman, a clerk in a hardware store, a manager in a department store, and a newspaper editor. He knew hard work. He also obtained a license to preach in the Methodist church when he was 21, around 1858. But he wasn't ordained in the church until 1897! He knew waiting. He married his wife Maria in 1864, and they had four sons. However, Maria and three of the boys all died of diphtheria in the same week. He knew intense suffering.

John's mother encouraged him to write poetry when he was about 20, and several of his songs were published. "The Model Church," a ballad about a man who goes to church one day and finds kindness, true worship, and solid teaching, was one of Yates's best known songs. In about 1891, Ira Sankey discovered "The Model Church" in a newspaper, set it to music, and later encouraged Yates to write more gospel songs. So he also knew a calling.

Shortly after his interaction with Sankey, Yates wrote "Faith is the Victory." Certainly 1 John 5:4, "this is the victory that has overcome the world—our faith," is meaningful against the backdrop of Yates' own life experiences. The song speaks of followers of Jesus in a battle. Yates understood the need for Christian action, but he also acknowledged that faith itself, which may include waiting trust, is the victory. He could have been thinking of his own wife and sons when he wrote, "We tread the road the saints above with shouts of triumph trod." Yates knew what it meant to "let tents of ease be left behind," but he recognized that there is reward for suffering and enduring hardship. "Without faith it is impossible to please Him, for whoever would draw near to God must believe that He exists and that He rewards those who seek Him" (Hebrews 11:6).

Sankey wrote the music for and published "Faith is the Victory" in his *Endeavor Hymnal,* and it has been encouraging believers ever since. When we sing it, let us remember that Yates wrote it despite his personal pain, at a time when he did not yet see the object of his faith. John Yates has seen Him now, and we will see Him soon enough: "Faith is the assurance of things hoped for, the conviction of things not seen" (Hebrews 11:1).

Faith is the Victory



John H. Yates, ca. 1891

Ira D. Sankey

Dare to Be a Daniel

Words & Music by Philip P. Bliss (1838–1876)

Philip P. Bliss was born into a Christian family. Although his schooling was sporadic, his father sang to him, and his parents taught him the Bible. He said later that he could not remember a time when he didn't love Jesus, and he publicly confessed his faith when he was 12. Bliss loved singing as well. He heard a piano for the first time when he was 10, and this strengthened his resolve to be a musician. Bliss's faith developed through hard work in lumber camps and sawmills in his teens. At 17, he pursued teaching, but an encounter with William Bradbury influenced him to become a music teacher, and work for God's glory.

He was a teen when he composed his first music, and earned a flute in exchange for writing a song. He married Lucy Young, who encouraged his musical pursuits. They often sang duets together. He continued music training, and moved to Chicago in 1864, when he was 26, and became more well-known. He also met George Root, a composer of Civil War songs who worked for Root & Cady, his brother's music publishing house.

In 1869, Philip Bliss stopped in on a D. L. Moody revival meeting. Moody had no song leader that night, but he noted Bliss' singing from the audience. Before Bliss left, Moody had collected his contact information, requested help with Sunday night music, and encouraged him to become a full-time singing evangelist!

Bliss was substitute song leader in another gospel meeting when Major Daniel D. Whittle heard him. Whittle was so impressed that he recommended Bliss for the open choir director position at Chicago's First Congregational Church in 1870. Later that year, Bliss became Sunday School superintendent for the church. Bliss wanted to see hearty singing in the church. After leading music for a ministers' group, he commented, "There was a deal of mighty fine talking, a few earnest prayers, but very little hearty singing. Why is it that so few ministers sing? Wouldn't it improve their voices, and their hearts too?"

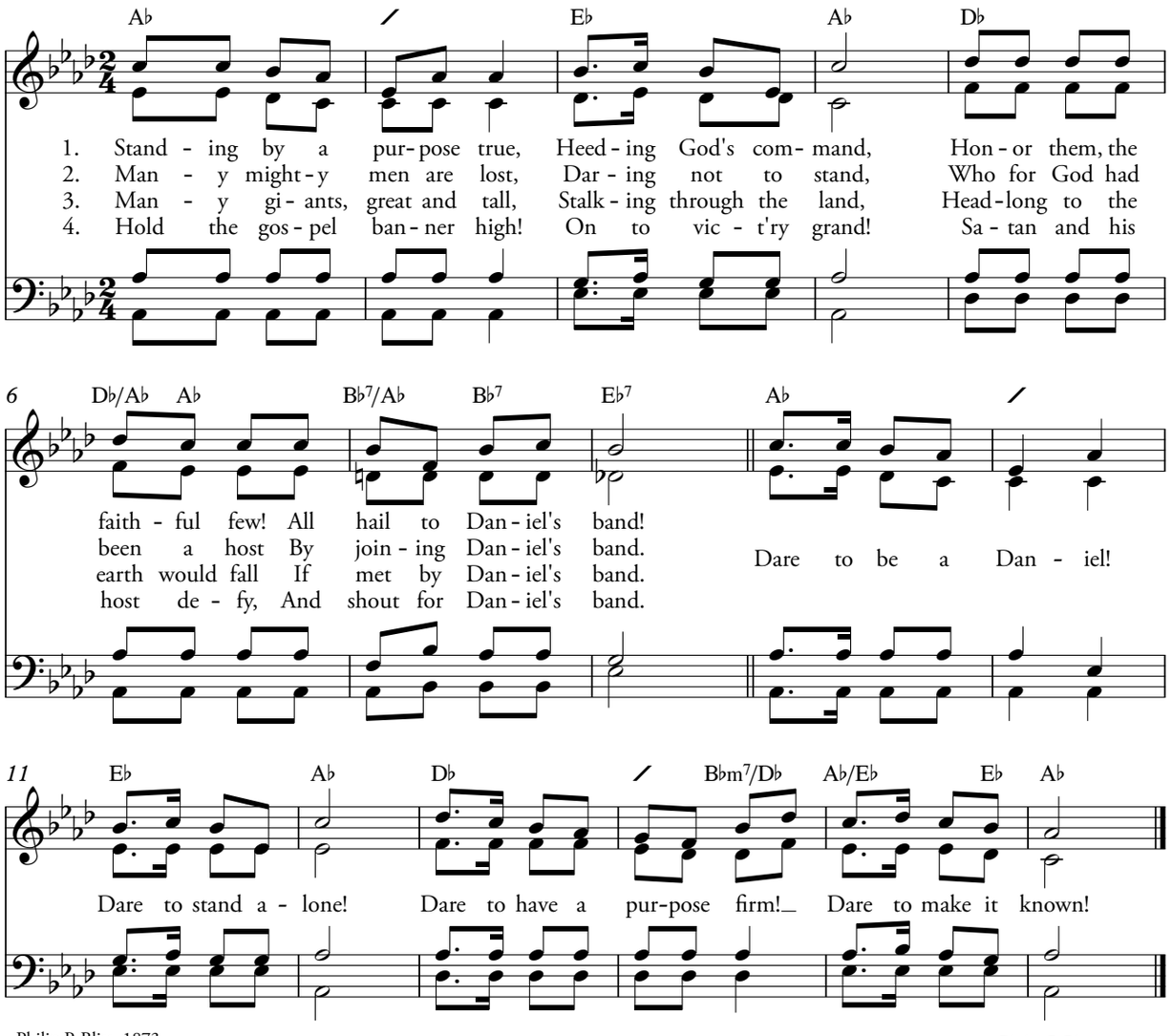
Bliss believed that music would influence young people. In a lecture to the State Sunday School Association, he encouraged listeners to "let song develop feeling and . . . use it to direct and purify affection." He told of a boy who could barely carry a tune, yet who would cry when he tried to sing. A wise Christian teacher recognized the power of song in the boy's life and nurtured in him a love for good songs. Bliss believed that families played a key role in passing on love of music, for it was his father who sang to him. "I do believe that every Christian family should be a praise-giving band, and if possible, 'psalm singers.'"

Philip Bliss wrote "Dare to Be a Daniel" for his Sunday School class at First Congregational. It pays tribute to the prophet Daniel's stand for God and challenges young people to emulate him. Bliss brings Daniel's faith up to the present and calls singers to promote the Gospel despite opposition.

In 1873, Bliss declined Moody's invitation to join him for Gospel meetings in England and became Major Whittle's full-time song leader instead. Bliss compiled Gospel Songs for use in Whittle's services. The popular songbook made Bliss $30,000, which he promptly reinvested in evangelistic work! When Moody and Sankey returned from England, Sankey and Bliss combined Bliss's songbook with Sankey's *Sacred Songs and Solos* to produce *Gospel Hymns and Sacred Songs*. "Dare to Be a Daniel" was a particular favorite when Moody preached on Daniel. Many adults, as well as children, loved the song.

In 1876, Bliss gave his life attempting to rescue his wife from a burning train car. In this final act, Bliss exhibited the courage and faith he commended in Daniel's life. Both Bliss and his wife died in the fire, and their bodies were never recovered. Their purpose was "firm" and "known," in death as in life, and young and old alike today are still daring to be Daniels as a result of Philip Bliss's faith.

Dare to Be a Daniel



Philip P. Bliss, 1873

Philip P. Bliss, 1873

America

Words by Samuel Francis Smith (1808–1895), Music by unknown composer

Lowell Mason was a talented music educator and song writer who lived in Boston in the early 1830s. He directed music for three area churches, taught music in Boston public schools, and was preparing to co-found the Boston Academy of Music. In line with his work in music education, he had a collection of German school songbooks, but he needed them translated into English before he could use them.

Fortunately, Mason knew a recent Harvard graduate who had done translation work to pay his way through college. Mason brought the books to this friend, Samuel Francis Smith, who was now a seminary student at Andover Theological Seminary in Massachusetts. As he translated, Smith noted one tune in particular, which belonged to the Prussian national anthem, "*Heil dir am Siegerkranz"* ("Hail Thee in Victor's Wreath"). The tune was an evolution of "God Save the King," popular in England since 1745. The tune had other American lyrics, including a celebration of George Washington's inauguration in 1789, which lauded him as a "glory crowned . . . matchless Hero."

Smith may not have connected that the German song, "God Save the King," and the other American adaptations were all set to the same tune, but he knew that the German version was a patriotic song. Why should the Europeans hold a corner on patriotism? Smith said later, "I instantly felt the impulse to write a patriotic hymn of my own, adapted to the tune. Picking up a scrap of waste paper which lay near me, I wrote at once, probably within half an hour, the hymn 'America' as it is now known everywhere. The whole hymn stands today as it stood on the bit of waste paper."

Smith showed the song to Mason, who decided to use it that same year, 1831 or 1832, in an Independence Day celebration for children held at Park Street Church in Boston. It was published later that year. Not surprisingly, it became a favorite with American schoolchildren, probably because Mason also popularized it in his Boston schools.

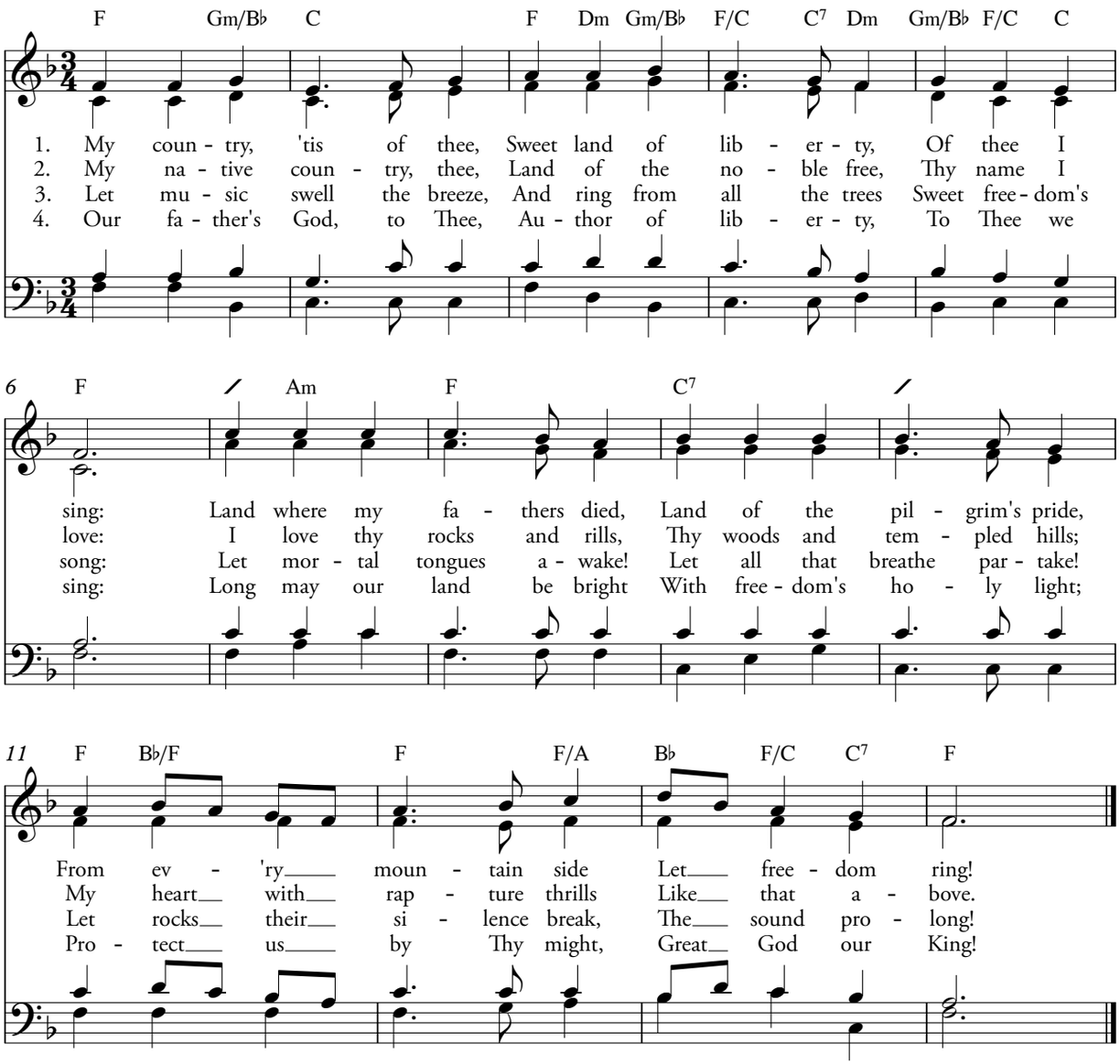
The song is not only a beautiful tribute to America, but also a prayer for America. It speaks of sacrifice for liberty, beautifully diverse landscapes, and of the sweetness of freedom itself. Then it acknowledges God as the source of freedom and asks Him as such to maintain that freedom and protect the country. Its ending reference to "Great God, our King" is likely a reference to the notion of an earthly monarch as sovereign, a concept Americans had resisted through their Revolution. In proclaiming "No king but King Jesus!" Americans were echoing freedom advocates in Britain more than a century earlier. Smith clearly saw God as the ultimate ruler of the youthful nation, and that sentiment may have influenced the song's quick spread in favor.

I attended Gordon-Conwell Theological Seminary in South Hamilton, Massachusetts about an hour's drive from Andover Seminary which Samuel Smith attended. One of the most famous students to graduate from this school was Adoniram Judson, one of the first five American missionaries.

I had the privilege of taking a class called "World Mission of the Church," taught by J. Christy Wilson, Jr. As a part of the class we had a field trip to visit the church in Salem, MA where Adoniram Judson and the other four men were commissioned, we then drove to the harbor where they sailed. Four of the men headed to India, while the Judsons sailed to Burma.

Since that momentous event in 1812, America has sent thousands of missionaries to make disciples of all nations. Our national freedom, which our Great God has graciously given to us as a people, has led to the proclamation of the gospel being taken to the ends of the earth. May God continue to keep America free, so believers may point the world to Jesus Who offers true freedom from sin and death, "If the Son sets you free, you will be free indeed" (John 8:36).—Steve Demme

---

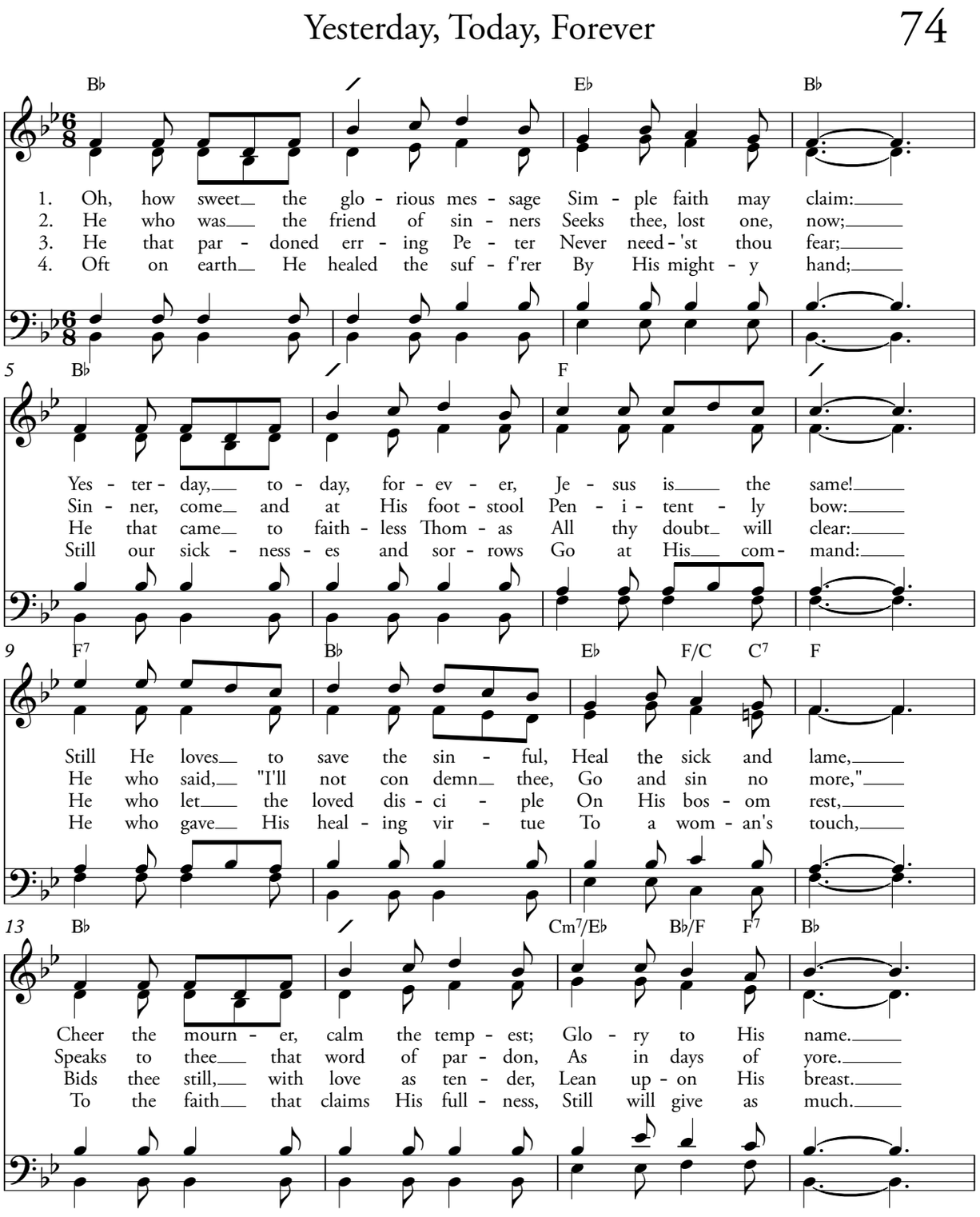


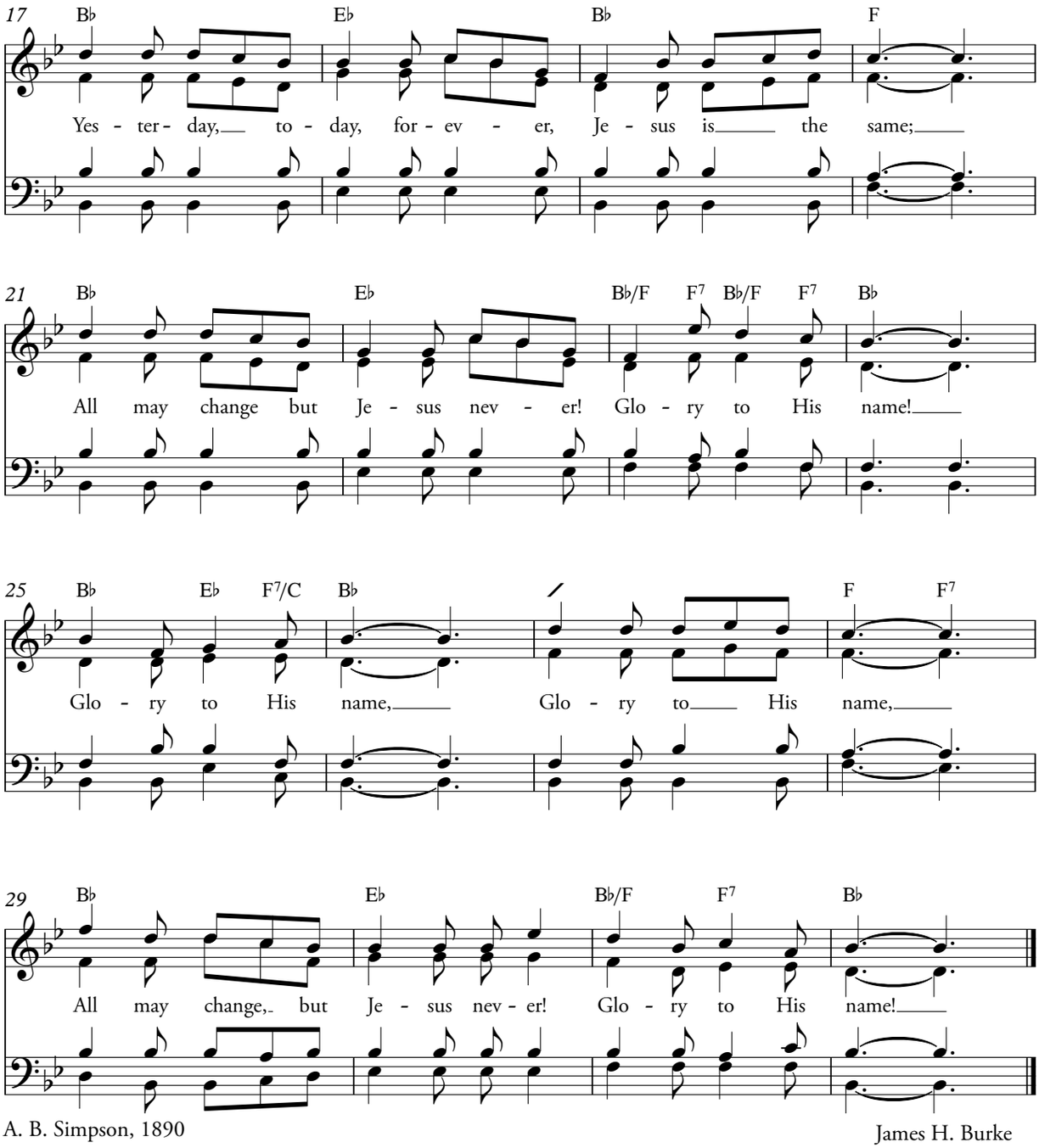
Samuel Francis Smith, 1832

Henry Carey

Yesterday, Today, Forever

The history for this inspiring song is found in the back of the book after hymn 100.





A. B. Simpson, 1890

James H. Burke

O God, Our Help in Ages Past

Words by Isaac Watts (1674–1748), Music by William Croft (1678–1727)

Isaac Watts was born in troubled times. For several generations, Dissenters like his father had endured waves of persecution for refusing to conform to the state-mandated Church of England. Not only were they denied political rights and kept out of many aspects of public life, but they had been impoverished, imprisoned, exiled and sometimes killed. Though the kings of England had recently been foiled in their attempt to get free of Parliament, they were still trying to exercise their "divine right" to absolute control over both church and state. (Not only did this prompt many Puritans and Separatists to leave for America, but it would later prompt the writers of its Constitution to stipulate that "Congress shall make no law respecting an establishment of religion.")

During his multiple prison stays, Isaac's father continued to teach his children by letter, writing, "You must receive no doctrine, but such as is rightly built upon the Holy Scriptures." He also wrote: "Do not entertain any hard thoughts of God or of His ways, because His people are persecuted for them; for Jesus Christ Himself was persecuted."

Though Isaac was not imprisoned, he went through testing of his own. At 16, he was offered a scholarship to Oxford or Cambridge—if he would join the state church. Instead he became a student at an "insignificant" but academically rigorous Dissenting college. Although London was then full of the humanistic views of the Enlightenment, as he studied mathematics, natural science, metaphysics, and more, he learned to see his faith as eminently reasonable! As a 24-year-old tutor, Isaac was asked to pastor a small church, and though he felt unequal to the task, he agreed.

Young Isaac stood only about five feet tall and was neither handsome nor healthy. When he proposed marriage to Elizabeth Singer, a friend and admirer of his poetry, she declined. "I loved the jewel," she said, "but did not admire the casket." And a jewel Isaac was: despite this disappointment and the fact that he spent the last 36 years of his life as an invalid, he continued to live generously, writing, tutoring, and giving about one-third of his small income away.

Many of Isaac's hymns were written to accompany a particular sermon—or to make the gospel accessible to the children he tutored. "I make no pretenses to the name of poet," he said. "I am ambitious to be a servant to the churches and a helper to the joy of the [lowliest] Christian."

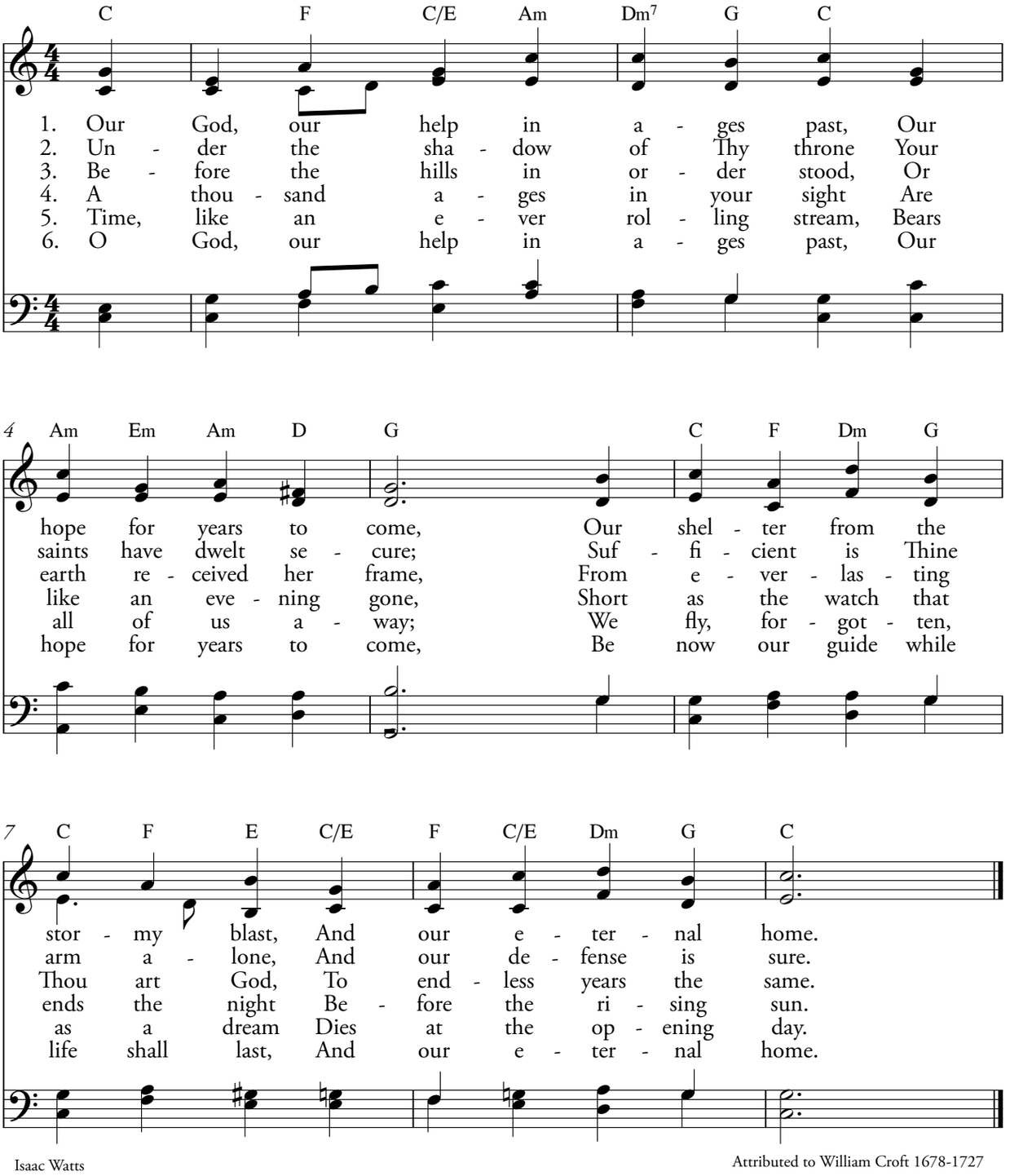
In 1714, he wrote this hymn, a paraphrase of Psalm 90, for his congregation. Parliament had just passed the Schism Act, which outlawed Dissenting schools, hinting at further trouble. That August, Queen Anne died on the very day that the Schism Act was supposed to take effect, and it was never enforced.

"Lord, You have been our dwelling place in all generations. Before the mountains were brought forth, or ever You had formed the earth and the world, from everlasting to everlasting You are God. You return man to dust and say, "Return, O children of man!" For a thousand years in Your sight are but as yesterday when it is past, or as a watch in the night." (Psalms 90:1–4)

In 1729, Benjamin Franklin published an American edition of Isaac's *Psalms of David Imitated in the Language of the New Testament,* songs George Whitfield would use during the First Great Awakening. For a century, it had been customary in many congregations for a leader to call out the songs line by line, in order to help the illiterate, but when Americans began to use Isaac's book, they formed singing schools to teach young people how to read music. However, you can still see the influence of "lining out" songs on African-American music today. Why? In 1750, copies of Isaac's hymns were given to slaves throughout the American colonies, turning their attention to everyone's true refuge in times of injustice.

Isaac's hymns even played a role in America's War for Independence. At the Battle of Springfield in 1780, soldiers began running out of wadding for their guns. A pastor named James Caldwell handed out hymnbooks instead, saying "Give 'em Watts, boys!"

O God, Our Help in Ages Past



Isaac Watts

Attributed to William Croft 1678-1727

Praise to the Lord, the Almighty

Words by Joachim Neander (1650–1680), Translated by Catherine Winkworth (1827–1878), Music from Stralsund Gesangbuch, 1665.

Joachim Neander was the son of a teacher, and the grandson of a musician. While studying theology in his hometown of Bremen, Germany, he seems to have lived a wild life, like many students of the time. At age 20, he attended a service at the local church, St. Martin's, expecting to make fun of the sermon. Instead, he began forming a friendship with the pastor, Theodore Under-Eyck, who was one of the first Pietists. As a result, Joachim began reforming his behavior, but he hadn't yet personally met the Lord. But one day while hunting, he became so involved in the chase that he was caught by nightfall in rough terrain, and nearly stepped off a cliff in the dark. Frozen with horror, he prayed for help, promising to give his life to God. When his fear vanished, and an unseen hand led him safely home, Joachim kept his word.

After his graduation, Joachim tutored five young men who were studying at the University of Heidelberg. At 24, he began teaching at a Reformed grammar school in Düsseldorf. As rector of the school, his duties included preaching and visiting the sick. In his free time, he enjoyed the caves, grottoes and waterfalls of the Düssel River valley, about seven miles away from the school, where he would write poems about nature, and hold informal prayer meetings. Unfortunately, after about three years, his success in gathering the common people and his Pietistic beliefs created conflict with the local church leaders, who also directed the school. Not only did he lead his own meetings and refuse to take communion with the unsaved, but he also occasionally made decisions for the school without consulting others. As a result, Joachim was disciplined. This was a humiliating experience for him, but during his two-week suspension, he found comfort in his beloved valley, where he spent time writing hymns.

Eventually, Joachim was invited to return to his hometown and assist his friend Pastor Under-Eyck, who assigned him to take the five am Sunday sermon! By 1680, he had written 65 hymns, 19 of them set to his own melodies. These he shared with friends, who published them that same year. It was also the year in which he died of tuberculosis at age 30.

We have Catherine Winkworth, who was born almost 200 years later, to thank for the fact that we sing this song today. The daughter of a British silk merchant, she became interested in German hymns while spending a year in Dresden. According to T*he Harvard University Hymn Book*, she "did more than any other single individual to make the rich heritage of German hymnody available to the English-speaking world."

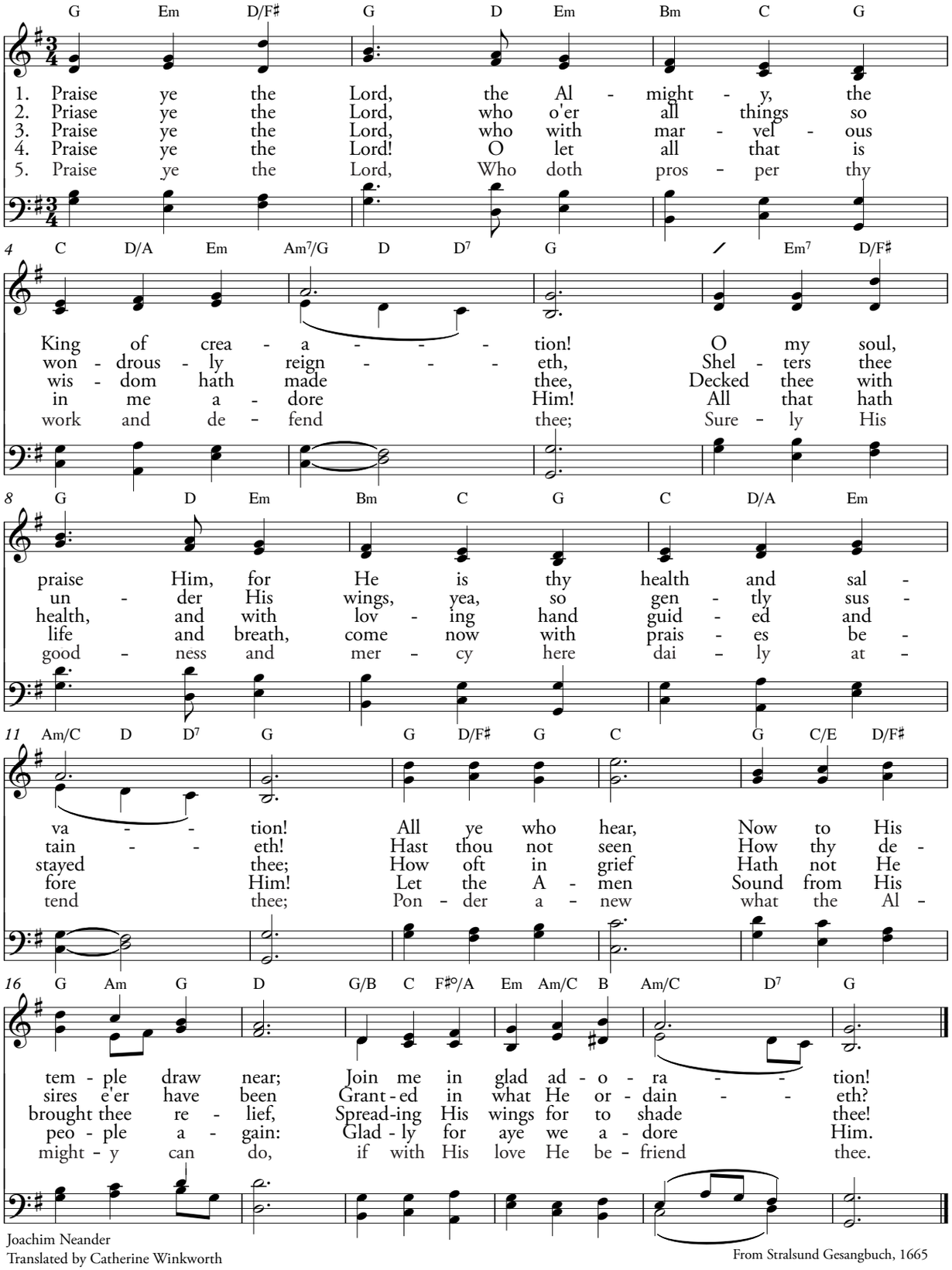
After Joachim Neander's death, the valley he loved was named after him. First called Neanderhöhle (Neander's Hollow), it later became known as Neanderthal (Neander's Valley). Does the second name sound familiar? In the 1800s, when the valley was drastically changed by limestone quarrying, workers unearthed an unusual skeleton, which became known as Neanderthal Man.

Some say that Joachim Neander took refuge in a cave as he was writing. If so, he wouldn't be the first. David wrote Psalms 57 and 142 in caves. "Praise to the Lord" is based on several other psalms as well, including Psalm 103, which begins, "Bless the Lord, O my soul, and all that is within me, bless His holy name."

Psalm 91 speaks of being sheltered under His wings, "He who dwells in the shelter of the Most High will abide in the shadow of the Almighty. I will say to the Lord, 'My refuge and my fortress, my God, in whom I trust.' For He will deliver you from the snare of the fowler and from the deadly pestilence. He will cover you with His pinions, and under His wings you will find refuge; His faithfulness is a shield and buckler" (Psalms 91:1–4).

The last verse echoes Psalm 150:6: "Let everything that has breath praise the Lord."

Praise Ye The Lord, the Almighty 76



Joachim Neander
Translated by Catherine Winkworth

From Stralsund Gesangbuch, 1665

Redeemed

Words by Fanny J. Crosby (1820–1915), Music by William J. Kirkpatrick (1838–1921)

If anyone personally knew the value of songs to communicate truth, it was Fanny Jane Crosby. Though she never physically stepped out of darkness into light, she did experience the far greater relief of stepping out of sadness and fear—and into God's redemption. And it was thanks, in part, to a hymn by Isaac Watts.

After studying literature, poetry, and the Bible at home, Fanny prayed for a way to attend school. When she was almost 15, she learned of the New York Institute for the Blind, where she was to spend 23 years—first as a student, and then as a teacher.

Located in Manhattan, the school had ample opportunity to bring in famous guests. It also lobbied extensively for national education for the blind. While reciting her own poetry as a part of this campaign, Fanny became the first woman to speak in the Senate chamber. She also met many influential people, including Henry Clay, General Winfield Scott, Governor William Seward, and Presidents Van Buren and Tyler. She became widely known for her poetry, even writing lyrics for the popular songwriter, George Root. But something was missing.

When Fanny was 29, more than half the students died in a cholera epidemic, and not long afterwards, she had the dream mentioned in the story of "Blessed Assurance." In it, a godly friend lay dying. "Could you give me up?" he asked, challenging Fanny to know she would meet him in heaven. When she attended a series of revival meetings later that year, Fanny sought assurance without success—until one evening, when the congregation began to sing: "Alas! and did my Savior bleed?" by Isaac Watts. The song asks how we should respond to the death of our King, and for the first time, Fanny realized that she had been "trying to hold the world in one hand and the Lord in the other." But as the congregation reached the last line: "Here, Lord, I give myself away; 'tis all that I can do," she said, "My very soul was flooded with celestial light."

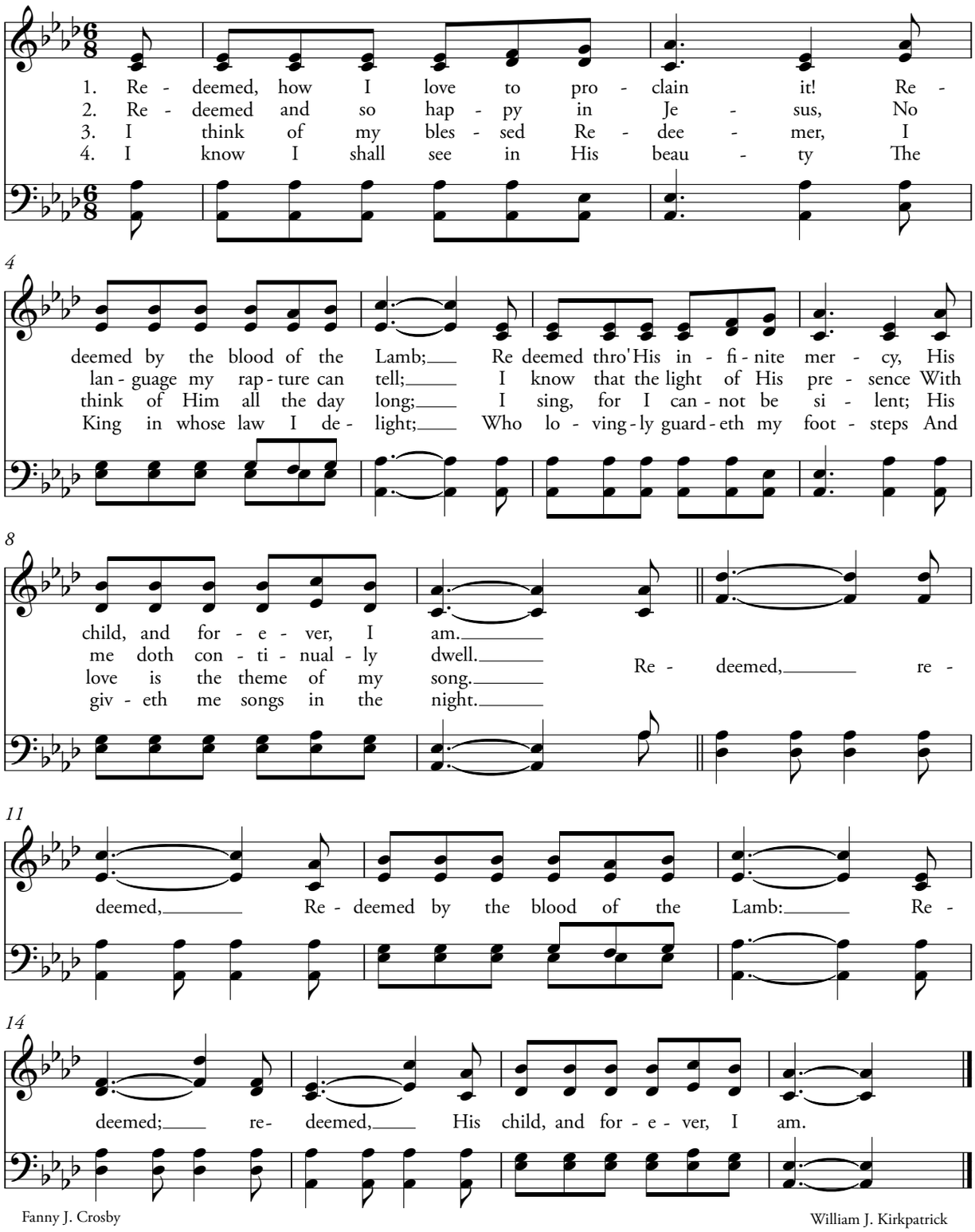
As a result, she could write in her own song: "I know that the light of His presence with me doth continually dwell." She goes on to say, "I know I shall see in His beauty the King in Whose law I delight." And how she looked forward to it! Fanny once said that if she could have made one request of God, it would have been to be blind "because when I get to heaven, the first face ever to gladden my sight will be that of my Saviour." She also understood what it was like to receive "songs in the night." In fact, she said, "Most of my poems have been written during the long night watches when the distractions of the day could not interfere with the rapid flow of thought."

As Frances Ridley Havergal wrote about her blind friend: "Her heart can see! And its sight is strong and swift and free." Fanny Crosby freely shared that insight with others, living in a poor area of lower Manhattan to be close to rescue missions for poor and addicts with whom she worked. Even into her eighties, this tiny blind woman who stood only four feet, nine inches tall, would travel alone on the train to give lectures. Along with D. L. Moody and Ira Sankey, she became one of three most influential evangelicals in the late nineteenth century.

What was the focus of her fame? At 86, Fanny said, "I could take down from the shelves of my memory hundreds, if not thousands, of hymns that I have written in the 60 years during which I have been praising my Redeemer through this medium of song."

"Knowing that you were not redeemed with perishable things like silver or gold from your futile way of life inherited from your forefathers, but with precious blood, as of a lamb unblemished and spotless, the blood of Christ" (1 Peter 1:18–19).

Redeemed



Fanny J. Crosby

William J. Kirkpatrick

Savior, Like a Shepherd Lead Us

Words attributed to Dorothy Thrupp (1799–1847) or Henry Francis Lyte (1793–1847), Music by William B. Bradbury (1816–1868)

In 1780, a British newspaperman named Robert Raikes invented Sunday school to give factory children, who worked six days a week, their one chance to become literate—with the Bible as their textbook. Eventually the Sunday school movement would become the basis of the national school system in Britain, but in 1836, when this song was published, it was just 56 years old, and already educating one and a quarter million children.

At a time when the need for Sunday school music was huge, people were much more intent on collecting—and sharing—songs than they were on giving or getting credit. As a result, we have two candidates for the author of this song. Dorothy Ann Thrupp usually gets the credit, because it appeared first in Hymns for the Young, a book she edited. But although no hymns in this book are signed, she collected songs from multiple writers, including Anne Steele, Isaac Watts, and John Newton, as well as her own.

In magazines like The Children's Friend, Dorothy often published her songs with her initials or her pen name, Iota (perhaps the tiny "jot" of Matthew 5:18). However, "Savior, Like a Shepherd Lead Us" appeared in the June 1838 issue of The Children's Friend, signed "Lyte." Since the January issue included another poem which we know was written by Henry Francis Lyte, it seems safe to assume he is the author.

A pastor, Henry wrote hymns for his congregation, and for the Sunday schools he supervised. Though he loved the seaside town of Brixham, it was not easy working with the rough fishermen in his congregation, and finally his poor health forced him to leave. Like Dorothy, Henry created his own hymnal: a collection of paraphrased Psalms. Both loved to write songs based on specific Bible stories. Dorothy wrote a "A Little Ship was on the Sea," based on Jesus' calming of the storm. Jesus' post-Resurrection walk to Emmaus inspired Henry's final song, "Abide With Me."

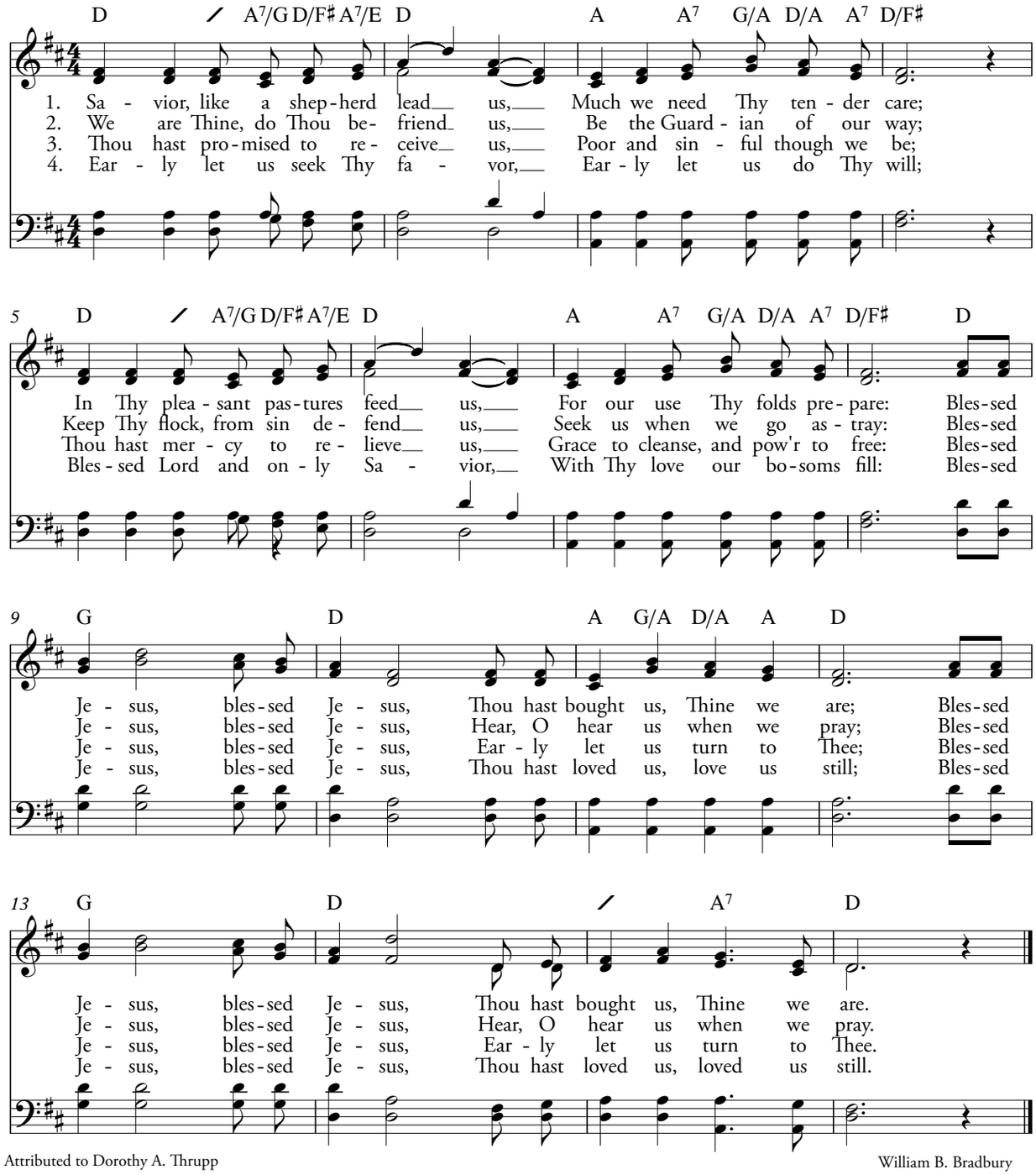
Typically, hymnals had been nothing more than collections of lyrics, but in 1860, an American named William Batchelder Bradbury gave new life to this song by adding a tune, and including it in his beautifully printed Oriola: A New and Complete Hymn and Tune Book for Sabbath Schools. Inside, the left side of each spread looked like the hymnals we're familiar with: music plus words. On the right side were the lyrics to several more songs that could be sung to the same tune.

William Bradbury was born in Maine, the son of a music-loving farmer. At age 14, he began studying singing at the Boston Academy of Music, under its founder, Dr. Lowell Mason, who was the first to foster respect in the U.S. for the musical profession, and for musical education. William taught singing classes at several churches in New York City, an idea which quickly spread to other American Sunday schools, and influenced the introduction of music education into public schools in New York. Because the children in his choirs loved it when he wrote songs for them, William began creating song books—editing 59 in all. Together with Dr. Mason and George Root, he became one of the three most important influences on American church music. With the spread of Sunday school music like this song, Americans made a move from majestic to more child-friendly tunes, which would soon lead to gospel music. A surprising number of the "grown-up" hymns we sing today were originally intended to be used in Sunday schools, and "Savior, Like a Shepherd Lead Us" is one of them.

This special hymn was sung at our wedding. Just as David was a lowly shepherd before being crowned king of Israel, so the Son of David was born in humble beginnings, was visited by shepherds in Bethlehem, and became the Great Shepherd King, Whose reign is marked by love. "The Lord is my shepherd" (Psalm 23:1). "He will tend His flock like a shepherd; He will gather the lambs in His arms; He will carry them in His bosom, and gently lead those that are with young" (Isaiah 40:11).—Steve Demme

---

Savior, Like a Shepherd Lead Us



Attributed to Dorothy A. Thrupp

William B. Bradbury

Since Jesus Came into My Heart

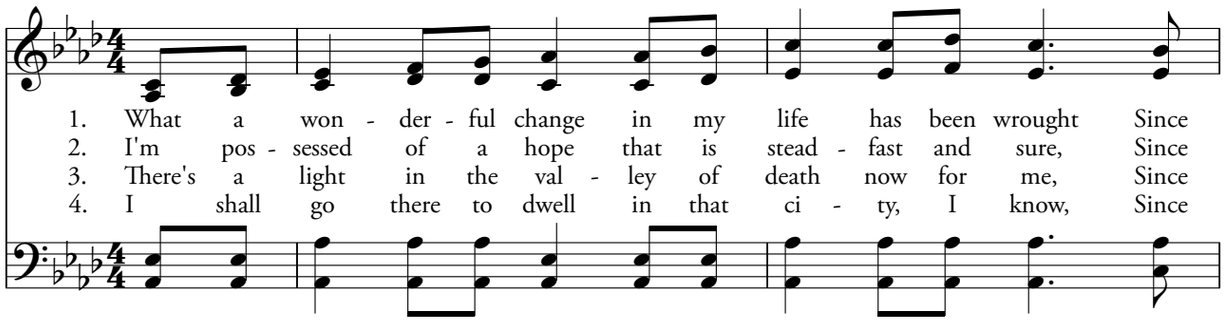
Words by Rufus McDaniel (1850–1940), Music by Charles Gabriel (1856–1932)

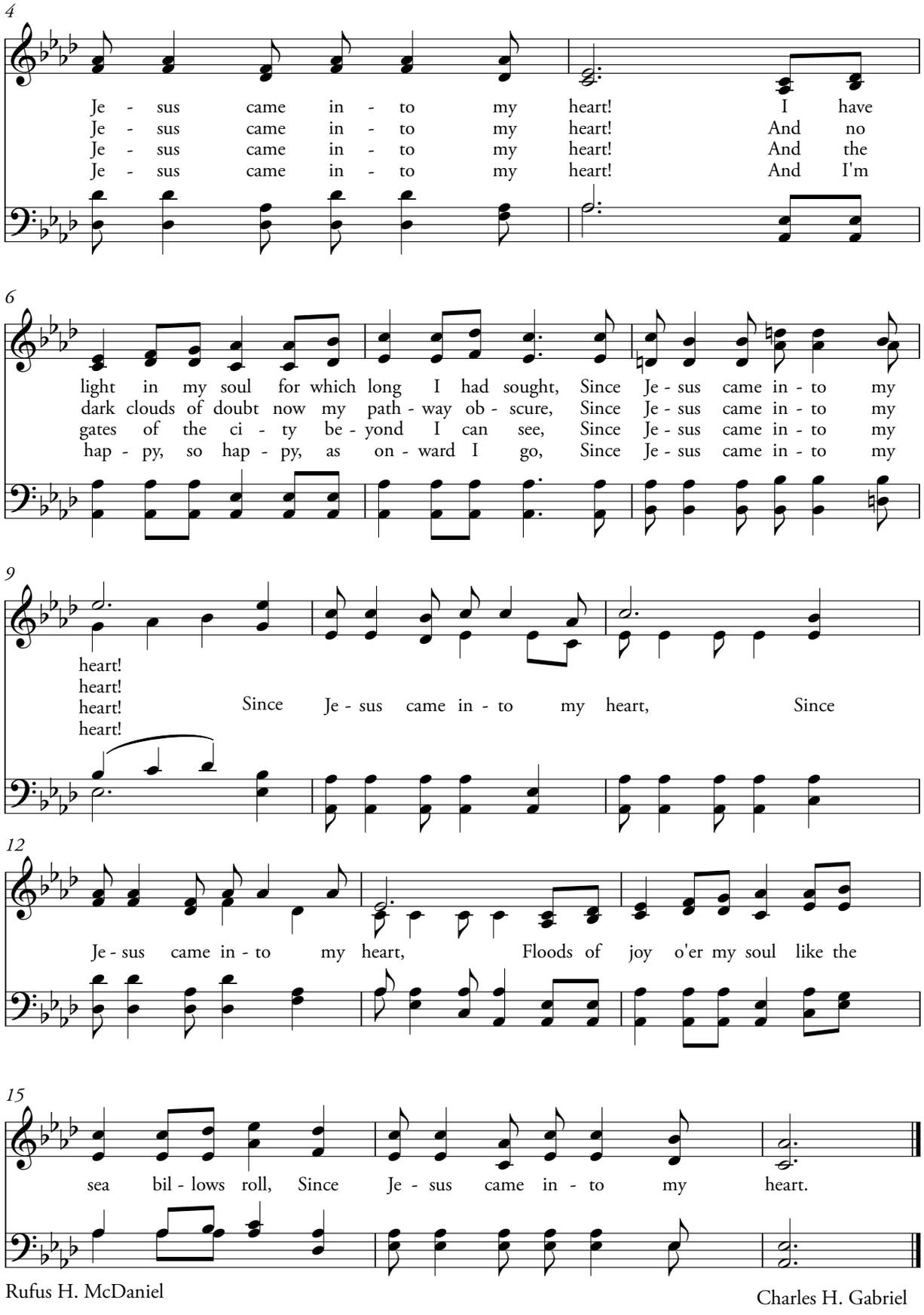
Charles Hutchinson Gabriel was raised in a musical family on a farm in Iowa. Neighbors came to sing and fellowship at their home, where his father held weekly singing schools. While working in the field, Charles would compose melodies in his head, which he wrote down at the end of the day. At 15, he told his mother that someday he would write his own song. She replied, "I would rather have you write a song that will help somebody, than see you be President of the United States."

By age 17, Charles was traveling and teaching singing schools himself, and by age 23, his first song was published. He began to write daily, sometimes creating complete songs himself, sometimes composing music for lyrics written by others. Eventually, he would be involved in the creation of over 8,000 songs. As the music editor at Rodeheaver Publisher Company, he wrote, "I believe in inspiration, but do not believe the Great Master is dealing out cut and polished diamonds; He gives the thought, and the author must work it out. Sometimes a great deal of perspiration is required."

In 1914, Charles joined Homer Rodeheaver and Billy Sunday, a dynamic former pro baseball player, in one of their evangelistic crusades. That same year was significant for Rufus Henry McDaniel. A preacher since he was 19, his life-long dream of becoming a hymn-writer was unfulfilled. Now 64, he had just lost his 31-year-old youngest son, Herschel. Rufus decided to respond to his grief by turning his own personal testimony into a song. Beginning with the joy and transformation he found in Jesus, he continued, "There's a light in the valley of death now for me, since Jesus came into my heart!"

Rufus McDaniel was among the 555,000 who attended Billy Sunday's seven-week campaign in Des Moines, Iowa that year. As he listened to testimonies of changed lives, he thought of the hymn he had written, so he gave Charles Gabriel a copy. As soon as Charles had set it to music, he handed it off to Homer Rodeheaver, who sang it at the very next service. "Since Jesus Came into My Heart" fit so well with this audience that they printed copies in time for the following meeting. At the close of the campaign, thousands saw Billy Sunday off at the railroad station, where they drowned out traffic noises with this song.





Rufus H. McDaniel

Charles H. Gabriel

Sitting at the Feet of Jesus

Words by John Hall (1829–1898), Music by unknown

The history of this song takes a little sleuthing. While its lyrics are often attributed to Joseph Lincoln Hall (1866–1930), they were published three years before he was born! Actually, Joseph wrote a different song that also begins "Sitting at the feet of Jesus." The tune we use today, called "Constancy," brings us to a second mystery. It appeared in 1888 with two sets of lyrics: "Sitting at the Feet of Jesus" and "All for Jesus." Since no composer was mentioned, it was easy to mix up "Constancy" with Asa Hull's tune for "All for Jesus," and that's exactly what happened as time went on.

While we still don't know the composer, the real author of these lyrics is probably John Hall, who valued the opportunity to share spiritual encouragement wherever he could, writing in multiple publications, often under a pen name like "P" or "Autos." In 1863, he included this poem in his newsletter with the mysterious initials, "E. F. de M." Early hymnbook editors seem to have known this was a pen name, because they gave the author as "J. H." Its original tune was written by Theodore Perkins, who served for a time as a music director at John's church.

John Hall was born in Ireland to godly parents who hoped he would become a missionary. At barely 13, John completed the education available in his town, and began studying at Belfast College. Since his family was poor, and he was the oldest of nine children, he helped support himself by teaching at a boarding school. When John was 19, his father died, leaving him to look out for the family.

At 20, he was ordained and sent as a missionary to western Ireland, which had just been devastated by the potato famine, followed by outbreaks of typhus and cholera. As he helped organize Sunday schools for the children, and Bible and handwork training for the women, he was supported by the Methodists, Quakers, and evangelical Anglicans, while being opposed by Catholics and the rest of the Anglicans. While there, he wrote weekly for as many as five local papers at once. He would follow a similar habit for the rest of his life.

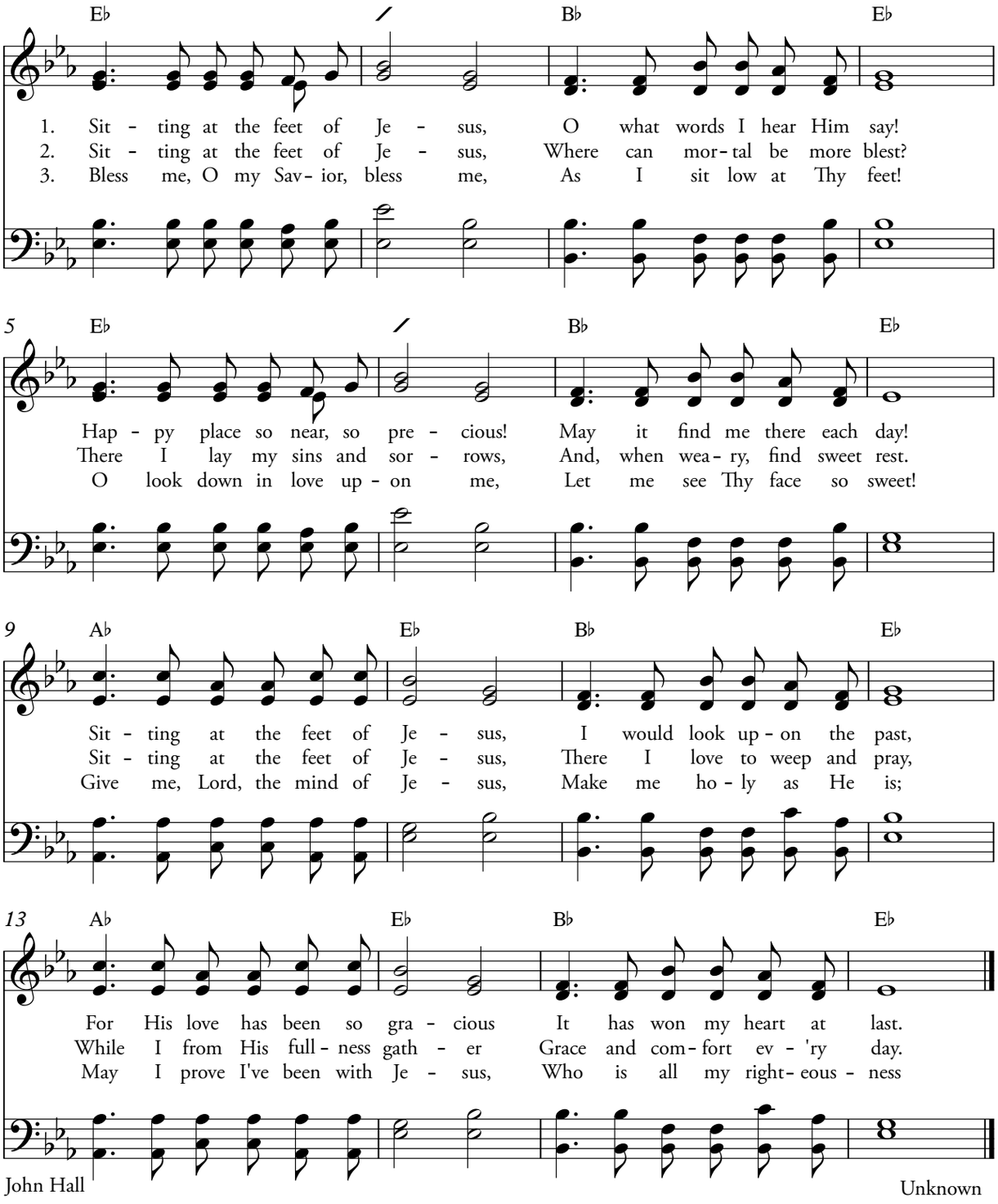
At 23, John was asked to become the pastor of his home congregation. Marrying a young widow with three small boys, and taking in his youngest brother, he had an instant family even before his own children were born. At 29, he was called to pastor the most prominent Presbyterian church in Dublin. While serving as the Honorary Commissioner of Education for Ireland, he again stirred up controversy, this time for promoting public education that wasn't tied to any particular denomination.

By 1867, it made sense for John to accept an invitation to pastor the Fifth Avenue Presbyterian Church in New York City. It was hard for his widowed mother to let him go, but she was happy to know that "his voice would bring the gospel to distant parts." It was also difficult for him to transplant his family to a huge new country, but he felt that it was "of the Lord." Even in the big city, he continued personally visiting his parishioners. He also supported the local public school system, and helped improve the American Sunday school curriculum.

At the post Civil War reunion of the northern and southern assemblies of Presbyterians, John prayed that they would be "united, humble, earnest, sincere children of Christ, sitting at the feet of Jesus, learning the truth, and learning the way of service from his holy lips." Having taken many bold steps because he felt they were directed by Jesus, John may have made this his personal prayer as well.

"Now as they went on their way, Jesus entered a village. And a woman named Martha welcomed Him into her house. And she had a sister called Mary, who sat at the Lord's feet and listened to His teaching. But Martha was distracted with much serving. And she went up to Him and said, 'Lord, do you not care that my sister has left me to serve alone? Tell her then to help me.' But the Lord answered her, 'Martha, Martha, you are anxious and troubled about many things, but one thing is necessary. Mary has chosen the good portion, which will not be taken away from her'" (Luke 10:38–42).

Sitting at the Feet of Jesus



John Hall

Unknown

Soldiers of Christ, Arise

Words by Charles Wesley (1707–1788), Music by George J. Elvey (1816–1893)

In 1741, Charles Wesley had been an itinerant preacher for about three years. As he crisscrossed the countryside on horseback, he would write hymns, jotting them down on little cards he carried for that purpose. When he was newly saved, he had been timid, wondering if he should have showed his first hymn to a friend, but he soon embraced his hymn-writing as another way to share the truth.

Now he wrote hymns for all sorts of occasions, prompted by the deaths of friends, by current events, church festivals, Bible stories, and important doctrines. In 1749, he published two volumes of Hymns and Sacred Poems (which included this song) thus enabling Charles to marry Sarah Gwynne, who rode behind him on the horse, and helped with the singing. In 1780, the Wesleys published only 12 of the original 16 verses, and divided them into three songs.

Naturally introspective, Charles now spent his time visiting deathbeds, ministering to prisoners and coal miners, pursuing backsliders, and rebuking self-satisfied "Pharisees." He had a tender and passionate ministry, and was frequently moved to tears. On April 23, 1741, Charles wrote in his journal, "I strongly exhorted the people to put on the whole armour of God." This phrase comes from Ephesians 6, which explains how to deal with spiritual battles.

And spiritual battles Charles, his brother John, and their followers had in abundance! They were mobbed, their buildings were vandalized, rocks were thrown at them: it was vital for them—and for their opponents—to understand that "our wrestling is not against flesh and blood."

In 1742, this song appeared as a single printed sheet, titled "The Whole Armour of God." In March of the same year, John Wesley included it in a pamphlet called The Character of a Methodist, which helped dispel some of the many rumors about their beliefs.

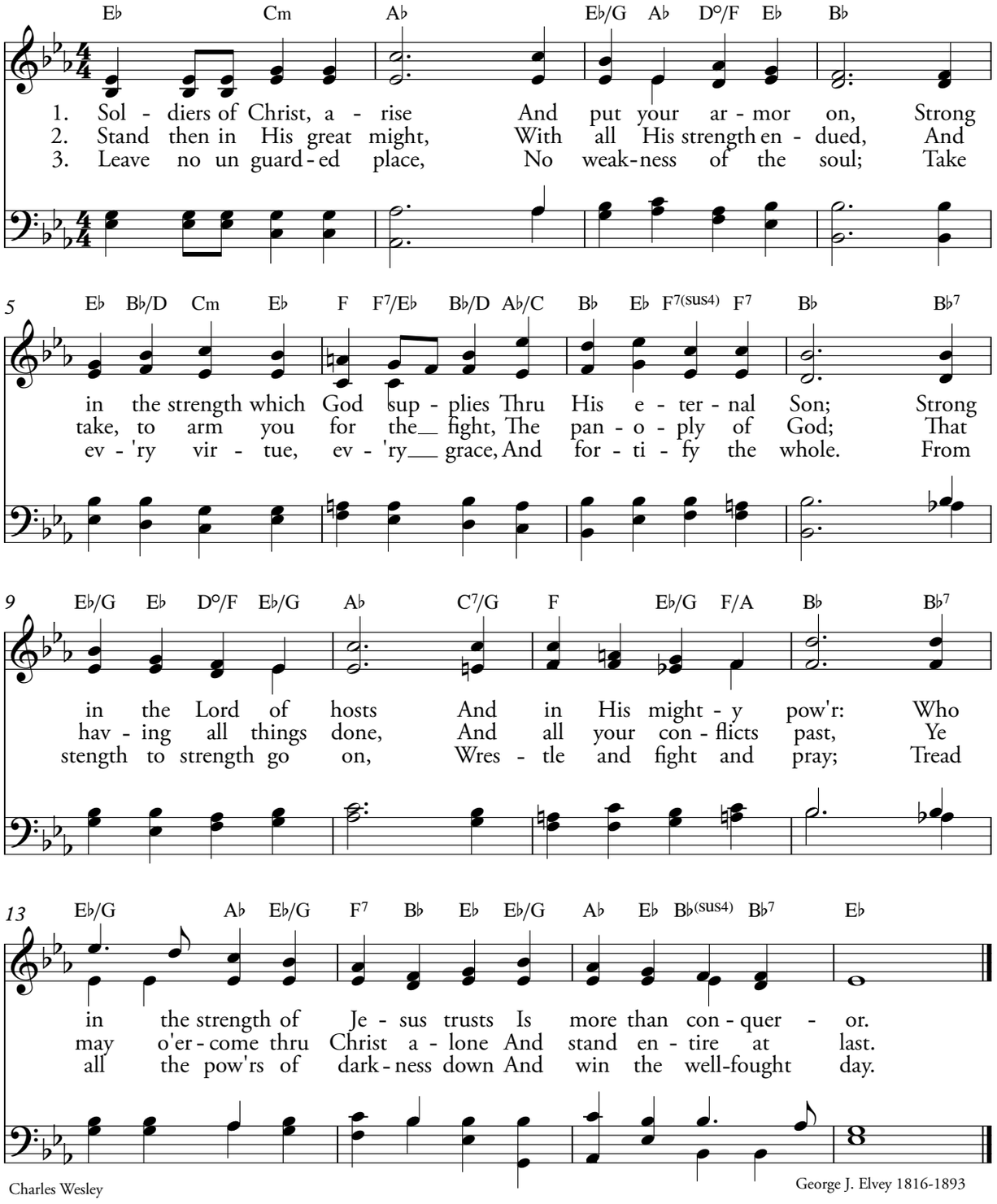
Meant for new believers, "Soldiers of Christ, Arise" paraphrases Ephesians 6:10–18:

> Finally, be strong in the Lord and in the strength of His might. Put on the whole armor of God, that you may be able to stand against the schemes of the devil. For we do not wrestle against flesh and blood, but against the rulers, against the authorities, against the cosmic powers over this present darkness, against the spiritual forces of evil in the heavenly places. Therefore take up the whole armor of God, that you may be able to withstand in the evil day, and having done all, to stand firm. Stand therefore, having fastened on the belt of truth, and having put on the breastplate of righteousness, and, as shoes for your feet, having put on the readiness given by the gospel of peace. In all circumstances take up the shield of faith, with which you can extinguish all the flaming darts of the evil one; and take the helmet of salvation, and the sword of the Spirit, which is the word of God, praying at all times in the Spirit, with all prayer and supplication. To that end keep alert with all perseverance, making supplication for all the saints.

As you read the words and note its vigorous rhythm it is abundantly clear why this song is known as "the Christian's bugle blast." Just a few words need explaining: in verse two, to put on "the panoply of God" is to don the entire suit of armor. Every piece is essential.

"In all these things we are more than conquerors through Him Who loved us" (Romans 8:37).

"The Lord is my strength and my song; He has become my salvation" (Psalms 118:14).



Charles Wesley

George J. Elvey 1816-1893

The Comforter Has Come

Words by Frank Bottome (1823–1894), Music by William J. Kirkpatrick (1838–1921)

Francis Bottome, also known as Frank, was born in England. At 18, he was deeply affected by the visit of Sha-Wun-Dais, or John Sunday, a Mississauga Ojibwa chief, Methodist minister, and missionary in Central Canada and Michigan, who had traveled to England to speak to Queen Victoria on behalf of his people. Sunday was known as a witty, original, and humorous preacher, whose broken English only made him more irresistible. He preached on "Behold the Lamb of God, which taketh away the sin of the world," and not long afterwards, Frank responded to the Holy Spirit, finding "the peace and hope of a joyous confession."

Following John Sunday's example, he crossed the ocean to become a missionary to the native people in southern Ontario, Canada –which borders Michigan and New York. Like Charles Wesley before him, he preached in a large circuit, an arduous task in an area prone to hot humid summers, severe thunderstorms, tornados, floods, heavy fog, ice storms, hail, and blizzards. After a year, Frank's health was so broken he traveled to New York, on his way to die at home in England. He was 26. In God's kindness, he met a doctor who helped him recover and introduced him to the Methodist Episcopalian minister in Brooklyn. There, Frank became an assistant pastor, and met and married Margaret McDonald, with whom he would raise four sons. He went on to pastor numerous churches in Connecticut and New York.

Frank helped compile three songbooks. In America, camp meetings grew up around the regular visits of itinerant preachers to the many churchless communities on the frontier, and became an important part of the Second Great Awakening. After the Civil War, they drew thousands of city-dwellers into the countryside every summer, where families would live in tents, singing, testifying, and preaching. Along with the Sunday school movement, camp meetings helped create a wave of simpler, more personal songs called gospel music.

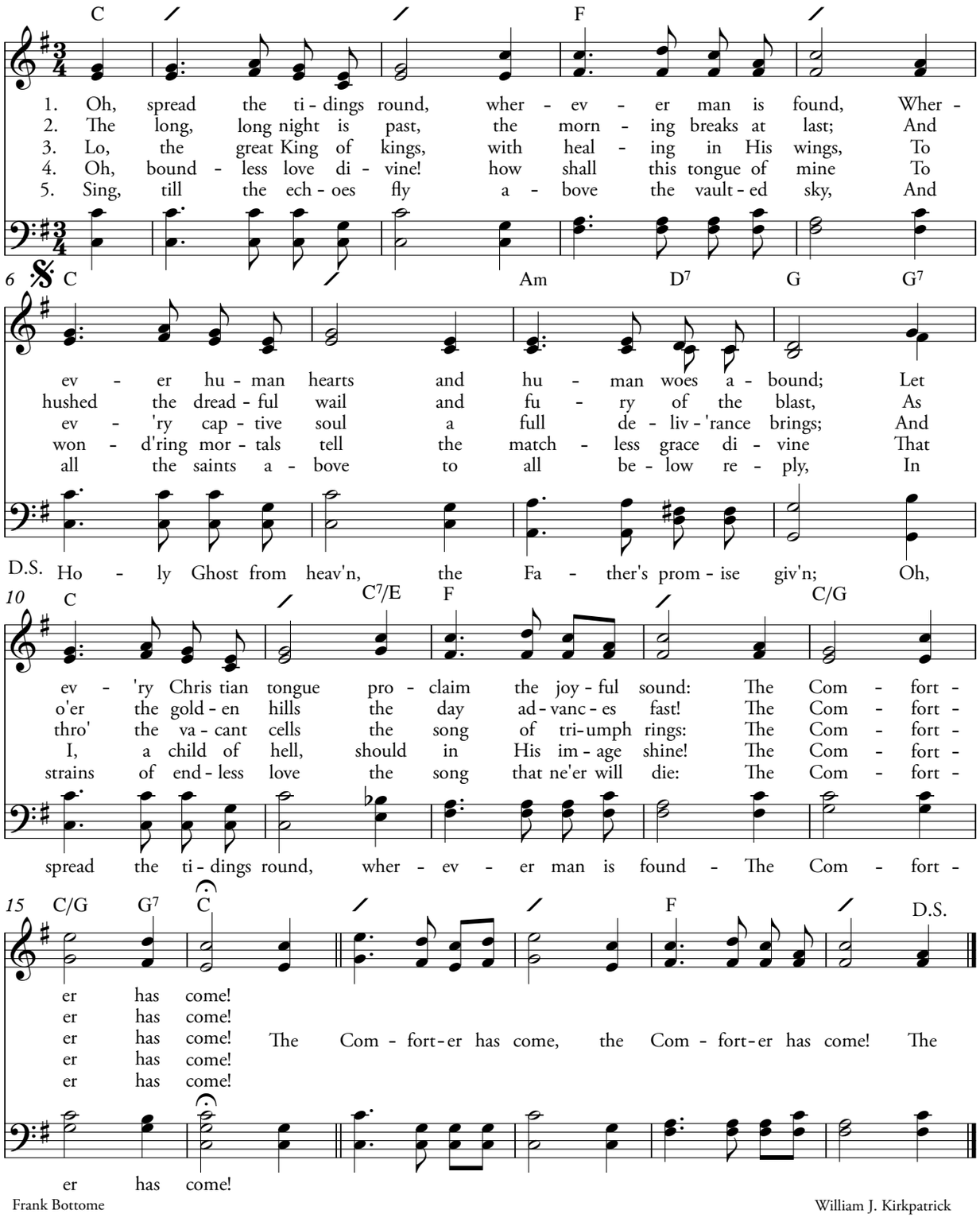
James William Kirkpatrick was also involved with Methodist camp meetings, as a composer, editor, and song leader. One day while sitting in Sunday school listening to a song, he wrote down the tune, added harmony and handed it to the teacher, A.S. Jenks, who was in the process of publishing a collection of camp meeting songs. After checking his work with experts in New York, Jenks hired William, then just 20 years old, to prepare the music for *Devotional Melodies* by traveling around and writing down the songs he heard.

In the early 1890s he was ministering near Rawlinsville, PA. During a typical meeting a soloist would sing and then leave before the sermon. He wondered if the young man who sang that evening knew Jesus as his savior, and he was moved to pray for him. Then for one of the services James was given lyrics based on the story of the Prodigal Son. He wrote:

> I became very burdened for the young soloist and the Lord let me to use an unusual plan. He told me to write a special song of invitation with just the singer in mind and then I was to have him sing it. This I did, and the very evening he sang it, God so spoke to his heart that he did not go out after singing but stayed to hear the message. Praise God!—he was the first to the altar letting Christ come into his heart. My new song had been the Lord's means of answering my prayer. It was "Lord, I'm Coming Home."

"The Comforter has Come" first appeared in 1885, in a songbook edited by Kirkpatrick and Sweney. The songs were collected by Thomas Harrison, a young evangelist in Frank Bottome's denomination, who often preached about the Holy Spirit. In his lyrics, Frank refers to John 14:16, where Jesus promised to send "another Comforter, that He may be with you forever," and Isaiah 61, which says that the anointing of the Holy Spirit brings good news to the afflicted, binds up the brokenhearted, and proclaims liberty to the captives.

The Comforter Has Come



Frank Bottome

William J. Kirkpatrick

Turn Your Eyes Upon Jesus

Words and music by Helen H. Lemmel (1864–1961)

The story of this song begins with Lilias Trotter, who was born 11 years before Helen Lemmel. A talented artist, she became a friend and informal student of the famous painter, John Ruskin, who said she had the potential to "be the greatest living painter and do things that would be Immortal." Earlier, she had served as one of the volunteer counselors when D.L. Moody was evangelizing in London. Now she taught with the YWCA, and would go out on streets to help prostitutes. Although she had poor health, she became a missionary to Algeria, in North Africa, which was a difficult and dangerous field. Here's how she described her arrival with two other women: "None of us fit to pass a doctor for any society, not knowing a soul in the place, or a sentence of Arabic or a clue for beginning work on untouched ground; we only knew we had to come. Truly if God needed weakness, He had it!"

In 1901, while on holiday in Switzerland, Lilias went out into the woods to spend some quiet time with Jesus. There she saw that a simple, half-withered dandelion which had become radiant in the dew and morning sunlight, and she wrote in her diary about the importance of "standing full face to the sun." Later, she turned this simple thought into an article, and then a tract called "Focussed." She wrote:

> It was just a dandelion, and half withered—but it was full face to the sun, and had caught into its heart all the glory it could hold, and was shining so radiantly that the dew that lay on it still made a perfect aureole round its head. And it seemed to talk, standing there—to talk about the possibility of making the very best of these lives of ours.
>
> If the Sun of Righteousness has risen upon our hearts, there is an ocean of grace and love and power lying all around us, an ocean to which all earthy light is but a drop, and it is ready to transform us, as the sunshine transfigured the dandelion, and on the same condition—that we stand full face to the sun. Gathered up, focussed lives, intent on one aim—Christ—these are the lives on which God can concentrate blessedness.

Helen Howarth Lemmel, who wrote this song, was born in England, and moved to the US when she was 12. A talented singer, she studied voice privately in Germany for four years, before going on concert tour throughout the Midwest. She later taught voice at Moody Bible Institute and the Bible Institute of Louisiana, writing more than 500 poems and hymns, as well as the *Story of the Bible* for children.

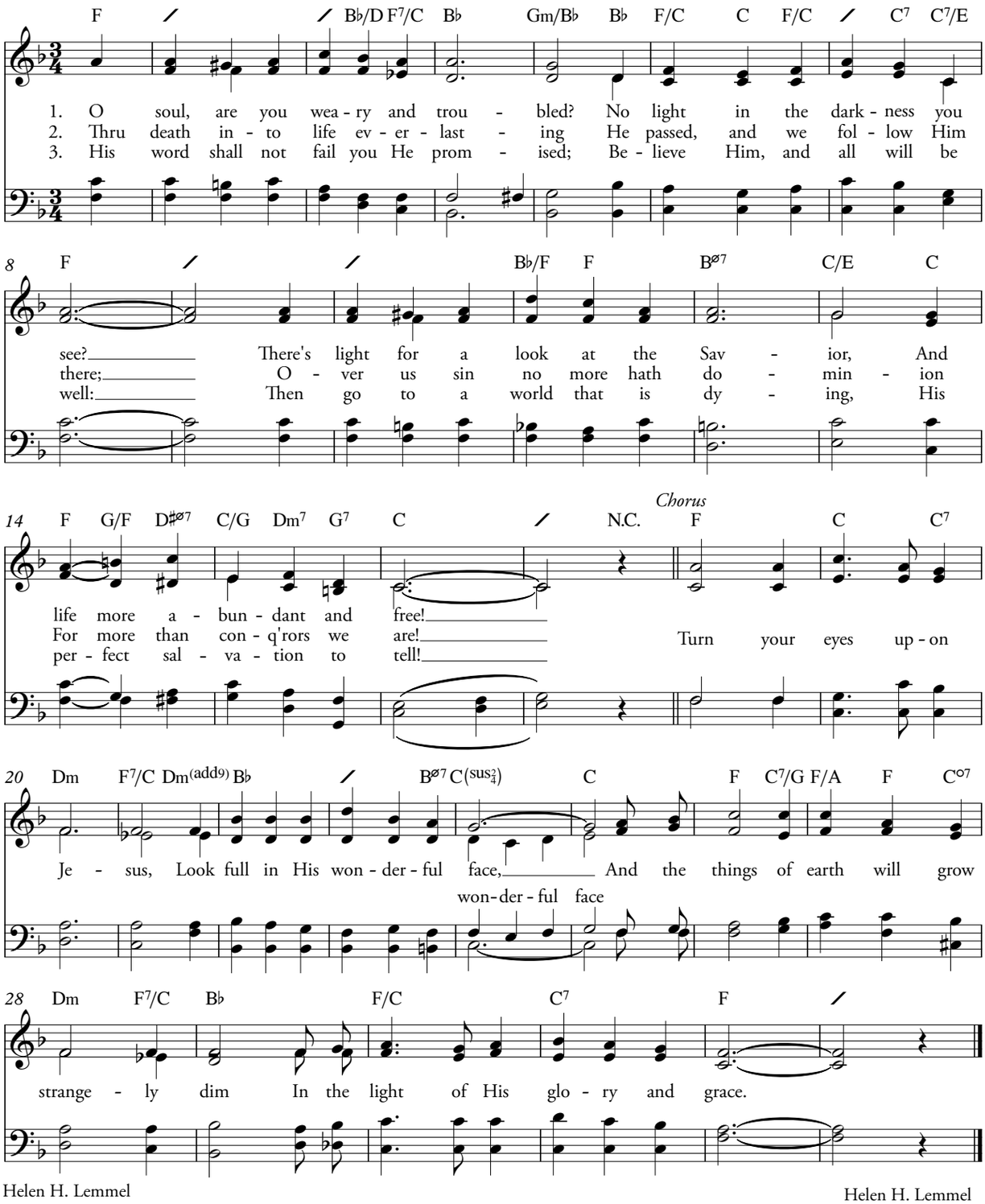
In 1918, Helen was given a copy of Lilias Trotter's tract. These words captured her attention: "Turn your eyes upon Him and look full into His face, and you will find that the things of earth will acquire a strange new dimness." Helen said, "Suddenly, as if commanded to stop and listen, I stood still. The chorus was singing in my soul and spirit, with not one conscious moment of putting word, rhyme, or note to make the melody. The verses were written the same week, after the usual manner of composition, but nonetheless dictated by the Holy Spirit."

Helen's new hymn was published in 1922 by the British National Sunday School Union, along with 66 more she had written. It became the theme song for the 1924 Keswick Convention in England, which had earlier included missionaries like Hudson Taylor and Amy Carmichael.

In 1926, Lilias Trotter was bed-ridden, with just two more years to live. She used that time to combine her tract with Helen's song, add illustrations, and published the results as *Focused: A Story and a Song.*

The original title of this hymn was "The Heavenly Vision," which refers to Paul's testimony in Acts 26:19–20: "I was not disobedient to the heavenly vision, but declared. . . that they should repent and turn to God." Like Paul, and like Lilias Trotter and Helen Lemmel, let us "run with endurance the race that is set before us, looking to Jesus, the founder and perfecter of our faith" (Hebrews 12:1–2).

Turn Your Eyes Upon Jesus



Helen H. Lemmel

Helen H. Lemmel

When the Roll is Called Up Yonder

Words and music by James M. Black (1856–1938)

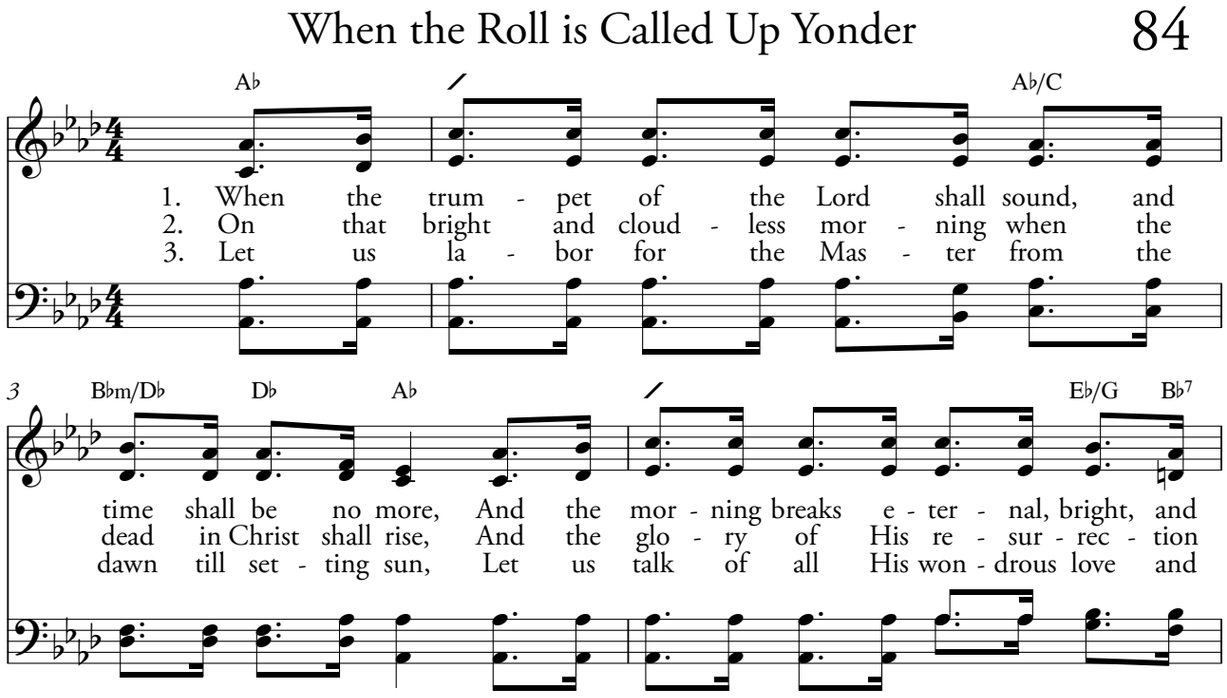
James Milton Black was a music teacher, worked in real estate, and had a heart for evangelism and his local church. The loss of his wife Lizzie when he was 33 made him more tender towards those who were suffering.

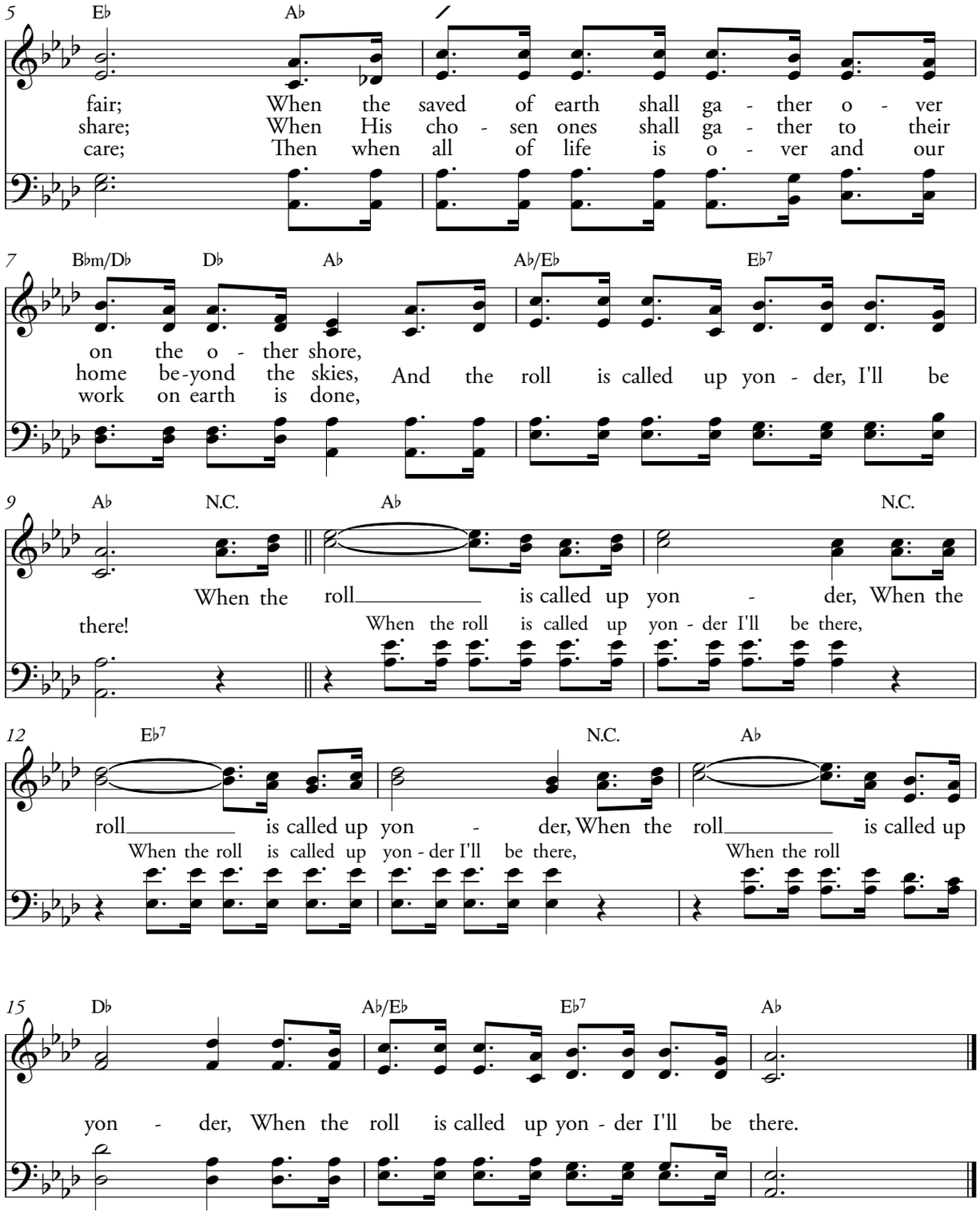
In 1893, James had remarried, and was leading the local Epworth League, which was designed "to encourage and cultivate Christ-centered character in young adults around the world through community building, missions, and spiritual growth." Bessie, the 14-year-old daughter of an alcoholic, was among those James invited to attend their meetings, and when he learned she was too shy about her shabby clothing to accept his invitation, he made sure she had something better to wear. It was his habit, when he called roll, to have each student share a Bible verse, but one evening, there was silence when he called Bessie's name.

Commenting on how sad it would be to be absent when God reads from the Lamb's book of life, James prayed, "O God, when my own name is called up yonder, may I be there to respond!" He longed for a song to fit the lesson, but could find nothing in his books. "On my way home," he said, "I was still wishing that there might be a song that could be sung on such occasions. The thought came to me, 'Why don't you make it?' I dismissed the idea, thinking that I could never write such a hymn. When I reached my house, my wife saw that I was deeply troubled and questioned me, but I made no reply. Then the words of the first stanza came to me in full. In fifteen minutes more I had composed the other two verses. Going to the piano, I played the music just as it is found to-day in the hymn-books, note for note, and I have never dared to change a single word or note of the piece since."

When James went to check on his missing student, he learned that Bessie was dying of typhoid fever. This song was sung at her funeral, just ten days later. With such a sad end to his student's life, it's easy to see why he shrank from publicity about the song. He allowed it to be copyrighted by his friend, Charles Gabriel, and the music was credited to B.M.J.—his initials in reverse.

Continue reading the rest of the history in the back of the book after hymn 100.





James M. Black

James M. Black

When We All Get to Heaven

Words by Eliza E. Hewitt (1851–1920), Music by Emily D. Wilson (1865–1942)

Eliza Edmunds Hewitt was the daughter of a sea captain, and the second of six children. The valedictorian of her class, she became a public school teacher in Philadelphia. Some have said while she was disciplining a student one day, the boy retaliated and hit her spine with a heavy piece of slate. As a result, she spent six months in a body cast. She had ample opportunity to become bitter. Instead, while bedridden, she studied English literature, sang, and wrote, developing a love for the Bible and a desire to spread the gospel to children. When the cast was removed and she was finally able to walk in a nearby park, she wrote "There Is Sunshine in My Soul." She also co-authored a book called *Looking Sunward: Rays of Light for Darkened Rooms,* which was full of songs, poems, and stories for fellow invalids.

Although she suffered relapses throughout her life, Eliza eventually recovered enough to become a Sunday school teacher, a music teacher, a lecturer, and a writer. She wrote most of her songs for her Sunday school students, of which she had as many as 200! When some of her writing reached John Sweney, Professor of Music at the Pennsylvania Military Academy, and the co-author of many gospel song collections, he asked her to write for him. Later William Kirkpatrick did the same. Not only did Eliza share a publisher with Fanny Crosby, but the two women became friends, exchanging letters, and meeting to talk about their hymn-writing.

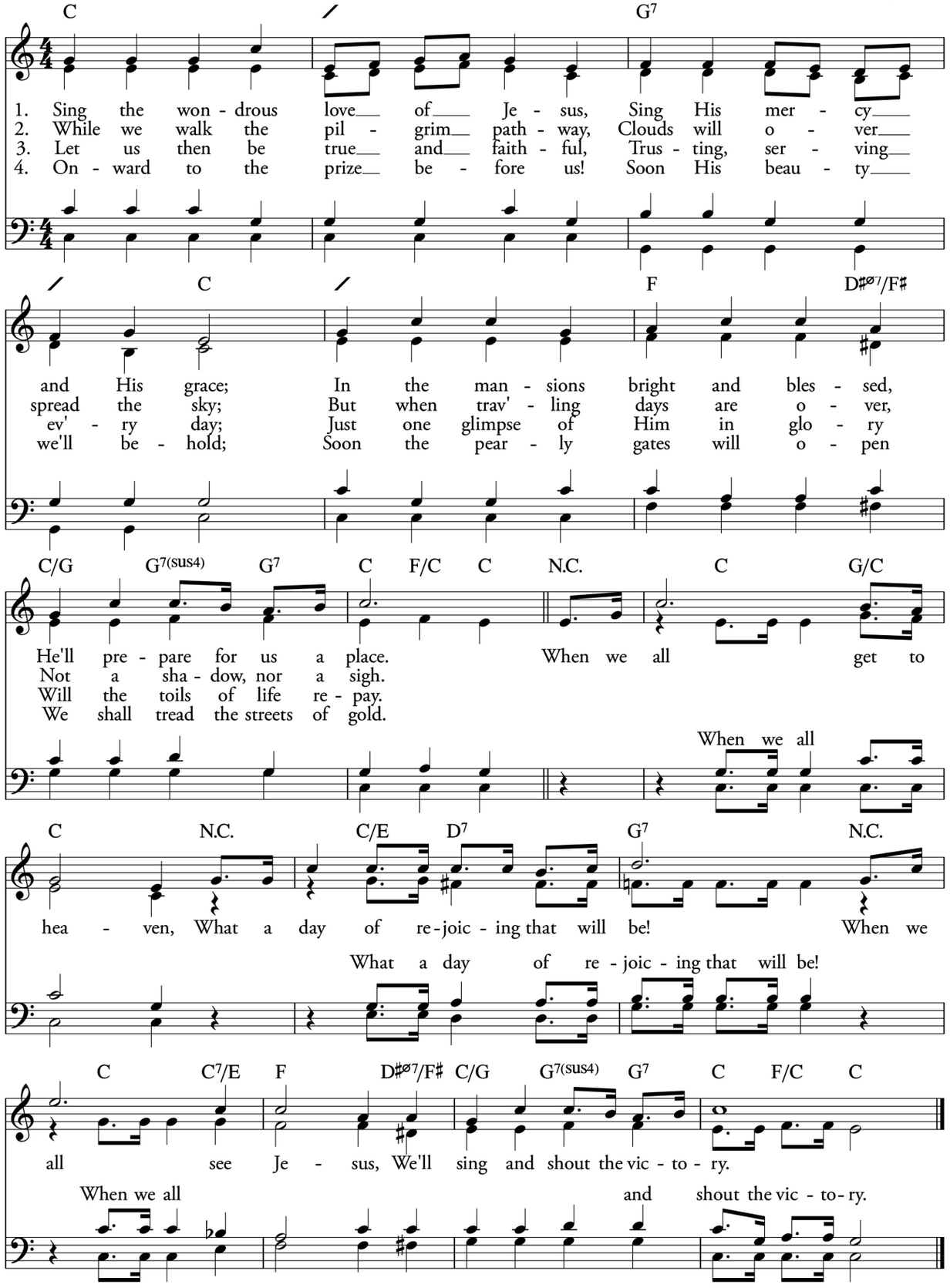
It's possible that Eliza got into publishing through her older cousin Edgar Page Stites, who also collaborated with John Sweney. A riverboat pilot on the Delaware and later a missionary in the Dakota Territory, he wrote songs like "Trusting Jesus" and "Beulah Land," which looked forward to life in heaven. Like Eliza, he attended the Methodist camp meetings in Ocean Grove, New Jersey, where this song was written in 1898.

Ocean Grove was built with the "dream that God should have a place for a church by the sea where His children could gather and reap physical, mental, and spiritual benefits." Ocean Grove became known as the Queen of Religious Resorts, attracting millions of visitors every summer. Many would arrive by train from New York City, and settle in one of the 114 tents with attached kitchen and bathroom that were available for rental from May to September. The newly built Great Auditorium seated 10,000, and its unique acoustics enabled everyone to hear, even in those pre-microphone days. In that era, guest speakers and musicians included President Grant, John Philip Sousa, Enrico Caruso, and Fanny Crosby.

Also at Ocean Grove with Eliza was Emily Divine Wilson, a pastor's wife from Philadelphia who attended the camp meetings every year. Though childless, Emily and her husband John welcomed his brother, and his married sister and her family into their home—providing an earthly picture of the hospitality God shows to us. Together, Eliza and Emily crafted "When We All Get to Heaven."

Large enough to be a town, Ocean Grove had streets with biblically-inspired names like "Pilgrim Pathway," which appears in this song. Imagine spending the summer with thousands of other people who love Jesus, and you can understand why Eliza was thinking about heaven.

When We All Get to Heaven



Eliza E. Hewitt, 1851-1920

Emily D. Wilson, 1865-1942

Day by Day

Words by Karolina Sandell Berg (1832–1903), Translated by A. L. Skoog (1856–1934), Music by Oscar Ahnfelt (1813–1882)

Born in southern Sweden, Lina was the daughter of a Lutheran pastor. When she was ten, a fever left her bedridden for about a year. But one Sunday when she knew her father was preaching about Jairus's daughter, Lina sensed God asking her, "Are you ready?" In that moment, she received the strength she needed to get up, and when her family returned from church, she was at the door to welcome them—healed!

Lina was schooled at home, where her father taught her English, German and Latin. By the time she was 13, she had filled a notebook with her poems and thoughts. Her first book of poetry was published when she was just 21. By that time, her siblings had all married but she lived with her parents, serving as her father's secretary. The close bond they had forged must have made the next events even more devastating. While Lina and her father were out in a boat on Lake Vattern, he drowned before her eyes. She was 26 years old. Two years later, her mother died as well.

Shortly afterwards, Lena was invited to work with the National Evangelical Institute, becoming, in effect, the first woman in Sweden to successfully head a publishing house. She went on to wrote biographies, pamphlets, and children's material, and edit a magazine for 37 years. In 1871, she married Oscar Berg.

But the loss of her parents influenced Lina to focus on writing hymns. She was not the only one who was suffering. Sweden was knocked off balance by the rise of anarchy in France and communism in Russia. Their population was exploding just as their simpler way of life was being replaced by industrialism. At a time when her people's hearts were spiritually hungry, Lina's songs helped spread revival.

But it couldn't have happened without Oscar Ahfelt. A Pietist preacher with a winsome singing voice, Oscar composed music for Lina's songs and "sang them into the hearts of the people" throughout Scandinavia while playing on a 10-string guitar he had made himself.

Oscar had passed through his own season of doubt and become a man of prayer, and he now preached, sang, and held prayer meetings—though all these things were illegal. The news of his activities reached King Karl XV of Sweden and Norway, who invited Oscar to the castle so he could judge for himself.

Anxiously, Oscar asked Lina to write a new song for the occasion, and within just a few days, she did. Here's what Oscar Ahnfelt sang to the king:

> Who is it that knocketh upon your heart's door in peaceful eve?
> Who is it that brings to the wounded and sore the balm that can heal and relieve?
> Your heart is still restless, it findeth no peace in earth's pleasures;
> Your soul is still yearning, it seeketh release to rise to the heavenly treasures.

His heart touched, the king said, "You may sing as much as you like in both of my kingdoms."

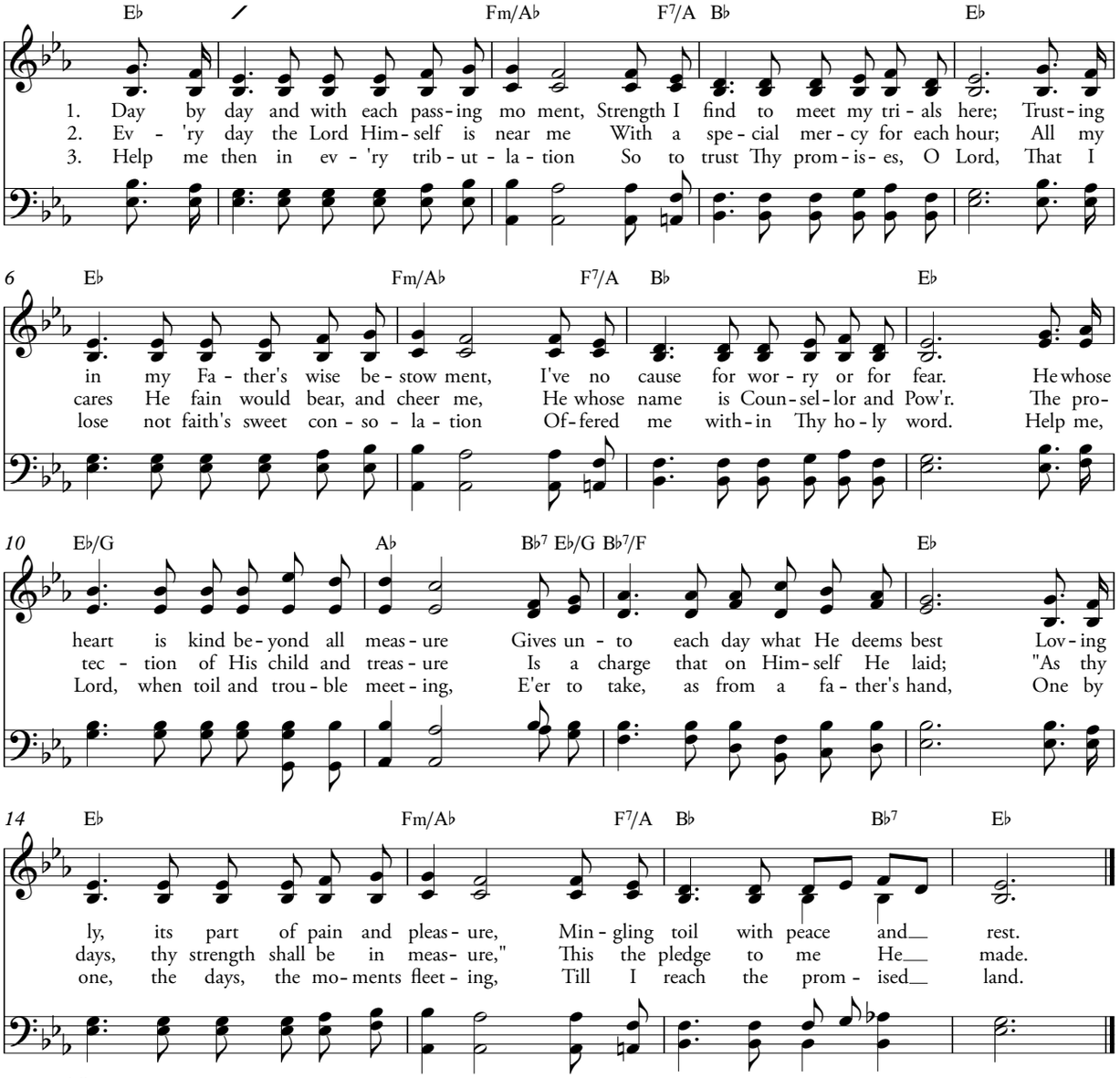
Lina had another influential friend in Jenny Lind, the internationally famous opera singer known as the "Swedish Nightingale." Not only did she sing her songs, but she helped finance their publication. In all, Lina Sandell wrote about 2000 songs, of which 650 were published.

When Lina published "Day by Day" in her magazine, she described how easy it is to feel like giving up—not because of one specific difficulty, but because of the many difficulties we expect in the future. She wrote:

> We grieve for tomorrow before tomorrow is come. And yet, the Lord Jesus Himself said, "Sufficient for the day is its own trouble." Oh, how foolish to add another burden to the present! We will not have to go through more than one day, one hour, one moment at a time; and there is each day a new grace, a new power, and a new help.

"As your days, so shall your strength be" (Deuteronomy 33:25).

Day by Day



Lina Sandell Berg
Translated by Andrew L. Skoog

Oscar Ahnfelt, 1813-1882

Fairest Lord Jesus

Words and music by unknown, Arranged by Richard Storrs Willis, Translated by unknown and Joseph A. Seiss

Some songs are written by just one person, perhaps in a single day. Others develop like a tree, with new rings slowly growing, decade after decade, while branches shoot off in many different directions. This song is like a tree.

The earliest version was found in Münster, Germany, one of a whole collection of songs, some sacred and some secular, in a manuscript from the 1660s. In 1677, it was published in a Catholic hymnal named for the city of Münster. Then, 162 years later, and more than 500 miles away, the same song was discovered all over again. Or was it the same?

Here's what happened: In 1839, a German poet named August Heinrich Hoffmann was visiting a friend in Silesia, an area that now includes a little of the Czech Republic and eastern Germany, but lies mostly in Poland. While in Silesia, Hoffmann became interested in collecting folk music, so he asked students at a nearby seminary to add songs from their own areas. He also advertised in the newspaper.

One day, a chaplain in a tiny village sent Hoffmann a song that had been passed down from generation to generation by word of mouth. The words were very close to "Fairest Lord Jesus," as we sing it today, and instead of the majestic Baroque melody used in 1677, it was set to a lilting folk tune. In 1842, Hoffmann published this song, which he called "Jesus Over All" in a collection of Silesian folksongs.

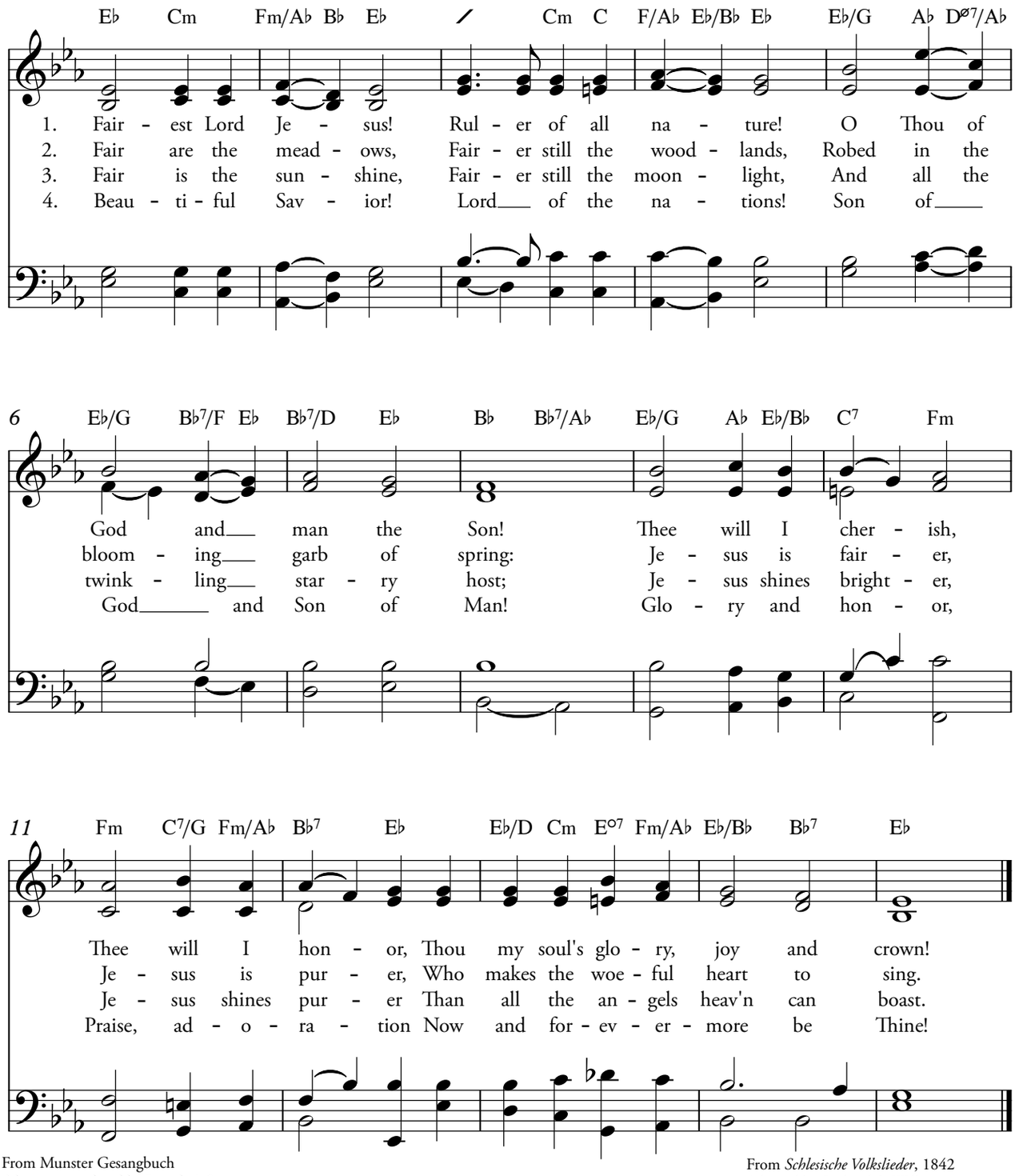
Next, it came into the hands of an American composer named Richard Storrs Willis. Willis was a contemporary of William Bradbury, and like Bradbury, he wanted to strengthen American church music by looking to European models. He studied at Leipzig Conservatory in Germany, where he became acquainted with the composer, Felix Mendelssohn.

Willis created several song collections, which included tunes adapted from classical music, plus hymns and folk songs from other countries. In 1853, he published the first three verses of this song in *Church Chorals & Choir Studies,* with an English translation and his own arrangement of the tune.

So far, our song has two main branches: one from the Catholics in Münster, and one from the Protestants in Silesia. Richard Willis's arrangement was branch number three. The fourth branch exists because the song also arrived in America with German immigrants. Translated into English by Joseph Seiss, an American Lutheran minister, it was published in1873 as "Beautiful Savior." Our last verse comes from Seiss's translation.

"He is the image of the invisible God, the firstborn of all creation. For by Him all things were created, both in the heavens and on earth, visible and invisible, whether thrones or dominions or rulers or authorities, all things have been created through Him and for Him" (Colossians 1:15–16).

Fairest Lord Jesus



From Munster Gesangbuch
4th verse translated by Joseph A Seiss

From *Schlesische Volkslieder*, 1842
Adapted by Richard S. Willis, 1819-1900

God Will Take Care of You

Words by Civilla Durfee Martin (1866–1948), Music by Walter Stillman Martin (1862–1935)

Civilla Holden was born in Nova Scotia. A village schoolteacher for a number of years, she married Walter Stillman Martin when she was about 25. Born in Massachusetts, Stillman Martin studied at Harvard, before becoming a pastor and evangelist, as well as a professor at Atlantic Christian College (now Barton College) in Wilson, North Carolina. They had one son, Austin, born in 1892.

In 1904, the Martin family packed their little Bilhorn organ. Invented by a member of D. L. Moody's evangelistic team, this portable folding organ was designed for missionaries and evangelists. The Martins spent the next few weeks at the Practical Bible Training School in Johnson City, New York, where Stillman was helping create a songbook.

One Sunday, he was scheduled to spend the day traveling so he could serve as a guest preacher, when Civilla unexpectedly became ill. Stillman paused. Should he cancel his speaking engagement and stay home with his wife? But his son Austin, now about twelve years old, had been thinking. "Father," he asked, "Don't you think that if God wants you to preach today, He will take care of Mother while you are away?"

Encouraged by his son's faith, Stillman kept his appointment. That afternoon while he was away, Civilla couldn't get Austin's comment out of her mind. When her husband returned, she was feeling much better—and she had written this hymn. Right away, he sat down at his organ, and composed the music. That same evening, he sang it with two other teachers, and a year later, it appeared in the songbook he'd been working on, *Songs of Redemption and Praise.*

About 25 years later, this song helped save the life of a businessman named James Cash Penney. You'd probably recognize him better by his initials: J.C. Penney, the founder of a chain of department stores.

The son of a godly pastor and his wife, James almost came to faith when he was twelve years old. Almost. But he hesitated, and then, as he grew up, he allowed bitterness to keep him from yielding to Jesus. Instead, he focused on doing business according to the Golden Rule, and he became a very wealthy and generous man. Then came the Great Depression. Not only did James lose everything, but he was left seven million dollars in debt, which is almost 100 million dollars today.

Next, he lost his health. Suffering from severe shingles, exhaustion and depression, he was admitted to the Kellogg Sanitarium in Battle Creek, Michigan. Despite intense treatment, his health continued to spiral downwards. "I was broken nervously and physically, filled with despair, unable to see even a ray of hope. I had nothing to live for. I felt I hadn't a friend left in the world, that even my family had turned against me."

One night, James was convinced he would not survive, and he wrote letters to be given to his wife and son after his death. But in the morning, to his surprise, he was still alive. Feeling restless and anxious, he dressed and wandered downstairs.

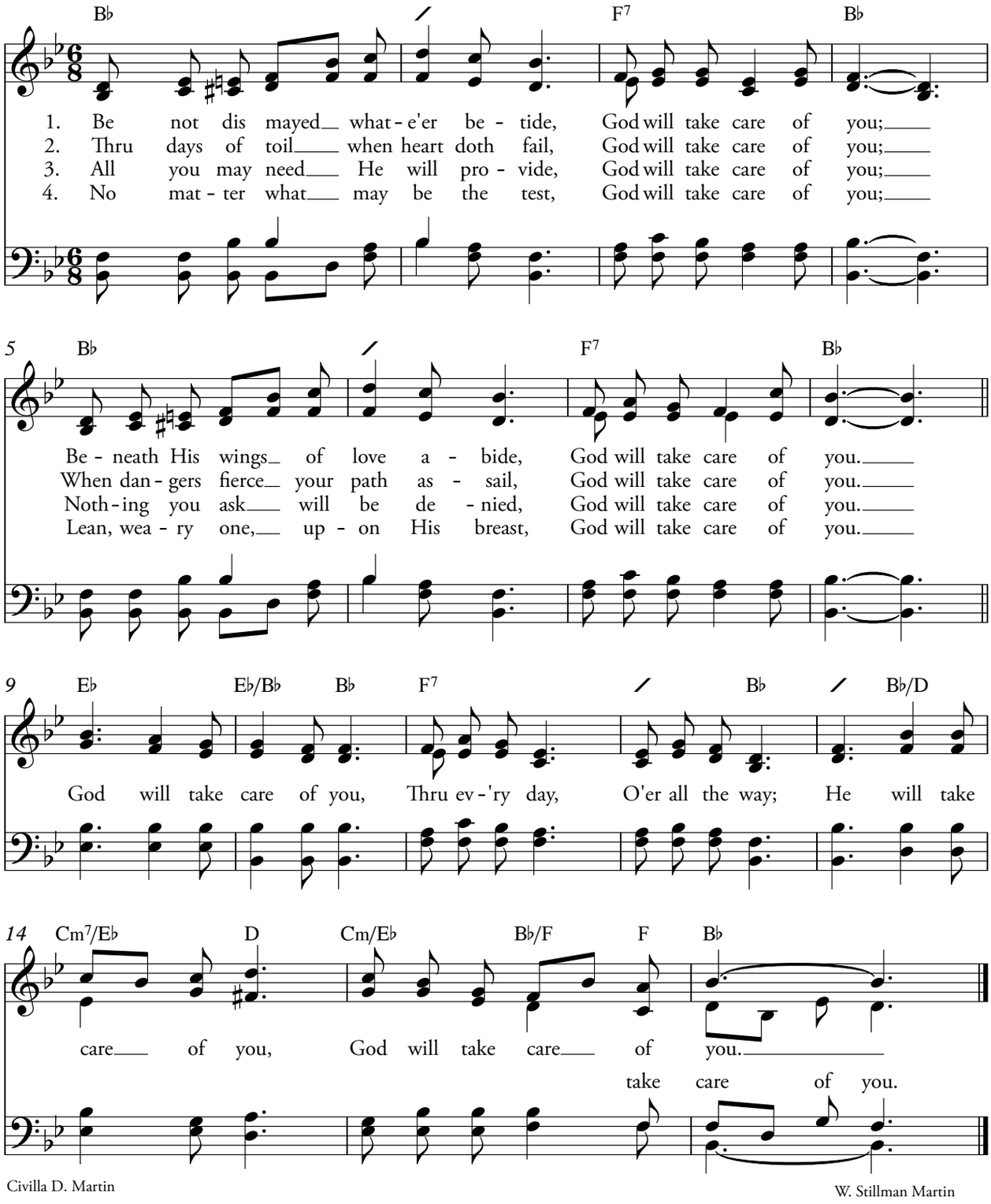
There he heard part of a familiar hymn drifting down the hall from the chapel: "Be not dismayed whate'er betide, God will take care of you. . . " The rest of the song became clearer and clearer as he entered the chapel, and sat down in the back: "All you may need, He will provide. God will take care of you. . . Lonely and sad, from friends apart, God will take care of you." Then someone read Jesus's words: "Come unto Me, all ye that are heavy laden, and I will give you rest. . . "

In his heart, James groaned, "Lord, I can do nothing. Will you take care of me?"

Immediately, he felt he had been lifted out of a vast, dark space into warm and brilliant sunlight. He had claimed the credit for his success; now he realized that he alone was responsible for his troubles. But he knew, too, that God with His boundless and matchlessly patient love was there to help him. God had answered when he cried, "Lord I can do nothing. Will you take care of me?"

"Cast your burden on the Lord, and He will sustain you" (Psalm 55:22).

God Will Take Care of You



Civilla D. Martin

W. Stillman Martin

Great is Thy Faithfulness

Words by Thomas Obadiah Chisolm (1866–1960), Music by William Marion Runyan (1870–1957)

"Great is Thy Faithfulness" was written by two men who suffered disappointments due to poor health. The story of this song is the story of their response.

Thomas Chisolm was born in a log cabin in Franklin, Kentucky. He was unable to attend high school or college, but at sixteen, he began teaching in the same schoolhouse where he had been a student. His writing ability was soon evident, and when he was 21, he was offered a position as assistant editor of his local newspaper. Later, he was the chosen poet of the Kentucky Press Association.

When Thomas was about 26, Henry Clay Morrison, a circuit-riding preacher who later served as president of Asbury College, held meetings in Franklin. Deeply convicted and almost in despair, the young writer returned to his room. As he read the account of Jesus' arrest and death in John 18, it dawned on him that he was one of those who made Jesus' death necessary. But if his sin was so great, God's grace was too! As Thomas experienced forgiveness, he felt like he was coming out of a dark tunnel into the sun.

Henry Clay Morrison soon asked Thomas Chisholm to edit and manage his paper, the Pentecostal Herald. In 1906, Thomas was ordained a Methodist minister, but he had to resign a year later because of poor health. He ended up working as a life-insurance agent instead.

A humble, shy man, Thomas first started writing poetry for his own encouragement, eventually writing more than 1200 in all. "Having been led, for a part of my life, through some difficult paths," he said, "I have sought to gather from such experiences material out of which to write hymns of comfort and cheer for those similarly circumstanced." He also wrote, "I have sought to be true to the Word, and to avoid flippant and catchy titles and treatment. I have greatly desired that each hymn or poem might have some definite message to the hearts for whom it was written."

Thomas wrote "Great is His Faithfulness" in 1923, when he had been walking with the Lord for about 30 years. He sent the hymn, along with several others, to his friend, William Runyan.

As a teenager, William Runyan was already serving as a church organist, later becoming a pastor and evangelist who was well-loved for his hymn singing. But he had to retire because of severe hearing loss.

When Thomas Chisholm sent him "Great is His Faithfulness," Runyan was especially impressed by the words. He wrote, "This particular poem held such appeal that I prayed most earnestly that my tune might carry over its message in a worthy way, and the subsequent history of its use indicates that God answered prayer."

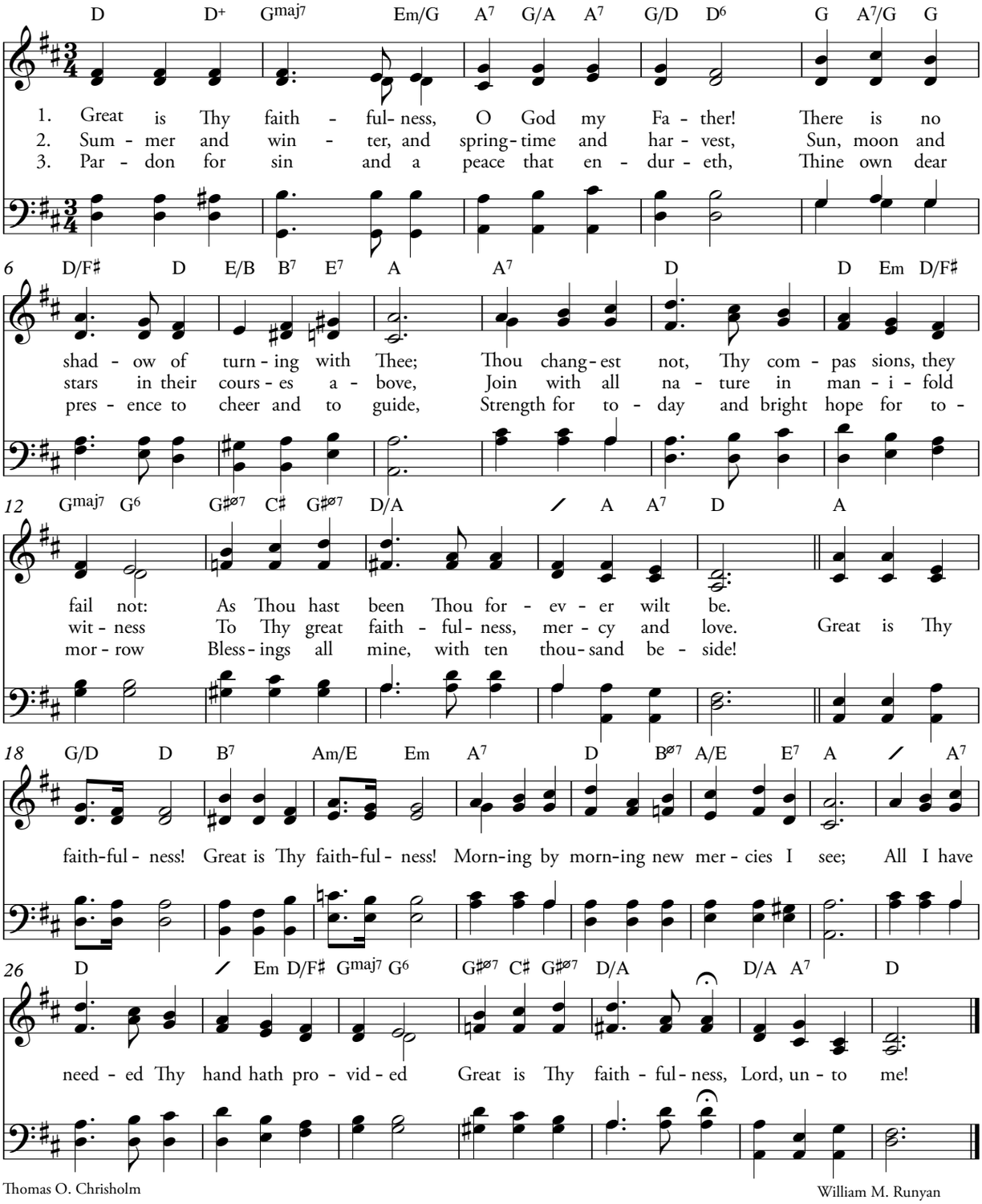
"Great is Thy Faithfulness" became the "Institute Hymn" while William Runyan was on the staff of Moody Bible Institute, spreading from there to Christians all across the United States.

Both Chisholm and Runyan continued to write and work at their professions for many years, retiring at ages 87 and 78 respectively. In 1955, Thomas Chisholm attended an alumni Bible conference for Moody Bible Institute near his retirement home in Ocean Grove, New Jersey. Afterwards, the song leader asked for the story of "Great is Thy Faithfulness," which they had all sung together. Thomas replied that he had simply been reading Lamentations 3:22–23, and became overcome with God's faithfulness and mercy.

As he once wrote in a letter, "My income has not been large at any time due to impaired health in the earlier years which has followed me on until now. Although I must not fail to record here the unfailing faithfulness of a covenant-keeping God and that He has given me many wonderful displays of His providing care, for which I am filled with astonishing gratefulness."

"This I call to mind, and therefore I have hope: the steadfast love of the LORD never ceases; His mercies never come to an end; they are new every morning; great is Your faithfulness" (Lamentations 3:21–23).

Great is Thy Faithfulness



Thomas O. Chrisholm

William M. Runyan

How Great Thou Art!

Words by Carl Gustav Boberg (1859–1940), Manfred von Glehn (1867–1924), Ivan S. Prokhanoff (1869–1935) and Stuart Keene Hine (1899–1989)

At 19, Carl Boberg became convicted that he was a sinner, and over the next 10 nights and days, he prayed earnestly for God to forgive him. Then he heard a younger boy, who was working away at memorizing John 14:13: "Whatever you ask in My name, that will I do, so that the Father may be glorified in the Son." At last Carl understand that he could claim his salvation. He grew in his faith, and at 22, he became a preacher in his hometown in southeastern Sweden. Later he would become a member of the Swedish Parliament, in order to spread Christian principles there.

One summer day in 1885, Carl was on his way home from a meeting. He wrote: "It was that time of year when everything seemed to be in its richest colouring; the birds were singing in trees and everywhere. It was very warm; a thunderstorm appeared on the horizon and soon there was thunder and lightning. We had to hurry to shelter. But the storm was soon over and the clear sky appeared.

When I came home I opened my window toward the sea. There evidently had been a funeral and the bells were playing the tune of 'When eternity's clock calls my saved soul to its Sabbath rest.' That evening, I wrote the song, 'O Store Gud.' [O, Great God]"

Even if you could read Swedish, you might not even recognize Carl's poem. While it has the same theme as the song we sing today, many of the specific images are different: stars like golden ships in the sky, the sun and moon measuring time, and the summer wind blowing over fields. Here are verses 2 and 9:

When I hear the voice of thunder and storms
And see the blades of thunder striking
from the sky;
When the cold rain and fresh showers whirl
And the arc of promise shines before my eyes;
Then my soul bursts into praise:
Oh great God! Oh great God!

When finally all the mists of time have
vanished,
And my faith has changed to sight;
When the clear bells of eternity call
My saved spirit to its Sabbath;
Then my soul bursts into praise:
Thanks, good God! Thanks, good God!

The next year, Carl's poem was published in a local newspaper. Two years after that, he was surprised to hear it being sung at a conference in western Sweden. The words we sing today are different from Carl Boberg's original poem because "How Great Thou Art" has come to us after being translated in four different languages!

As part of the German-speaking community in Estonia, Manfred von Glehn was busy planting Bible schools and churches and compiling hymns. In 1907, he gave our song its title when he translated it from Swedish to German.

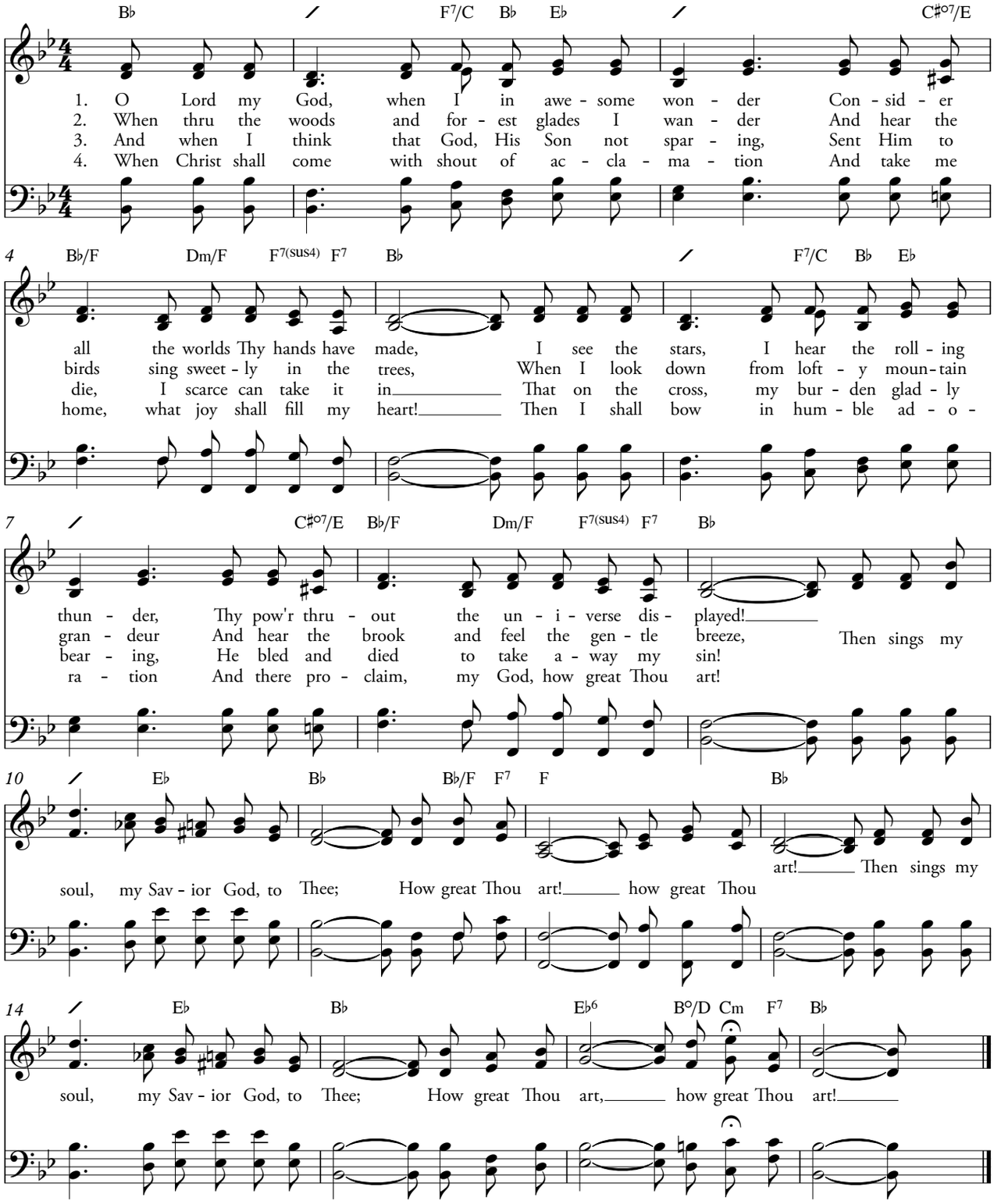
Next came Ivan Prokhanoff, a mechanical engineer, preacher and poet who was twice imprisoned for his faith. Known as "the Martin Luther of Russia," he wanted to provide joyful music for the rapidly growing Russian Protestant church. He published his Russian translation of this song in 1912.

Stuart Keene Hine was born into a Salvation Army family in London. In 1914, he came to faith while listening to a Christian opera soloist sing about Jesus. Stuart and his wife, Edith, became missionaries to the Ukraine, and when he discovered the Russian version of this song in 1931, they began singing it as a duet. Stuart also began to write his own English verses, inspired by the earlier song. Verse 1 describes a thunderstorm he heard booming and reechoing in the Carpathian mountains. Verse 2 describes the forests in Romania, where he was hiking with Christian youth.

Carl Boberg's great-nephew said the original poem was a paraphrase of Psalm 8.

"O Lord, our Lord, how majestic is Your name in all the earth! You have set Your glory above the heavens. When I look at Your heavens, the work of Your fingers, the moon and the stars, which You have set in place, what is man that You are mindful of him, and the son of man that You care for him?" (Psalm 8:1, 3–4).

How Great Thou Art!



Carl Boberg, Manfred von Glehn, Ivan S. Prokhanoff
Translated by Stuart K. Hine

Swedish Melody

Jesus Loves Even Me

Words and music by Philip P. Bliss (1838–1876)

In 1867, Dwight L. Moody made a short visit to Britain. While he was there, he met Henry Moorhouse. Known as "the Boy Preacher," this slight 27-year-old (who looked 17) was a former gang leader turned evangelist. When Henry said that he would like to come to America to preach, Moody was unimpressed—but polite.

But a few weeks later, Henry showed up at Moody's church in Chicago. For seven nights straight, he preached on John 3:16, showing from the entire Bible how much God loves us! Among those who were profoundly changed by this message were Dwight Moody—and Philip Bliss.

You've already learned about Bliss, a singer and composer who worked with Dwight L. Moody and Major Daniel Webster Whittle (song #38 and song #72). But even before Bliss and Whittle began working as an evangelistic team, they were friends, and in 1870, Philip and his wife Lucy were guests at Whittle's home in Chicago.

One day, Philip attended a meeting where people kept singing the song, "Oh, how I love Jesus!" After singing along for a while, he realized that he'd sung enough about what he called "my poor love for Jesus," and now he wanted to sing about "His great love for me." With this thought in mind, he went home and composed "Jesus Loves Even Me."

The next morning when Lucy Bliss came down to breakfast, she told the Whittles about the song that her husband had written—a song she had been singing all morning and could not get out of her head.

Philip Bliss felt that occupying his mind with Christ's love would produce love and consecration in his life. His inspiration came largely from Henry Moorhouse, the "Boy Preacher," and from Romans 5:5: "The love of God has been poured out within our hearts through the Holy Spirit Who was given to us."

"Jesus Loves Even Me" touched the lives of several people. When a young woman in England heard this song, all her sins came to mind, and they seemed so numerous and so bad, she concluded she could never be saved. Jesus cannot love me, she thought. He could not love such a sinner as I. That night she was so upset she couldn't sleep.

But all this angst had a purpose: it made her eager to find a way to learn more about Jesus. She made her way to the "Inquiry Room," where, Ira Sankey says, "she found to her astonishment and joy that Jesus could, did, does love sinners." When she saw in the Bible that it was for sinners that Jesus died, she was finally able to sing: "I am so glad that Jesus loves me!" "Christ Jesus came into the world to save sinners" (1 Timothy 1:15).

In Glasgow, Scotland, a traveling salesman was very disappointed not to be able to speak to Mr. Moody after a meeting. As he left, he said to himself, "Well, if they won't speak to me, surely God will." So he asked God to show him the way home to Himself, thinking, Well, I'll begin and try to love Jesus for what He has done for me.

While the disappointed salesman was still thinking this way, several people passed him on the street, singing, "I am so glad that Jesus loves me, Jesus loves even me."

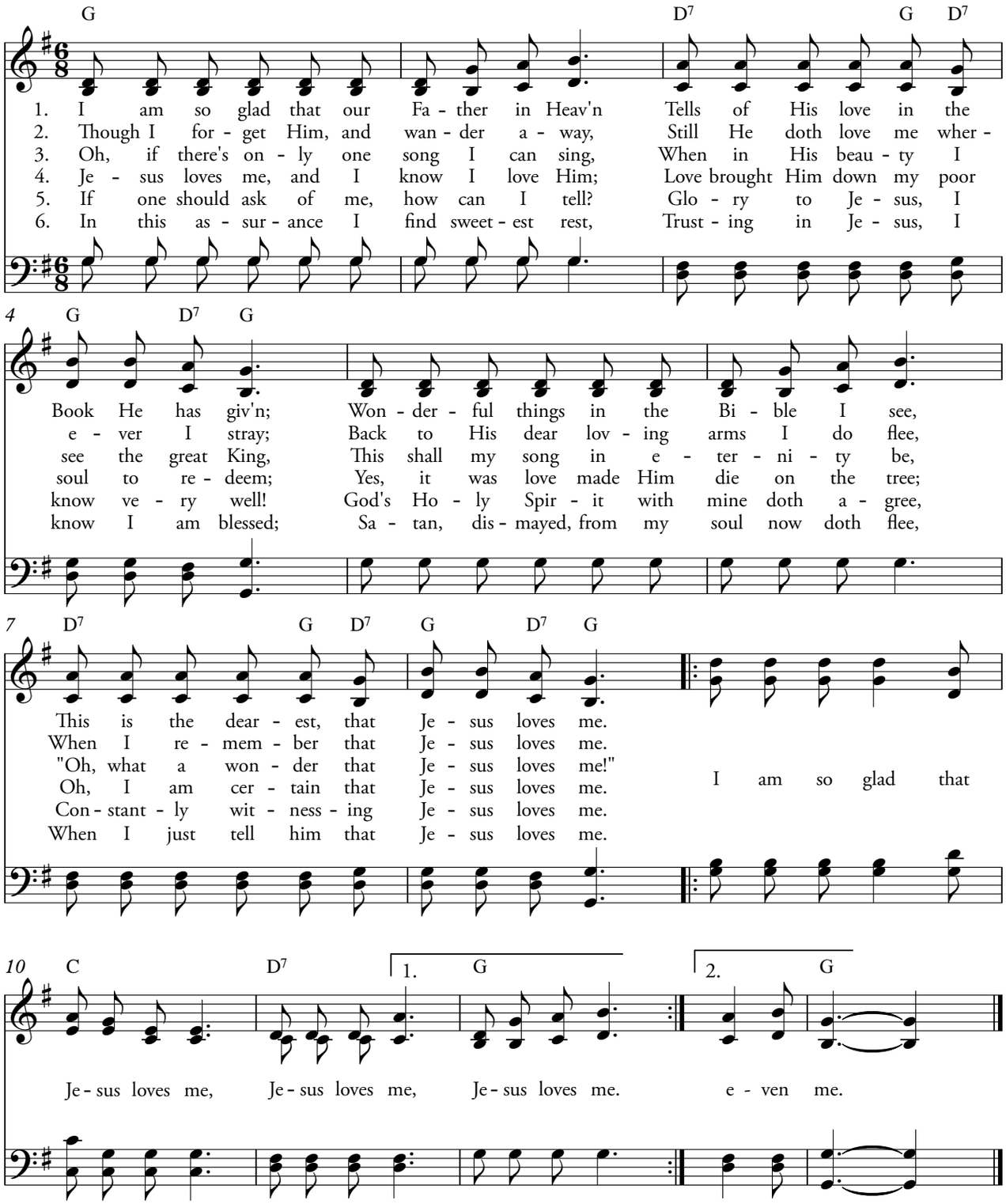
"If He loves me, all I have to do is to believe in that love of His, thought the salesman." And as the words struck him, a load was removed from his heart. Here he had been trying to love Jesus, when all the while Jesus had been loving him. "We love because He first loved us" (1 John 4:19).

So he put faith in that love, and found peace. And in that peace, he found a refuge. Stamping his foot right there on the street, he thought, "Yes, though all the devils in hell try to move me from it, I will trust in the love that Jesus has had for me."

"In this is love, not that we have loved God but that He loved us and sent His Son to be the propitiation for our sins" (1 John 4:10).

"God shows his love for us in that while we were still sinners, Christ died for us" (Romans 5:8).

Jesus Loves Even Me



Philip Paul Bliss, 1870
Verses 3-5 by S.W.

Philip Paul Bliss, 1870

In the Garden

Words and music by Charles Austin Miles (1868–1946)

Some hymns are stirring and call us to worship. Others share the gospel story. Some help us feel even more connected to the Body of Christ, while others help us feel thoughtful, perhaps encouraging us in our personal devotions. This song sounds very much like a personal one: "I came to the garden alone, while the dew was still on the roses. . ." Did you know that it actually describes a Bible story, pointing specifically to Jesus' resurrection? Me neither.

Charles Austin Miles was born in Lakehurst, New Jersey. His college training prepared him to be a pharmacist, and he had his own drug store for many years, but that was not his only interest. He enjoyed photography, and during his college years, he studied music in his spare time. Later he wrote gospel songs for a choir and for camp meetings.

Miles wrote many songs over the years, but none of them were published until poor health made it necessary for him to close his drug store. Then he decided to see if he could get a little money for some of his songs and contacted the Hall-Mack Publishing Company in Philadelphia. Amazingly, this contact resulted in his appointment as a manager and an editor. For the next 37 years he worked at the publishing company while also serving as organist and choir director at various churches and evangelistic meetings.

Charles Austin Miles was known for his sense of humor. When asked why he sometimes used the pen name "A. Payn," he would say, "Why, some probably think my words are a pain!" But he knew, too, that what he wrote could be a blessing. He said, "It is as a writer of gospel songs I am proud to be known, for in that way I may be of the most use to my Master, whom I serve willingly although not as efficiently as is my desire."

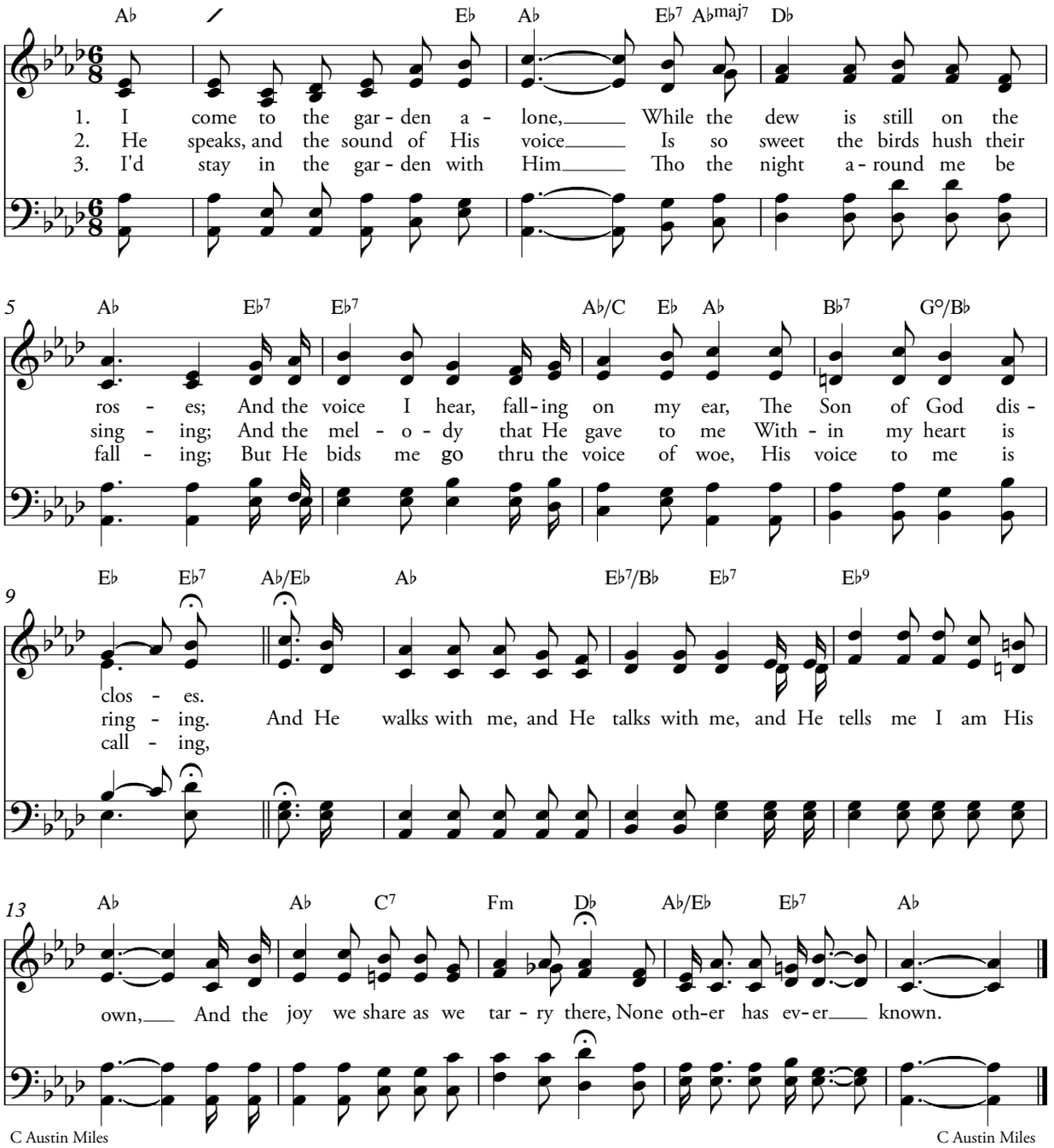
In keeping with his varied interests, Charles had an organ at home—and he kept it in the darkroom, where he developed photos. One day in 1912, the author was in his darkroom reading John 20, when the scene in the passage became very real to him. Here is how he described the experience:

> As I read it that day, I seemed to be part of the scene. I became a silent witness to that dramatic moment in Mary's life, when she knelt before her Lord, and cried, "Rabboni!"
>
> My hands were resting on the Bible while I started at the light blue wall. As the light faded I seemed to be standing at the entrance of a garden, looking down a gently winding patch, shaded by olive branches. A woman in white, with head bowed, hand clasping her throat, as if to choke back her sobs, walked slowly into the shadows. It was Mary. As she came to the tomb, upon which she placed her hand, she bent over to look in, and hurried away.
>
> John, in flowing robe, appeared, looking at the tomb, then came Peter who entered the tomb, followed slowly by John.
>
> As they departed, Mary reappeared, leaning her head upon her arm at the tomb, she wept. Turning herself, she saw Jesus standing, so did I. I knew it was He. She knelt before Him, with arms outstretched and looking into his face cried, "Rabboni!"
>
> I awakened in full light, gripping the Bible, with muscles tense and nerves vibrating. Under the inspiration of this vision I wrote as quickly as the words could be formed the poem exactly as it has since appeared. That same evening I wrote the music.

In John 20, Jesus tells Mary that she must not stay in the garden, but go and tell the disciples what she had witnessed. The third verse of the song describes the sorrow that Mary must have felt when she had to leave the Lord's presence. Eventually she learned, as we do too, that Jesus walks and talks with us wherever He may send us.

"Go therefore and make disciples of all the nations. . . and lo, I am with you always, even to the end of the age" (Matthew 28:19–20).

In the Garden



C Austin Miles

C Austin Miles

Love Lifted Me

Words by James Rowe (1865–1933), Music by Howard E. Smith (1863–1918)

Born in Devonshire, England, James Rowe led a varied and interesting life. As a teenager, he worked as a government surveyor in Ireland. When he was 24, he moved to the United States where he worked for a railroad company for a number of years. Later Rowe served as superintendent of the Mohawk and Hudson River Humane Society.

While still at the railroad, he began writing and lecturing. While speaking to an audience, he could compose a poem on the spot! No wonder he eventually was able to write and publish more than nine thousand short compositions, including hymns, poems, short stories, magazine articles, jokes, and recitations and—after his retirement—captions for greeting cards.

In 1918, Eugene Monroe Bartlett (author of "Victory in Jesus") became co-founder of the Hartford Music Company. Bartlett soon added a musical institute than ran for three weeks each January and June, eventually reaching 400 students at a time. Along with Homer Rodeheaver, James Rowe was one of its widely-known teachers. Today he appears in James Goff's history of Southern Gospel music as one of "the most enduring" gospel song writers, along with Fanny Crosby, Philip Bliss, William Bradbury, and William Kirkpatrick.

The music for "Love Lifted Me" was composed by Rowe's friend Howard E. Smith. Smith was a church organist who lived in Westport, Connecticut with his wife and six children, as well as his mother and his sister, Mary Louise Smith. Mary Louise was a schoolteacher who also wrote song lyrics, and she and her brother collaborated on several songs.

Rowe and Smith also collaborated repeatedly. In 1905, they wrote "I Know Who Pilots Me." One day in 1912, they met, probably at one of their homes, in order to write "Love Lifted Me." Sometimes the words of a song are written first, and then matched to music; sometimes words are written to match a pre-existing melody, but this case was unusual because the two men worked together, on the spot, to create the words and music.

James Rowe's daughter Louise described the process in a letter: "Howard E. Smith was a little man whose hands were so knotted with arthritis that you would wonder how he could use them at all. . . .I can see them now, my father striding up and down, humming a bar or two, and Howard E. playing it and jotting it down." From this description, you might think that Howard Smith was an elderly man, but actually he was only 49.

Like "In the Garden," "Love Lifted Me" is another song that sounds intensely personal, but is actually based on a Bible story. Can you guess which one? It's the story of Peter walking on the water (Matthew 14:22–33).

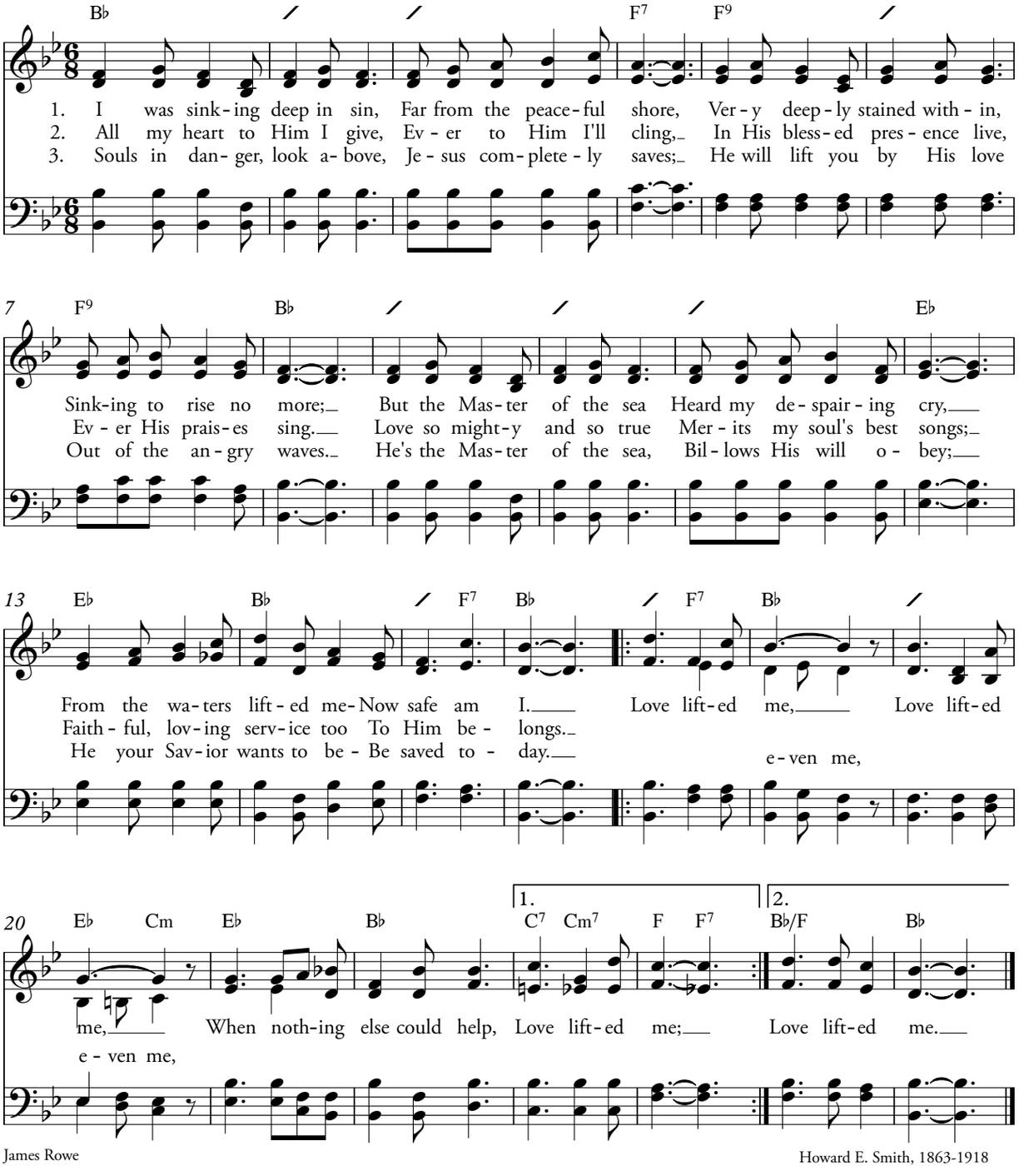
Let's set the scene a little. Not only is the Sea of Galilee surrounded by hills, but it lies down deep in the Dead Sea Rift—a huge trench that runs right down to the Dead Sea, whose coastline is the lowest spot on the dry surface of the earth. Down in the heavy atmosphere of that trench, wind and waves can arise suddenly and fiercely on the Sea of Galilee, just like the New Testament accounts describe. As experienced fishermen, the disciples knew these storms could be life-threatening.

So there they were, unable to reach the shore, and in the wee hours of the morning, Jesus came walking towards them on those deadly waves. Once Jesus spoke to them, and they realized He wasn't a ghost, Peter got a little bit brave. "Lord, if it is You," he said, "Command me to come to You on the water."

Jesus said, "Come!"

Peter got out of the boat—and walked on that water. When Peter got distracted by the wind, he became afraid and started to sink. . . but when he yelled, "Lord, save me!" Jesus reached out His hand, and rescued him.

James Rowe took this story and used it as a picture of our salvation from sin. When our sins overwhelm us like a fearsome wave, we must lift our eyes to Jesus, and call out for Him to save us!



James Rowe

Howard E. Smith, 1863-1918

O Sacred Head, Now Wounded

Words attributed to Arnulf of Leuven (c. 1200–1250); Rewritten by Paul Gerhardt (1607–1676); Translation by James W. Alexander (1804–1859) Music by Johann Leo Hassler (1564–1612)

Most historians and translators of the original poem believe it was written by Arnulf of Leuven. Arnulf was a poet and the abbot of Villers Abbey in Belgium from about 1239 to 1249. Not long before its highest period of fame and importance, Arnulf stepped down from his position in order to focus on study and a simple life, but died soon afterwards.

His original composition was written in Latin. It was a cycle of seven poems! Each one speaks to Jesus on the cross in one of seven different ways: to His feet, knees, and hands, sides, chest, heart and head, adding a Bible verse about each one. The somber tenor of the words is reminiscent of the description of Jesus in Isaiah 53:

> He was despised and rejected by men; a Man of sorrows, and acquainted with grief; and as one from Whom men hide their faces He was despised, and we esteemed Him not. Surely He has borne our griefs and carried our sorrows; yet we esteemed Him stricken, smitten by God, and afflicted. But He was pierced for our transgressions; He was crushed for our iniquities; upon Him was the chastisement that brought us peace, and with His wounds we are healed. All we like sheep have gone astray; we have turned, every one, to his own way; and the LORD has laid on Him the iniquity of us all. He was oppressed, and He was afflicted, yet He opened not His mouth; like a lamb that is led to the slaughter, and like a sheep that before its shearers is silent, so He opened not His mouth. (Isaiah 53:3–7)

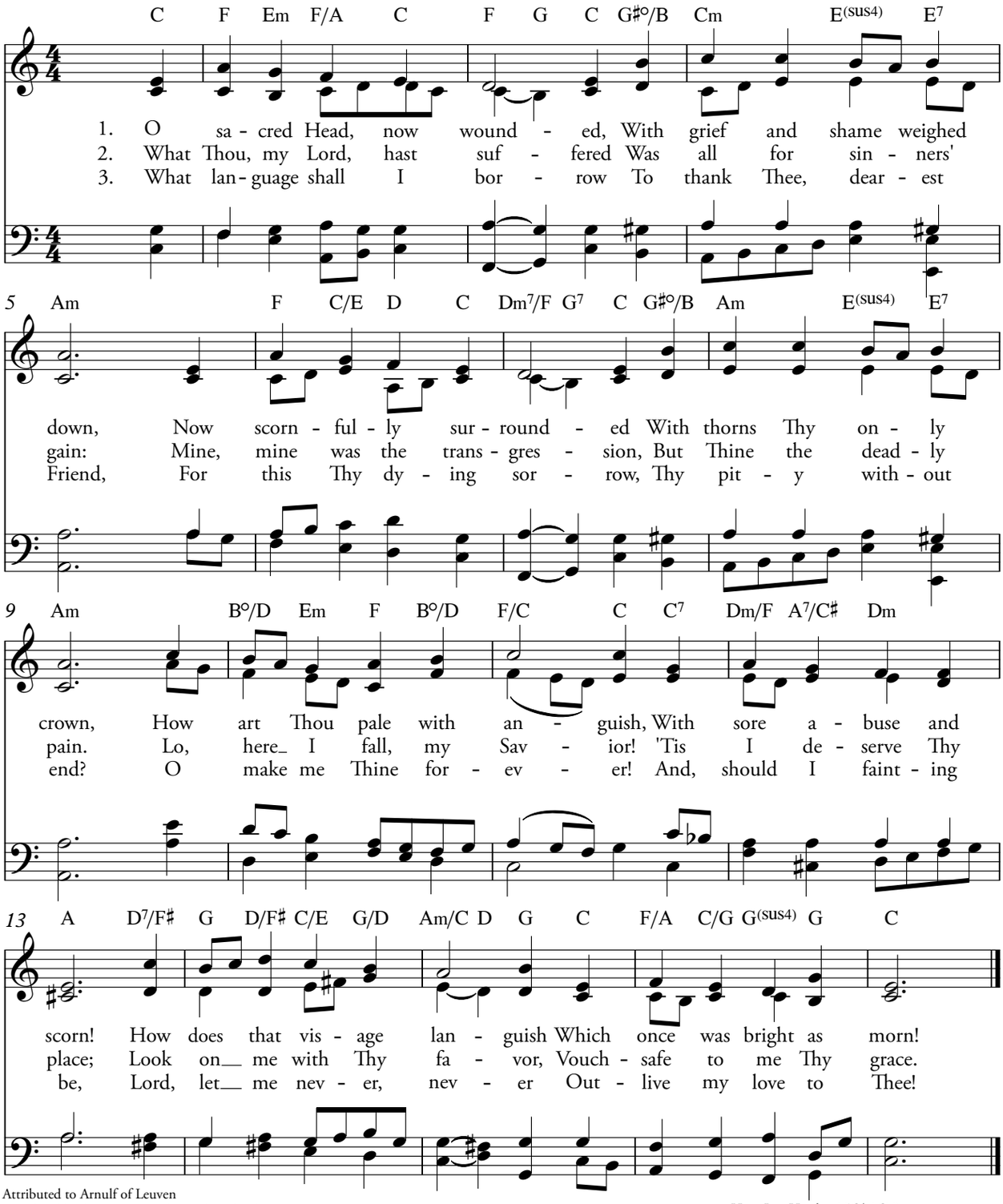
Paul Gerdhardt, a German theologian and Lutheran pastor, translated the entire poem from Latin to German. He was known as Germany's greatest hymn writer. From his teachers at the University of Wittenberg, he learned to use hymns to teach and care for his future flock. Perhaps due to the upheaval caused by the brutal Thirty Years' War, Paul had no pastorate until nine years after he graduated, serving instead as a tutor until he was 44 years old, and unable to marry until he was 48. His hymns, which were first published during this time of waiting, were marked by their gracefulness, simplicity and sense of God's love. By the time he was 61, Gerhardt had lost his wife Anna and four of his five children—and for a year or more, his job as well. Yet he continued steadfastly trusting Jesus.

The modern hymn which he adapted is taken from the seventh part of the original poem, which describes Jesus' head and face. This song was published in 1656, the year Gerhardt and his wife lost their firstborn child. Instead of making an exact translation of the original Latin hymn into German, he lengthened each verse, adding his own personal response to Jesus' sufferings on the cross.

While there are at least five other English translations, James Waddell Alexander's has been one of the most popular. Published in 1831, it appeared in *The Christian Lyre,* the very first American songbook which printed music alongside of every song. Born in Virginia and a graduate of Princeton Seminary, James Alexander served at various times as a tutor, a Presbyterian pastor, and a professor of rhetoric, and then of church history and church government. When he made a new translation of this hymn, Alexander began, not with the Latin, but with the German version made nearly 200 years before by Gerdhardt.

Listen to the words of Jesus as He was wounded for our sin: "My God, My God, why have You forsaken Me? Why are You so far from saving Me, from the words of My groaning? But I am a worm and not a man, scorned by mankind and despised by the people. They open wide their mouths at Me, like a ravening and roaring lion. I am poured out like water, and all My bones are out of joint; My heart is like wax; it is melted within My breast; My strength is dried up like a potsherd, and My tongue sticks to My jaws; you lay Me in the dust of death. For dogs encompass Me; a company of evildoers encircles Me; they have pierced My hands and feet—I can count all My bones—they stare and gloat over Me; they divide My garments among them, and for My clothing they cast lots" (Psalms 22:1, 6–7, 13–18).

O Sacred Head, Now Wounded



Attributed to Arnulf of Leuven
Translated by (into German) by Paul Gerhardt
Translated by (from German) by James W. Alexander

Hans Leo Hassler, 1564-1612
Har. by Johann Sebastian Bach, 1685-1750

My Jesus, I Love Thee

Words by William Ralph Featherston (1846–1873); Music by Adoniram Judson Gordon (1836–1895)

The story of "The Comforter Has Come" (Song #82) paints us a picture of camp meetings after the Civil War. This song comes from some of the earliest American camp meetings.

In that rough frontier region, they camped in tents because weren't enough rooms for everyone in a single small settlement when circuit-riding preachers would gather up their scattered flocks. It was a time of repentance, community, and rejoicing, and as people became overcome with conviction, they needed prayer and counsel—and "altar calls" developed naturally out of that need. Feelings were too intense for regular hymns, so the preacher would often improvise songs on the spot, and "line them out" for others to echo him. A whole crop of rugged new songs sprang up this way: some immediately forgotten, others passed from hand to hand, growing and changing as part of the spontaneous musical "conversation."

Caleb Jarvis Taylor (1763–1816) was one of those circuit-riding preachers in Kentucky. He was also a Methodist, a schoolteacher and a rough and sometimes humorous poet. In 1815, he took inspiration from an anonymous song from 1807 that began "O Jesus, my Saviour, to Thee I submit" and created a whole new work. Here's the first verse:

> Oh, Jesus, my Savior, I know Thou art mine;
> For Thee all the pleasures of earth I resign.
> Of objects most pleasing, I love Thee the best;
> Without Thee I'm wretched, but with Thee I'm blessed.

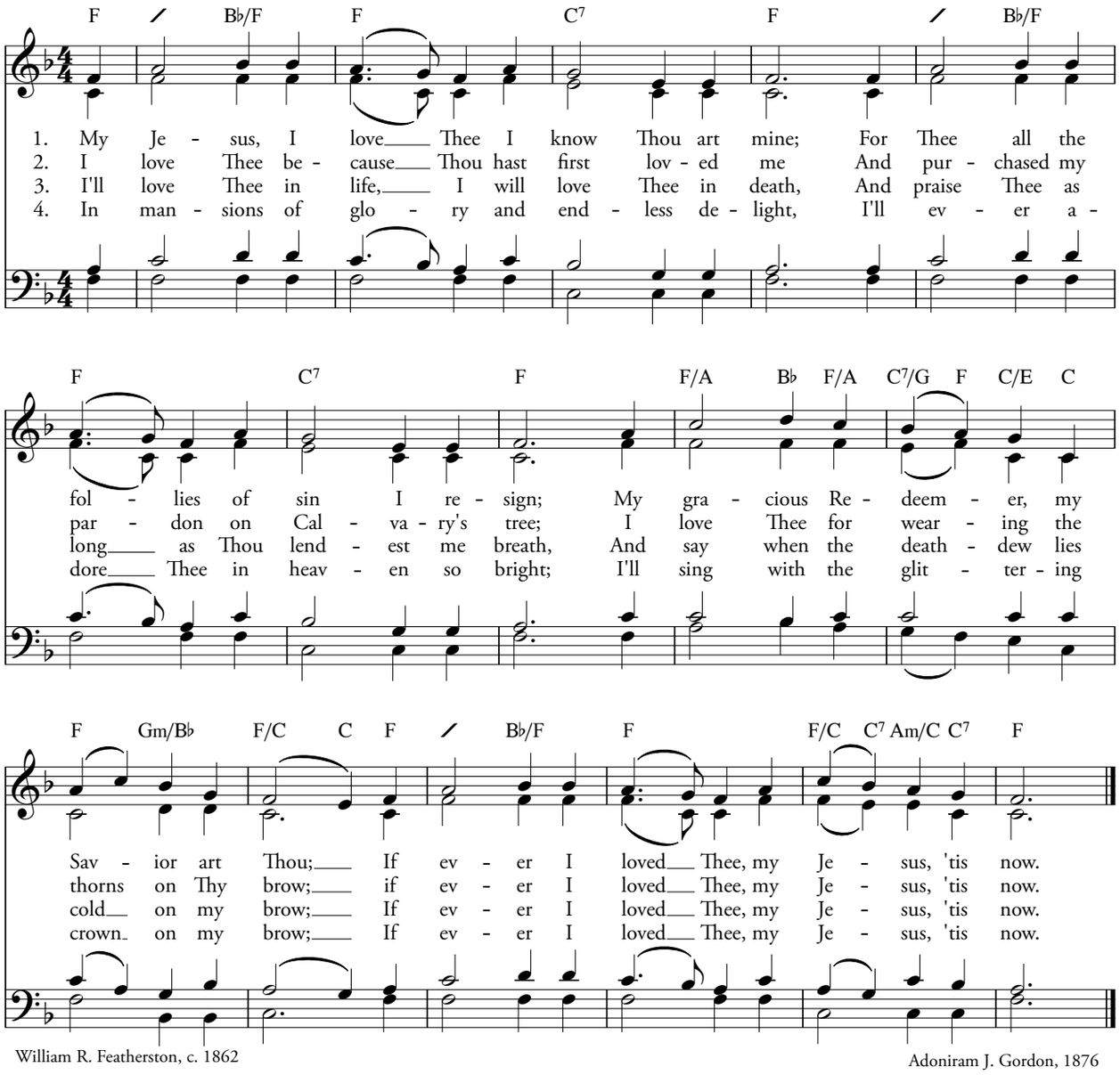
Sounds familiar, doesn't it? But the rest of the five verses do not.

The words we are familiar with have been attributed to William Featherston, a Wesleyan Methodist from Montréal, Quebec. Like Caleb Jarvis Taylor, he took a verse from another song as his inspiration, creating a whole new song. William sent the words to his aunt, Elizabeth Featherston Wilson, a poet, for advice, and she wrote back, recommending its publication. In 1864, the song appeared anonymously in The London Hymn Book by the evangelist Charles Russell Hurditch. In 1874, William died at just 27 years old. It wasn't until 1906 that Ira Sankey published William Featherston's name for the first time, having learned it from William's aunt, who still had the original manuscript.

While many camp-meeting songs were soon forgotten, others have lived on. The survival of this one likely had a lot to do with good matchmaking: that is, with a melody that perfectly expressed its message. In 1876, Adoniram Judson Gordon was co-editor of a comprehensive new hymnbook called Service of Song when he composed the tune we use today. It was a perfect match. Gordon was a Baptist pastor and founder of the Boston Missionary Institute (later Gordon-Conwell Theological Seminary). During his lifetime, this song became known as "Dr. Gordon's hymn," and it was sung at his funeral, by his request. Like the rugged background from which it sprang, this song expresses truths that are simple, tender, yet unbelievably strong. In 1899 during the Second Boer War one seriously wounded Scottish soldier of the Highland Regiment from Scotland later told this story:

> The twenty-four hours I lay unattended on the battlefield was the happiest time I ever spent in my life. All the day and night, the words of that hymn were floating through my mind:
>
> > My Jesus, I love Thee, I know Thou art mine; ForThee all the follies of sin I resign;
> > My gracious Redeemer, my Savior art Thou; If ever I loved Thee, my Jesus, 'tis now.
>
> I had neither doubt nor fear. The Lord was verily my Shepherd. His rod and staff comforted me. Christ compassed me about; He eased my pain; He quenched my thirst; He appeased my hunger. The devil could not get in edgeways.

My Jesus, I Love Thee



William R. Featherston, c. 1862

Adoniram J. Gordon, 1876

Take My Life, and Let it Be

Words by Frances R. Havergal (1836–1879), Music by Henri Abraham César Malan (1787–1864)

Frances Ridley Havergal was the daughter of William Henry Havergal, author of 100 hymns and composer of the tune for "I Sing the Mighty Power of God." The youngest of six children, she wrote her first poems at age seven. At 11, Frances lost her mother. Before her mother died, she said "You are my youngest little girl, and I feel more anxious about you than the rest. I do pray for the Holy Spirit to lead and guide you. And remember, nothing but the precious blood of Christ can make you lovely and clean in God's sight."

Four years later, Frances could finally say, "I committed my soul to the Saviour, and earth and heaven seemed brighter from that moment." She became known as "the poet of consecration," but to begin with, she felt she was "following very far off, always fearing and doubting. . . never seeing His face or feeling sure that He loved me." At 23, she scribbled down a poem that began, "I gave My life for thee; My precious blood I shed," hardly realizing it was poetry, but something kept her from throwing it away. A short time later she showed it to a poor, elderly friend who was always talking about how much she loved Jesus. The friend was delighted, and Frances began to realize that her writing could be a blessing to others.

Here's how she described her writing process:

> I believe my King suggests a thought, and whispers me a musical line or two, and then I look up and thank Him delightedly and go on with it. That is how my hymns come. . . . With me, writing is praying. You know a child would look up at every sentence and say, "And what shall I say next?" That is just what I do; I ask Him that at every line. He would give me not merely thoughts and power, but also every word, even the very rhymes.

After memorizing the Psalms, Isaiah, and much of the New Testament, her mind was rich with biblical truth. She said, "I prefer to sing scriptural words, because God never promised that our words should not return to Him void."

Despite her lifelong poor health, Frances found plenty to keep her busy. As well as reaching out to others with spiritual and practical help, she learned French, German, Italian, Hebrew, Latin, and Greek. A talented classical pianist who spent a year studying in Germany, Frances considered composing hymn tunes like her father before her, but decided to focus on her writing instead. Her work first appeared in religious papers, and then at 34, she began publishing books. She wrote such familiar hymns as "Like a River Glorious," and "I Could Not Do Without Thee."

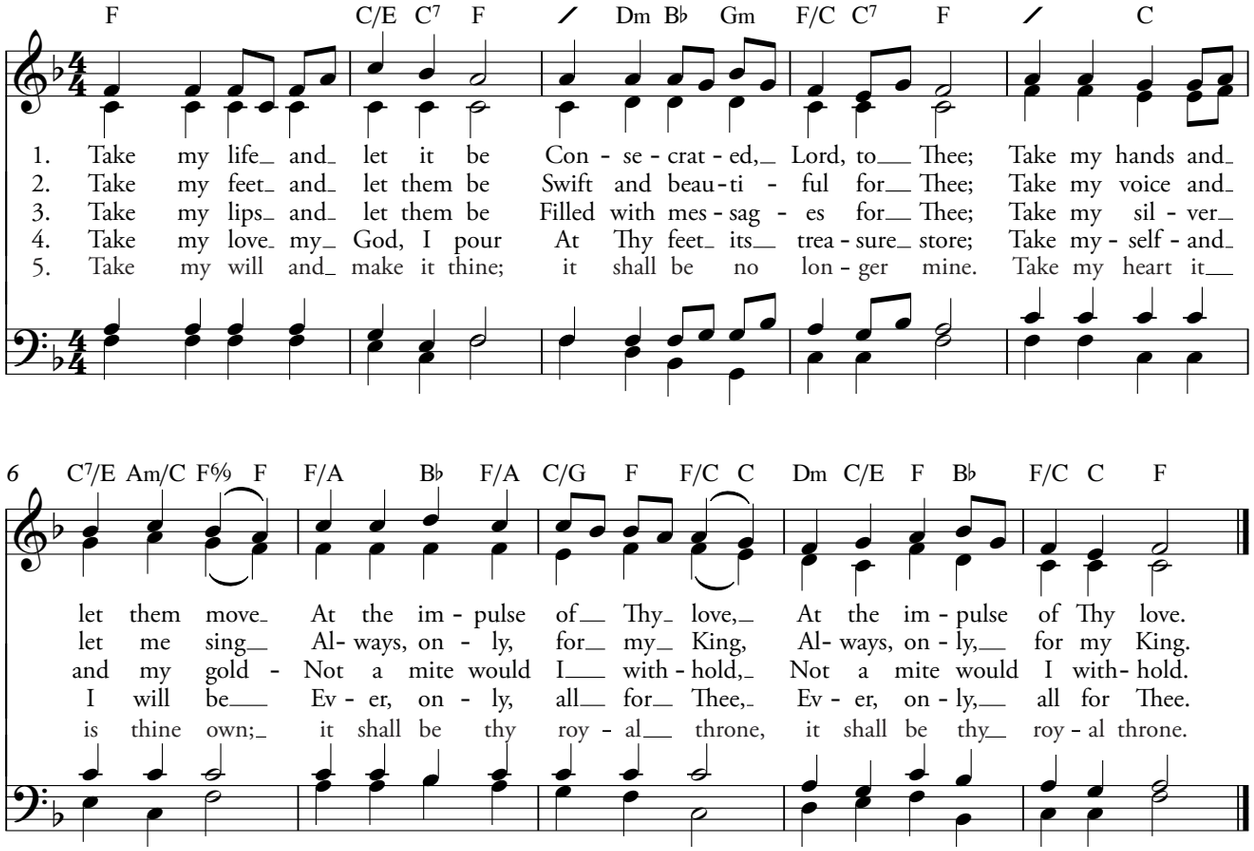
Frances wrote "Take My Life, and Let it Be" in 1873, while spending five days with some friends in London:

> There were ten persons in the house, some unconverted and long prayed for, some converted, but not rejoicing Christians. He gave me the prayer "Lord, give me all in this house!" And He just did! Before I left the house every one had got a blessing. The last night of my visit after I had retired, the governess asked me to go to the two daughters. They were crying, then and there both of them trusted and rejoiced; it was nearly midnight. I was too happy to sleep, and passed most of the night in praise and renewal of my own consecration; and these little couplets formed themselves, and chimed in my heart one after another till they finished with "Ever, Only, ALL for Thee!"

Not only did she write, "Take my silver and my gold" in this hymn, but she sent her jewelry to the Church Mission Society to fund their work.

Five and a half years later, at the height of her usefulness, her health broke. One day while walking to church, Frances told her sister, "I've come to the conclusion that it would be very nice to go to heaven." A month later, she faced her imminent death at just 43. No longer was she timid about her faith, or unsure of Jesus' love for her. Excited to be so near the gates of heaven, she smiled, and said "I am lost in amazement! There has not failed one word of all His good promises."

Take My Life, and Let it Be



The Old Rugged Cross

Words and music by George Bennard (1873–1958)

Born in Ohio and raised in Iowa, George Bennard was the son of a Scottish immigrant who worked as a coal miner. When George was 17, his father died in a mining accident. Left to support his mother and younger sister, George was unable to finish high school, and it seemed likely that he would spend the rest of his life in the coal mines.

It seems the young man came to faith at a Salvation Army meeting, but there are few details about his conversion. We do know that George Bennard felt that he was called to Christian ministry rather than coal mining. First with the Salvation Army, and then as an ordained Methodist Episcopal pastor, he became a traveling evangelist in the midwestern United States and in Canada.

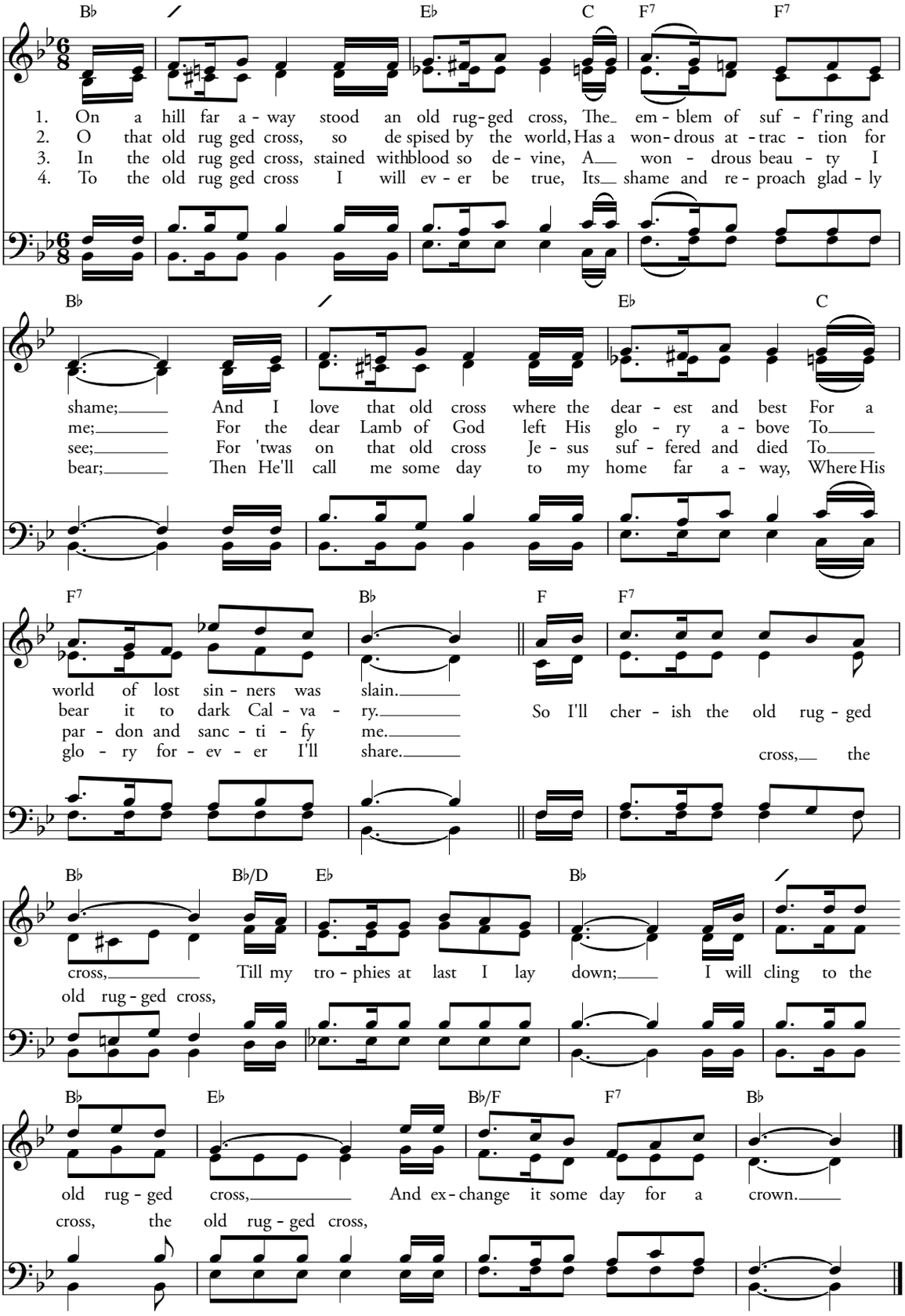
George Bennard wrote approximately 300 hymns during his lifetime, but the best known is "The Old Rugged Cross." The first verse was written in 1912, and the song was finished the next year, during a time when George was making a lengthy study of the cross of Jesus—prompted, some say, by some teenagers at an earlier meeting, who had jeered at him so strongly that it left him feeling very burdened. Here is George's description of how the song came to him as he sat at his piano and pondered the death of Jesus:

> I was praying for a full understanding of the cross, and its plan in Christianity. I read and studied and prayed. I saw Christ and the Cross inseparably. The Christ of the Cross became more than a symbol. The scene pictured a method, outlined a process, and revealed the consummation of spiritual experience. It was like seeing John 3:16 leave the printed page, take form, and act out the meaning of redemption. While watching this scene with my mind's eye, the theme of the song came to me and with it the melody. . . .
>
> After a series of meetings in New York state, the following week, I tried again to compose the poem, but could not. It was only after I completed the New York meeting, and returned to Michigan for further evangelistic work, that the flood-gates were opened.
>
> Many experiences of the redeeming grace of God through our Lord Jesus Christ during those meetings had broken down all barriers. I was enabled to complete the poem with facility and dispatch. . . .

Later Charles H. Gabriel helped him complete the harmonies, and in 1915, Homer Rodeheaver purchased the rights to this song, which would become intensely popular as a part of evangelist Billy Sunday's traveling ministry. It was probably that same year that the brand-new song reached a 5-year-old boy in Ontario, whose name was George Beverly Shea. One Saturday morning, two men arrived at his home, and asked his mother to play for them. They were scheduled to lead evangelistic meeting at the Sheas' church the next morning, and they wanted to learn "The Old Rugged Cross." The 5-year-old was captivated by their voices as they sang.

Continue reading the rest of the history in the back of the book after hymn 100.

The Old Rugged Cross



George Bennard

George Bennard

There is Power in the Blood

Words and music by Lewis E. Jones (1865–1936)

Hymn-writing was Lewis Jones's hobby. Over his lifetime, he wrote over 180 songs under numerous pen names. He appears frequently as L.E. Jones, and wrote "There is Power in the Blood" while attending the camp meeting at Mountain Lake Park. While we don't know how the actual writing of this song occurred, based on this 1932 letter to Haldor Lillenas we can imagine how he may have received his inspiration:

> In regard to the writing of my songs, (I) would say that a great many came from sentences in a pastor's sermons. Since I began this work, I have always been listening for some such inspiration. I remember that 'Power in the Blood' was written during a camp meeting at Mountain Lake Park, Maryland. My life has been uneventful. I was born in Illinois, moved with my parents to Iowa, where I lived on a farm until I was twenty-one. Then I went into business for a while. Eventually I entered Y.M.C.A. work. Attended training school in Chicago; Billy Sunday graduated from the same class. I was in Y.M.C.A. work for thirty-six years. I retired five years ago, and am now living in California, where all bad weather is unusual.

Today when we hear of the YMCA, we think of gyms and swimming pools, but the acronym YMCA stands for "Young Men's Christian Association." When young people flocked to cities during the Industrial Revolution, they were exposed to all sorts of new temptations. The YMCA was founded in London in 1884 to provide affordable housing and wholesome activities, fostering healthy bodies, minds, and spirits.

The Chicago YMCA was greatly influenced by Dwight Moody, who served four years as its president. In the 1880s, it attracted the professional baseball player, Billy Sunday, who was a classmate of Lewis Jones. Sunday would soon became a well-known evangelist, while Jones joined the YMCA team.

Like the original camp meetings on the American frontier, the summer camp meeting sessions at Mountain Lake Park were passionate community events, in which everyone was called to faith, or to further dedication in following Jesus.

One Sunday as a preacher named L. H. Baker was giving a powerful message on repentance, Lelia Naylor Morris saw a woman kneeling at the altar, obviously struggling. Slipping quietly up to her side, Lelia put her arms around the woman, and began to pray along with her. As they encouraged the struggling woman, the preacher, Lelia, and Henry Gilmour gave a perfect example of the spontaneous song creation so typical of camp meetings.

"Just now your doubtings give o'er," said Lelia to her.

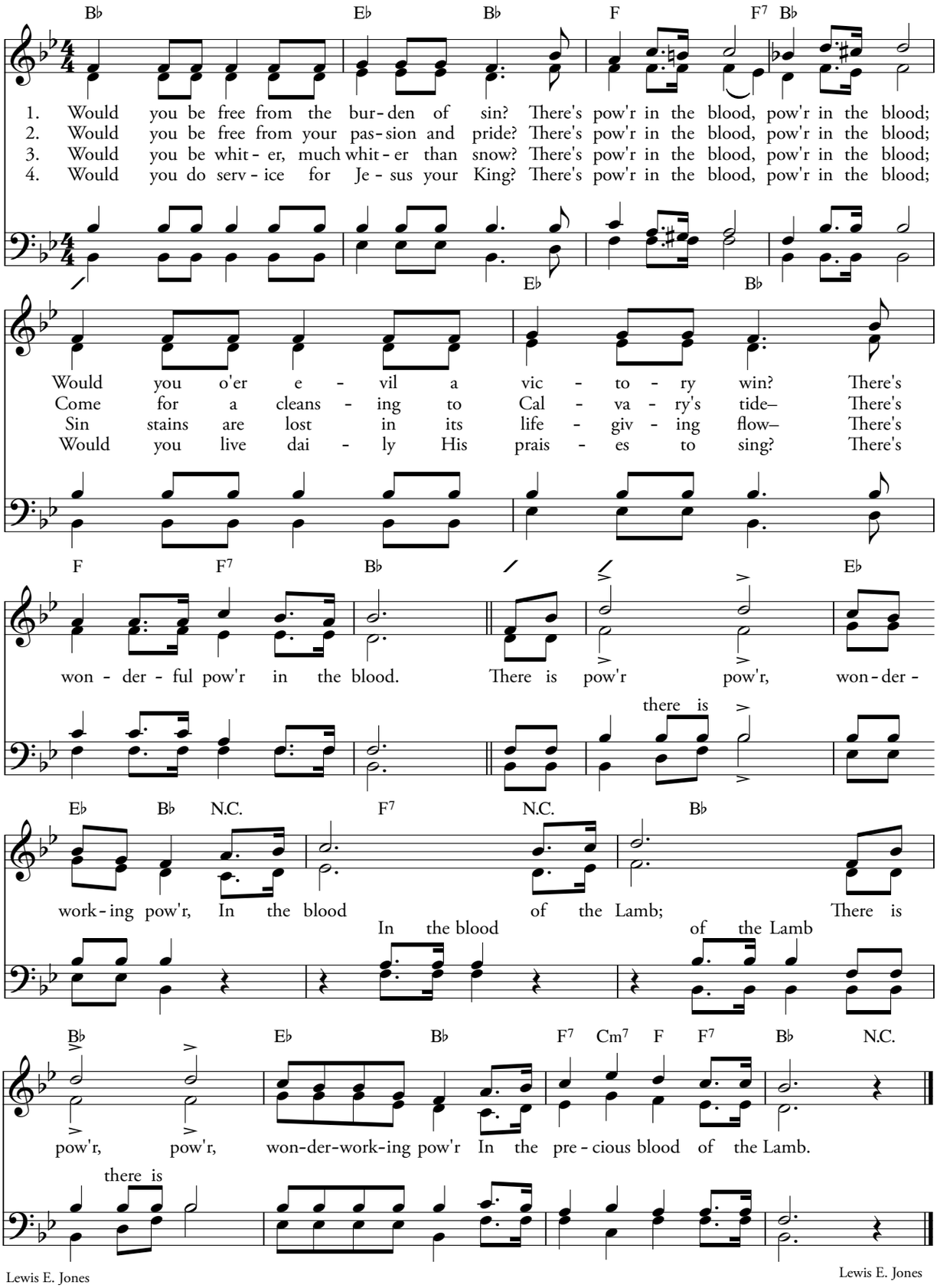
"Just now reject Him no more," added Gilmour.

"Just now throw open the door!" said the preacher.

And Lelia concluded, "Let Jesus come into your heart."

By the end of that session of camp meetings, Lelia had finalized the lyrics and added music to the song which we now know as "Let Jesus Come Into Your Heart." Perhaps Lewis Jones wrote "There is Power in the Blood" in a similar way.

There is Power in the Blood



Lewis E. Jones

Lewis E. Jones

This is My Father's World

Words by Maltbie Davenport Babcock (1858–1901), Music arranged by Franklin Lawrence Sheppard (1852–1930)

The oldest of seven children in a prominent New York family, Maltbie Davenport Babcock got his unusual first name because it was his mother's maiden name. For the kind of robust faith he embodied, think of Eric Liddell, Peter Marshall, or Jim Elliot. Athletic, musical, and a gifted storyteller, he was just as at home on the organ, piano, and violin as he was with swimming, baseball, and tarpon fishing.

In 1882, after graduating from Auburn Theological Seminary, Maltbie began his first pastorate in Lockport, NY at just 24 years old. Three years into his ministry, he and his wife Katherine experienced multiple sorrows: the loss of her mother and grandmother, the death of their baby son, and for Maltbie, six months of "nervous prostration"—perhaps a form of depression.

Maltbie was joyful and energetic person by nature. He sought to follow the advice of Jesus in Mark 6:31: "Come away by yourselves to a secluded place and rest a while." This practice would stand him in good stead as a highly sought-after preacher, who would go on to serve two more high-profile churches.

In 1887, Babcock began his second pastorate at Brown Memorial Presbyterian Church in Baltimore. It was there he began writing poetry, in what his wife called "moments of recreation." As time went on, he developed a thriving ministry to young men, visiting Johns Hopkins University, Princeton, Yale and Harvard, as well as the Hill School in Pennsylvania.

His deep faith and vigorous outlook on life influenced his poems, one of which begins: "Be strong! We are not here to play, to dream, to drift; We have hard work to do and loads to lift; Shun not the struggle; face it. 'Tis God's gift."

In 1890, the Babcocks lost a second baby son. Later in a sermon, he described the bitter question many sufferers ask: "Is anything real?"

"Yes, God is," Maltbie responded. "Turn to Him. He never removes His everlasting arms. Some time, somewhere, some way, you will learn to know the love of God, and an inexplicable peace will enfold you despite your loss and pain, because you have become sure of God."

In 1899, he was invited to succeed Henry Van Dyke (author of "Joyful, Joyful, We Adore Thee") at Brick Church. New York City and Baltimore waged a friendly "fight" over him, but at last he felt led to accept. Maltbie Babcock would spend just eighteen months in New York City.

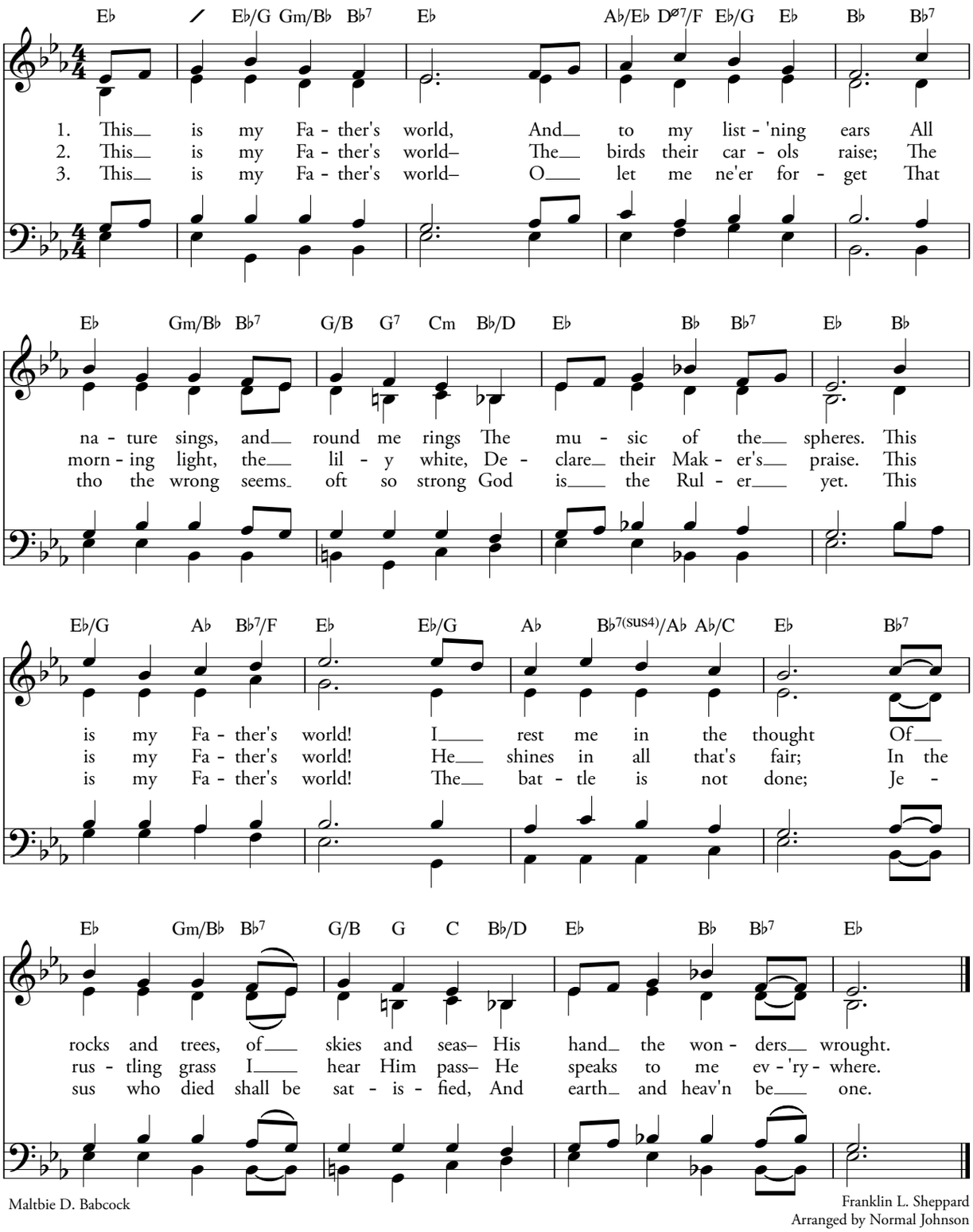
In February 1901, he joined a tour of Egypt and the Holy Land, deeply enjoying the adventure of traveling to biblical sites on horseback, and sleeping each night in a tent. But several members of the party picked up a bacterial infection, and Maltbie was one of them. That May, he died in Naples, Italy, while he was on his way home. He was 42 years old.

Six months later, his wife published a collection of Maltbie's short works, which she called *Thoughts for Every-day Living.* Among them was a poem called "My Father's World." In 1915, Babcock's close friend Franklin Sheppard turned this poem into a song. Franklin ran a foundry in Baltimore, but he was also president of the Presbyterian board of publications, and it was his job to create a Sunday school songbook. Sheppard arranged an English folk tune he had learned from his mother to fit the poem, choosing just three of the original 16 verses.

While sitting in the shepherds' fields at Bethlehem, he had written how each person "is yearning, longing, striving for the God he comprehends not, is hungering and thirsting for the Incarnation. 'O, that I knew where I might find Him.'" In a lesser-known verse of "My Father's World" he makes the answer plain:

This is my Father's world. His love has filled
my breast,
I am reconciled, I am His child. My soul
has found His rest.
This is my Father's world. Should my heart
be ever sad?
The Lord is King—let the Heavens ring,
God reigns—let the earth be glad.

This Is My Father's World



Maltbie D. Babcock

Franklin L. Sheppard
Arranged by Normal Johnson

Victory in Jesus

Words and music by Eugene Monroe Bartlett, Sr. (1883–1941)

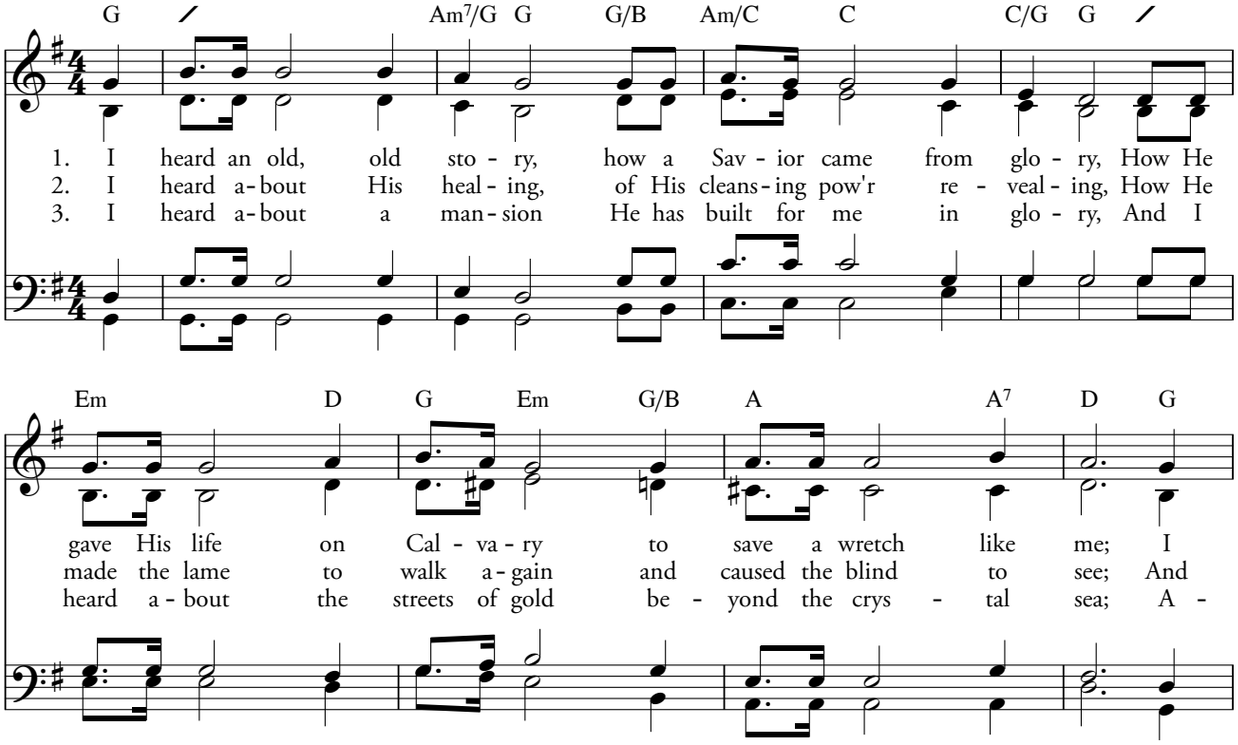
Born in Missouri, Eugene Bartlett grew up in Arkansas. A future Baptist lay minister, composer and gospel singer, Eugene became a Christian at a young age. Gospel music would become his life-long passion: so much so that in 1973, thirty-two years after his death, Bartlett was inducted into the Gospel Music Hall of Fame.

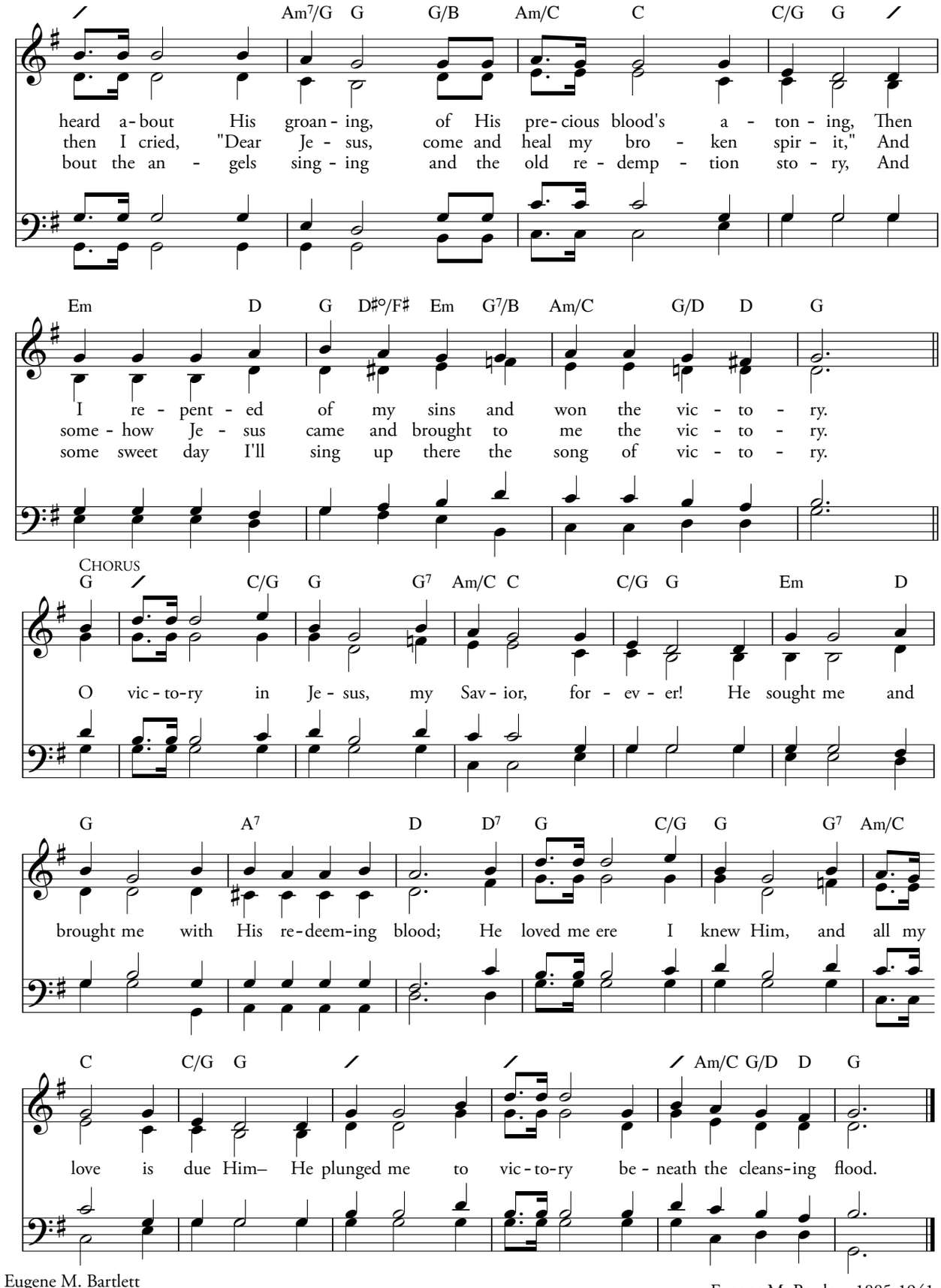
How did he become one of the fathers of Southern Gospel music? After studying music and education, Eugene Bartlett began working for a publisher called Central Music. In 1918, he helped found the Hartford Music Company, which published paperback songbooks in a style known as "gospel music." Bartlett wrote most of the songs himself. He also published a monthly magazine about gospel music, called Herald of Song. In 1921, he founded the Hartford Music Institute, which taught basic musical theory, harmony, voice, stringed instruments, piano, and piano tuning.

You may remember the Hartford Music Institute because it employed James Rowe, the author of "Love Lifted Me." Besides holding twice-yearly "normal schools" for teacher training, it also sent out itinerant quartets and teachers who held singing schools and one-day singing conventions. To help those who didn't read music, they taught sight-reading with "shaped notes." Each note of the do-re-mi scale was represented by a different geometric shape. The music itself was a tool for evangelism; the singing schools provided spiritual training and wholesome entertainment, and helped develop church music.

Continue reading the rest of the history in the back of the book after hymn 100.

Victory in Jesus 100





Eugene M. Bartlett

Eugene M. Bartlett, 1885-1941

Wonderful Grace of Jesus (Hymn 52)

Words and music by Haldor Lillenas (1885–1959)

At just two years old, Haldor Lillenas emigrated from Norway to the United States, where his family's first home was a sod house. The son of a farmer and storekeeper, he was raised in a godly Lutheran family. While they were living in Astoria, Oregon, Haldor began studying English with an elderly woman who worked at the local Peniel Mission. The non-denominational mission, which reached out to the unchurched and the urban poor, was named after the place where Jacob saw God face to face (Genesis 32:24–30). Recognizing that Haldor wasn't born again, she talked to him about Jesus, but without success.

At 17, he began a four-year correspondence course in chemistry, while doing farm work. Haldor had already been writing songs for some time, and when he was 19, he fell prey to a scam, spending 25 dollars to have his work published – and receiving $3.65 in "royalties." It took many rejections from reputable publishing companies before he was able to sell 10 songs for the grand sum of five dollars.

When Haldor was 21, his mother died. Although his family had moved away from Astoria six years before, he decided to return and work in a chemical factory. One evening that summer, Haldor heard a new song being sung on a street corner, and paused to listen. The chorus concluded, "Tell mother I'll be there, heav'n's joys with her to share. Yes, tell my darling mother I'll be there." Convicted by the singing and the testimonies that followed, he decided to go into fulltime ministry, and began working at the Peniel Mission. Within the year, he "experienced the miracle of new birth" at last.

Haldor became a pastor, and began traveling with a singing evangelistic group, studying harmony and composition by correspondence. In 1917, he and his wife built their first home in Illinois, and had hardly any money left to furnish it. He said, "Having no piano at the time, and needing an instrument of some kind, I managed to find, at one of the neighbor's homes, a little wheezy organ which I purchased for $5.00." On that wheezy five-dollar organ, he composed the sweeping music to "Wonderful Grace of Jesus," which would later lend itself so well to huge evangelistic choirs. The song was introduced in 1918 at the Northfield Bible Conference, home of a worldwide student missions movement.

In 1924, Haldor created Lillenas Publishing. By serving evangelistic song leaders like Charles Alexander and Homer Hammontree, he was making it possible for others to come to faith just like he had: by listening to a new song about Jesus. Over the next 26 years, he wrote about 4,000 songs, including "The Bible Stands" and "He Will Carry You Through," and edited over 50 songbooks.

Here are some of my favorite passages about God's grace.

"The law was given through Moses; grace and truth came through Jesus Christ" (John 1:17).

"Where sin increased, grace abounded all the more, so that, as sin reigned in death, grace also might reign through righteousness leading to eternal life through Jesus Christ our Lord" (Romans 5:20–21).

"By the grace of God I am what I am, and His grace toward me was not in vain. On the contrary, I worked harder than any of them, though I was not I, but the grace of God that is with me" (1 Corinthians 15:10).

"You know the grace of our Lord Jesus Christ, that though He was rich, yet for your sake He became poor, so that you by His poverty might become rich" (2 Corinthians 8:9).

"By grace you have been saved through faith. And this is not your own doing; it is the gift of God, not a result of works, so that no one may boast" (Ephesians 2:8–9)

"The grace of God has appeared, bringing salvation for all people" (Titus 2:11).

"Grow in the grace and knowledge of our Lord and Savior Jesus Christ. To Him be the glory both now and to the day of eternity. Amen" (2 Peter 3:18).

Yesterday, Today, Forever (Hymn 74)

Words by Albert Simpson (1843–1919), Music by James Burke (1858–1901)

Albert Benjamin Simpson, often known as A.B. Simpson, was born in 1843, on Canada's Prince Edward Island. His family moved to remote western Ontario after his father lost his fortune and sought work there. Simpson's parents were devoutly religious and encouraged their children to be the same. They paid for Albert's older brother to receive ministry training, but they couldn't afford to pay for Albert's education. When Simpson was 15, he came across the book *Gospel Mystery of Salvation,* which showed him that "The first good work you will ever perform is to believe in the Lord Jesus Christ. Until you do this, all your works, prayers, tears, and resolves are vain."

"I threw myself on my knees at once," Simpson said, and prayed, "Lord Jesus, Thou has said that 'him that cometh unto Me I will in no wise cast out.' Thou knowest how long and how earnestly I have wanted to come, but I did not know how. Now I come the best I can and I believe because Thou hast commanded me to believe that Thou dost receive me, that Thou dost save me, and from this moment I am Thy child, forgiven and saved, simply because I have taken Thee at Thy word, and I now dare to look up in the face of God and say, 'Abba, Father, Thou art mine.'"

Simpson went on to Knox College in Toronto and started pastoring around 1865. In 1873, he moved to the United States to pastor in Louisville, Kentucky. When he moved to a pastorate in New York City, he was confronted with the overwhelming need to reach masses of immigrants. His church leadership didn't support that, so Simpson started the Gospel Tabernacle, where he could welcome everyone to learn about Jesus. The immigrants' needs opened Simpson's eyes to the importance of taking the Gospel to faraway places, and his worldwide missions vision was born. He started holding weekly evangelistic meetings which grew to become camp and revival meetings. These meetings eventually developed into The Christian and Missionary Alliance, a group dedicated to living the "deeper life" in Christ and evangelizing the world.

Simpson was still pastoring in Kentucky when he realized the impact a good Gospel song could have in touching people's hearts. In 1874, Simpson invited Daniel Whittle and Philip Bliss to hold evangelistic services in Louisville, where Bliss's powerful singing stirred his heart. Albert Simpson started writing his own songs around this time. He wasn't particularly musical, having failed at learning violin when he was younger and having learned only enough piano to pick out a one-fingered melody. Yet he wrote tunes to accompany many of his songs. He would sometimes call on his daughter's help, telling her, "I have a message for you for my sermon tomorrow. Meet me at the piano soon." So the essence of his sermons were also put in song form again and again. Songs and sermons were Simpson's own duet.

April and May of 1890 found Albert Simpson preaching a series of messages on the life of Christ. On July 18, 1890, *The Christian Alliance and Missionary Weekly* published the poem "Yesterday, To-day and Forever," which had seventeen stanzas with a chorus. (In our current hymnals, two stanzas are sung together before each chorus.) Each stanza is a vignette of the Savior's life. It is likely that the vignettes sprang from the truths Simpson gleaned while preparing his April and May sermons. Three of the stanzas refer to Jesus healing people. Around that time God was showing Simpson that Jesus is a current-day healer, as well.

That same year, Simpson published a little booklet of song lyrics titled *Hymns and Songs of the Four-fold Gospel and the Fulness of Jesus.* It's possible that is was published in time for his annual Gospel meetings at Old Orchard Missionary Convention held at Old Orchard Beach in Maine. Simpson often introduced his later hymnals at these August conventions. The first hymnal with music, *Hymns of the Christian Life,* was published in 1891, and it included "Yesterday, Today, and Forever." Its tune was written by the music director of the Gospel Tabernacle at the time, James Burke.

When the Roll is Called Up Yonder (Hymn 84)

With the success of "When the Roll is Called Up Yonder," James realized the value of writing music. He felt there were many excellent sacred poems available, but they would be easier to learn and more widely noticed when set to music, so he focused on bringing others' songs to life. The following year, James was asked to help create a songbook for all the Epworth League meetings, and soon he was creating more books on his own. In all, he edited 12 gospel songbooks and wrote almost 1,500 songs.

In 1905, he was one of a team of 11 chosen to edit the Methodist Episcopal hymnal: the first modern church hymnal. Continuing in his self-effacing ways, he encouraged hymn-writers in his local church, sparking a "Golden Age" of music in Williamsport, Pennyslvania.

In 1922, this song was sung at a very unusual funeral in New York City. At the age of 14, Gertrude Meritt became a drug addict, a prostitute, and a well-known part of the underworld in Chinatown, where she was called Chinatown Gertie. One day, she was so desperate that she went out into a blizzard and bought poison to commit suicide. On her way to die, Gertie's attention was captured by a Salvation Army band. She threw the poison into the snow, followed them, and got saved. For the next 11 years, Gertrude worked with the Salvation Army in the Bowery, the next neighborhood over from Chinatown. At her funeral, people joyfully sang one of her favorite hymns: "When the roll is called up yonder, I'll be there!"

"And I saw the dead, great and small, standing before the throne, and books were opened. Then another book was opened, which is the book of life. And the dead were judged by what was written in the books, according to what they had done" (Revelation 20:12).

The Old Rugged Cross (Hymn 97)

As he grew up, Shea also began singing at his local congregation. As an adult, he worked for ten years as a clerk in an insurance company, meanwhile singing on the radio. In 1939, he began to sing for the first non-commercial radio station in the US, which belonged to Moody Bible Institute. When Shea was 31, he met the 21-year-old Billy Graham, and in 1947, they began holding evangelistic crusades together—a ministry that would take them all over the world. As a result, it's said that George Beverly Shea has sung live for more people than anyone else in history! Like Ira Sankey before him, he sang the gospel in a way that drew people's hearts to God.

George Bennard may have experienced ridicule as a result of preaching about the cross of Jesus, but he turned that injustice into something much more meaningful. In fact, he turned his attention to the One who was Himself ridiculed, rejected, spit on—and even lynched—by the very people He had come to help. George saw that that "old rugged cross" was the emblem—a symbol and a healthy reminder—of Jesus' suffering and shame.

We may have to endure harassment when we talk about Jesus. So did the apostle Paul, but he decided that he was "not ashamed of the gospel, for it is the power of God for salvation to everyone who believes" (Romans 1:16).

Like George Bennard mentions in his song, we also have a crown to look forward to. Paul wrote to Timothy, "In the future there is laid up for me the crown of righteousness, which the Lord, the righteous Judge, will award to me on that day; and not only to me, but also to all who have loved His appearing" (2 Timothy 4:8).

"For the message of the cross is foolishness to those who are perishing, but to us who are being saved it is the power of God" (1 Corinthians 1:18).

Victory in Jesus (Hymn 100)

Hartford, Arkansas was perfectly located for influencing the three-state region of Arkansas, Oklahoma, and Missouri, especially since a railroad ran right through town. Eugene Bartlett himself was wonderfully positioned for helping other gospel song writers get started. In 1927, he began mentoring a 19-year-old Oklahoma farm boy named Albert Brumley. Albert first learned about the Hartford Music Institute while attending one of their singing schools. After intensely studying Eugene Bartlett's work, he finally managed to get his first song, "I Can Hear Them Singing Over There," published by his hero.

Then he showed up at the school, and introduced himself. Though the young man was unable to pay tuition. Bartlett took Albert into his own home, and they became friends. "Telling me to go to his house," said Albert later, "meant more to me than being invited to the White House to live with the president!"

Albert Brumley turned out to be a talented singer and writer, and a trusted Hartford employee. His song, "I'll Fly Away," published 11 years later, became Hartford Publishing's most popular piece. Eventually Brumley began working independently, but the rights to his best-selling song belonged to his former employer, so in order to make ends meet, he had to farm part-time.

Quietly, Eugene Bartlett arranged that after his own death, the rights to his young friend's song would revert back to the author. This made it possible for Albert Brumley to focus on music once more, and in fact, he became the most recorded songwriter of his time. He also founded his own music publishing company, and in a little twist of fate, when Bartlett's wife went to renew the copyright on "Victory in Jesus" in 1967, it was at the permission of Albert E. Brumley & Sons, Inc.

Although Eugene Bartlett was a prolific songwriter, he did not write "Victory in Jesus" until near the end of his life. In 1939, when he was only 56, Bartlett was partly paralyzed by a stroke and was no longer able to travel, perform – or even speak. For the final two years of his life, he was completely bedridden, but he used his time to pray, to praise, and to write one last song. In his weakened condition, it took him almost a month to do what he could once have done in minutes.

These words from the second verse seem especially poignant when we know that he was ill as he wrote them.

"And then I cried, 'Dear Jesus, come and heal my broken spirit,'

And somehow Jesus came and bro't to me the victory."

Eugene Bartlett's last composition proved to be his most lasting. It landed on his tombstone and in songbooks around the world. More lasting still, from the standpoint of heaven, was his unselfish investment in others, and his determination to give God glory when he was at his very weakest.

"For everyone who has been born of God overcomes the world. And this is the victory that has overcome the world, our faith" (1 John 5:4).

"Thanks be to God, Who gives us the victory through our Lord Jesus Christ" (1 Corinthians 15:57).

INDEX

HYMN TITLE	HYMN	DISC	TRACK
A MIGHTY FORTRESS	25	1	25
ABIDE WITH ME	42	2	17
ALL HAIL THE POWER OF JESUS' NAME	45	2	20
ALL PEOPLE THAT ON EARTH DO DWELL	27	2	2
ALL THE WAY MY SAVIOR LEADS ME	5	1	5
AMAZING GRACE	53	3	1
AMERICA	73	3	21
AND CAN IT BE THAT I SHOULD GAIN?	67	3	15
BE STILL, MY SOUL	20	1	20
BE THOU MY VISION	46	2	21
BLESSED ASSURANCE	1	1	1
BLESSED QUIETNESS	69	3	17
BRIGHTEN THE CORNER WHERE YOU ARE	21	1	21
CHRIST AROSE!	18	1	18
CHRIST THE LORD IS RISEN TODAY	70	3	18
COME, THOU ALMIGHTY KING	6	1	6
COME, THOU FOUNT OF EVERY BLESSING	22	1	22
COUNT YOUR BLESSINGS	23	1	23
CROWN HIM WITH MANY CROWNS	14	1	14
DARE TO BE A DANIEL	72	3	20
DAY BY DAY	86	4	12
DOXOLOGY	13	1	13
FAIREST LORD JESUS	87	4	13
FAITH IS THE VICTORY	71	3	19
FAITH OF OUR FATHERS	24	1	24
FOR ALL THE SAINTS	47	2	22
GLORY BE TO THE FATHER	32	2	7
GLORY BE TO THE FATHER	33	2	8
GOD WILL TAKE CARE OF YOU	88	4	14
GRACE GREATER THAN MY SIN	48	2	23
GREAT IS THY FAITHFULNESS	89	4	15
HARK! THE HERALD ANGELS SING	16	1	16
HE HIDETH MY SOUL	64	3	12
HE LIVES	61	3	9
HOLY, HOLY, HOLY	7	1	7
HOW FIRM A FOUNDATION	56	3	4
HOW GREAT THOU ART	90	4	16
I AM THINE, O LORD	59	3	7
I KNOW WHOM I HAVE BELIEVED	38	2	13
I LOVE TO TELL THE STORY	65	3	13
IMMORTAL, INVISIBLE	49	2	24
IN THE GARDEN	92	4	18
IT IS WELL WITH MY SOUL	10	1	10
JERUSALEM THE GOLDEN	8	1	8
JESUS LOVES EVEN ME	91	4	17
JESUS LOVES ME	15	1	15
JESUS PAID IT ALL	63	3	11
JESUS SHALL REIGN	26	2	1
JESUS, THE VERY THOUGHT OF THEE	34	2	9
JOY TO THE WORLD	19	1	19
JUST AS I AM	41	2	16
LEAD ON, O KING ETERNAL	50	2	25
LOVE LIFTED ME	93	4	19
LOVED WITH EVERLASTING LOVE	66	3	14
MY JESUS, I LOVE THEE	95	4	21
NEARER, MY GOD, TO THEE	43	2	18
O COME, ALL YE FAITHFUL	28	2	3
O FOR A THOUSAND TONGUES	31	2	6
O GOD, OUR HELP IN AGES PAST	75	4	1
O SACRED HEAD, NOW WOUNDED	94	4	20

INDEX

BUILDING FAITH FAMILIES™

ABOUT THE AUTHOR

Steve Demme and his wife Sandra have been married since 1979. They have been blessed with four sons, three lovely daughters-in-law, and five special grandchildren.

Steve has served in full or part time pastoral ministry for many years after graduating from Gordon-Conwell Theological Seminary. He is the creator of Math-U-See and the founder of Building Faith Families.

Steve is a regular speaker at home education conventions, men's ministry events, special needs conferences, and church retreats. His desire is to teach, validate, and exhort parents and families in following the biblical model for the Christian home.

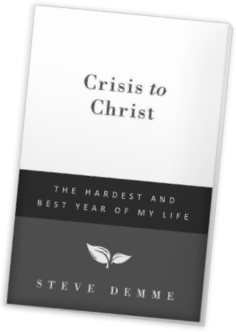
Scripture declares God created the sacred institution of the family. In His wisdom, He designed marriage to be between one man and one woman. Healthy God-fearing families are the principal building block for church and society.

BUILDING FAITH FAMILIES was created to encourage and strengthen families.
In addition to the Stewardship Curriculum, Steve has created the following resources for your family.

- The free **Monthly Newsletter**, which is an encouraging biblical exhortation. Sign up at BuildingFaithFamilies.org.
- A weekly **Podcast** available for free download on our website, iTunes, and other platforms, and is released weekly on our Facebook page.
- The **Building Faith Families website** has many other resources for your edification including video and audio messages. Listen or watch them at BuildingFaithFamilies.org
- Like us on **Facebook** to be notified of new Podcasts and receive the monthly newsletter.

BUILDING FAITH FAMILIES™

CRISIS TO CHRIST, THE HARDEST AND BEST YEAR OF MY LIFE



This difficult timewas instrumental in changing my life and transforming my most important relationships. My pain led me to acknowledge my own needs, and get help from the body of Christ. I am now in the best place I have ever been with God and my family.

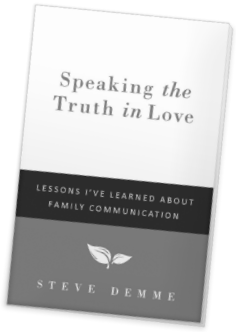
KNOWING GOD'S LOVE, BECOMING ROOTED AND GROUNDED IN GRACE

I have believed in my mind that God loves me for over forty years. And now I know that He likes me for who I am and not because of what I do. His care for me is not tied to my performance but to His unconditional grace.

LOVED TO LOVE, WE LOVE BECAUSE HE FIRST LOVED US

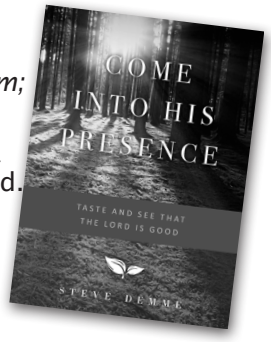
The new command does not consider how I want to be loved, but how I have been loved. The more I comprehend how Jesus loves me, the better equipped I am to love my wife and children as I have been loved.

SPEAKING THE TRUTH IN LOVE, LESSONS I'VE LEARNED ABOUT FAMILY COMMUNICATION



My relationship with my wife and children is built on safe communication that builds up and encourages each person without quenching or wounding their spirit. I am learning how to thoughtfully respond instead of emotionally reacting.

COME INTO HIS PRESENCE



"Enter His gates with thanksgiving, and His courts with praise! Give thanks to Him; bless His name!" (Psalm 100:4)

Applying these precepts is a portal into the presence of God. Discover what David meant when he declared, "Taste and see that the LORD is good." (Psalm 34:8 NLT).

FAMILY WORSHIP

In this readable book, Steve shares practical scripture-based tips for teaching tips for teaching the word of God to children of all ages. He also addresses common obstacles we all face in establishing the discipline of regular family worship. Be encouraged by Steve's experiences teaching his four sons and learn from other families as well.

Visit us at BuildingFaithFamilies.org for valuable resources to strengthen and encourage your family.