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'WORD OF ENDLESS ADORATION': THE DEVELOPMENT
OF DESIGN IN CHRISTOPHER SMART'S
HYMNS AND SPIRITUAL SONGS

by

© Joan McConnell, B.A.

A thesis submitted to the Faculty of
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of the requirements for the degree of
Master of Arts

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The undersigned recommend to the Faculty
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ABSTRACT

This thesis examines Smart's Hymns and Spiritual Songs for the Fasts and Festivals of the Church of England (1765), thirty-five poems written for the holy days of the Church calendar.

Chapter I introduces Smart's critical reputation, his education and some of his early non-religious poetry. Chapter II examines Smart's early religious poetry: the Seaton poems and the Hymn to the Supreme Being. It shows Smart's experimentation with themes and techniques and the emergence of his concept of the poet as singer of praise and adoration. Chapter III examines overall structure and style, indicating influences which shaped Smart's collection. Chapter IV discusses themes, imagery and tone, illustrating that these hymns were intended for church use. It demonstrates the major theme of the collection, that of praise and adoration of God, and shows that Smart's vision of the universe and his poetic aims were coherent, designed and composed.

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CHAPTER I

Introduction

Christopher Smart's Hymns and Spiritual Songs for the Fasts and Festivals of the Church of England is a collection of thirty-five devotional poems patterned on the prescriptions of the Book of Common Prayer for annual holy days. These hymns were first published in 1765 in a volume which also contained Smart's verse translation of the Psalms and the second printing of A Song to David.¹ All of these poems were written during the later period of Smart's life, a period in which he was considered insane and was confined for a number of years to various asylums. One of the manifestations of Smart's "madness" was an intense religious fervour, but, although these later poems show much evidence of his devoutness, they show relatively little evidence of a disordered mind and often reveal considerable order and conscious artistry. This is especially true of the Hymns and Spiritual Songs. In this collection, for which Smart chose the design of a circle or "garland", the poems are connected together by the echoing of a word or an image from the last stanza of one poem to the first stanza of the next, and the whole is then joined back upon itself by

¹ Arthur Sherbo, Christopher Smart: Scholar of the University (East Lansing: Michigan State University Press, 1967), p. 204.

the use of "WORD" as both the very last and very first words in the collection. The Hymns and Spiritual Songs also shows evidence of Smart's wide range of erudite learning. Along with his reliance on the Bible and the Book of Common Prayer, an impressive knowledge of both classical and modern literature in a variety of disciplines furnishes an extensive background and source for imagery. These elements--the overall design and the background to the imagery--are among the major areas to be examined in this thesis.

In the more than two hundred years since the collection was first published, the Hymns and Spiritual Songs has received little attention. Arthur Sherbo notes that in 1765 it was "published, reviewed, and soon forgotten."² The hymns were not well-accepted by their eighteenth-century audience. Robert Brittain, who includes seventeen of the hymns in his edition of Smart's poetry, mentions that Smart's daughter, Elizabeth Lenoir, had eight of these poems printed as an appendix to her own Miscellaneous Poems, but with "alterations" to make them more "acceptable" to her readers.³ Brittain then gives an account of the scant attention given to the Hymns and Spiritual Songs up until the publication of his own collection, Poems by Christopher Smart, in 1950:

² Sherbo, p. 222.

³ Robert Brittain, ed., Poems by Christopher Smart (Princeton: Princeton University Press, 1950), pp. 285-286.

The late nineteenth-century admirers of the poet were apparently unaware of the existence of the Hymns and Spiritual Songs. In 1900 Thomas Seccombe mentioned them in a sentence of his The Age of Johnson, and in 1928 Oliver Elton referred to "his hymns, some of which . . . have their own beauty, and also that touch of oddness which in Smart is inseparable from the beauty" (Survey of English Literature, 1730-1780, ii, 84). Mr. McKenzie has discussed them briefly (Christopher Smart: Sa Vie et Son Oeuvre), indicating parallels in thought and material between them and A Song to David. The reprinting of a few extracts in Mr. Blunden's edition of the Song has been the only effort, I believe, to make these poems available to the modern reader, although Ainsworth and Noyes have quoted many fragments from them in their excellent Christopher Smart: A Biographical and Critical Study.⁴

Norman Callan's The Collected Works of Christopher Smart, the only complete edition of Smart's poetry, was published in 1949, and since that time a number of books on Smart and his work have appeared. Christopher Devlin, in the biography Poor Kit Smart (1961), remarks that "among Smart's sacred hymns is some of the most delicately sculptured verse he ever wrote," and offers the opinion that the "best" of the Hymns and Spiritual Songs "have a quality all their own, austere tender. . . ."⁵ Sophia B. Blaydes, in Christopher Smart as a Poet of his Time (1966), describes the Hymns and Spiritual Songs as being "second only to the Song" but relegates her brief discussion of these poems to

⁴ Brittain, p. 286.

⁵ Christopher Devlin, Poor Kit Smart (Carbondale: Southern Illinois University Press, 1961), pp. 158-159.

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a chapter entitled "Minor Religious Poetry."⁶ Arthur Sherbo, in his biographical and critical study of the poet, Christopher Smart: Scholar of the University (1967), gives a brief account of the Hymns and Spiritual Songs. He quotes one of the hymns in its entirety and points out Smart's "observant eye for the details of nature."⁷ Moira Dearnley, in The Poetry of Christopher Smart, devotes an entire chapter to the Hymns and Spiritual Songs. Much of this chapter is taken up with a discussion of the correspondences between Smart's collection of hymns and Robert Nelson's prose work, Companion for the Festivals and Fasts of the Church of England (1704). Dearnley points out that the "manifestation of God in the circling year is certainly a motif of individual hymns of the age," but notes that no other eighteenth-century poet "composed a consistent poetical Church calendar comparable to the Hymns and Spiritual Songs."⁸

Much of the interest in Christopher Smart, from his own time until recent years, has centred around his alleged insanity. Although a number of Smart's early poems were highly praised in their day, little of the poetry written during and after his confinement was well-received in the eighteenth century, a fact which may well have been influenced

⁶ Sophia B. Blaydes, Christopher Smart as a Poet of his Time (The Hague: Mouton & Co., 1966), pp. 91-93.

⁷ Sherbo, p. 220.

⁸ Moira Dearnley, The Poetry of Christopher Smart (London: Routledge & Kegan Paul, 1968), pp. 270-271.

more by the taint of madness than by the unconventionality of the verse. A typical eighteenth-century view of these later poems is expressed in a letter written in 1763 by William Mason to Thomas Gray: "I have seen his Song to David & from thence conclude him as mad as ever."⁹ In 1791, Christopher Hunter, Smart's nephew, edited a collection of his uncle's poetry from which he omitted most of the later poems and made no mention at all of the Hymns and Spiritual Songs. Hunter's explanation for these omissions is given in a note in that edition:

Besides the words contained in this edition our author wrote a Poem called a Song to David, and a new Version of the Psalms: he also translated the Works of Horace, and the Fables of Phaedras into English Metre; and versified our Savior's Parables. These, with two small pamphlets of Poems, were written after his confinement, and bear for the most part melancholy proofs of the recent estrangement of his mind. Such poems however have been selected from his pamphlets, and inserted in the present work, as were likely to be acceptable to the Reader.

For many years, Smart's later poetry received virtually no attention, but in the latter part of the nineteenth century A Song to David was resurrected and praised as one of the finest examples of eighteenth-century lyric poetry. In Parleyings with Certain People Robert Browning elevated

⁹ Paget Toynbee and Leonard Whibley, eds., Correspondence of Thomas Gray, 2 vols. (Oxford: Oxford University Press, 1935), II, p. 802.

¹⁰ The Poems of the Late Christopher Smart, M.A., 2 vols. (Reading: Smart & Cowslade, 1791), I, p. xliii.

Smart, for this one poem, to a position between Milton and Keats:

A Song where flute-breath silvers trumpet clang
And stations you for once on either hand
With Milton and with Keats. . . .

But the nineteenth-century attitude towards Smart emphasized his insanity. The trend was to regard Smart as a poet who wrote only one great poem and to romanticize that poem as the work of a deranged mind. In 1891 Edmund Gosse praised A Song to David for being "steeped in all the flush and bloom of Eden," but referred to it as the work of "an intellect which is partially unhinged."¹² In 1898 T.H. Ward opined that, with the exception of A Song to David, Smart's poetry was merely "a curious assemblage of quite worthless verses,"¹³ and in 1899 Lafcadio Hearn concluded that "Smart could do great work only when he was mad."¹⁴

Similar opinions persisted into the twentieth-century, but the discovery of large fragments of Smart's Jubilate Agno in 1938 gradually led to a re-evaluation of the poet.

¹¹ Robert Browning, Parleyings With Certain People of Importance in Their Day (London: Smith, Elder & Co., 1887), p. 85.

¹² Edmund Gosse, A History of Eighteenth Century Literature (London: Macmillan and Co., 1891), p. 314.

¹³ Thomas Humphrey Ward, ed., The English Poets, 3 vols. (New York: Macmillan, 1898), III, p. 350.

¹⁴ Lafcadio Hearn, Some Strange English Literary Figures (Tokyo: The Hokuseido Press, 1899), p. 52.

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The poem was first published in 1939 by its discoverer, William Force Stead, as Rejoice in the Lamb: A Song from Bedlam, a title which did little to dispel existing attitudes towards Smart.¹⁵ But in 1954, using Smart's original title, Jubilate Agno, W.H. Bond re-edited the fragments, arranging them in an order which shows that they were almost certainly intended to be read antiphonally, in the manner of Hebrew poetry. Although Jubilate Agno is in many ways an unconventional poem, its structure and design reveal Smart's later poetry to be extremely methodical and less the product of a disordered psyche than had been previously believed. In the introduction to his edition of Jubilate Agno, Bond wrote that the "myth of Smart as a one poem author, a talent that blazed for one brief moment only in an otherwise dull career, is now thoroughly discredited."¹⁶

Although twentieth-century scholarship has re-appraised Smart's poetic achievements, and discerning critics no longer subscribe to the notion that he wrote only one poem of value, certain misconceptions about Smart's later poetry remain. Because of his concern with nature and the seeming lack of constraint in some of these later poems, Smart is

¹⁵ Stead's title appears particularly inaccurate since there is no evidence that Smart was ever confined to Bethlehem Hospital, or Bedlam as it was known. See Sherbo, p. 114.

¹⁶ W.H. Bond, ed., Christopher Smart: Jubilate Agno (London: Rupert Hart-Davis, 1954), p. 11.

sometimes labelled a "Romantic" or "pre-Romantic" poet. Allan Rodway terms Smart a "pre-Romantic" writer, seeing him as a precursor to later Romantic poets 'because the quality of "imaginative fancy" allowed Smart to "express things his augustan 'reason' would have repressed."¹⁷

Eric Partridge included Smart in his study of eighteenth-century Romantic poetry. According to Partridge, "Christopher Smart stood out as the most individual Romantic writer before Blake."¹⁸ Smart has been frequently linked with Blake, and he does manifest some of the latter poet's range of imagination and disregard for rigid poetic rules, but Smart, unlike Blake, held to fairly conventional religious attitudes and to many of the poetic ideals of the eighteenth century. Admittedly, the terms "Romantic" and "pre-Romantic" are subject to a variety of definitions, but implications that a mentally deranged Smart suddenly rebelled against the standards and tastes of his age have little validity if one approaches Smart's later poetry through his earlier work.

There can be no doubt that, in certain ways, Smart's later religious poetry is unique, but, in order to comprehend it properly, it must also be recognized that this later poetry does not represent an extreme shift in Smart's

¹⁷ Allan Rodway, The Romantic Conflict (London: Chatto & Windus, 1963), p. 82.

¹⁸ Eric Partridge, Eighteenth Century English Romantic Poetry (Paris: Librairie Ancienne Edouard Champion, 1924), p. 37.

thought, but is, instead, a product of a natural progression in his intellectual development and in his development as a poet. Therefore, before proceeding to examine Smart's early religious poetry in some detail, it seems necessary to discuss briefly Smart's life, his learning, and some of his early writings, in an effort to show the background from which the Hymns and Spiritual Songs emerged.

Smart was born at Shipbourne, Kent, in 1722. His father, Peter, was steward of the Kent estate of Viscount Vane, and when Peter Smart died in 1733, Christopher and his mother moved to Durham to be taken under the wing of the Vane family whose primary residence was there. Smart made his first appearance on the literary scene at Cambridge where, owing to an annuity of forty pounds from the Duchess of Cleveland, a member of the Vane family, he was able to enter Pembroke Hall in 1739.¹⁹ During each of his first three years at Cambridge Smart's poetry was chosen to appear in the Tripos Collection, a selection of Latin verses written in competition and published by the university. His Latin translation of Pope's Ode on St. Cecilia's Day was printed by the University Press in 1743 and, in that same year, Smart won the Craven Scholarship which provided

¹⁹ Edward G. Ainsworth and Charles F. Noyes, Christopher Smart, a Biographical and Critical Study, University of Missouri Studies, XVIII, no. 4 (Columbia, 1943), p. 14.

him with an additional twenty pounds annually.²⁰ In 1746 and 1747 a number of Smart's poems were published in Robert Dodsley's The Museum,²¹ and although it is not known how much of his later published verse was written while he was a student at Cambridge, it has been said that Smart became "the chief poetical ornament of that university."²²

At Cambridge Smart pursued classical studies, supplemented by reading in a variety of disciplines. From the records of Pembroke College Library, Arthur Sherbo lists some of Smart's borrowings:

As well as books in English and Latin and Greek, he was taking out an occasional volume in French and Italian. In Italian he read Viaggi di Pietro Della Valle; in French, Theophrastus, Homer and la Fontaine. His readings in English literature included Chaucer, Randolphe, Shakespeare, Beaumont and Fletcher, Milton and Locke. He withdrew and presumably read the sermons of Calamy, Wharton and Père Bourdaloue. He read much in Latin and Greek classical authors, but he also ranged from a "musick book" to two volumes on delphinium planting. He withdrew Delany's Life of King David. . . .²³

From all accounts, Smart enjoyed great popularity at Cambridge, but his generosity to his friends and his liking for alcoholic beverages eventually ran him into debt. A

²⁰ Ainsworth and Noyes, p. 18.

²¹ Ainsworth and Noyes, p. 22.

²² Sherbo, p. 44.

²³ Sherbo, p. 42.

letter written by Thomas Gray to Thomas Wharton in 1747 prophetically describes Smart as being so deeply in debt that "all this, you see, must come to a Jayl or Bedlam."²⁴

Smart left Cambridge in 1749 and took up residence in London where his careless spending apparently continued, and he wrote copiously to provide himself with income. He began to contribute to various periodicals, notably The Student and The Midwife, the latter being a magazine on which Smart and John Newbery, the book-seller who was later to become Smart's father-in-law, collaborated. During the next few years he also wrote numerous occasional verse fables, epigrams, imitations of georgics, odes and addresses. A number of these were published in 1752 in his Poems on Several Occasions, a volume which attracted a long list of subscribers.²⁵ Most of this verse is hack work, and none of these early poems deals with religious subjects, but it is interesting to note that Smart appears at his best in these poems when he is extolling the virtues of nature. These lines from "The Blockhead and the Beehive", for example, reveal the close observation of landscape that is so prevalent in Smart's later verse:

²⁴ Toynbee and Whibley, pp. 275-276.

²⁵ Sherbo, pp. 81-83.

The cooling, high, o'er arching shade,
 By the embracing branches made,
 The smooth Shorn sod, where verdant gloss,
 Was check'd with intermingled moss,
 Cowslips, like topazes that shine,
 Close by the silver serpentine. . . .²⁶

And again, these lines from "The Country Squire and the Mandrake" show Smart using the imagery of birds, flowers and gems that was to become a distinguishing mark of his later poetry:

The dew and herbage all around,
 Like pearls and emeralds on the ground,
 The uncultur'd flowers that rudely rise,
 Where smiling freedom art defies,
 The lark, in transport, tow'ring high,
 The crimson curtains of the sky. . . .
 (I, 56)

Although Smart left Cambridge in 1749, he retained his fellowship, and his name remained on the books at Pembroke College for several years.²⁷ Thus he was eligible to compete in 1750, and in subsequent years, for the Seaton Prize. The Prize itself was the rent from an estate left to Cambridge by Thomas Seaton, a former Fellow of Clare College, who, in his will, stipulated that the money was to be awarded annually for a poem written in competition,

²⁶ Norman Callan, ed., The Collected Poems of Christopher Smart, 2 vols. (London: Routledge & Kegan Paul Ltd., 1949), I, p. 70. This is the only complete edition of Smart's poems. All textual material will be taken from this edition, and hereafter volume and page number will be given in parentheses after each quotation.

²⁷ Devlin, p. 47.

and in English, on a subject "conducive to the honour of the Supreme Being."²⁸ The particular subject for each year was to be chosen by officers of the university. Although Seaton died in 1741, the first competition was not held until 1750, and in that year the Seaton Prize was awarded to Smart. Smart also won the competition for four of the next five years; in fact, he won it for every year in which he submitted a poem.

Smart's five prize-winning Seaton poems, along with the Hymn to the Supreme Being, which he wrote in 1756 on recovery from what was perhaps the first indication of his mental illness, represent all of Smart's religious poetry written before Jubilate Agno, A Song to David and the Hymns and Spiritual Songs. Because there is such a large degree of consistency throughout all of Smart's religious poetry, these earlier religious poems are extremely important to an understanding of Smart's later religious verse. Therefore, the following chapter will be devoted to an examination of these six poems--the Seaton poems and the Hymn to the Supreme Being--which, as we shall see, contain many of the basic elements underlying the Hymns and Spiritual Songs.

²⁸ Ainsworth and Noyes, p. 81.

CHAPTER II

Early Religious Poetry

The Seaton Prize poems are particularly important to the discussion of Smart's development as a poet because they are the first of his poems to manifest an interest in religious subjects and because they introduce certain themes and images that he would handle with greater virtuosity in his later religious poems. The predominant themes of gratitude and praise to God in Smart's later poetry have often been associated with his mental illness, but the Seaton poems show that, even before his first mental collapse, Smart was composing poetry on the theme of adoration of God. The Seaton contest provided Smart with the opportunity to examine certain ideas and poetic techniques that he would later develop more fully and, in many ways, these poems are an intellectual rehearsal for the Hymns and Spiritual Songs.

Unlike most of Smart's later religious poetry, the Seaton poems are written in blank verse, using many of the "Miltonic" conventions/ believed by most eighteenth-century writers and critics to be eminently suitable for lofty subjects. David B. Morris says of these poems that the "feverish incremental rhetoric; the vaguely Miltonic diction, the conscious extravagance--all suggest that

Smart is laboring to please his judges with a conventional piece of religious sublimity."¹ But although these poems were undoubtedly written with an eye to impressing the judges and winning the award, the ideas manifested in them indicate a genuine attempt to deal with questions concerning man's relationship with God and with nature, and show that Smart was beginning to formulate the religious attitudes for which he would later find a better medium of expression.

In the 1750 Seaton poem, On the Eternity of the Supreme Being, Smart sets out to illustrate how, even after the final destruction of the world, God will endure, and will permit man's soul to share eternal life with Him. The poem opens with an apostrophe to God:

Hail, wond'rous Being, who in pow'r supreme
Exists from everlasting, whose great Name
Deep in the human heart, and every atom,
The Air, the Earth or azure Main contains
In undecypher'd characters is wrote--
INCOMPREHENSIBLE!--O what can words
The weak interpreters of mortal thoughts,
Oh what can thoughts (tho' wild of wing they rove
Thro' the vast Concave of th'etherial round)
If to the Heav'n of Heavens they'd win their way
Adven'trous, like the birds of night they're lost,
And delug'd in the flood of dazzling day.
(I, 223)

Although Smart believes that God exists everywhere, both in the "human heart" and in "every atom" of the universe,

¹ David B. Morris, The Religious Sublime (Lexington: University Press of Kentucky, 1972), p. 127.

He is yet, for Smart, "INCOMPREHENSIBLE." This concept of an unknowable God disappears in Smart's later religious poetry. In the Hymns and Spiritual Songs, for example, Smart counsels to "Strive to think him, speak him, live him / Till you find him face to face" (II, 789). Here in his first Seaton poem, Smart seems unsure of the adequacy of words as a means of addressing God. Words are but the "weak interpreters of mortal thoughts." Later, and especially in the Hymns and Spiritual Songs, the word becomes, for Smart, the ideal vehicle for worship.

Smart proceeds by questioning his presumption as a "youthful uninspired Bard" to "hymn th'eternal," and then answers his own question:

He may, if Thou, who from the witless babe
Ordainest honour, glory, strength and praise,
Uplift the 'unpinion'd Muse, and deign t'assist
GREAT POET of the UNIVERSE, his song.
(I, 223)

Here, for the first time, are the seeds of the major themes of Smart's later religious poetry: praise and adoration of God, and the role of the poet in "hymning" the Creator.

Smart begins his examination of the "Eternity of the Supreme Being" by indicating God's existence before the creation of the world:

Before this earthly planet wound her course
 Round Light's perennial fountain, before Light
 Herself 'gan shine, and at th'inspiring word
 Shot to existence in a blaze of day,
 Before 'the Morning-Stars together sang'
 And hail'd Thee Architect of countless worlds--
 Thou art--all glorious, all beneficent,
 All Wisdom and Omnipotence thou art.
 (I, 223)

The "Morning-Stars" praising God is a foretoken of all of Smart's subsequent religious verse. As Robert Brittain points out, all of Smart's religious poetry is "rooted in his response to the great injunction, 'O all ye works of the Lord: praise Him and magnify Him forever!'"²

Although the theme of his poem is God as eternal, Smart is concerned here, as he is in most of his religious poems, with God as Creator. After tracing God from pre-creation, through creation, to the final destruction of the world, he elaborates on the way in which God's creations will terminate.

Ye rocks, that mock the ravings of the flood,
 And proudly frown upon th'impatient deep,
 Where is your grandeur now? Ye foaming waves,
 That all along th'immense Atlantic roar,
 In vain ye swell, will a few drops suffice
 To quench the inextinguishable fire?
 Ye mountains, on whose cloud-crown'd tops the cedars
 Are lessen'd into shrubs, magnific piles,
 That prop the painted chambers of the heav'ns
 And fix the earth continual; Athos where;
 Where, Tenerif's thy stateliness to day?
 What Aetna, are thy flames to these?--no more
 Than the poor glow-worm to the golden Sun.
 (I, 225)

² Brittain, p. 59.

The faint beginnings of Smart's later catalogues of natural phenomena may be seen in this passage, but there is a difference in the way nature is treated here and the way in which it is treated in Smart's later poetry. The "Miltonic" diction and conventional phraseology--"cloud-crown'd tops" and "painted chambers of the heav'ns," etc.--lend to the passage the tone of an intellectual response to nature which is very different from the more personal response found, for example, in these lines from the Hymns and Spiritual Songs:

Gentle nature seems to love us
 In each fair and finish'd scene,
 All is beauteous blue above us,
 All beneath is cheerful green.
 (II, 827)

Having shown that God is eternal and man immortal, in his poem on God's eternity, Smart postulates that only after the Day of Judgement, when man's soul is able to enjoy "the everlasting calm of heav'n" will the "human tongue" be able to praise God properly, but he concludes his first Seaton poem with the recommendation that, even now, "what we can, we ought" to do to "confess his reign":

Tho' gratitude were bless'd with all the pow'rs
 Her bursting heart could long for, tho' the swift,
 The firey-wing'd imagination soar'd
 Beyond ambition's wish--yet all were vain
 To speak Him as he is, who is INEFFABLE.
 Yet still let reason thro' the eye of faith
 View him with fearful love; let truth pronounce,
 And adoration on her bended knee
 With heav'n directed hands confess his reign,

And let th'Angellic, Archangelic band
 With all the Hosts of Heav'n, cherubic Forms,
 And forms Seraphic, with their silver trumps
 And golden lyres attend: 'For thou art holy,
 For thou art one, th'eternal, who alone
 Exerts all goodness and transcends all praise.
 (I, 226-227)

The distinction that Smart makes between "fiery-wing'd imagination" and "reason" reasserts the attitude of the beginning of the poem where he pronounces God "INCOMPREHENSIBLE." God is "INEFFABLE" and it is "vain" to attempt to understand Him through "imagination." But by "reason thro' the eye of faith" man might at least be able to "view" God with "fearful love" and thus be able to praise Him. That religious devotion should be governed by reason was a typical view of the period. For example, Joseph Addison had written in a Spectator piece:

Devotion, when it does not lie under the check of reason, is very apt to degenerate into enthusiasm. When the mind finds herself very much inflamed with her devotions, she is too much inclined to think they are not of her own kindling, but blown up by something Divine within her. If she indulges this thought too far, and humours the growing passion, she at last flings herself into imaginary raptures and ecstasies; and when once she fancies herself under the influence of a Divine impulse, it is no wonder if she slights human ordinances, and refuses to comply with any established form of religion, as thinking herself directed by a much superior guide.³

³ Henry G. Bohn, ed., The Works of the Right Honourable Joseph Addison, 6 vols. (London: Henry G. Bohn, 1854), III, 72.

It is interesting to note, in this final verse paragraph of Smart's first Seaton poem, the phrase "adoration on her bended knee." Smart becomes more and more concerned with adoration and the word takes on a special meaningfulness as his religious poetry progresses. The "bended knee" also has particular significance for Smart and in his later poetry it is frequently used to signify the proper way to worship God.

In the opening lines of the next Seaton poem, On the Immensity of the Supreme Being, we see the idea of Smart as a psalmist in the manner of David beginning to develop, an idea which becomes more explicit as the Seaton poems progress:

Once more I dare to rouse the sounding string,
The poet of my God--Awake my glory,
 Awake my lute and harp--my self shall wake,
 Soon as the stately night-exploding bird
 In lively lay sings welcome to the dawn.
 (I, 227)

Smart then joins with nature in a song of praise to God:

List ye! how nature with ten thousand tongues
 Begins the grand thanksgiving, Hail, all hail,
 Ye tenants of the forest and the field!
 My fellow subjects of th'eternal King,
 I gladly join your Mattins, and with you
 Confess his presence, and report his praise.
 O thou, who or the Lambkin, or the Dove,
 When offer'd by the lowly, meek, and poor,
 Prefer'st to Pride's whole hecatomb, accept
 This mean Essay, nor from thy treasure-house
 Of Glory immense, the orphan's mite exclude.
 (I, 227)

A feeling of confidence pervades in these first three verse paragraphs, endowing the poet with a somewhat different character from the "youthful uninspired Bard" of the first Seaton poem. Here, Smart no longer views the created world with the detached intellectualism found in the previous poem, but allies himself with nature in a more personal way, becoming a "fellow subject of th'eternal King." The sense of elation and wonder at the richness and fullness of nature, and the appeal to every living creature, even the "lowly, meek, and poor," to join with the poet in praising God, is the very essence of the major emphasis of Smart's later work. In the remainder of the poem Smart relies on conventional phraseology and "Miltonic" diction to present a reasoned argument for God's immensity and he fails to recapture the intensity and intimacy of these first three verse paragraphs.

The poem continues with a catalogue of creatures and objects throughout the universe which give evidence of the immensity of the Creator. Smart begins with the "azure heav'ns exalted dome" where "Planets / weave their harmonious rounds," and then moves to the "Ocean's boist'rous back" and down to the "pearl-pav'd bottom" of the ocean floor. He moves next to the "bowels of the earth" to show that God exists in minerals and precious gems, and then to the "mountain summit" to look out over the "forest, and th'expansive verdure / Of yonder level lawn." He returns

to the animate nature of the beginning of the poem with the linnet, the ring-dove, the bee and the ant, and finally with man (I, 229-230). Moira Dearnley compares the cataloguing in this poem with similar catalogues in such works as John Ray's The Wisdom of God Manifested in the Works of Creation (1691); Thomson's The Seasons (1726-1730), and Henry Brooke's Universal Beauty A Poem (1735).⁴ These comparisons call attention to the fact that the catalogue in Smart's later religious poetry, rather than being the expression of a disturbed mind, grew out of established eighteenth-century convention.

Like the first Seaton poem, On the Immensity of the Supreme Being ends on a note of praise, and again Smart employs the image of the bended knee:

I see, and I adore--O God most bounteous!
 O infinite of Goodness and of Glory!
 The knee, that Thou hast shap'd, shall bend to Thee,
 The tongue, which Thou hast tun'd, shall chant thy praise,
 And thine own image, the immortal soul,
 Shall consecrate herself to Thee forever.
 (I, 231)

On the Omniscience of the Supreme Being, the poem that won Smart the Seaton Prize in 1752, opens with an invocation to the muse Urania:

Arise, divine Urania, with new strains
 To hymn thy God, and thou, Immortal Fame
 Arise, and blow the everlasting trump.
 (I, 231)

⁴ Dearnley, pp. 100-104.

At the beginning of his second Seaton poem, Smart had been able to write as the "poet of my God" without invoking aid, but here he reverts to the intellectual restraint of the first Seaton poem and calls upon several assistants. Along with "Urania" and "Fame," he invokes "Gratitude," and calls upon the tree of knowledge to "bless" his "toil":

And thou, cherubic Gratitude, whose voice
To pious ears sounds silverly so sweet,
Come with thy precious incense, bring thy gifts,
And with thy choicest stores the altar crown.
Thou too, my heart, whom he and he alone,
Who all things knows, can know, with love replete,
Regenerate and pure, pour all thyself
A living sacrifice before his throne:
And may th'eternal, high mysterious tree,
That in the center of the arched heavens
Bears the rich fruit of knowledge, with some branch
Stoop to my humble reach, and bless my toil!
(I, 231)

Smart had personified Gratitude in his first Seaton poem (I, 226), and he does so again here, this time making her a cherub.⁴ Robert Brittain points to the importance of the "prominence given to the theme of gratitude to God" in Smart's Seaton poems and observes that gratitude is the "very keystone in the arch of all his later work."⁵ The reference to the tree of knowledge in the above passage points both to the knowledge Smart will draw upon for his poem, and also to the intellectual position he is taking. As in the first Seaton poem, he is basing his faith on knowledge and reason.

⁵ Brittain, p. 171.

The body of the poem is primarily a discussion of the levels of animate being and their capabilities. Working within the concept of the Chain of Being, a concept still widely accepted, albeit in variant forms, in the eighteenth century,⁶ Smart moves back and forth among the animals, man and God in order to demonstrate God's omniscience. He examines how God guides the animals and discusses how, by "instinct," animals are able to adapt to their environments in a way in which man often cannot. Although animals know instinctively which fruits and berries are poisonous, for example, "philosophic man" often falls into the "snare" of a "pleasing surface" (I, 232). The limitations of man's reason are inherent in the Chain of Being concept, as are the limitations of science.⁷ Smart compares Newton's science with the omniscience of God. He says of Newton:

Illustrious name, irrefragable proof
Of man's vast genius, and the soaring soul!
Yet what wert thou to him, who knew his works
Before creation form'd them, long before
He measur'd in the hollow of his hand
Th'exalting oceans, and the highest heav'ns. . . .
(I, 233-234)

Newton is the evidence of "man's vast genius," but God has far greater genius because, not only did he create all that

⁶ Arthur O. Lovejoy, The Great Chain of Being: A Study of the History of an Idea (New York: Harper & Brothers, 1936), p. 183.

⁷ See Lovejoy, pp. 183-207.

exists for the scientist to discover and disclose, but He "knew his works" even before they were created.

Smart warns man of his pride. But although "Adam's dire transgression" has caused man to fall, God still provides and man should be grateful and praise Him. Like the previous two poems, this poem also concludes with praise:

Then, O ye people, O ye Sons of Man,
 Whatever be the colour of your lives,
 Whatever portion of itself his Wisdom
 Shall deign t'allow, still patiently abide.
 And praise him more and more; nor cease to chant
 ALL GLORY TO THE OMNISCIENT, AND PRAISE
 AND POW'R, AND DOMINATION IN THE HEIGHT!
 (I, 236)

Sophia Blaydes notes the "erudition, pomposity and didacticism" in On the Omniscience of the Supreme Being and concludes that the poem is "among the worst of the eighteenth century."⁸ But although this poem appears the least successful of the five Seaton poems, it does show a progression in Smart's ideas on the relationships among man, animals and God, and its insistent emphasis on gratitude and praise anticipates his later poetry.

The note of praise which sounds throughout the Seaton poems renders them essentially hymns and, as such, important

⁸ Blaydes, pp. 76-77.

precursors to the Hymns and Spiritual Songs.⁹ But by adhering to conventional diction and phraseology of the period, Smart has not yet found the ideal voice with which to "hymn th'eternal."

In the Hymns and Spiritual Songs Smart writes:

I speak for all--for them that fly,
And for the race that swim;
For all that dwell in moist and dry,
Beasts, reptiles, flow'rs and gems to vie
When gratitude begins her hymn.
(II, 797-798)

In his first three Seaton poems Smart still lacks the confidence to "speak for all" of nature, but certain passages in these poems point to the position he will later take. The Seaton poems distinctly reflect Smart's positive view of the richness and variety in nature, a view which is prevalent in his later religious poetry. The seemingly simple and childlike joy in nature in Smart's later poetry has often been noted and sometimes presumed to be a symptom of his insanity.¹⁰ The Seaton poems, however, clearly show that Smart's delight in nature is based on his belief in the design and order

⁹ Several times, Smart himself refers to these poems as "hymns." See, for example I, 231 and I, 233.

¹⁰ For example, see "The Madness of Christopher Smart" in J. Middleton Murray, Discoveries (London: Jonathan Cape, 1924), pp. 195-204.

of the universe, a belief which was shared by many people in his time.¹¹ The ideas in the Hymns and Spiritual Songs are imbued with a special vividness characteristic of Smart's later work, but many of those ideas are introduced in the Seaton poems and find their origins in conventional eighteenth-century thought.

Smart's Seaton poems may easily be seen to manifest a coherent overall scheme, the individual poems illustrating and exemplifying a particular attribute of God, and all five poems together forming a unified statement of universal adoration and praise. Thus, his prize-winning poems of 1753 and 1755--in 1754 he did not submit a poem to the contest--continue and develop many of the themes and techniques of the earlier three poems.

On the Power of the Supreme Being (1753) and On the Goodness of the Supreme Being (1755) extend Smart's interest in David, and both poems open with a reference to the psalmist. The 1753 poem begins with a paraphrase of the seventh verse of Psalm CXIV:

'Tremble, thou Earth!' th'anointed poet said,
'At God's bright presence, tremble all ye mountains,
And all ye hillocks on the surface bound.'
(I, 236)

The 1755 poem opens with a direct reference to "Israel's sweet psalmist":

¹¹ See Lovejoy, pp. 208-226.

Orpheus, for so the Gentiles call'd thy name,
 Israel's sweet psalmist; who alone could wake
 Th' inanimate to motion; who alone
 The joyful hillocks, the applauding rocks,
 And floods with musical persuasion drew. . . .
 (I, 240)

Later, and particularly in A Song to David, Smart will develop his concept of the psalmist much more fully. Here, David is invoked because he is able to stir all nature, the "joyful hillocks," the "applauding rocks" and "floods," to join him in his song of praise. The idea that song, or music, is the universal form that all things use to praise God will become a major tenet of the Hymns and Spiritual Songs.

In On the Power of the Supreme Being and On the Goodness of the Supreme Being Smart continues his use of catalogues to illustrate God's presence throughout the universe. In the 1753 poem, in an attempt to demonstrate God's power as it is manifested in natural catastrophes: storms, floods, earthquakes, and volcanic eruptions, Smart leads the reader across mountains and oceans, from the heights of the "aerial vault" to the depths of the "bowels of the earth" (I, 237). In the 1755 poem he again surveys nature, this time to show God's goodness:

Hail to the chearful rays of ruddy morn,
 That paint that streaky east, and blithsome rouse
 The birds, the cattle, and mankind from rest!
 Hail to the freshness of the early breeze,
 And Iris dancing on the new fall'n dew!

Without the aid of yonder golden globe
 Lost were the garnet's lustre, lost the lily,
 The tulip and auricula's spotted pride;
 Lost were the peacock's plumage, to the sight
 So pleasing in its pomp and glossy glow.
 (I, 241)

In this poem, as in his second Seaton poem, Smart allies himself closely with God's creatures because they, too, are aware of God's goodness and, in their way, are able to give Him praise.

Like the earlier Seaton poems, both these poems end on a note of praise. In each of his first three Seaton poems, Smart has concluded with a song of praise to God.

In On the Power of the Supreme Being he chooses to conclude by praising Christ:

--O how easy
 Is his ungalling Yoke, and all his burdens
 'Tis ecstasy to bear! Him, blessed shepherd
 His flocks shall follow through the maze of life,

 And all eternity shall be their spring;
 Then shall the gates and everlasting doors,
 At which the King of Glory enters in,
 Be to the saints unbarr'd: and there, where pleasure
 Boasts an undying bloom, where dubious hope
 Is certainty, and grief-attended love
 Is freed from passion--there we'll celebrate
 With worthier numbers, him, who is, and was,
 And in immortal prowess King of Kings
 Shall be the Monarch of all worlds forever.
 (I, 240)

Christ's "ungalling Yoke" is "ecstasy to bear." Following in Christ's footsteps, man will be led to heaven where he can praise God with "worthier numbers." The chorus of

voices praising God at the end of this poem comes together again to close Smart's final Seaton poem:

Then join the general chorus of all worlds,
And let the song of charity begin
In strains seraphic, and melodious pray'r
'O all sufficient, all beneficent,
Thou God of goodness and of glory, hear!
(I, 244)

Smart completed this last Seaton poem in October of 1755. In 1752 he had married John Newbery's stepdaughter, Anna Maria Carnan, and he now had two very young daughters.¹² Soon, however, that family unit would be broken down and Smart would begin his eight-year period of confinement in various asylums. In 1756 he wrote the Hymn to the Supreme Being, "On recovery from a dangerous fit of illness," an illness which was, perhaps, the beginning of his mental breakdown.

The Hymn to the Supreme Being is largely biographical, including references to Smart's family, his nervous condition, his loss of reason and his recovery. But the poem also serves as an epilogue to the Seaton poems and it is important here, not only because it is the last religious poem Smart wrote before his confinement, but also because, Smart gives in it a statement of his future poetic intent.

The poem refers directly to the Seaton poems:

¹² Sherbo, p. 100.

All glory to th'ETERNAL, to th'IMMENSE,
 All glory to th'OMNISCIENT and GOOD,
 Whose pow'rs uncircumscrib'd, whose love's intense,
 But yet whose justice ne'er could be withstood.
 (I, 246)

The poem recalls the major themes of the five Seaton poems: "to love, to praise, to bless, to wonder and adore" (I, 246). As in the Seaton poems, Smart also refers to David (I, 245), and continues his pattern of tracing God's presence through his creations:

Chief of metallic forms is regal gold;
 Of elements, the limpid fount that flows;
 Give me 'mongst gems the brilliant to behold;
 O'er Flora's flock imperial is the rose;
 Above all birds the sov'reign eagle soars;
 And monarch of the field the lordly lion roars.
 (I, 247)

Smart's return to health after his illness appears to have been, for him, a significant religious experience, and, in the Hymn to the Supreme Being, he indicates a resolution to dedicate all future poetic efforts to God:

Ye strengthen'd feet, forth to his altar move;
 Quicken, ye new-strung nerves, th'enraptur'd lyre;
 Ye heav'n directed eyes, o'erflow with love;
 Glow, glow my soul, with pure seraphic fire;
 Deeds, thoughts, and words no more his mandates break,
 But to his endless glory work, conceive, and speak.
 (I, 247)

Deep-rooted in my heart then let her grow,
 That for the past the future may atone;
 That I may act what thou hast giv'n to know,
 That I may live for THEE and THEE alone,
 And justify those sweetest words from Heav'n,
 'THAT HE SHALL LOVE THEE MOST TO WHOM THOU'ST
 MOST FORGIVEN.'

(I, 248)

For the rest of his life Smart sought to fulfill these resolutions. From 1756 on he suffered poverty, estrangement from his family, and the indignity of confinement in asylums. Incarcerated for debt, he died at King's Bench Prison in 1771.¹³ Nevertheless, it was during this later period of his life that Smart wrote most of his religious poetry.

Arthur Sherbo notes the importance of the five Seaton poems and the Hymn to the Supreme Being to Smart's later religious poetry because these poems are "prophetic" of that poetry and because they "contain the themes that Smart was later to develop with greater precision and beauty."¹⁴ Sherbo also points out that many of the words Smart would favour in his later religious poetry are to be found in these six poems:

Here, too, are a few verbal coinages and epithets that find their counterparts in the later religious poetry, the "dust-directed" thought and "heav'n-directed" hands of the Eternity poem being paralleled by the "heart-directed" vows of A Song to David, the "heav'n-directed" shower of the Psalms and the "hope-retarded" death of the Hymns and Spiritual Songs. A few alliterative doublets such as "want and woe" and "miracles and might;" some triplets, "low, imperfect, incorrect," and one or two more; a good deal of alliteration; and a number of anticipations of phrases in the later poetry link these poems with Smart's great religious verse of the 1760's.¹⁵

¹³ Sherbo, p. 265.

¹⁴ Sherbo, p. 66.

¹⁵ Sherbo, pp. 66-67.

The presence, in these six early religious poems, of so many elements that give special character to Smart's later religious poetry demonstrates that, from 1750 on, Smart's aims were coherent in his development as a poet. The six poems clearly show Smart's experimentation with various themes, images and techniques--many of them rooted in eighteenth-century poetic convention--which he would continue to employ in his later work. These poems also show the extent of Smart's vision of the universe and the development of his concept of a consistent role for the poet, that of a singer of praise and adoration. These poems, then, contain the basic elements that underlie the Hymns and Spiritual Songs which will be examined in the following chapters.

CHAPTER III

Hymns and Spiritual Songs:

Structure and Style

Smart's Hymns and Spiritual Songs gives poetic expression to the Church calendar as it is presented in the Book of Common Prayer. The hymns are arranged in precise chronological order and, except for Sundays and certain adjuncts to major festivals (Monday and Tuesday of Easter week for example), the collection includes a hymn for all the holy days as well as the four "solemn days" commemorated by the Church of England in the eighteenth century. Smart makes one substitution, that of "The Presentation of Christ in the Temple" (Hymn VI) for "The Purification of the Blessed Virgin," and he adds the "New Year" (Hymn I).¹

Smart was not the first to have written a collection of hymns for the special observances of the Church calendar. To some extent his structure was provided. In 1623 George Wither had published Hymns and Songs of the Church, divided into two parts, the second part consisting of "Spiritual Songs, appropriated to the Severall Times and Occasions

¹ See thesis Appendix A.

observable in the Church of England."² Jeremy Taylor's Golden Grove (1655) also had appended to it a section entitled "Festival Hymns," and in 1721 Bishop Thomas Ken had published Hymns for all the Festivals of the Year.

The second part of George Wither's Hymns and Songs of the Church is a collection of forty-seven hymns. Thirty-six of these are for fast and festival days of the Church calendar, the others being for occasions such as "Communion" and invocations for events such as "Seasonable Weather" and "Victory." From "Advent" to "Trinity Sunday," Wither's hymns approximate the order of the Church calendar, but the hymns for saints' days, rather than being in their chronological positions, are grouped together near the end. Some of these Hymns and Songs were set to music by Orlando Gibbons, "a distinguished musician of the day,"³ but the uneven rhythm of many of them makes it difficult to imagine them being sung by a congregation. Some of them are also extremely long, a problem which recurs in Smart's collection.

Jeremy Taylor's "Festival Hymns" includes only fifteen hymns for the holy days of the Church calendar, and they are not in exact chronological order. Along with two hymns for "Advent" and three for "Christmas Day," Taylor has hymns for "St. John's Day," "Holy Innocents," "Epiphany," "The

² George Wither, Hymns and Songs of the Church (London: Reeves and Turner, 1895), p. xi.

³ Wither, p. xxxi.

Thou the shepherd's faithful fellow,
 As he lies by Cedron's stream
 Where soft airs and waters mellow. . . .
 (II, 793)

And:

If so young and thus eternal,
 Michael tune the Shepherd's reed,
 Where the scenes are ever vernal,
 And the loves be love indeed!
 (II, 846-847).

Although the influence of both ancient Hebraic and eighteenth-century poetic convention is apparent in the Hymns and Spiritual Songs, there are also stylistic elements in these poems which seem to be uniquely Smart's own. Some explanation for these elements may be found in what Smart termed "impression." In Jubilate Agno he had written:

For my talent is to give an impression upon words
 by punching, that when the reader casts his eye
 upon 'em, he takes up the image from the mould
 which I have made.
 (I, 288)

In the Preface to his verse translation of Horace (1767), Smart again refers to this "talent":

Impression, then, is a talent or gift of Almighty God, by which a genius is empowered to throw emphasis upon a word or a sentence in such wise, that it cannot escape any reader of sheer good sense, and true critical sagacity.²²

Several critics have interpreted Smart's use of the word

²² As quoted by Sherbo, p. 228.

no parallels in Ken's. There are 31 poems common to both. . . . Ken's hymns seem to follow no particular order. It opens with "On the Annunciation" and continues to "On Christmas Day", but "On Whitsunday" (9) and "On Trinity Sunday" (10) come before "On Ash Wednesday".⁵

It is probable that Smart was aware of these hymns of Wither, Taylor and Ken, but there is no direct evidence to suggest that his own hymns were influenced by them. The existence of these earlier collections of liturgical hymns, however, indicates that Smart's Hymns and Spiritual Songs, rather than merely being a novel poetic endeavor produced during insanity, is rooted in a tradition of hymns for the holy days of the Church of England.

Despite a tradition of hymn writing within the Church of England, hymn singing was not officially sanctioned by the Church until after Smart's time.⁶ This could explain why the hymns of Wither, Taylor and Ken do not seem particularly suited to congregational singing. The hymns in Smart's collection are written with systematic metre and rhyme; many of them could be easily fitted to standard hymn tunes, and indeed some of them have been.⁷

⁵ H. Grant Sampson, The Anglican Tradition in Eighteenth Century Verse (The Hague: Mouton, 1971), pp. 75-76.

⁶ The eighteenth century was an age of much hymn writing but most eighteenth-century hymns written for congregational singing emerged from dissenting groups. See F.J. Gillman, The Evolution of the English Hymn (London: George Allen & Unwin Ltd., 1927), p. 232.

⁷ See Appendix B.

The evidence would seem to be that Smart had hoped to have his hymns accepted by the Church of England for congregational use. A verse from Jubilate Agno, probably written while Smart was at work on the hymns,⁸ suggests, but does not confirm, that he meant them to be sung: "Let Fig, house of Fig rejoice with Fleawort. The Lord magnify the idea of Smart singing hymns on this day in the eyes of the whole University of Cambridge" (I, 339).

One of the major structural differences between Smart's Hymns and Spiritual Songs and earlier collections based on the Church calendar is that Smart's hymns are arranged in chronological order while the earlier collections are not.⁹ If Smart inherited a structure, he attempted to shape it to his own design. Not only did he pattern his collection to follow the exact progression of the various fast and festival days as prescribed by the Book of Common Prayer but, with the cyclical nature of the

⁸ A date is given following this verse: "Nov^r. 5th, 1762," and W.H. Bond notes that at that time Smart "... probably had begun work on his metrical Psalms and their accompanying Hymns." See Bond, p. 155.

⁹ Both F.J. Gillman and H.A.L. Jefferson credit Reginald Heber's Hymns (1827) with being the first collection of ecclesiastical hymns to follow the chronological order of the Church calendar. Both writers neglect to mention Smart's Hymns and Spiritual Songs. See Gillman, p. 241, and H.A.L. Jefferson, Hymns in Christian Worship (London: Rockliff, 1950), p. 111.

year in mind, he also designed his hymns to form a circle.

The structural framework of the Hymns and Spiritual Songs relies on a device best described by the term anadiplosis, a kind of "word repetition that serves to link two units of discourse such as consecutive stanzas or sentences."¹⁰ In the Hymns and Spiritual Songs each hymn is linked to the following hymn by variations of repetition or echoing, from the last stanza of one hymn to the first stanza of the next. For example, in the final stanza of Hymn I, Smart writes:

Christ his blessings universal
On th'arch-patriarch's seed bestow,
Which attend to my rehearsal
Of melodious pray'r below.
(II, 790)

Both Christ and the "arch-patriarch" appear again in the opening stanza of Hymn II:

When Abraham was bless'd
And on his face profess'd
The Savior Christ hereafter born,
'Thou pilgrim and estrang'd,
Thy name, said God, is chang'd,
Thy lot secur'd from want and scorn.
(II, 790)

Smart sometimes achieves the link merely by repeating a word or a phrase, as he does in Hymn IX where the first line, "Oh Purity thou test . . . ," follows the last line

¹⁰ Alex Preminger, ed., Princeton Encyclopedia of Poetry and Poetics (Princeton: Princeton University Press, 1974), pp. 33-34. For a table of key words and phrases in the "garland" structure see Appendix C.

of Hymn VIII, "Pure as purity refine," or in Hymn XXIV, where the first line, "Hosanna! yet again," follows the last line of Hymn XXIII, "Hosanna! Hallelujah! and amen." At other times Smart echoes an image or a motif, rather than specific words. For example, the last line of Hymn XXIV, "And each internal grief to heal," is followed by "Luke, physician of the wound . . . ," the first line of Hymn XXV. Sometimes the link is subtle, as it is between Hymns VII and VIII, where "Hark! the cock proclaims the morning," follows "Remember Peter's tears."

Occasionally the connection is obscure, but highly innovative. For example, as the final stanza of Hymn XXVIII, Smart writes:

There are thousands thousand more,
Like the sand upon the shore,
Through the love of Christ reveal'd,
All in heav'n receiv'd and seal'd.
(II, 842)

The hymn immediately following, Hymn XXIX, begins with this stanza:

What impression God and reason
Had on some abandon'd times,
Was made evident by treason,
And the most flagitious crimes.
(II, 842)

The link relies on an association between the word "seal'd" in the last line of Hymn XXVIII and the word "impression" in the first line of Hymn XXIX, the idea being that of sealing wax and the impression it takes, but the connection

is not immediately obvious. Whether obvious or obscure, however, a link can be found between each hymn and the next, and even the last hymn in the collection is connected to the first hymn by this form of repetition. In his hymn on the "New Year" Smart likens the year to a "wreathed garland" (II, 789) and, by the use of repetition, he echoes this annual "garland" in the structure of the Hymns and Spiritual Songs. Thus, the last line of Hymn XXV, the final hymn in the collection, is "In the worship of the WORD," returning to the first line of Hymn I, "WORD of endless adoration," and forming a circle.

Anadiplosis, or repetition as a connecting device, appears frequently in the Bible, particularly in the Psalms. For example, repetition is employed to link the final verse of Psalm XXXII ("Be glad in the Lord, and rejoice; ye righteous; and shout for joy, all ye that are upright in heart.") to the first verse of Psalm XXXIII ("Rejoice in the Lord, O ye righteous; for praise is comely for the upright."). There is also a tradition for the use of this device in English poetry. For example, in Canto II of Spenser's The Faerie Queene, repetition is employed to connect the last line of the 44th stanza to the first line of the 45th stanza: "Then turning to his lady, dead with feare her found," to "Her seeming dead he found with feigned feare."¹¹ Smart may have used such a connecting

¹¹ Hugh Maclean, ed., Edmund Spenser's Poetry (New York: W.W. Norton & Company, 1968), p. 29.

device because of his interest in, and identification with, the author of the Psalms, or merely because of its poetic tradition. Smart's use of repetition is likely related to the influence of Bishop Lowth's Lectures on the Sacred Poetry of the Hebrews (1753), although anadiplosis as discussed here is different from the devices specifically described by Lowth. Smart, in The Universal Visitor (1756), had commented on Lowth's work as "one of the best performances that has been published for a century."¹²

In Lectures on the Sacred Poetry of the Hebrews, Lowth examines the Bible, and particularly the Old Testament, as a work of literature, attempting to analyse the poetic principles which determine its structure and style. In Lecture XIX, on "Prophetic Poetry," Lowth begins his examination of Hebrew structure with a description of "sacred hymns . . . alternately sung by opposite choirs,"¹³ and he then outlines the development of Hebrew poetic form from this antiphonal pattern. He describes a form of repetition, an echoing device, which is "characteristic" of Hebrew poetry, and which he terms "parallelism":

The poetical conformation of the sentences which has been so often alluded to as characteristic of the Hebrew poetry, consists chiefly in a certain equality, resemblance, or parallelism

¹² Sherbo, pp. 105-106.

¹³ Robert Lowth, Lectures on the Sacred Poetry of the Hebrews, 2 vols. Facsimile of 1787 edition (New York: Garland Publishing, Inc., 1971), II, 25.

between the members of each period, so that in two lines (or members of the same period) things for the most part shall answer to things, and words to words, as if fitted to each other by a kind of rule or measure. This parallelism has much variety and many gradations; it is sometimes more accurate and manifest, sometimes more vague and obscure. . . .¹⁴

This pattern of "things answering to things" and "words to words" is a major element in the structure of almost all of Smart's later religious poetry. The structural framework of Jubilate Agno, for example, so closely follows the ancient Hebrew poetic form that, as W.H. Bond has demonstrated, it is actually a pair of poems, one responding to the other, the "Let" and "For" verses imitating the Hebrew antiphonal pattern.

In describing this "parallelism" in Hebrew poetry, Lowth notes that it may be "formed by the iteration of the former member, either in whole or in part," and gives the following example from Psalm CXXIX:

Much have they oppressed me from my youth up,
May Israel now say;
Much have they oppressed me from my youth.¹⁵

This particular form of repetition, that of certain words, phrases, and occasionally almost entire sentences, from one line to the next, or from one stanza to the next,

¹⁴ Lowth, II, 34.

¹⁵ Lowth, II, 39.

occurs frequently in Smart's later poetry. It is found, for example, throughout both the "Let" and "For" sections of Jubilate Agno:

Let Culmer, house of Culmer rejoice with Phyloginos
a gem of fire-colour.
Let Catesby, house of Catesby rejoice with Cerites
a precious stone like wax.
Let Atterbury, house of Atterbury rejoice with
Eurotias a black stone with the appearance
of mould on it.

(I, 333)

And:

For I this day made over my inheritance to my
mother in consideration of her infirmities.
For I this day made over my inheritance to my
mother in consideration of her age.
For I this day made over my inheritance to my
mother in consideration of her poverty.

(I, 268)

Along with the rhetorical device used to link each poem to the next in the Hymns and Spiritual Songs, repetition of words and phrases also occurs frequently within the poems. For example, in Hymn I, "New Year," the first two lines of the third stanza echo the structure of the last two lines of the second stanza by reiterating initial words:

Which our welcome antedating,
Shall the benediction send.

Which, the type of vow completed,
Shall the wreathed garland send.
(II, 789)

To give a few more examples of repetition, in Hymn IV, "The conversion of St. Paul," nine of the lines in the last four stanzas begin with the word "To," in Hymn XII, "St. Mark," three consecutive stanzas begin with the phrase "To whom;" and in Hymn XIV, "The Ascension of Our Lord Jesus Christ," five stanzas begin with the word "For." The structure of Hymn XVII, "The King's Restoration," relies on a pattern of repetition somewhat similar to that of A Song to David, the reiteration of certain words and phrases occurring in groups of consecutive stanzas throughout the poem. Stanzas 2-6 begin "We thank thee," stanzas 7-11 begin "WE give the glory," and six of the lines in the last four stanzas begin with the word "Remember":

Lift!--as ye bless at each discharge,
 Remember where the glory's due
 (In every house, and bow'r and barge)
 To Christ his love for everlasting true.
 Accordant to the prophecies express,
 His people to redeem, revisit and redress.

Remember all the pious vows
 Made by our ancestors, for us,
 That we should thus dispose the boughs,
 And wear the royal oak in triumph thus;
 And to the skies the caps of freedom hurl'd,
 Should thus proclaim the queen of islands and the world.

Ye soldiers reverend with scars,
 Remember Chelsea's pleasant groves;
 And you, ye students of the stars,
 Remov'd from seaman's toils to fair alcoves;
 Remember Edward's children train'd in art,
 Which now can con the card, and now can plan the chart.

Remember all ye may of good,
 Select the nosegay from the sod;
 But leave the brambles in the wood--
 Remember charity is God--
 Which, scorning custom, her illib'ral crowds
 Brings virtue to the sun, while slips and crimes she
 clouds.

(II, 824-825)

Smart may also be indebted to Lowth, for the syntactical compression of themes and images found throughout the Hymns and Spiritual Songs. In Lecture IV of his Lectures on the Sacred Poetry of the Hebrews, Lowth discusses the "utmost brevity and simplicity" of Hebrew poetry:

Frequent and laconic sentences render the composition remarkably concise, harmonious and animated; the brevity itself imparts to it additional strength, and being contracted within a narrower space, it has a more energetic and pointed effect.¹⁶

The Hymns and Spiritual Songs contains many examples of brief and compressed modes of expression. For example, in Hymn XII, "St. Mark," a number of images arise from a single stanza:

To whom belong the tribe that vie
 In what is musick to the eye,
 Whose voice is 'stoop to pray'--
 While many colour'd tints attire
 His fav'rites, like the golden wire
 The beams on wind flow'rs play.

(II, 812)

¹⁶ Lowth, I, 102.

Robert Brittain refers to Smart's "trick of compressing several images into one," and comments on the above stanza from Hymn XII:

The immediate image in the last three lines is a bed of anemones in a shady part of the wood where sunlight comes down between the leaves in small rays. The sunbeams look like golden wires, and from this Smart makes his metaphor of the Aeolian harp, which he points by the words "musick," "play," and the deliberate choice of "wind flow'rs." The symbol which rises out of this image and this metaphor is simply Smart's favorite theme of universal praise.¹⁷

Brittain also finds an example of what he calls "telescoping" in these lines from Hymn XXXII, "The Nativity of Our Lord and Savior Jesus Christ": Whither blossoms burst untimely / On the blest Mosaic thorn" (II, 847). The lines refer to the Glastonbury thorn, which is said to have sprung from the staff of Joseph of Arimathea and to bloom only at Christmas, but Brittain adds that "the word 'Mosaic' connects the image with another blossoming staff, the rod of Aaron, which burst into bloom in the tabernacle as a sign of the selection of the Levites to be priests."¹⁸ Numerous other examples of such compression may be found in the Hymns and Spiritual Songs. In Hymn XIII, "St. Philip and St. James," the phrase "stream that leaps alive" (II, 814), for example, suggests not only a lively bubbling stream,

¹⁷ Brittain, p. 291.

¹⁸ Brittain, p. 291.

but also fish and other creatures "leaping" in it. In the same hymn, the line "Couslips seize upon the fallow" (II, 814) retains the "brevity" mentioned by Lowth, while at the same time the image is expanded. The use of "seize upon" in connection with "couslips" gives an added dimension of animation to the flowers, implying that they have not only life but also will and determination.

Combined with poetic devices which suggest the influence of Bishop Lowth's Lectures on the Sacred Poetry of the Hebrews, the Hymns and Spiritual Songs also exhibits a degree of dependence on classical and neo-classical conventions. In these poems, for example, Smart frequently employs Latinate or "Miltonic" vocabulary. Expressions such as "ethereal fire" (II, 803) and "celestial pomp" (II, 829), and a number of references to a "Muse" (II, 793 and II, 800, for example) are very reminiscent of the Seaton poems.¹⁹

Also reminiscent of the Seaton poems is Smart's use of the "Miltonic" pattern of inversion, the inverted noun-verb and subject-verb-object often employed to give a sense of elevation to eighteenth-century poetry. Numerous examples of such inversions occur in the Hymns and Spiritual Songs: "Christ, I to thy call appear," (II, 788); "The saints their savior treat," (II, 808); "He the grace of

¹⁹ See Geoffrey Tillotson, Augustan Poetic Diction (London: The Athlone Press, 1964), pp. 74-81.

pow'r deriv'd," (II, 828); "As foul deeds his wrath provoke," (II, 840).

Still another convention is the use of a group of words or phrases in series, a convention which Smart had used in the Seaton poems and which he also uses frequently throughout his later religious poetry, perhaps most notably in the final line of A Song to David: "DETERMINED, DARED and DONE" (I, 367). As in the Seaton poems and A Song to David these series of words and phrases appear most often, in the Hymns and Spiritual Songs, as triplets.²⁰ Just a few of the numerous examples are: "sight and appetite and taste" (II, 801), "Virtue, praise and grace" (II, 802), and "Angel, man and soul" (II, 820). Sometimes they are alliterative, as in "redeem, revisit, and redress" (II, 824).

In the Hymns and Spiritual Songs Smart also shows, at times, a tendency towards neo-classical "pastoral" diction.²¹ Although most of the images of nature in these poems are handled simply and with unaffected language, here and there throughout the poems Smart exhibits the neo-classical fondness for the "pastoral." For example:

²⁰ See Sherbo, p. 67.

²¹ See Tillotson, pp. 18-19.

Thou the shepherd's faithful fellow,
 As he lies by Cedron's stream
 Where soft airs and waters mellow. . . .
 (II, 793)

And:

If so young and thus eternal,
 Michael tune the Shepherd's reed,
 Where the scenes are ever vernal,
 And the loves be love indeed!
 (II, 846-847).

Although the influence of both ancient Hebraic and eighteenth-century poetic convention is apparent in the Hymns and Spiritual Songs, there are also stylistic elements in these poems which seem to be uniquely Smart's own. Some explanation for these elements may be found in what Smart termed "impression." In Jubilate Agno he had written:

For my talent is to give an impression upon words
 by punching, that when the reader casts his eye
 upon 'em, he takes up the image from the mould
 which I have made.
 (I, 288)

In the Preface to his verse translation of Horace (1767), Smart again refers to this "talent":

Impression, then, is a talent or gift of Almighty God, by which a genius is empowered to throw emphasis upon a word or a sentence in such wise, that it cannot escape any reader of sheer good sense, and true critical sagacity.²²

Several critics have interpreted Smart's use of the word

²² As quoted by Sherbo, p. 228.

"impression" to mean the "deliberate juxtaposition of opposites, the constant insistences on the likeness within opposition, and opposition in likeness" found throughout Smart's later religious poetry.²³ Such juxtapositions of seemingly opposite words and images occur frequently in the Hymns and Spiritual Songs. Sometimes Smart achieves an unusual effect by using oxymoronic phrases with their conjunction of seeming contradictories. Three such phrases occur in a single stanza of Hymn XXXII, "On the Nativity of Our Lord and Savior Jesus Christ":

O the magnitude of meekness!
 Worth from worth immortal sprung;
 O the strength of infant weakness,
 If eternal is so young!
 (II, 846)

The juxtaposition of normally radically opposed words: "magnitude" and "meekness," "strength" and "weakness," "eternal" and "young," is particularly effective in evoking the paradox of Christ's birth.

At other times the juxtaposition is brought about by an abrupt shift from one thing to its opposite. In Hymn XIV, "The Ascension of Our Lord Jesus Christ," for example, Smart moves directly from the tiny worm to immense sea creatures:

²³ Patricia Meyer Spacks, The Poetry of Vision (Cambridge: Harvard University Press, 1967), p. 129.

And all things meaner from the worm
 Probationer to fly;
 To him that creeps his little term,
 And countless rising from the sperm
 Shed by sea-reptiles where they ply.
 (II, 817)

Occasionally Smart creates an unusual juxtaposition of images by reversing the usual way of looking at things. In Hymn XI, "Easter Day," for example, Smart, instead of viewing Christ's grave as a cold and forbidding place, images it as a nest:

Watchmen sleep on, and take your rest,
 And wake when conscience stings;
 For Christ shall make the grave his nest
 Till God return his wings.
 (II, 809)

Whether or not these techniques of opposition and juxtaposition are what Smart meant to imply by "impression," the result is often highly effective. As Jean Wilkenson writes:

. . . he tries to put words and images next to each other in such a manner that he creates new images and excites unhackneyed responses through the juxtapositions. In effect, he makes new molds out of common materials, and from them we take up an impression of experience unlike any we could receive from those materials as discrete parts.²⁴

One final area of the structural and stylistic patterns of the Hymns and Spiritual Songs remains to be explored briefly:

²⁴ Jean Wilkenson, "Three Sets of Religious Poems," Huntington Library Quarterly, vol. XXXVI (June, 1973), 222.

the stanzaic forms and metrical patterns. For the Hymns and Spiritual Songs Smart made no attempt to imitate the irregular line of Hebrew poetry as he had done in Jubilate Agno. Instead he employed nine different metrical stanza patterns throughout the hymns. These are comprised on conventional octo- and hexasyllabic lines arranged in stanzas of four, five, or six lines each. Several times Smart uses the very conventional ballad stanza (or what hymn books usually call "common metre"). This simple and natural metrical form seems particularly suited to hymns, and gives appropriate buoyancy to a hymn like "Easter Day":

Awake--arise--lift up thy voice,
Which as a trumpet swell,
Rejoice in Christ--again rejoice,
And on his praises dwell.
(II, 807)

Several times Smart also uses the Rime Couee, or romance stanza, the metrical form he had used throughout A Song to David. For example, he uses this pattern in Hymn XII, St. Mark":

Pull up the bell-flow'rs of the spring,
And let the budding greenwood ring
With many a chearful song;
All blessings on the human race,
From CHRIST, evangelist of grace
To whom these strains belong.
(II, 812)

Whatever metrical pattern Smart chose for a poem, he followed that pattern in each stanza throughout the poem.

Patterns of repetitive stanzas with short lines were also the standard metrical forms used by such well-known eighteenth-century hymn writers as Wesley and Watts, these being the stanza patterns most easily adapted to musical composition for congregational singing. Smart was, then, to some extent, following the hymn-writing conventions of his century, probably hoping to have his Hymns and Spiritual Songs accepted for singing by the Church of England.

Structurally and stylistically, then, the Hymns and Spiritual Songs, with its shaping of the Christian year, is a synthesis of various influences: the Book of Common Prayer, Lowth's analysis of Hebrew poetry, eighteenth-century neo-classical convention, and standard English hymn metre, all combined with Smart's own unique poetic talents. Although, at first glance, some of the stylistic patterns in Smart's later religious poetry appear to be a repudiation of the poetic principles of his time, the evidence in this chapter should show that the majority of these patterns grew out of traditional materials and follow with some degree of continuity from Smart's earlier religious poetry, the Seaton poems.

CHAPTER IV

Imagery, Allusion and Tone

In addition to providing a structural framework for the Hymns and Spiritual Songs, the Church calendar contributes to theme and imagery. Evidence in the collection shows that Smart, with an intentional effort to connect his hymns to the liturgy, used the Book of Common Prayer as a direct source for material.

In an article which primarily sets out to compare Smart's Hymns and Spiritual Songs with the works of contemporary Evangelical hymn writers, Karina Williamson points to several of Smart's hymns which rely on the Lessons or Collects prescribed by the Book of Common Prayer for particular holy days. Using a Book of Common Prayer printed in 1769, she finds evidence for such connections in Hymn II, "Circumcision;" Hymn XIX, "The Nativity of St. John the Baptist;" Hymn V, "King Charles the Martyr," and Hymn VI, "The Presentation of Christ in the Temple."¹

Aside from those mentioned by Williamson, there are many other connections. For example, the Collect for Ash Wednesday reads:

¹ Karina Williamson, "Christopher Smart's Hymns and Spiritual Songs," Philological Quarterly, vol. XXXVIII (1959), 416-418. Williamson's article provides an excellent discussion of the differences in imagery and language between Smart's hymns and those of contemporary Evangelical hymn writers.

Almighty and everlasting God, who hatest nothing that thou hast made, and dost forgive the sins of all them that are penitent; Create and make in us new and contrite hearts, that we worthily lamenting our sins and acknowledging our wretchedness, may obtain of thee, the God of all mercy, perfect remission and forgiveness through Jesus Christ our Lord. Amen.²

Like the Collect for the day, Smart's hymn, "Ash Wednesday," concentrates on repentance and forgiveness. The poem is not, however, merely a reiteration of the Collect.. Smart dramatizes Ash Wednesday by referring to Christ's "fellow-suff'rer" on the cross and, with characteristic emphasis on prayer, shows how the process of forgiveness takes place:

O CHARITY! that couldst receive
The dying thief's repentent prayer,
And didst upon the cross relieve
Thy fellow-suff'rer there.

Tho' he revil'd among the rest--
Before the point of utmost dread,
Grace unto pray'r was first imprest,
And then forgiveness sped.
(II, 799, stanzas 1 and 2)

The poem is an important one in Smart's "garland" of seasonal hymns because Ash Wednesday is the first step in the regenerative cycle of the calendar.

Connections with the Book of Common Prayer can also be found in Hymn XXV, "St. Luke." The Collect for St. Luke's day reads:

² Book of Common Prayer, 1752 printing. See Appendix A.

Almighty God, who calledst Luke the Physician whose praise is in the Gospel, to be an Evangelist and Physician of the soul; May it please thee, that by the wholesome medicines of doctrines delivered by him, all the diseases of our souls may be healed, through the merits of thy Son Jesus Christ our Lord. Amen.

Smart also images Luke the physician with "medicines" for the soul. He sees Luke as having skill "far beyond" that of modern medical "graduates," and with healing powers which surpass those of "costly springs":

Luke, physician of the wound,
Where the troubled conscience stings,
Far beyond the skill profound
Of the graduates here renown'd,
Or the costly springs.

Henceforth, without scrip or purse,
Go on embassy divine,
Med'cines of the soul disperse
To the wicked and perverse
Thou wert wont to join.
(II, 836-837)

There is also a connection to the Book of Common Prayer in the phrase "without scrip or purse," which clearly reflects Smart's reading of the Gospel passage given with the Collect for St. Luke's day: Luke X: 1-7. The fourth verse of that passage reads: "Carry neither purse nor scrip, nor shoes; and salute no man by the way." As in the hymn for Ash Wednesday, there is emphasis on a call to action in this poem. Appeal for Christian action is, of course, one of the major tenets of the Book of Common Prayer.

Hymn XV, "Whitsunday," also relies on the Book of Common Prayer. The hymn begins:

King of sempiternal sway,
Thou hast kept thy word to-day,
That the COMFORTER should come,
That gainsayers should be dumb.
While the tongues of men transfus'd
With thy spirit should be loos'd,
And untutor'd Hebrew speak,
Latin, Arabic, and Greek.

(II, 818)

Smart takes the theme for his poem from the Pentecost story related in the Epistle reading prescribed for Whitsunday, Acts II: 1-12. The passage tells of the Holy Spirit descending to Christ's followers after His death and resurrection, and of the disciples' subsequent ability to "speak in tongues." Smart's "untutor'd Hebrew. . . / Latin, Arabic, and Greek" links his poem specifically to Acts II: 10 and 11: ". . . and strangers of Rome, Jews and proselytes. / Cretes and Arabians, we do hear them speak in our tongues the wonderful works of God." By using the word "COMFORTER" Smart also connects the poem to the Gospel reading given for Whitsunday: John XIV: 15-31, where Christ, speaking to His disciples, refers to the Holy Spirit as the "Comforter":

But the Comforter, which is the Holy Ghost,
whom the Father will send in my name, he shall
teach you all things, and bring all things to
your remembrance, whatsoever I have said unto
you.

(John XIV: 26, KJV)

The discussion of languages in the Pentecost passages from the New Testament leads Smart to the Old Testament story of the tower of Babel, and to his favourite theme of universal praise to God:

That thy praises might prevail
On each note upon the scale,
In each nation that is nam'd,
On each organ thou hast fram'd;
Every speech beneath the sun,
Which from Babel first begun;
Branch or leaf, or flow'r or fruit
Of the Hebrews ancient root.
(II, 819)

Many other examples of material derived from the Book of Common Prayer can be found in the Hymns and Spiritual Songs. Sometimes Smart relies on the Collect, or on the Gospel or Epistle passages prescribed for reading with the Collect;³ sometimes he adopts material from the table of Lessons for mattins and evensong on holy days,⁴ and sometimes he derives material from the Scripture readings given for morning and evening in the Church calendar.⁵ In almost every case, some link can be found between a particular hymn and material given in, or prescribed by, the Book of Common Prayer. As Williamson points out:

³ See Appendix A, Table II.

⁴ See Appendix A, Table III.

⁵ See Appendix A, Table IV.

. . . there is sufficient evidence to show that Smart was pursuing a deliberate policy of relating his hymns to the service, and thus alone among his contemporaries, attempting to create a hymn book specifically for the Church of England.⁶

The Church of England Book of Common Prayer is, of course, not only a religious, but also a cultural manual, and the Church calendar closely relates Church and state, celebrating both religious and national events. It is therefore understandable that a number of Smart's hymns take patriotism as a theme. Hymn VII, "The King's Restoration," begins:

Almighty Jesu! first and last,
The sole original and cause
Of all heroic actions past,
The God of patriot deeds and gracious laws;
Which didst at sea this western empire found
The chief, the lords and people in thy love renown'd.
(II, 821)

Smart then proceeds to thank God for victories against the French (characterized in the poem as Moabites⁷), for the British navy, and for the triumphs of English heroes such as

⁶ Williamson, 418.

⁷ Smart also refers to the French as "Moabites" in Jubilate Agno (I, 269). Moab was the son supposed to have been begotten incestuously by Lot and his eldest daughter. The Moabites, thought to be the descendants of Moab, were the chief enemies of the Israelites in the Old Testament. The name "Moabites" was sometimes used to refer to Roman Catholics in Smart's time.

"Howard, Frobisher, and glorious Drake" (II, 822). He glorifies a number of English monarchs, and especially Queen Anne to whom he devotes three stanzas, each beginning with the line "The glory to thy name for Ann" (II, 823). This, of course, suits the patriotic occasion for which the poem is written, but Smart also celebrates England in poems where patriotism is not a necessary requirement. In Hymn XI, "Easter Day," for example, Smart calls on man and nature to join in a song of praise for Christ's resurrection, and concludes with an image of the English flag:

And from the steeple's summit stream
 The flag of golden gloss,
 Exposing to the glancing beam
 The glorious English cross.
(II, 811)

In Hymn XXI, "St. James," Smart calls on the "God of English pray'r and laud," to "prosper" those who "propagate thy word/ In the realms that fiends benight" (II, 832), and in Hymn XXVII, "St. Simon and St. Jude," he writes:

Farther yet, and farther east,
 English sails shall be unfurl'd,
 Wafting many a pious priest
 To protest against the world.
(II, 840)

It has been suggested that Smart "envisioned a spiritually transformed map of Europe, perhaps even a Holy

Anglican Empire,"⁸ and in the Hymns and Spiritual Songs his conviction that the Church of England is the "true religion" is frequently expressed in anti-Roman Catholic terms. In Hymn XX, "St. Peter," he asserts that "the practice prais'd at Rome/ Christian principles confounds" (II, 829), and in Hymn XXV, "St. Luke," that "hypocrites adore/ In the fane of modern Rome" (II, 837). In Hymn XXVI, "The accession of King George III," he sees the king suffering "fatigue" against the "Papists":

His righteous spirit he fatigu'd
 To speak the nation's peace;
 Yet more and more the Papists leagu'd
 To mar the world's increase.
 (II, 838)

In the Hymns and Spiritual Songs Smart is frequently concerned with national heroes who struggle and triumph for England, the Church of England, and for God. Smart's archetypal patriot and hero is David, the psalmist-king of the Old Testament. It is not only David's valour as a warrior and his abilities as a ruler that make him Smart's ideal hero, but, even more importantly, his talents as a poet and musician. Beginning with the Seaton poems, David becomes, for Smart, the ideal poet of praise. The Hymns

⁸ Albert J. Kuhn, "Christopher Smart: the Poet as Patriot of the Lord" ELH, vol. XXX (1963), 122.

and Spiritual Songs clearly shows that Smart sees himself as a singer of God's power in the manner of David, and, like David, a composer and leader of songs of adoration for all creation. Throughout the collection he finds occasion to refer to the psalmist:

Sing like David, or like Hannah,
 As the spirit first began,
 To the God of heights hosanna!
 Peace and charity to man.
 (II, 790)

And therefore David calls for praise
 From all the gulphs that yawn,
 And thoughts by greater strokes to raise
 Than e'er before were drawn.
 (II, 810)

The influence of David's poetry is evident in the repetition and reiteration which lend a psalmistic tone to the hymns. The cataloguing of creation, which is so characteristic of Smart's religious poetry, also shows evidence of Smart's emulation of David's Psalms. Part of Psalm CXLVIII, for example, reads:

Praise the Lord from the earth, ye dragons
 and all deeps:
 Fire and hail; snow and vapours; stormy
 wind fulfilling his word.
 Mountains, and all hills; fruitful trees and
 all cedars:
 Beasts, and all cattle; creeping things and
 flying fowl:
 Kings of the earth, and all people; princes,
 and all judges of the earth:
 Both young men and maidens; old men and
 children:
 Let them praise the name of the Lord: for
 his name alone is excellent; his glory is above
 earth and heaven.
 (Psalm CXLVIII: 7-13, KJV)

This procedure of accounting for God's presence in the universe by cataloguing various representatives of external nature and then drawing all together in a concluding song of praise is one which Smart had employed in the Seaton poems, and employs again throughout the Hymns and Spiritual Songs.

There are many examples of this method, but we can choose here Hymn VI, "The Presentation of Christ in the Temple." Smart prefaces his catalogue by asserting himself as a spokesman for all creation:

I speak for all--for them that fly
 And for the race that swim;
 For all that dwell in moist and dry,
 Beasts, reptiles, flow'rs and gems to vie
 When gratitude begins her hymn.
 (II, 797-798)

Then in a series of seven stanzas, six of them beginning with the phrase "Praise him. . .," Smart journeys through nature calling upon the created world to join him in praising God. He begins with birds: doves, finches, storks; then he moves to the sea and the "tenants of the roaring wave." Next, he sweeps over the land, to "dale and hill," to "beasts for use and peace devis'd," and to the flowers and bees:

Praise him ye flow'rs that serve the swarm
 With honey for their cells;
 Ere yet the vernal day is warm,
 To call out millions to perform
 Their gambols on your caps and bells.
 (II, 798)

In a stanza reminiscent of passages in the Seaton poems where Smart travels to the "bowels" of the earth, he next moves to the "great depth" and dark "caverns" to search out "gems of lively spark" (II, 798-799). Finally, he connects nature with its Creator through the heavenly choir and Christ imaged as a "phenix":

Praise him ye cherubs of his breast,
 The mercies of his love,
 Ere yet from guile and hate profest,
 The phenix makes his fragrant nest
 In his own paradise above.
(II, 799)

The phoenix, the mythological bird which is said to burn itself on a funeral pyre and then to rise from the ashes with renewed youth to begin another life cycle, is a traditional metaphor for Christ's death and resurrection. Here, Smart's use of the metaphor brings together his images of the natural world and the regenerative patterns of nature to culminate in the image of Christ.

The catalogue appears again in Hymn XIII, "St. Philip and St. James," a hymn which Arthur Sherbo has said "epitomizes, as much as one hymn can do that, what Smart accomplished in this collection."⁹ Smart begins the poem with a highly sensory and vivid scene from nature:

⁹ Sherbo, p. 218.

Now the winds are all composure,
 But the breath upon the bloom,
 Blowing sweet o'er each inclosure,
 Grateful offerings of perfume.

Tansy, calaminth and daisies
 On the river's margin thrive
 And accompany the mazes
 - Of the stream that leaps alive.
 (II, 813-814)

After demonstrating the variety and abundance of life by the river, Smart calls upon an unnamed "Muse" to "Give the numbers life and air. . . / In behalf of praise and pray'r." These lines not only recall the major emphasis of many of Smart's religious poems, to "pray without ceasing," but the phrase "life and air" coupled with "praise and pray'r" also suggests that, for Smart, life itself is ideally a process of prayer and adoration. Simply by existence, all creation fulfills an act of worship.

The next two stanzas serve to introduce the catalogue:

All the scenes of nature quicken,
 By the genial spirit fann'd;
 And the painted beauties thicken
 Colour'd by the master's hand.

Earth her vigour repossessing
 As the blasts are held in ward;
 Blessing heap'd and press'd on blessing,
 Yield the measure of the Lord.
 (II, 814)

Here, nature is seen as art, and its beauties as evidence of the divine spirit. In the multiformity of nature, Smart sees not accident, but conscious design. God is not only the Master, the Almighty, but also the master artist;

the "painted beauties" in the "scenes of nature" are "colour'd" by His hand. Because Smart's procedure in the poem consists of heaping image upon image to illustrate the evidence of God in the variety of nature, the line "Blessing heap'd and press'd on blessing" is particularly effective in introducing the catalogue.

The catalogue begins with trees, "beeches" which "shade the flow'rs," the "lily," "couslips," "cardamine," and "corn-flow'rs" (II, 814). Smart seems to have been particularly fond of flowers; he mentions eight different varieties in this one poem. Sherbo reports that Smart worked in the garden while confined to "Potter's madhouse,"¹⁰ And in Jubilate Agno Smart had written: "For the flowers are great blessings," and "For flowers are peculiarly the poetry of Christ" (I, 302).

Smart interrupts his catalogue of nature to re-emphasize the need for "pray'r and praise":

Pray'r and praise be mine employment,
Without grudging or regret,
Lasting life, and long enjoyment,
Are not here and are not yet.
(II, 814-815)

Then the catalogue continues with birds: the "blackbird," "goldfinch," and "bluecap." Smart mentions the "hornet" and the "coney," showing how God provides homes for each

¹⁰ Sherbo, pp. 129-130.

of these creatures. At the end of his survey of nature, Smart returns to man and to the holy day his hymn celebrates: "When two prizes were the capture/ Of the hand that fish'd for men" (II, 815). The remaining stanzas are devoted to St. Philip, "the man of quick compliance," and St. James, "of title most illustrious,/ Brother of the Lord" (II, 815). The poem concludes:

Living, they dispens'd salvation,
 Heav'n-endow'd with grace and pow'r;
 And they dy'd in imitation
 Of their Savior's final hour.

Who, for cruel traitors pleading,
 Triumph'd in his parting breath;
 O'er all miracles preceding
 . His inestimable death.
 (II, 816)

The word "miracles" in this final stanza of the poem refers specifically to the miracle of Christ's resurrection, but it also anticipates the theme of the first stanza of the next poem in the collection, Christ's "wond'rous works" on earth, and recalls and amplifies the miracles of the created world which Smart had catalogued in the body of the poem.

With their emphasis first on God's design and order, and then on the multiformity and abundance in nature, the catalogue passages of the Hymns and Spiritual Songs compose a vivid celebration of God's goodness throughout the universe. Smart is not unaware, however, of the existence of evil and misery in the world. He sees the

"sick and weakly, pris'ners, strangers/ Cold in nakedness . . ." (II, 801), "extractors of the toll/ And the harlot of the stew" (II, 833), the "hypocrites" (II, 837), and many other things "amiss/ Amongst the sons of Eve" (II, 843). But, in accounting for the very qualities that make the world "unhallowed and unclean" (II, 804), Smart takes advantage of every possibility to turn negatives into positives, evil into good, and every lament into a song of adoration. For, example, in Hymn XIV, "The Ascension of our Lord Jesus Christ," Smart discusses the "great evil" in the world (II, 818) but, through the theme of Christ's power, he immediately returns to God's benevolence in the richness of nature:

'Twas his the pow'rs of hell to curb,
 And men possess'd to free;
 And all, the blasting fiends disturb
 From seed of bread, from flow'r and herb,
 From fragrant shrub and stately tree.
 (II, 818)

And, in Hymn XXIX, "The Fifth of November," where Smart's theme is the frustrated plot to blow up the British houses of Parliament in the early seventeenth century, he strongly condemns the perpetrators of this "plan of devastation," calling it the greatest "perdition/ In the story of mankind" (II, 842). Then, abruptly, he moves to a jubilant burst of praise:

God, in a stupendous manner,
 Bade a spendthrift nation home--
 Let us therefore fix the banner
 On the high cathedral dome.

Play the musick--call the singers--
 Open wide the prison door--
 Make a banquet for the ringers--
 Give to poverty the store.

(II, 843)

Throughout the Hymns and Spiritual Songs, Smart's tendency is to transform evil and destruction into goodness and salvation by insisting on God's benevolence and forgiveness. This is a tendency which Smart had also demonstrated in the Seaton poems. In a discussion of Smart's early religious poetry, David Morris notes that "the Fall, which many poets use as an excuse for imagining the grisly terrors of damnation, becomes for Smart an example of God's mercy and a cause for further adoration."¹¹ Morris quotes these lines from "On the Omniscience of the Supreme Being":

Yet murmur not, but praise--for tho' we stand
 Of many a godlike privilege amerc'd
 By Adam's dire transgression, tho' no more
 Is Paradise our home, but o'er the portal
 Hangs in terrific pomp the burning blade;
 Still with ten thousand beauties blooms the Earth,
 With pleasures populous, and with riches crown'd.
 Still is there scope for wonder and for love
 Ev'n to their last exertion. . . .

(I, 235-236)

¹¹ Morris, p. 129.

Morris comments that "although Smart does not deny the terrors of the 'burning blade,' neither does he linger over them; instead, he directs us to a world still charged with the grandeurs of God."¹² Man may not see goodness and beauty everywhere, but, for Smart, the important thing is that God created the universe and everything in it testifies to His existence and reflects His infinite wisdom and love.

Smart's emphasis on God's benevolence and on the love and accord in nature throughout the universe produces a pervading tone of composed assurance in the Hymns and Spiritual Songs. These poems rarely display the precipitous and disquieting tone that imbues so many of the Evangelical hymns of the eighteenth century. Nor do Smart's hymns exhibit the exceedingly personal feelings manifested in so many of the Evangelical hymns. There is nothing in the Hymns and Spiritual Songs like Cowper's "The Waiting Soul," for example, where personal emotions give way to morbidity and fear:

Cold as I feel this heart of mine,
Yet since I feel it so;
It yields some hope of life divine
Within, however low.

I seem forsaken and alone
I hear the lion roar;
And ev'ry door is shut but one,¹³
And that is mercy's door.

¹² Morris, p. 130

¹³ Olney Hymns (London: W. Oliver, 1779), p. 322.
Facsimile edition (Olney: Arthur Gordon Hugh Osborn, 1979).

Sudden infusions of morbidity, of the dark side of nature, and even of violence, colour many of the Evangelical hymns. James Downey, discussing the "archetype of a blood-soaked deity" in eighteenth-century Evangelical hymns, quotes from such well-known hymns as Isaac Watts's "When I Survey the Wondrous Cross," Augustus Toplady's "Rock of Ages," and Cowper's "There is a Fountain Filled with Blood," and concludes: "Haemophilia, dark gods, fertility rites: they're all here."¹⁴ There was within the Church of England in the eighteenth century opposition to the display of emotion and the passionate elements found in these hymns. H. Grant Sampson writes that, although much of the display of emotion undoubtedly reflected the sincere religious feelings of the hymn writers, "to the Anglican it [emotionalism] lacked the balance with Reason necessary for a viable and total commitment."¹⁵ Along with the fact that Smart patterned his collection on the Church of England's Book of Common Prayer, the absence of such emotional and disquieting elements in these poems demonstrates his efforts to create a body of hymns specifically for use in

¹⁴ James Downey, "Barnabas and Boanerges: Archetypes of Eighteenth-Century Preaching" University of Toronto Quarterly, vol. 51. No. 1 (Fall, 1981), 41-42.

¹⁵ Sampson, p. 252.

the Church of England.¹⁶ There is little personal emotion in the Hymns and Spiritual Songs, and no preoccupation with blood or the terrors of damnation. Even the grave holds little terror for Smart; he likens it to a "nest" (II, 809). The emphasis of these hymns is not on vision turned inward towards the darkness of the human soul, but on vision turned outward towards the natural universe and the sunlight that illuminates God's world:

Gentle nature seems to love us
 In each fair and finish'd scene,
 All is beauteous blue above us,
 All beneath is cheerful green.

Now when summer days enlighten
 And adorn the lengthen'd time,
 When the views around us brighten
 Days a rip'ning from their prime.
 (II, 827)

Smart's Hymns and Spiritual Songs differs from Evangelical hymns of the same period in another aspect, as Karina Williamson has noted:

. . .all the evidence suggests that Smart looked upon the writing of hymns as a deliberate exercise of creative skill, and it is in this way that he differs most fundamentally from the evangelical hymn writers of the eighteenth century. For though their hymns are by no means artless or necessarily deficient in poetic quality, they did not consider that poetic

¹⁶ Williamson points out that all the major English hymn writers of the eighteenth century--"the Wesleys, Seagreave, Toplady, Cowper, Newton, Haweis"--were associated with the Evangelists or Methodists. See Williamson, 413-414.

quality was the primary concern of the hymn writer.¹⁷

Smart's conscious artistry, and his desire to achieve balance in the Hymns and Spiritual Songs, are apparent not only in its structure and style, but also in the treatment of themes and images. Williamson argues that, unlike the Evangelical hymns of the time, "simplicity and plainness" are not the "hallmark of Smart's hymns."¹⁸ In the Evangelical hymns metaphor tends to be simple and the biblical imagery straightforward. By contrast, Smart brings to his hymns a background of erudite learning from which he draws material, and the poems rely on a network of theological and literary allusions. Yet, paradoxically, one of the major distinguishing features of these poems is their propensity to reveal candour and simplicity. Smart's ability to interweave both simple and complex imagery with plain and ornate language produces a unique voice, and a tone, which, while it often depends on sophisticated allusion, is at the same time natural and direct. The overall tone of the Hymns and Spiritual Songs does not emerge from a voice charged with the emotion of intensely personal religion, as in many of the Evangelical hymns, but from a composed voice of belief which attempts to speak

¹⁷ Williamson, 424.

¹⁸ Williamson, 421.

for all of nature in adoration and worship of God. An examination of two of these hymns will demonstrate how imagery and allusion coalesce to produce this unique voice.

Hymn XXXII, "On the Nativity of Our Lord and Savior Jesus Christ," illustrates Smart's conscious artistry in a mingling of complex and simple imagery and diction. The poem opens with a stanza which places Christ's birth against a classical pastoral background, expressed in the phrase "Swains of Solyma":

WHERE is this stupendous stranger,
Swains of Solyma advise,
Lead me to my Master's manger,
Shew me where my Savior lies?
(II, 846)

The use of the classical background and the Latinate word "stupendous" lend to the stanza an air of grandeur. But the grandeur is shattered by exclamations, almost amounting to disappointment, in the following stanza:

O Most Mighty! O MOST HOLY!
Far beyond the seraph's thought,
Art thou then so meek and lowly
As unheeded prophets thought?
(II, 846)

The juxtaposition of the image of Christ's "meek and lowly" beginnings with the first stanza's intimation of a more splendid setting prepares the reader for the paradoxes of Christ himself. Smart provides a continuing interplay of opposites:

O the magnitude of meekness!
 Worth from worth immortal sprung;
 O the strength of infant weakness,
 If eternal is so young!
 (II, 846)

Smart returns to the pastoral scene, but now the "swains" have been transformed and are inspired by the archangel Michael; their "loves" become "love indeed":

If so young and thus eternal,
 Michael tune the shepherd's reed,
 Where the scenes are ever vernal,
 And the loves be love indeed!
 (II, 846-847)

At Christ's birth, heaven has come down to earth and it is fitting that a celestial being should occupy the "vernal" scene.

In the next stanza Smart shows how God was absent from the classical world, "blasphem'd and doubted/ In the schools of Greece and Rome," but, with the coming of Christ, all this "darkness is routed" (II, 847). Then, abruptly, Smart takes the reader away from the classical world:

Nature's decorations glisten
 Far above their usual trim;
 Birds on box and laurels listen,
 As so near the cherubs hymn.

Boreas now no longer winters
 On the desolated coast;
 Oaks no more are riv'n in splinters
 By the whirlwind and his host.

Spinks and ouzles sing sublimely
 'We too have a Savior born,'
 Whiter blossoms burst untimely
 On the blest Mosaic thorn.
 (II, 847)

The language of these three stanzas is deceptively simple; the allusions are complex. The hint at frost in the line "nature's decorations glisten," the reference to "spinks and ouzles" which are old English names for finches and blackbirds, and the allusion to the Glastonbury thorn, all combine to suggest that the scene is in England. But, although the scene has changed, it is still Christmas, the celebration of Christ's nativity. As in the fourth stanza, heaven is brought down to earth, and the birds are near enough to the cherubs to hear their "hymn." All nature is transformed by the miracle of Christ's birth; "Boreas no longer "winters/ On the desolated coast," and "oaks" are no longer "riv'n in splinters/ By the whirlwind." These lines demonstrate a masterful shaping of imagery. Smart has abolished two gods: "Boreas," the classical god of the north wind, and the Old Testament Jehovah who came "unto Job out of the whirlwind" (Job XL: 6). These two gods of vengeance are now replaced by Christ, the God of love and mercy. The passage also shows that Christ's birth has meaning not only for man, but for all the created world. Even the birds are able to sing that they "too have a Savior born." All of nature is united in a song of praise and adoration, and pagan elements are reshaped into a Christian setting.

The poem concludes with Smart's paraphrase of John I: 10: "He was in the world, and the world was made by him":

God, all-bounteous, all creative,
 Whom no ills from good dissuade,
 Is incarnate, and a native
 Of the very world he made.
 (II, 847)

The mingling of simple and complex images and allusions in the poem produces a tone of wonder, and the final stanza brings that wonder to a crescendo in the meaning of Christ's birth. John Middleton Murry writes: "There is a simple miracle in that last line and a half; and one need not be a professing Christian to feel that it is the miracle of the Nativity itself."¹⁹

Simplicity and sophistication mingle similarly in Hymn III, "Epiphany." The poem begins with the star as an image of grace. Grace, which is both the "source" of perfection and "child of endless truth," is the star which will guide the poet, a "western palmer," to the Christ-child.

Grace, thou source of each perfection,
 Favour from the height thy ray;
 Thou the star of all direction,
 Child of endless truth and day.

Thou that bidst my soul be calmer,
 Lectur'd that to seek or shun;
 Come and guide a western palmer
 To the Virgin and her Son.
 (II, 792)

¹⁹ Murry, pp. 200-201.

In the next stanza Smart calls on a "Muse," not a classical muse like those invoked in the Seaton poems, but the divine spirit, through Christ who is the Word:

Muse, through Christ the Word, inventive
Of the praise so greatly due;
Heav'nly gratitude retentive
Of the bounties ever new.

Fill my heart with genuine treasures,
Pour them out before his feet,
High conceptions, mystic measures,
Springing strong and flowing sweet,
(II, 798) ²⁰

Here, Smart insists on the underlying power of the Word. Although poetry is shaped by the poet, it is Christ Himself who provides the inspiration, who is "inventive/ Of the praise." The "Word" is also linked to "Grace" the "source of each perfection" in the first line of the poem. For the Christian, the only means to grace is through the Word. Smart reflects on his own creativity, seeing his poetry as a kind of energy, an outpouring from his heart which has been filled with the divine spirit bringing him "genuine treasures." The phrase "genuine treasures" also connects to the Epistle passage and the "riches of Christ."

Then, characteristically, Smart turns to nature, urging all creatures to join him in praise. Even the creatures who

²⁰ In the first stanza quoted here, the period-after "new" is misleading. The sentence reads "Muse... Fill my heart. . . ."

are "held too mean for verse majestic" have their "modes of praising" (II, 793), and are able to harmonize in a hymn of thanksgiving and praise:

Come, ye creatures of thanksgiving,
Which are harmoniz'd to bless,
Birds that warble for your living,
Beasts with ways of love express.
(II, 793)

After a catalogue of nature, demonstrating how various creatures praise their Maker, Smart returns to the day his poem celebrates, bringing all nature with him to the Christ-child. "Grace," as "Child of endless truth," the regenerative powers of nature, and the divine spirit are all brought together in images of youth and regained innocence:

Youth, benevolence, and beauty,
In your Savior's praise agree,
Which this day receives our duty,
Sitting on the virgin's knee.

That from this day's institution
Ev'ry penitent in deed,
At his hour of retribution,
As a child, through him may speed.
(II, 794)

The Epiphany hymn is an important one because it includes many of the major elements of the Hymns and Spiritual Songs as a whole: reflection of the regenerative cycle of nature in the specific events of the Church calendar, demonstration of God's existence and benevolence in catalogues of the natural world, and emphasis

on prayer and praise. It illustrates the pattern for the other hymns in the collection.

The Epiphany poem is particularly important because it shows Smart's conception of his poetry as inspired by the Word. The Word, or Logos, is, of course, Christ, the second person of the Trinity; in Christ "the Word was made flesh" (John I: 14). Logos is also the ordering principle. Smart's insistence on the Word as the primary source emphasizes his dramatization of the Church calendar which provides for the ordering of events in continuous Christian worship, and it also emphasizes the order in composition of his collection of poems. It is the "Word" which Smart uses to provide the most dramatic link in the "garland" structure of the hymns. The final poem in the collection, Hymn XXXV, "The Holy Innocents," ends:

Though the heav'n and earth shall fail,
Yet his spirit shall prevail,
Till all nations have concurr'd
In the worship of the WORD.

(II, 851).

And the reader is returned to the first poem, "New Year."

In the end is the beginning:

WORD of endless adoration,
Christ, I to thy call appear
On my knees in meek prostration
To begin another year.

(II, 788)

One of the major themes which emerges from the Hymns and Spiritual Songs is that of order in devotion, and the collection demonstrates that, for Smart, order and devotion are mutually dependent. This further illustrates Smart's intention to compose a body of hymns specifically suited to the Church of England. The Church of England tradition emphasizes the interdependence of order and devotion; the manifestation of this interdependence is the Book of Common Prayer. Many of the hymn writers of dissenting or Evangelical groups, placing more stress on the personal and emotional aspects of religion, produced seemingly endless numbers of hymns. Composition was based on immediate inspiration; overall design was not important. In contrast, Smart's collection is a closed unit. The order of the Church calendar, with its continuous cycle of Christian events, provided Smart with a pattern ideally suited to a composed unit of devotional poetry.

An attempt has been made, throughout this thesis, to demonstrate that the order and design of the Hymns and Spiritual Songs developed according to a plan, and with continuity, from elements firmly rooted in traditions of both the eighteenth century and the Church of England, and also from the poet's conviction that the Christian year reflects God's own order and design as manifested in all creation.

Many of the ideas and techniques, expanded and perfected in the Hymns and Spiritual Songs, had made their first appearance in Smart's earliest religious verse, the Seaton poems. In the Seaton poems Smart employs the catalogue in an attempt to define the various attributes of God by demonstrating His design and benevolence in the universe. It is also in the Seaton poems that Smart begins to develop his concept of David as the ideal voice of belief and praise, and, like David, to take on the role of composer and singer of songs of adoration for all creation.

During and after his confinement for mental illness, Smart continued to develop these ideas and techniques. While retaining many of the poetic conventions of his age, he incorporated the influence of Bishop Lowth's theories on ancient Hebrew poetry and began to form his own distinct poetic theory.

By the time he composed the Hymns and Spiritual Songs, Smart was fully convinced that the function of poetry was to praise and adore the Creator. In the Church calendar he found the ideal pattern for his songs of praise. The calendar provided Smart not only with an overall structure for his collection of poems, but also with material which, shaped by his poetic talent and voice, would show God's order and benevolence in the universe and emphasize the necessity for prayer and praise.

These poems are in no way "mad" hymns, but are the result of a continuous development of poetic procedure and artistry. The Hymns and Spiritual Songs is not a random outpouring of religious feeling; nor is it merely a haphazard series of biblical paraphrases, catalogues of nature, and exhortations to praise. It is an artfully composed collection of devotional poetry, each element in its meaningful place, and all bearing some relationship to the whole.

APPENDIX A

From Book of Common Prayer printed MDCCLII.

Table I: Feasts and Fasts to be Observed

Table II: Collects

Table III: Lessons for Holy Days

Table IV: The Calendar

The BOOK of *1886*
1888
Common Prayer,
And Administration of the
SACRAMENTS,
AND OTHER
Rites and Ceremonies
OF THE
CHURCH, *Jan*
According to the Use of the
CHURCH of ENGLAND:
Together with the
PSALTER or PSALMS
OF
DAVID,
Pointed as they are to be Sung or Said in CHURCHES.

OXFORD:

Printed by THOMAS BASKETT, Printer to the
UNIVERSITY. M DCC LII.

Table J

A TABLE of all the FEASTS that are to be observed in the Church of *England* throughout the Year.

<p>ALL Sundays in the Year.</p>	
The Days of the Feasts of	The Circumcision of our Lord JESUS CHRIST.
	The Epiphany.
	The Conversion of St. <i>Paul</i> .
	The Purification of the Blessed Virgin.
	St. <i>Matthias</i> the Apostle.
	The Annunciation of the Blessed Virgin.
	St. <i>Mark</i> the Evangelist.
	St. <i>Philip</i> and St. <i>James</i> the Apostles.
	The Ascension of our Lord JESUS CHRIST.
	St. <i>Barnabas</i> .
	The Nativity of St. <i>John Baptist</i> .
	St. <i>Peter</i> the Apostle.
	Monday and Tuesday in <i>Easter-week</i> .
The Days of the Feasts of	St. <i>James</i> the Apostle.
	St. <i>Bartolomew</i> the Apostle.
	St. <i>Matthew</i> the Apostle.
	St. <i>Michael</i> and all Angels.
	St. <i>Luke</i> the Evangelist.
	St. <i>Simon</i> and St. <i>Jude</i> the Apostles.
	All Saints.
	St. <i>Andrew</i> the Apostle.
	St. <i>Thomas</i> the Apostle.
	The Nativity of our Lord.
	St. <i>Stephen</i> the Martyr.
	St. <i>John</i> the Evangelist.
	The holy Innocents.
	Monday and Tuesday in <i>Whitsun-week</i> .

A TABLE of the VIGILS, FASTS, and Days of Abstinence, to be observed in the Year.

The Evens or Vigils before	The Nativity of our Lord.	The Evens or Vigils before	St. <i>John Baptist</i> .
	The Purification of the Blessed Virgin <i>Mary</i> .		St. <i>Peter</i> .
	The Annunciation of the Blessed Virgin.		St. <i>James</i> .
	<i>Easter-day</i> .		St. <i>Bartolomew</i> .
	<i>Ascension-day</i> .		St. <i>Matthew</i> .
	<i>Pentecost</i> .		St. <i>Simon</i> and St. <i>Jude</i> .
	St. <i>Matthias</i> .		St. <i>Andrew</i> .
			St. <i>Thomas</i> .
			All Saints.

Note, That if any of these Feast-days fall upon a *Monday*, then the Vigil or Fast-day shall be kept upon the *Saturday*, and not upon the *Sunday* next before it.

Certain Solemn DAYS, for which particular Services are appointed.

I. The Fifth Day of <i>November</i>, being the Day kept in Memory of the Papists Conspiracy. II. The Thirtieth Day of <i>January</i>, being the Day kept in Memory of the Martyrdom of King <i>Charles</i> the First.	III. The Nine and twentieth Day of <i>May</i>, being the Day kept in Memory of the Birth and Return of King <i>Charles</i> the Second. IV. The Twenty-second Day of <i>June</i>, being the Day on which His Majesty began His Happy Reign.

T A-

The Collects, Epistles, and Gospels to be used throughout the Year.

Note, that the Collect appointed for every Sunday, or for any Holy-day that hath a Vigil or Eve, shall be said at the Evening Service next before.

The first Sunday in Advent.

The Collect.

Almighty God, give us grace that we may cast away the works of darkness, and put upon us the armour of light now in the time of this mortal life (in which thy Son Jesus Christ came to visit us in great Humility;) that in the last day, when he shall come again in his glorious Majesty to judge both the quick and dead, we may rise to the life immortal, through him who liveth and reigneth with thee and the holy Ghost, now and ever. *Amen.*

This Collect is to be repeated every Day with the other Collects in Advent, until Christmas-Eve.

The Epistle.

Owe no man any thing. *Rom. xiii. ver. 8. to the end.*

The Gospel.

When they die. *S. Matth. xxi. ver. 1. to ver. 14.*

The second Sunday in Advent.

The Collect.

Blessed Lord, who hast caused all holy Scriptures to be written for our learning; Grant that we may in such wise hear them, read, mark, learn, and inwardly digest them, that by patience and comfort of thy holy Word, we may embrace, and ever hold fast the blessed hope of everlasting life, which thou hast given us in our Saviour Jesus Christ. *Amen.*

The Epistle.

Whatsoever things were. *Rom. xv. ver. 4. to ver. 14.*

The Gospel.

And there shall be. *S. Luke xxi. ver. 25. to ver. 34.*

The third Sunday in Advent.

The Collect.

O Lord Jesu Christ, who at thy first coming didst send thy messenger to prepare thy way before thee; Grant that the ministers and stewards of thy mysteries, may likewise so prepare and make ready thy way, by turning the hearts of the disobedient to the wisdom of the just, that at thy second coming to judge the world, we may be found an acceptable people in thy sight, who livest and reignest with the Father and the holy Spirit, ever one God, world without end. *Amen.*

The Epistle.

Let a man so account. *1 Cor. iv. ver. 1. to ver. 6.*

The Gospel.

Now when John had. *S. Matth. xi. ver. 2. to ver. 11.*

The fourth Sunday in Advent.

The Collect.

O Lord, raise up (we pray thee) thy power, and come among us, and with great might succour us; that whereas through our sins and wickedness, we are sore let and hindered in running the race that is set before us, thy bountiful grace and mercy may speedily help and deliver us, through the satisfaction of thy Son our Lord; to whom with thee and the holy Ghost be honour and glory, world without end. *Amen.*

The Epistle.

Rejoice in the Lord. *Phil. iv. ver. 4. to ver. 8.*

The Gospel.

This is the record of. *S. John i. ver. 19. to ver. 29.*

The Nativity of our Lord, or the Birth-day of Christ, commonly called Christmas-day.

The Collect.

Almighty God, who hast given us thy only begotten Son to take our nature upon him, and as at this time to be born of a pure Virgin; Grant that we being regenerate, and made thy children by adoption and grace, may daily be renewed by thy holy Spirit, through the same our Lord Jesus Christ, who liveth and reigneth with thee, and the same Spirit, ever one God, world without end. *Amen.*

The Epistle.

God who at sundry. *Hebr. i. ver. 1. to ver. 13.*

The Gospel.

In the beginning was. *S. John i. ver. 1. to ver. 15.*

Saint Stephen's Day.

The Collect.

Grant, O Lord, that in all our sufferings here upon earth, for the testimony of thy truth, we may steadfastly look up to heaven, and by faith behold the glory that shall be revealed; and being filled with the holy Ghost, may learn to love and bless our persecutors by the example of thy first Martyr Saint Stephen, who prayed for his murderers to thee, O blessed Jesus, who standest at the right hand of God to succour all those that suffer for thee, our only Mediator and Advocate. *Amen.*

Then shall follow the Collect of the Nativity, which shall be said continually unto New-years Eve.

For the Epistle.

Stephen being full of. *Acts vii. ver. 55. to the end.*

The Gospel.

Behold, I send. *S. Matth. xxiii. ver. 34. to the end.*

Saint John the Evangelist's Day.

The Collect.

Merciful Lord, we beseech thee to cast thy bright beams of light upon thy Church, that it being enlightened by the doctrine of thy blessed Apostle and Evangelist Saint John, may so walk in the light of thy truth, that it may at length attain to the light of everlasting life, through Jesus Christ our Lord. *Amen.*

The Epistle.

That which was from. *1 S. John i. ver. 1. to the end.*

The Gospel.

Jesus said unto. *S. John xxi. ver. 19. to the end.*

The Innocents Day.

The Collect.

O Almighty God, who out of the mouths of babes and sucklings hast ordained strength, and made infants to glorify thee by their deaths; Mortify and kill all vices in us, and so strengthen us by thy grace, that by the innocency of our lives, and constancy of our faith even unto death, we may glorify thy holy Name, through Jesus Christ our Lord. *Amen.*

For the Epistle.

I looked, and lo, a Lamb. *Rev. xiv. ver. 1. to ver. 6.*

The Gospel.

The angel of the. *S. Matth. ii. ver. 13. to ver. 19.*

The

The Sunday after Christmas-day.

The Collect.

Almighty God, who hast given us thy only begotten Son to take our nature upon him, and as at this time to be born of a pure virgin; Grant that we being regenerate, and made thy children by adoption and grace, may daily be renewed by thy holy Spirit, through the same our Lord Jesus Christ, who liveth and reigneth with thee, and the same Spirit, ever one God, world without end. *Amen.*

The Epistle.

Now I say, that the heir. *Gal. iv. ver. 1. to ver. 8.*

The Gospel.

The birth of Jesus. *S. Matth. i. ver. 18. to the end.*

The Circumcision of Christ.

The Collect.

Almighty God, who madest thy blessed Son to be circumcised, and obedient to the law for man; Grant us the true circumcision of the Spirit, that our hearts, and all our members being mortified from all worldly and carnal lusts, we may in all things obey thy blessed will, through the same thy Son Jesus Christ our Lord. *Amen.*

The Epistle.

Blessed is the man to. *Rom. iv. ver. 8. to ver. 15.*

The Gospel.

And it came to pass. *S. Luke ii. ver. 15. to ver. 22.*

The same Collect, Epistle, and Gospel shall serve for every day after unto the Epiphany.

The Epiphany, or the Manifestation of Christ to the Gentiles.

The Collect.

O God, who by the leading of a Star didst manifest thy only begotten Son to the Gentiles; Mercifully grant, that we which know thee now by faith, may after this life have the fruition of thy glorious Godhead, through Jesus Christ our Lord. *Amen.*

The Epistle.

For this cause I Paul. *Ephes. iii. ver. 1. to ver. 13.*

The Gospel.

When Jesus was. *S. Matth. ii. ver. 1. to ver. 13.*

The first Sunday after the Epiphany.

The Collect.

O Lord, we beseech thee mercifully to receive the prayers of thy people which call upon thee, and grant that they may both perceive and know what things they ought to do; and also may have grace and power faithfully to fulfil the same, through Jesus Christ our Lord. *Amen.*

The Epistle.

I beseech you therefore. *Rom. xii. ver. 1. to ver. 6.*

The Gospel.

Now his parents. *S. Luke ii. ver. 41. to the end.*

The second Sunday after the Epiphany.

The Collect.

Almighty and everlasting God, who dost govern all things in heaven and earth; Mercifully hear the supplications of thy people, and grant us thy peace all the days of our life, through Jesus Christ our Lord. *Amen.*

The Epistle.

Having then gifts. *Rom. xii. ver. 6. to ver. 16.* Be not.

The Gospel.

And the third day. *S. John ii. ver. 1. to ver. 12.*

The third Sunday after the Epiphany.

The Collect.

Almighty and everlasting God, mercifully look upon our infirmities, and in all our dangers and necessities stretch forth thy right hand to help and defend us, through Jesus Christ our Lord. *Amen.*

The Epistle.

Be not wise in your own. *Rom. xii. ver. 16. to the end.*

The Gospel.

When he was come down. *S. Matth. viii. ver. 1. to ver. 14.*

The fourth Sunday after Epiphany.

The Collect.

O God, who knowest us to be set in the midst of so many and great dangers, that by reason of the frailty of our nature we cannot alway stand upright; Grant to us such strength and protection, as may support us in all dangers, and carry us through all temptations, through Jesus Christ our Lord. *Amen.*

The Epistle.

Let every soul be subject. *Rom. xiii. ver. 1. to ver. 8.*

The Gospel.

And when he was. *S. Matth. viii. ver. 23. to the end.*

The fifth Sunday after the Epiphany.

The Collect.

O Lord, we beseech thee to keep thy Church and household continually in thy true religion, that they who do lean only upon the hope of thy heavenly grace, may evermore be defended by thy mighty power, through Jesus Christ our Lord. *Amen.*

The Epistle.

Put on therefore. *Col. iii. ver. 12. to ver. 18.*

The Gospel.

The kingdom of. *S. Matth. xiii. ver. 24. to ver. 31.*

The sixth Sunday after the Epiphany.

The Collect.

O God, whose blessed Son was manifested, that he might destroy the works of the devil, and make us the sons of God, and heirs of eternal life; Grant us, we beseech thee, that having this hope, we may purify our selves, even as he is pure; that when he shall appear again with power and great glory, we may be made like unto him in his eternal and glorious kingdom, where with thee, O Father, and thee, O holy Ghost, he liveth and reigneth ever one God, world without end. *Amen.*

The Epistle.

Behold, what manner. *1 S. John iii. ver. 1. to ver. 9.*

The Gospel.

Then if any man. *S. Matth. xxiv. ver. 23. to ver. 32.*

The Sunday called Septuagesima, or the third Sunday before Lent.

The Collect.

O Lord, we beseech thee favourably to hear the prayers of thy people, that we who are justly punished for our offences, may be mercifully delivered by thy goodness, for the glory of thy Name, through Jesus Christ our Saviour, who liveth and reigneth with thee and the holy Ghost, ever one God, world without end. *Amen.*

The Epistle.

Know ye not that they. *1 Cor. ix. ver. 24. to the end.*

The Gospel.

The kingdom of. *S. Matth. xx. ver. 1. to ver. 17.*

The Sunday called Sexagesima, or the second Sunday before Lent.

The Collect.

O Lord God, who seest that we put not our trust in any thing that we do; Mercifully grant that by thy power we may be defended against all adversity, through Jesus Christ our Lord. *Amen.*

The Epistle.

Ye suffer fools gladly. *2 Cor. xi. ver. 19. to ver. 32.*

The Gospel.

When much people. *S. Luke viii. ver. 4. to ver. 16.*

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The Sunday called Quinquagesima, or the next Sunday before Lent.

The Collect.

O Lord, who hast taught us, that all our doings without charity are nothing worth; Send thy Holy Spirit, and pour into our hearts that most excellent gift of charity, the very bond of peace, and of all vertues, without which whosoever liveth is counted dead before thee. Grant this for thine only Son Jesus Christ's sake. Amen.

The Epistle.

Though I speak with. *1 Cor. xiii. ver. 1. to the end.*

The Gospel.

Then Jesus took unto. *S. Luke xviii. ver. 31. to the end.*

The first day of Lent, commonly called Ashwednesday.

The Collect.

Almighty and everlasting God, who hatest nothing that thou hast made, and dost forgive the sins of all them that are penitent; Create and make in us new and contrite hearts, that we worthily lamenting our sins, and acknowledging our wretchedness, may obtain of thee, the God of all mercy, perfect remission and forgiveness, through Jesus Christ our Lord. Amen.

This Collect is to be read every day in Lent, after the Collect appointed for the day.

For the Epistle.

Turn ye even to me. *Joel ii. ver. 12. to ver. 18.*

The Gospel.

When ye fast, be not. *S. Matth. vi. ver. 16. to ver. 22.*

The first Sunday in Lent.

The Collect.

O Lord, who for our sake didst fast forty days and forty nights; Give us grace to use such abstinence, that our flesh being subdued to the Spirit, we may ever obey thy godly motions in righteousness and true holiness, to thy honour and glory, who livest and reignest with the Father and the Holy Ghost, one God, world without end. Amen.

The Epistle.

We then as workers. *2 Cor. vi. ver. 1. to ver. 11.*

The Gospel.

Then was Jesus led up. *S. Matth. iv. ver. 1. to ver. 12.*

The second Sunday in Lent.

The Collect.

Almighty God, who seeest that we have no power of ourselves to help ourselves; Keep us both outwardly in our bodies, and inwardly in our souls, that we may be defended from all adversities which may happen to the body, and from all evil thoughts which may assault and hurt the soul, through Jesus Christ our Lord. Amen.

The Epistle.

We beseech you. *1 Thess. iv. ver. 1. to ver. 9.*

The Gospel.

Jesus went thence. *S. Matth. xv. ver. 21. to ver. 29.*

The third Sunday in Lent.

The Collect.

WE beseech thee, Almighty God, look upon the hearty desires of thy humble servants, and stretch forth the right hand of thy Majesty, to be our defence against all our enemies, through Jesus Christ our Lord. Amen.

The Epistle.

Be ye therefore followers. *Ephes. v. ver. 1. to ver. 15.*

The Gospel.

Jesus was casting out. *S. Luke xi. ver. 14. to ver. 29.*

The fourth Sunday in Lent.

The Collect.

Grant, we beseech thee, Almighty God, that we, who for our evil deeds do worthily deserve to be punished, by the comfort of thy grace may mercifully

be relieved, through our Lord and Saviour Jesus Christ. Amen.

The Epistle.

Tell me, ye that desire. *Gal. iv. ver. 21. to the end.*

The Gospel.

Jesus went over the sea. *S. John vi. ver. 1. to ver. 15.*

The fifth Sunday in Lent.

The Collect.

WE beseech thee, Almighty God, mercifully to look upon thy people; that by thy great goodness they may be governed and preserved evermore, both in body and soul, through Jesus Christ our Lord. Amen.

The Epistle.

Christ being come. *Hebr. ix. ver. 11. to ver. 16.*

The Gospel.

Jesus said, Which of you. *S. John viii. ver. 46. to ver. 59. Going through.*

The Sunday next before Easter.

The Collect.

Almighty and everlasting God, who of thy tender love towards mankind, hast sent thy Son, our Saviour Jesus Christ, to take upon him our flesh, and to suffer death upon the cross, that all mankind should follow the example of his great humility; Mercifully grant that we may both, follow the example of his patience, and also be made partakers of his resurrection, through the same Jesus Christ our Lord. Amen.

The Epistle.

Let this mind be in. *Phil. ii. ver. 5. to ver. 12.*

The Gospel.

When the morning. *S. Matth. xxvii. ver. 1. to ver. 55.*

Monday before Easter.

For the Epistle.

Who is this that cometh. *Isai. lxiii. ver. 1. to the end.*

The Gospel.

After two days was. *S. Mark xiv. ver. 1. to the end.*

Tuesday before Easter.

For the Epistle.

The Lord God hath. *Isai. i. ver. 5. to the end.*

The Gospel.

And straightway in. *S. Mark xv. ver. 1. to ver. 40.*

Wednesday before Easter.

The Epistle.

Where a testament is. *Hebr. ix. ver. 16. to the end.*

The Gospel.

Now the feast of. *S. Luke xxii. ver. 1. to the end.*

Thursday before Easter.

The Epistle.

In this that I declare. *1 Cor. xi. ver. 17. to the end.*

The Gospel.

The whole multitude. *S. Luke xxiii. ver. 1. to ver. 50.*

Good Friday.

The Collect.

Almighty God, we beseech thee graciously to behold this thy family, for which our Lord Jesus Christ was contented to be betrayed, and given up into the hands of wicked men, and to suffer death upon the cross, who now liveth and reigneth with thee, and the Holy Ghost, ever one God, world without end. Amen.

Almighty and everlasting God, by whose Spirit the whole body of the Church is governed and sanctified; Receive our supplications and prayers which we offer before thee for all estates of men in thy holy Church, that every member of the same in his vocation and ministry, may truly and godly serve thee, through our Lord and Saviour Jesus Christ. Amen.

O Merciful God, who hast made all men, and hatest nothing that thou hast made, nor wouldest the death of a sinner, but rather that he should be converted and live; Have mercy upon all Jews, Turks, Infidels, and Hereticks, and take from them all ignorance, hardness

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ness of heart, and contempt of thy Word; and so fetch them home, blessed Lord, to thy flock, that they may be saved among the remnant of the true Israelites, and be made one fold under one Shepherd, Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Spirit, one God, world without end. Amen.

The Epistle.

The law having a shadow. *Hebr. x. ver. 1. to ver. 5.*

The Gospel.

Pilate therefore. *S. John xix. ver. 1. to ver. 38.*

Easter-Even.

The Collect.

GRant, O Lord, that as we are baptized into the death of thy blessed Son our Saviour Jesus Christ; so by continual mortifying our corrupt affections, we may be buried with him, and that through the grave, and gate of death, we may pass to our joyful resurrection, for his merits, who died, and was buried, and rose again for us, thy Son Jesus Christ our Lord. Amen.

The Epistle.

It is better, if the. *1 S. Pet. iii. ver. 17. to the end.*

The Gospel.

When the even was. *S. Matth. xxvii. ver. 57. to the end.*

Easter-Day.

At Morning Prayer, in stead of the Psalm, O come, let us, &c. these Anthems shall be sung or said:

Chus keep the feast. Not with the old leaven, neither with the leaven of malice and wickedness: but with the unleavened bread of sincerity and truth. *1 Cor. v. 7.*

Christ being raised from the dead dieth no more: death hath no more dominion over him. For in that he died, he died unto sin once: but in that he liveth, he liveth unto God. Likewise reckon ye also yourselves to be dead indeed unto sin: but alive unto God through Jesus Christ our Lord. *Rom. vi. 9.*

Christ is risen from the dead: and become the first-fruits of them that slept. For since by man came death: by man came also the resurrection of the dead. For as in Adam all die: even so in Christ shall all be made alive. *1 Cor. xv. 20.*

Glorify be to the Father, and to the Son: and to the Holy Ghost;

Ans. As it was in the beginning, is now, and ever shall be: world without end. Amen.

The Collect.

Almighty God, who through thine only begotten Son Jesus Christ hast overcome death, and opened unto us the gate of everlasting life; We humbly beseech thee, that as by thy special grace preventing us, thou dost put into our minds good desires; so by thy continual help we may bring the same to good effect, through Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Ghost, ever one God, world without end. Amen.

The Epistle.

If ye then be risen with. *Col. iii. ver. 1. to ver. 8.*

The Gospel.

The first day of the. *S. John xx. ver. 1. to ver. 11.*

Monday in Easter-week.

The Collect.

Almighty God, who through thy only begotten Son Jesus Christ hast overcome death, and opened unto us the gate of everlasting life; We humbly beseech thee, that as by thy special grace preventing us, thou dost put into our minds good desires, so by thy continual help we may bring the same to good effect, through Jesus Christ our Lord, who liveth and reigneth with thee, and the Holy Ghost, ever one God, world without end. Amen.

For the Epistle.

Peter opened his. *Acts x. ver. 34. to ver. 44.*

The Gospel.

Behold, two of his. *S. Luke xxiv. ver. 13. to ver. 36.*

Tuesday in Easter-week.

The Collect.

Almighty God, who through thy only begotten Son Jesus Christ hast overcome death, and opened unto us the gate of everlasting life; We humbly beseech thee, that as by thy special grace preventing us, thou dost put into our minds good desires, so by thy continual help we may bring the same to good effect, through Jesus Christ our Lord, who liveth and reigneth with thee, and the Holy Ghost, ever one God, world without end. Amen.

For the Epistle.

Men and brethren. *Acts xiii. ver. 26. to ver. 42.*

The Gospel.

Jesus himself stood. *S. Luke xxiv. ver. 36. to ver. 49.*

The first Sunday after Easter.

The Collect.

Almighty Father, who hast given thine only Son to die for our sins, and to rise again for our justification; Grant us so to put away the leaven of malice and wickedness, that we may always serve thee in purity of living and truth, through the merits of the same thy Son Jesus Christ our Lord. Amen.

The Epistle.

Whatsoever is born. *1 S. John v. ver. 4. to ver. 13.*

The Gospel.

The same day at. *S. John xx. ver. 19. to ver. 24.*

The second Sunday after Easter.

The Collect.

Almighty God, who hast given thine only Son to be unto us both a sacrifice for sin, and also an example of godly life; Give us grace that we may always most thankfully receive that his inestimable benefit, and also endeavour ourselves to follow the blessed steps of his most holy life, through the same Jesus Christ our Lord. Amen.

The Epistle.

This is thank-worthy. *1 S. Pet. ii. ver. 19. to the end.*

The Gospel.

Jesus said, I am the. *S. John x. ver. 11. to ver. 17.*

The third Sunday after Easter.

The Collect.

Almighty God, who shewest to them that be in error the light of thy truth, to the intent that they may return into the way of righteousness; Grant unto all them that are admitted into the fellowship of Christ's religion, that they may eschew those things that are contrary to their profession, and follow all such things as are agreeable to the same, through our Lord Jesus Christ. Amen.

The Epistle.

Dearly beloved. *1 S. Pet. ii. ver. 11. to ver. 18.*

The Gospel.

Jesus said to his. *S. John xvi. ver. 16. to ver. 23.*

The fourth Sunday after Easter.

The Collect.

O Almighty God, who alone canst order the unruly wills and affections of sinful men; Grant unto thy people, that they may love the thing which thou commandest, and desire that which thou dost promise; that so among the sundry, and manifold changes of the world, our hearts may surely there be fixed, where true joys are to be found, through Jesus Christ our Lord. Amen.

The Epistle.

Every good gift. *S. James i. ver. 17. to ver. 22.*

The Gospel.

Jesus said unto his. *S. John xvi. ver. 5. to ver. 15.*

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*The fifth Sunday after Easter.
The Collect.*

O Lord, from whom all good things do come; Grant us thy humble servants, that by thy holy inspiration we may think those things that be good, and by thy merciful guiding may perform the same, through the Lord Jesus Christ. *Amen.*

The Epistle.

De ye doers of. S. James i. ver. 22. to the end.

The Gospel.

Verily, verily I say. S. John 16. ver. 23. to the end.

*The Ascension-day.
The Collect.*

GRant, we beseech thee, Almighty God, that like as we do believe thy only begotten Son our Lord Jesus Christ to have ascended into the heavens; so we may also in heart and mind thither ascend, and with him continually dwell, who liveth and reigneth with thee, and the Holy Ghost, one God, world without end. *Amen.*

For the Epistle.

The former treatise. Acts i. ver. 1. to ver. 12.

The Gospel.

Jesus appeared unto. S. Mark xvi. ver. 14. to the end.

*Sunday after Ascension-day.
The Collect.*

O God the King of glory, who hast exalted thine only Son Jesus Christ with great triumph unto thy kingdom in heaven; We beseech thee, leave us not comfortless; but send to us thine Holy Ghost to comfort us, and exalt us unto the same place whither our Saviour Christ is gone before, who liveth and reigneth with thee, and the Holy Ghost, one God, world without end. *Amen.*

The Epistle.

The end of all. 1 S. Pet. 4. ver. 7. to ver. 12.

The Gospel.

When the Comforter. S. John xv. ver. 26. and Chap. xvi. to ver. 4. And these things.

*Whitsunday.
The Collect.*

GOD, who as at this time didst teach the hearts of thy faithful people, by the sending to them the light of thy Holy Spirit; Grant us by the same Spirit to have a right judgment in all things, and evermore to rejoice in his holy comfort, through the merits of Christ Jesus our Saviour, who liveth and reigneth with thee, in the unity of the same Spirit, one God, world without end. *Amen.*

For the Epistle.

When the day of. Acts ii. ver. 1. to ver. 12.

The Gospel.

Jesus said unto. S. John xiv. ver. 15. to ver. 31. Arise. Monday in Whitsun-week.

The Collect.

GOD, who as at this time didst teach the hearts of thy faithful people, by the sending to them the light of thy Holy Spirit; Grant us by the same Spirit to have a right judgment in all things, and evermore to rejoice in his holy comfort, through the merits of Christ Jesus our Saviour, who liveth and reigneth with thee, in the unity of the same Spirit, one God, world without end. *Amen.*

For the Epistle.

Then Peter opened his. Acts x. ver. 34. to the end.

The Gospel.

God so loved the world. S. John iii. ver. 16. to ver. 22.

*Tuesday in Whitsun-week.
The Collect.*

GOD, who as at this time didst teach the hearts of thy faithful people, by the sending to them the

light of thy Holy Spirit; Grant us by the same Spirit to have a right judgment in all things, and evermore to rejoice in his holy comfort, through the merits of Christ Jesus our Saviour, who liveth and reigneth with thee, in the unity of the same Spirit, one God, world without end. *Amen.*

For the Epistle.

When the apostles. Acts viii. ver. 14. to ver. 18.

The Gospel.

Verily, verily I say. S. John x. ver. 1. to ver. 11.

*Trinity-Sunday.
The Collect.*

Almighty, and everlasting God, who hast given unto us thy servants grace by the confession of a true faith, to acknowledge the glory of the eternal Trinity, and in the power of the Divine Majesty to worship the Unity; We beseech thee, that thou wouldest keep us steadfast in this faith, and evermore defend us from all adversities, who livest and reignest one God, world without end. *Amen.*

For the Epistle.

After this I looked. Rev. iv. ver. 1. to the end.

The Gospel.

There was a man of. S. John iii. ver. 1. to ver. 16.

*The first Sunday after Trinity.
The Collect.*

O God, the strength of all them that put their trust in thee; Mercifully accept our prayers: and because through the weakness of our mortal nature we can do no good thing without thee, grant us the help of thy grace, that in keeping thy commandments we may please thee both in will and deed, through Jesus Christ our Lord. *Amen.*

The Epistle.

Beloved, let us love. 1 S. John iv. ver. 7. to the end.

The Gospel.

There was a certain. S. Luke xvi. ver. 19. to the end.

*The second Sunday after Trinity.
The Collect.*

O Lord, who never failest to help and govern them whom thou dost bring up in thy steadfast fear and love; Keep us, we beseech thee, under the protection of thy good providence, and make us to have a perpetual fear and love of thy Holy Name, through Jesus Christ our Lord. *Amen.*

The Epistle.

Marvel not, my. 1 S. John iii. ver. 13. to the end.

The Gospel.

A certain man. S. Luke xiv. ver. 16. to ver. 25.

*The third Sunday after Trinity.
The Collect.*

O Lord, we beseech thee mercifully to hear us; and grant that we, to whom thou hast given an hearty desire to pray, may by thy mighty aid be defended and comforted in all dangers and adversities, through Jesus Christ our Lord. *Amen.*

The Epistle.

All of you be subject. 1 S. Pet. v. ver. 5. to ver. 12.

The Gospel.

Then drew near unto. S. Luke xv. ver. 1. to ver. 11.

*The fourth Sunday after Trinity.
The Collect.*

O God, the protector of all that trust in thee, without whom nothing is strong, nothing is holy; Increase and multiply upon us thy mercy, that thou being our ruler and guide, we may so pass through things temporal, that we finally lose not the things eternal: Grant this, O heavenly Father, for Jesus Christ's sake our Lord. *Amen.*

The Epistle.

I reckon that. Rom. viii. ver. 18. to ver. 24.

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The Gospel.
Be ye therefore. S. Luke vi. ver. 36. to ver. 43.
The fifth Sunday after Trinity.
The Collect.

GRant, O Lord, we beseech thee, that the course of this world may be so peaceably ordered by thy governance, that thy Church may joyfully serve thee in all godly quietness, through Jesus Christ our Lord. Amen.

The Epistle.
Be ye all of. 1 S. Pet. iii. ver. 8. to ver. 15. And be ready.

The Gospel.
It came to pass. S. Luke v. ver. 1. to ver. 12.
The sixth Sunday after Trinity.
The Collect.

O God, who hast prepared for them that love thee, such good things as pass mans understanding; Pour into our hearts such love toward thee, that we loving thee above all things, may obtain thy promises, which exceed all that we can desire, through Jesus Christ our Lord. Amen.

The Epistle.
Know ye not, that so. Rom vi. ver. 3. to ver. 12.
The Gospel.
Jesus said unto his. S. Matth. v. ver. 20. to ver. 27.
The seventh Sunday after Trinity.
The Collect.

Lord of all power and might, who art the author and giver of all good things; Graft in our hearts the love of thy Name, increase in us true Religion, nourish us with all goodness, and of thy great mercy keep us in the same, through Jesus Christ our Lord. Amen.

The Epistle.
I speak after the manner. Rom. vi. ver. 19 to the end.
The Gospel.
In those days. S. Mark viii. ver. 1. to ver. 10.
The eighth Sunday after Trinity.
The Collect.

O God whose never-failing providence ordereth all things both in heaven and earth; We humbly beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us, through Jesus Christ our Lord. Amen.

The Epistle.
Brethren, we are. Rom. viii. ver. 12. to ver. 18.
The Gospel.
Beware of false. S. Matth. vii. ver. 15. to ver. 23.
The ninth Sunday after Trinity.
The Collect.

GRant to us, Lord, we beseech thee, the Spirit to think and do always such things as be rightful; that we who cannot do any thing that is good without thee, may by thee be enabled to live according to thy will, through Jesus Christ our Lord. Amen.

The Epistle.
Brethren, I would. 1 Cor. x. ver. 1. to ver. 14.
The Gospel.
Jesus said unto his. S. Luke xvi. ver. 1. to ver. 10.
The tenth Sunday after Trinity.
The Collect.

LET thy merciful ears, O Lord, be open to the prayers of thy humble servants; and that they may obtain their petitions, make them to ask such things as shall please thee, through Jesus Christ our Lord. Amen.

The Epistle.
Concerning spiritual. 1 Cor. xii. ver. 1. to ver. 12.
The Gospel.
And when. S. Luke xix. ver. 41. to ver. 47. But the chief.

The eleventh Sunday after Trinity.
The Collect.

O God, who declarest thy Almighty power most chiefly in shewing mercy and pity; Mercifully grant unto us such a measure of thy grace, that we running the way of thy commandments, may obtain thy gracious promises, and be made partakers of thy heavenly treasure, through Jesus Christ our Lord. Amen.

The Epistle.
Brethren, I declare. 1 Cor. xv. ver. 1. to ver. 12.
The Gospel.
Jesus spake this. S. Luke xviii. ver. 9. to ver. 15.

The twelfth Sunday after Trinity.
The Collect.
Almighty and everlasting God, who art always more ready to hear than we to pray, and art wont to give more than either we desire or deserve; Pour down upon us the abundance of thy mercy, forgiving us those things whereof our conscience is afraid, and giving us those good things which we are not worthy to ask, but through the merits and mediation of Jesus Christ thy Son our Lord. Amen.

The Epistle.
Such trust have we. 2 Cor. iii. ver. 4. to ver. 10.
The Gospel.
Jesus departing from. S. Mark vii. ver. 31. to the end.

The thirteenth Sunday after Trinity.
The Collect.
Almighty and merciful God, of whose only gift it cometh, that thy faithful people do unto thee true and laudable service; Grant, we beseech thee, that we may so faithfully serve thee in this life, that we fail not finally to attain thy heavenly promises, through the merits of Jesus Christ our Lord. Amen.

The Epistle.
To Abraham and his. Gal. iii. ver. 16. to ver. 23.
The Gospel.
Blessed are the eyes. S. Luke x. ver. 23. to ver. 38.

The fourteenth Sunday after Trinity.
The Collect.
Almighty and everlasting God, give unto us the increase of faith, hope, and charity; and that we may obtain that which thou dost promise, make us to love that which thou dost command, through Jesus Christ our Lord. Amen.

The Epistle.
I say then, Walk in. Gal. v. ver. 16. to ver. 25.
The Gospel.
And it came to. S. Luke xvii. ver. 11. to ver. 20.

The fifteenth Sunday after Trinity.
The Collect.
Keepest, we beseech thee, O Lord, thy Church with thy perpetual mercy. And because the frailty of man without thee cannot but fall, keep us ever by thy help from all things hurtful, and lead us to all things profitable to our salvation, through Jesus Christ our Lord. Amen.

The Epistle.
Ye see how large a letter. Gal. vi. ver. 11. to the end.
The Gospel.
No man can serve. S. Matth. vi. ver. 24. to the end.

The sixteenth Sunday after Trinity.
The Collect.
O Lord, we beseech thee, let thy continual pity cleanse and defend thy Church; and because it cannot continue in safety without thy succour; preserve it evermore by thy help and goodness, through Jesus Christ our Lord. Amen.

COLLECTS.

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The Epistle.
I desire that ye saint not. *Ephes. iii. ver. 13. to the end.*
The Gospel.
And it came to pass. *S. Luke vii. ver. 11. to ver. 18.*
The seventeenth Sunday after Trinity.

The Collect.
Lord, we pray thee, that thy grace may always pre-
sents and follow us; and make us continually to be
given to all good works, through Jesus Christ our Lord.
Amen.

The Epistle.
I therefore the prisoner. *Ephes. iv. ver. 1. to ver. 7.*
The Gospel.
It came to pass as. *S. Luke xiv. ver. 1. to ver. 12.*
The eighteenth Sunday after Trinity.

The Collect.
Lord, we beseech thee, grant thy people grace to
withstand the temptations of the world, the flesh,
and the devil, and with pure hearts and minds to fol-
low thee the only God, through Jesus Christ our Lord.
Amen.

The Epistle.
I thank my God always. *1 Cor. i. ver. 4. to ver. 9.*
The Gospel.
When the Pharisees. *S. Matth. xxii. ver. 34. to the end.*
The nineteenth Sunday after Trinity.

The Collect.
O God, forasmuch as without thee we are not able
to please thee; Mercifully grant, that thy Holy
Spirit may in all things direct and rule our hearts,
through Jesus Christ our Lord. *Amen.*

The Epistle.
This I say therefore. *Ephes. iv. ver. 17. to the end.*
The Gospel.
Jesus entered into. *S. Matth. ix. ver. 1. to ver. 9.*
The twentieth Sunday after Trinity.

The Collect.
O Almighty and most merciful God, of thy boun-
tiful goodness keep us, we beseech thee, from all
things that may hurt us; that we being ready both in
body and soul, may cheerfully accomplish those things
that thou wouldest have done, through Jesus Christ our
Lord. *Amen.*

The Epistle.
See then that ye walk. *Ephes. v. ver. 15. to ver. 22.*
The Gospel.
Jesus said, The. *S. Matth. xxii. ver. 1. to ver. 15.*
The one and twentieth Sunday after Trinity.

The Collect.
Grant, we beseech thee, merciful Lord, to thy faith-
ful people pardon and peace, that they may be
cleaved from all their sins, and serve thee with a quiet
mind, through Jesus Christ our Lord. *Amen.*

The Epistle.
My brethren, be strong. *Ephes. vi. ver. 10. to ver. 21.*
The Gospel.
There was a certain. *S. John iv. ver. 46. to the end.*
The two and twentieth Sunday after Trinity.

The Collect.
Lord, we beseech thee to keep thy household the
Church in continual godliness, that through thy
protection it may be free from all adversities, and de-
voutly given to serve thee in good works, to the glory
of thy Name, through Jesus Christ our Lord. *Amen.*

The Epistle.
I thank my God upon. *Phil. i. ver. 3. to ver. 12.*
The Gospel.
Peter said unto. *S. Matth. xviii. ver. 21. to the end.*

The three and twentieth Sunday after Trinity.

The Collect.
O God our refuge and strength, who art the au-
thor of all godliness; Be ready, we beseech thee,
to hear the devout prayers of thy Church; and grant
that those things which we ask faithfully, we may
obtain effectually, through Jesus Christ our Lord.
Amen.

The Epistle.
Brethren, be followers. *Phil. iii. ver. 17. to the end.*
The Gospel.
Then went the. *S. Matth. xxii. ver. 15. to ver. 23.*
The four and twentieth Sunday after Trinity.

The Collect.
O Lord, we beseech thee, absolve thy people from
their offences; that through thy bountiful good-
ness we may all be delivered from the bands of those
sins, which by our frailty we have committed. Grant
this, O heavenly Father, for Jesus Christ's sake, our
blessed Lord and Saviour. *Amen.*

The Epistle.
We give thanks to God. *Col. i. ver. 3. to ver. 13.*
The Gospel.
While Jesus spake. *S. Matth. ix. ver. 18. to ver. 27.*
The twenty fifth Sunday after Trinity.

The Collect.
Stir up, we beseech thee, O Lord, the wills of thy
faithful people, that they plentifully bringing forth
the fruit of good works, may of thee be plentifully re-
warded, through Jesus Christ our Lord. *Amen.*

For the Epistle.
Behold, the days come. *Jer. xxiii. ver. 5. to ver. 9.*
The Gospel.
When Jesus then lift. *S. John vi. ver. 5. to ver. 15.*

*¶ If there be any more Sundays before Advent-Sunday, the
Service of some of those Sundays that were omitted after
the Epiphany, shall be taken in to supply so many as are
here wanting. And if there be fewer, the overplus may
be omitted: Provided that this last Collect, Epistle, and
Gospel shall always be used upon the Sunday next before
Advent.*

Saint Andrew's day.

The Collect.
Almighty God, who didst give such grace unto thy
holy Apostle Saint Andrew, that he readily obeyed
the calling of thy Son Jesus Christ, and followed
him without delay; Grant unto us all, that we being
called by thy holy Word, may forthwith give up our-
selves obediently to fulfil thy holy commandments,
through the same Jesus Christ our Lord. *Amen.*

The Epistle.
If thou shalt confess. *Rom. x. ver. 9. to the end.*
The Gospel.
Jesus walking by. *S. Matth. iv. ver. 18. to ver. 23.*

Saint Thomas the Apostle.

The Collect.
Almighty and everliving God, who for the more
confirmation of the faith didst suffer thy holy Ap-
postle Thomas to be doubtful in thy Son's resurrexion;
Grant us so perfectly, and without all doubt to be-
lieve in thy Son Jesus Christ, that our faith in thy sight
may never be reproved. Hear us, O Lord, through the
same Jesus Christ, to whom with thee and the Holy
Ghost be all honour and glory now and for evermore.
Amen.

The Epistle.
Now therefore ye are. *Ephes. ii. ver. 19. to the end.*
The Gospel.
Thomas, one of. *S. John xx. ver. 24. to the end.*

B 3

The

- COLLECTS.

The Conversion of Saint Paul.

The Collect.

O God, who through the Preaching of the blessed Apostle Saint Paul hast caused the light of the Gospel to shine throughout the world; Grant, we beseech thee, that we having his wonderful conversion in remembrance, may shew forth our thankfulness unto thee for the same, by following the holy doctrine which he taught, through Jesus Christ our Lord. Amen.

For the Epistle.

And Saul yet breathing. *Acts ix. ver. 1. to ver. 23.*

The Gospel.

Peter answered. *S. Matth. xix. ver. 27. to the end.*

The Presentation of Christ in the Temple, commonly called, The Purification of Saint Mary the Virgin.

The Collect.

Almighty and everliving God, we humbly beseech thy Majesty, that as thy only begotten Son was this day presented in the Temple in substance of our flesh; so we may be presented unto thee with pure and clean hearts, by the same thy Son Jesus Christ our Lord. Amen.

For the Epistle.

Behold, I will send my. *Mal. iii. ver. 1. to ver. 6.*

The Gospel.

And when the days. *S. Luke 2. ver. 22. to ver. 41.*

Saint Matthias day.

The Collect.

O Almighty God, who into the place of the traitor Judas didst choose thy faithful servant Matthias to be of the number of the twelve Apostles; Grant that thy Church being alway preserved from false Apostles, may be ordered and guided by faithful and true Pastors, through Jesus Christ our Lord. Amen.

For the Epistle.

In those days Peter. *Acts i. ver. 15. to the end.*

The Gospel.

At that time Jesus. *S. Matth. xi. ver. 25. to the end.*

The Annunciation of the Blessed Virgin Mary.

The Collect.

WE beseech thee, O Lord, pour thy grace into our hearts, that as we have known the Incarnation of thy Son Jesus Christ by the message of an angel; so by his cross and passion we may be brought unto the glory of his resurrection, through the same Jesus Christ our Lord. Amen.

For the Epistle.

Moreover the Lord. *Isai. vii. ver. 10. to ver. 16.*

The Gospel.

And in the sixth month. *S. Luke i. ver. 26. to ver. 39.*

Saint Marks day.

The Collect.

O Almighty God, who hast instructed thy holy Church with the heavenly doctrine of thy Evangelist Saint Mark; Give us grace, that being not like children carried away with every blast of vain doctrine, we may be established in the truth of thy holy Gospel, through Jesus Christ our Lord. Amen.

The Epistle.

Unto every one of us. *Ephes. iv. ver. 7. to ver. 17.*

The Gospel.

I am the true vine. *S. John xv. ver. 1. to ver. 12.*

Saint Philip and Saint James day.

The Collect.

O Almighty God, whom truly to know is everlasting life; Grant us perfectly to know thy Son Jesus Christ to be the way, the truth, and the life, that

following the steps of thy holy Apostles, Saint Philip and Saint James, we may stedfastly walk in the way that leadeth to eternal life, through the same thy Son Jesus Christ our Lord. Amen.

The Epistle.

James a servant of. *S. James i. ver. 1. to ver. 13.*

The Gospel.

And Jesus said unto. *S. John xiv. ver. 1. to ver. 15.*

Saint Barnabas the Apostle.

The Collect.

O Lord God Almighty, who didst endue thy holy Apostle Barnabas with singular gifts of the Holy Ghost; Leave us not, we beseech thee, destitute of thy manifold gifts, nor yet of grace to use them alway to thy honour and glory, through Jesus Christ our Lord. Amen.

For the Epistle.

Tidings of these. *Acts xi. ver. 22. to the end.*

The Gospel.

This is my. *S. John xv. ver. 12. to ver. 17.*

Saint John Baptist.

The Collect.

Almighty God, by whose providence thy servant John Baptist was wonderfully born, and sent to prepare the way of thy Son our Saviour, by preaching of repentance; Make us so to follow his doctrine and holy life, that we may truly repent according to his preaching, and after his example constantly speak the truth, boldly rebuke vice, and patiently suffer for the truths sake, through Jesus Christ our Lord. Amen.

For the Epistle.

Comfort ye, comfort. *Isai. xl. ver. 1. to ver. 12.*

The Gospel.

Elisabeths full time. *S. Luke i. ver. 57. to the end.*

Saint Peters day.

The Collect.

O Almighty God, who by thy Son Jesus Christ didst give to thy Apostle Saint Peter many excellent gifts, and commandest him earnestly to feed thy flock; Make, we beseech thee, all Bishops and Pastors diligently to preach thy holy Word, and the People obediently to follow the same, that they may receive the crown of everlasting glory, through Jesus Christ our Lord. Amen.

For the Epistle.

About that time Herod. *Acts xii. ver. 1. to ver. 12.*

The Gospel.

When Jesus came. *S. Matth. xvi. ver. 13. to ver. 20.*

Saint James the Apostle.

The Collect.

Grant, O merciful God, that as thine holy Apostle Saint James, leaving his father and all that he had, without delay was obedient unto the calling of thy Son Jesus Christ, and followed him; so we, forsaking all worldly and carnal affections, may be evermore ready to follow thy holy commandments, through Jesus Christ our Lord. Amen.

For the Epistle.

In those days came prophets. *Acts xi. ver. 27. and chap. xiii. to ver. 3. Then were the.*

The Gospel.

Then came to him. *S. Matth. 20. ver. 20. to ver. 29.*

Saint Bartholomew the Apostle.

The Collect.

O Almighty and everlasting God, who didst give to thine Apostle Bartholomew grace truly to believe and

and to preach thy Word; Grant, we beseech thee, unto thy Church to love that Word which he believed, and both to preach and receive the same, through Jesus Christ our Lord. *Amen.*

For the Epistle.

By the hands of the. *Acts* v. ver. 12. to ver. 17.

The Gospel.

And there was also. *S. Luke* xxii. ver. 24. to ver. 31.

Saint Matthew the Apostle.

The Collect.

O Almighty God, who by thy blessed Son didst call Matthew from the receipt of custom to be an Apostle and Evangelist; Grant us grace to forsake all covetous desires, and inordinate love of riches, and to follow the same thy Son Jesus Christ, who liveth and reigneth with thee and the Holy Ghost, one God world without end. *Amen.*

The Epistle.

Therefore seeing we have. *2 Cor.* iv. ver. 1. to ver. 7.

The Gospel.

And as Jesus passed. *S. Matth.* ix. ver. 9. to ver. 14.

Saint Michael and all Angels.

The Collect.

O Everlasting God, who hast ordained and constituted the services of Angels and Men in a wonderful order; Mercifully grant, that as thy holy Angels alway do thee service in heaven; so by thy appointment they may succour and defend us on earth, through Jesus Christ our Lord. *Amen.*

For the Epistle.

There was war in. *Rev.* 12. ver. 7. to ver. 13.

The Gospel.

At the same time. *S. Matth.* xviii. ver. 1. to ver. 11.

Saint Luke the Evangelist.

The Collect.

Almighty God, who calledst Luke the Physician, whose praise is in the Gospel, to be an Evangelist,

and Physician of the soul; May it please thee, that by the wholesome medicines of the doctrine delivered by him, all the diseases of our souls may be healed, through the merits of thy Son Jesus Christ our Lord. *Amen.*

The Epistle.

Watch thou in all. *2 Tim.* iv. ver. 5. to ver. 16.

The Gospel.

The Lord appointed. *S. Luke* x. ver. 1. to ver. 7. Go not from.

Saint Simon and Saint Jude Apostles.

The Collect.

O Almighty God, who hast built thy Church upon the foundation of the Apostles and Prophets, Jesus Christ himself being the head corner-stone; Grant us so to be joined together in unity of spirit by their doctrine, that we may be made an holy temple, acceptable unto thee, through Jesus Christ our Lord. *Amen.*

The Epistle.

Jude the servant of Jesus. *S. Jude* ver. 1. to ver. 9.

The Gospel.

These things I. *S. John* xv. ver. 17. to the end.

All Saints day.

The Collect.

O Almighty God, who hast knit together thine elect in one communion and fellowship, in the mystical body of thy Son Christ our Lord; Grant us grace so to follow thy blessed saints in all virtuous and godly living, that we may come to those unspeakable joys, which thou hast prepared for them that unfeignedly love thee, through Jesus Christ our Lord. *Amen.*

For the Epistle.

And I saw another angel. *Rev.* vii. ver. 1. to ver. 13.

The Gospel.

Jesus seeing the. *S. Matth.* v. ver. 1. to ver. 13.

Table III

Proper LESSONS to be Read at Morning and Evening Prayer
on the Sundays, and other Holy-days, throughout the Year.

LESSONS Proper for Sundays.			Sundays after Tri- nity.	Mattins.	Evenfong.
<i>Sundays of Advent.</i>			The First	Joshua 10	Joshua 23
The First	Isaiah 1	Isaiah 2	ii	Judges 4	Judges 5
ii	5	24	iii	Samuel 2	Samuel 3
iii	25	26	iv	12	18
iv	30	33	v	15	17
<i>Sund. aft. Christmas</i>			vi	Samuel 12	Samuel 19
The First	37	38	vii	21	24
ii	41	43	viii	Kings 13	Kings 17
<i>Sund. aft. Epiphany</i>			ix	18	19
The First	44	46	x	21	22
ii	51	53	xi	Kings 5	Kings 9
iii	55	56	xii	10	18
iv	57	58	xiii	19	23
v	59	64	xiv	Jeremiah 5	Jeremiah 22
vi	65	66	xv	35	36
<i>Septuagesima</i>	Genesis 1	Genesis 2	xvi	Ezekiel 2	Ezekiel 13
<i>Sexagesima</i>	3	6	xvii	14	18
<i>Quinquagesima</i>	9 to ver. 20	12	xviii	20	24
<i>Lent.</i>			xix	Daniel 3	Daniel 6
First Sunday	19 to ver. 30	22	xx	Joel 2	Micah 6
ii	27	34	xxi	Habakkuk 2	Proverbs 1
iii	39	42	xxii	Proverbs 2	3
iv	43	45	xxiii	11	12
v	Exodus 3	Exodus 5	xxiv	13	14
vi			xxv	15	16
1 Lesson	9	10	xxvi	17	19
2 Lesson	Matthew 26	Heb. 5. to ver. 11			
<i>Easter-day.</i>					
1 Lesson	Exodus 12	Exodus 14			
2 Lesson	Romans 6	Acts 2. to ver. 22			
<i>Sundays aft. Easter.</i>					
The First	Numbers 16	Numbers 22			
ii	23, 24	23			
iii	Deuteronomy 4	Deuteronomy 5			
iv	6	7			
v	8	9			
<i>Sunday after Ascen- sion-day.</i>					
	12	13			
<i>Whitsunday.</i>					
1 Lesson	16 to ver. 18	Isaiah 11			
2 Lesson	Acts 10. ver. 34	Acts 19 to ver. 21			
<i>Trinity-Sunday.</i>					
1 Lesson	Genesis 1	Genesis 18			
2 Lesson	Matthew 3	John 5			

LESSONS Proper for Holy-days.		
<i>S. Andrew</i>	Mattins. Proverbs 20	Evenfong. Proverbs 23
<i>S. Thomas the Apo- stle.</i>	23	24
<i>Nativity of Christ.</i>		
1 Lesson	Isaiah 9. to ver. 8	Isa. 7. v. 10. to v. 17
2 Lesson	Luke 2. to ver. 15	Titus 3. v. 4. to v. 9
<i>S. Stephen.</i>		
1 Lesson	Proverbs 28	Ecclesiastes 4
2 Lesson	Acts 6. v. 8. & c. 7. (to ver. 30)	Acts 7. v. 30. to v. 55
<i>S. John.</i>		
1 Lesson	Ecclesiastes 5	Ecclesiastes 6
2 Lesson	Apocalyps 1	Apocalyps 22
<i>Innocents-Day.</i>	Jer. 31. to ver. 18	Wisdom 1
<i>Circumcision.</i>		
1 Lesson	Genesis 17	Deut. 10. v. 12
2 Lesson	Romans 2	Colossians 2
<i>Epiphany.</i>		
1 Lesson	Isaiah 60	Isaiah 49
2 Lesson	Luke 3. to ver. 23	John 2. to ver. 12

LESSONS Proper for Holy-days.

<i>Convers. of S. Paul.</i>	<i>Mattins.</i>	<i>Evenfong.</i>	<i>Ascension Day.</i>	<i>Mattins.</i>	<i>Evenfong.</i>
1 Lesson	Wisdom	5 Wisdom	1 Lesson	Deuteronomy	10 2 Kings
2 Lesson	Acts 22. to ver. 22	26 Acts	2 Lesson	Luke 24. ver. 44	Ephel. 4. to ver. 17
<i>Purification of the Virgin Mary.</i>	Wisdom	9 Wisdom	<i>Mon. in Whit Week.</i>		(to ver. 30
			1 Lesson	Gen. 12. to ver. 10	Num. 11. ver. 16.
<i>S. Matthias.</i>		19 Ecclesiasticus	2 Lesson	1 Corinthians	12 1 Cor. 14. to ver. 16
<i>Annunciation of our Lady.</i>	Ecclesiasticus	2	<i>Tues. in Whit Week.</i>		
			1 Lesson	1 Sam. 19. ver. 18	Deuteronomy
<i>Wednes. bef. Easter.</i>			2 Lesson	1 Thes. 5. ver. 12	John 4. to ver. 14
1 Lesson	Hosea	13 Hosea		(to ver. 24)	
2 Lesson	John	11. ver. 45	<i>S. Barnabas.</i>		
<i>Thursd. bef. Easter.</i>			1 Lesson	Ecclesiasticus	10 Ecclesiasticus
1 Lesson	Daniel	9 Jeremiah	2 Lesson	Acts	14 Acts 15. to ver. 36
2 Lesson	John	13	<i>S. John Baptist.</i>		
<i>Good Friday.</i>			1 Lesson	Malachi	3 Malachi
1 Lesson	Gen. 22. to ver. 20	Isaiah	2 Lesson	Matthew	3 Matt. 14. to ver. 13
2 Lesson	John	18 1 Peter	<i>S. Peter.</i>		
<i>Easter Even.</i>			1 Lesson	Ecclesiasticus	15 Ecclesiasticus
1 Lesson	Zechariah	9 Exodus	2 Lesson	Acts	3 Acts
2 Lesson	Luke 23. ver. 50	Hebrews	<i>S. James.</i>	Ecclesiasticus	21 Ecclesiasticus
<i>Monday in East Week.</i>			<i>S. Bartholomew.</i>		24
1 Lesson	Exodus	16 Exodus	<i>S. Matthew.</i>		35
2 Lesson	Matthew	28 Acts	<i>S. Michael.</i>		
<i>Tuesday in East Week.</i>			1 Lesson	Genesis	32 Dan. 10. ver. 5
1 Lesson	Exodus	20 Exodus	2 Lesson	Acts 12. to ver. 20	Jude ver. 6. to ver. 16
2 Lesson	Luke 24. to ver. 13	1 Corinthians	<i>S. Luke.</i>	Ecclesiasticus	51 Job
<i>S. Mark.</i>	Ecclesiasticus	4 Ecclesiasticus	<i>S. Simon & S. Jude.</i>	Job	24, 25
<i>S. Philip & S. James</i>			<i>All Saints.</i>		
1 Lesson			1 Lesson	Wisd. 3. to ver. 10	Wisd. 5. to ver. 17
2 Lesson	John	1. ver. 43	2 Lesson	Hebr. 11. v. 33. & chap. 12. to ver. 7	Apoc. 19. to ver. 17

Proper PSALMS on certain DAYS.

	<i>Mattins.</i>	<i>Evenfong.</i>		<i>Mattins.</i>	<i>Evenfong.</i>
<i>Christmas-day.</i>	Pfalm	19 Pfalm	<i>Easter-day.</i>	Pfalm	2
		45			57
		85			111
<i>Ascension-day.</i>		6			8
		32	<i>Ascension-day.</i>		15
		38			21
<i>Good-Friday.</i>		22	<i>Whitsunday.</i>		48
		40			68
		54			

Table IV

The CALENDAR.

JANUARY hath xxxi. DAYS.

MARCH hath xxxi. DAYS.

MORNING PRAYER.

EVENING PRAYER.

Lesson Lesson Lesson Lesson

Gen. 1 Matth. 3 Gen. 1 Rom. 1

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MORNING PRAYER.

EVENING PRAYER.

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Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Deut. 15 Luke 14 Deut. 16 Ephes. 6

Note that *Exod. 6. is to be read only to Ver. 14.

FEBRUARY hath xxviii. DAYS. And in every Leap-Year xxix. DAYS.

MORNING PRAYER.

EVENING PRAYER.

Lesson Lesson Lesson Lesson

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

Exod. 10 Mark 1 Exod. 11 Cor. 13

MORNING PRAYER.

EVENING PRAYER.

Lesson Lesson Lesson Lesson

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

APRIL hath xxx. DAYS.

MORNING PRAYER.

EVENING PRAYER.

Lesson Lesson Lesson Lesson

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

Sam. 7 John 19 Sam. 8 Hebr. 9

The Numbers here prefix'd to the several Days, between the Twenty first Day of March, and the Eighteenth Day of April, both inclusive, denote the Days upon which those Full Moons do fall, which happen upon or next after the Twenty first Day of March, in those Years of which they are respectively the Golden Numbers. And the Sunday Letter next following any such Full Moon point out *Exod.* for that Year. All which holds until the Year of our Lord 1999 inclusive; after which Year, the Place of these Golden Numbers will be to be changed, as is hereafter expressed.

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The CALENDAR

MAY hath xxxi. DAYS.

			MORNING PRAYER.	EVENING PRAYER.
1	Calende	PHIL. & S. JAM. A.	1 Lesson Kings	1 Lesson Acts
2	6 No.	Invent. of the Crois.	1 Lesson Kings	1 Lesson Rom.
3	5 No.		1 Lesson Kings	1 Lesson Rom.
4	4 No.		1 Lesson Kings	1 Lesson Rom.
5	3 No.		1 Lesson Kings	1 Lesson Rom.
6	2 No.	S. John E.	1 Lesson Kings	1 Lesson Rom.
7	1 No.	vang. ante	1 Lesson Kings	1 Lesson Rom.
8	Id.	Port. Lat.	1 Lesson Kings	1 Lesson Rom.
9	Id.		1 Lesson Kings	1 Lesson Rom.
10	Id.		1 Lesson Kings	1 Lesson Rom.
11	Id.		1 Lesson Kings	1 Lesson Rom.
12	Id.		1 Lesson Kings	1 Lesson Rom.
13	Id.		1 Lesson Kings	1 Lesson Rom.
14	Id.		1 Lesson Kings	1 Lesson Rom.
15	Id.		1 Lesson Kings	1 Lesson Rom.
16	Id.		1 Lesson Kings	1 Lesson Rom.
17	Id.		1 Lesson Kings	1 Lesson Rom.
18	Id.		1 Lesson Kings	1 Lesson Rom.
19	Id.		1 Lesson Kings	1 Lesson Rom.
20	Id.		1 Lesson Kings	1 Lesson Rom.
21	Id.		1 Lesson Kings	1 Lesson Rom.
22	Id.		1 Lesson Kings	1 Lesson Rom.
23	Id.		1 Lesson Kings	1 Lesson Rom.
24	Id.		1 Lesson Kings	1 Lesson Rom.
25	Id.		1 Lesson Kings	1 Lesson Rom.
26	Id.		1 Lesson Kings	1 Lesson Rom.
27	Id.		1 Lesson Kings	1 Lesson Rom.
28	Id.		1 Lesson Kings	1 Lesson Rom.
29	Id.		1 Lesson Kings	1 Lesson Rom.
30	Id.		1 Lesson Kings	1 Lesson Rom.
31	Id.		1 Lesson Kings	1 Lesson Rom.

JULY hath xxxi. DAYS.

			MORNING PRAYER.	EVENING PRAYER.
1	Calende	Prov. - 21	1 Lesson Luke	1 Lesson Prov.
2	6 No.	Visit. of the	1 Lesson Luke	1 Lesson Prov.
3	5 No.	B. V. Mary.	1 Lesson Luke	1 Lesson Prov.
4	4 No.	Translat. of	1 Lesson Luke	1 Lesson Prov.
5	3 No.	Martin	1 Lesson Luke	1 Lesson Prov.
6	2 No.	B. & C.	1 Lesson Luke	1 Lesson Prov.
7	1 No.		1 Lesson Luke	1 Lesson Prov.
8	Id.		1 Lesson Luke	1 Lesson Prov.
9	Id.		1 Lesson Luke	1 Lesson Prov.
10	Id.		1 Lesson Luke	1 Lesson Prov.
11	Id.		1 Lesson Luke	1 Lesson Prov.
12	Id.		1 Lesson Luke	1 Lesson Prov.
13	Id.		1 Lesson Luke	1 Lesson Prov.
14	Id.		1 Lesson Luke	1 Lesson Prov.
15	Id.		1 Lesson Luke	1 Lesson Prov.
16	Id.		1 Lesson Luke	1 Lesson Prov.
17	Id.		1 Lesson Luke	1 Lesson Prov.
18	Id.		1 Lesson Luke	1 Lesson Prov.
19	Id.		1 Lesson Luke	1 Lesson Prov.
20	Id.		1 Lesson Luke	1 Lesson Prov.
21	Id.		1 Lesson Luke	1 Lesson Prov.
22	Id.		1 Lesson Luke	1 Lesson Prov.
23	Id.		1 Lesson Luke	1 Lesson Prov.
24	Id.		1 Lesson Luke	1 Lesson Prov.
25	Id.		1 Lesson Luke	1 Lesson Prov.
26	Id.		1 Lesson Luke	1 Lesson Prov.
27	Id.		1 Lesson Luke	1 Lesson Prov.
28	Id.		1 Lesson Luke	1 Lesson Prov.
29	Id.		1 Lesson Luke	1 Lesson Prov.
30	Id.		1 Lesson Luke	1 Lesson Prov.
31	Id.		1 Lesson Luke	1 Lesson Prov.

JUNE hath xxx. DAYS.

			MORNING PRAYER.	EVENING PRAYER.
1	Calende	Nicomede.	1 Lesson Ephes	1 Lesson Mark
2	6 No.	Rom. Pr.	1 Lesson Ephes	1 Lesson Mark
3	5 No.	& Mart.	1 Lesson Ephes	1 Lesson Mark
4	4 No.		1 Lesson Ephes	1 Lesson Mark
5	3 No.	Boniface B.	1 Lesson Ephes	1 Lesson Mark
6	2 No.	of Mentz.	1 Lesson Ephes	1 Lesson Mark
7	1 No.	& Mart.	1 Lesson Ephes	1 Lesson Mark
8	Id.		1 Lesson Ephes	1 Lesson Mark
9	Id.		1 Lesson Ephes	1 Lesson Mark
10	Id.		1 Lesson Ephes	1 Lesson Mark
11	Id.		1 Lesson Ephes	1 Lesson Mark
12	Id.		1 Lesson Ephes	1 Lesson Mark
13	Id.		1 Lesson Ephes	1 Lesson Mark
14	Id.		1 Lesson Ephes	1 Lesson Mark
15	Id.		1 Lesson Ephes	1 Lesson Mark
16	Id.		1 Lesson Ephes	1 Lesson Mark
17	Id.		1 Lesson Ephes	1 Lesson Mark
18	Id.		1 Lesson Ephes	1 Lesson Mark
19	Id.		1 Lesson Ephes	1 Lesson Mark
20	Id.		1 Lesson Ephes	1 Lesson Mark
21	Id.		1 Lesson Ephes	1 Lesson Mark
22	Id.		1 Lesson Ephes	1 Lesson Mark
23	Id.		1 Lesson Ephes	1 Lesson Mark
24	Id.		1 Lesson Ephes	1 Lesson Mark
25	Id.		1 Lesson Ephes	1 Lesson Mark
26	Id.		1 Lesson Ephes	1 Lesson Mark
27	Id.		1 Lesson Ephes	1 Lesson Mark
28	Id.		1 Lesson Ephes	1 Lesson Mark
29	Id.		1 Lesson Ephes	1 Lesson Mark
30	Id.		1 Lesson Ephes	1 Lesson Mark

AUGUST hath xxxi. DAYS.

			MORNING PRAYER.	EVENING PRAYER.
1	Calende	Lammas-d.	1 Lesson Jer.	1 Lesson Jer.
2	6 No.		1 Lesson Jer.	1 Lesson Jer.
3	5 No.		1 Lesson Jer.	1 Lesson Jer.
4	4 No.		1 Lesson Jer.	1 Lesson Jer.
5	3 No.		1 Lesson Jer.	1 Lesson Jer.
6	2 No.		1 Lesson Jer.	1 Lesson Jer.
7	1 No.		1 Lesson Jer.	1 Lesson Jer.
8	Id.		1 Lesson Jer.	1 Lesson Jer.
9	Id.		1 Lesson Jer.	1 Lesson Jer.
10	Id.		1 Lesson Jer.	1 Lesson Jer.
11	Id.		1 Lesson Jer.	1 Lesson Jer.
12	Id.		1 Lesson Jer.	1 Lesson Jer.
13	Id.		1 Lesson Jer.	1 Lesson Jer.
14	Id.		1 Lesson Jer.	1 Lesson Jer.
15	Id.		1 Lesson Jer.	1 Lesson Jer.
16	Id.		1 Lesson Jer.	1 Lesson Jer.
17	Id.		1 Lesson Jer.	1 Lesson Jer.
18	Id.		1 Lesson Jer.	1 Lesson Jer.
19	Id.		1 Lesson Jer.	1 Lesson Jer.
20	Id.		1 Lesson Jer.	1 Lesson Jer.
21	Id.		1 Lesson Jer.	1 Lesson Jer.
22	Id.		1 Lesson Jer.	1 Lesson Jer.
23	Id.		1 Lesson Jer.	1 Lesson Jer.
24	Id.		1 Lesson Jer.	1 Lesson Jer.
25	Id.		1 Lesson Jer.	1 Lesson Jer.
26	Id.		1 Lesson Jer.	1 Lesson Jer.
27	Id.		1 Lesson Jer.	1 Lesson Jer.
28	Id.		1 Lesson Jer.	1 Lesson Jer.
29	Id.		1 Lesson Jer.	1 Lesson Jer.
30	Id.		1 Lesson Jer.	1 Lesson Jer.
 

The CALENDAR.

SEPTEMBER hath xxx. DAYS.

		MORNING PRAYER.	EVENING PRAYER.
1	Calend.	1 Lesson	1 Lesson
2	No.	2 Lesson	2 Lesson
3	No.	3 Lesson	3 Lesson
4	Prid. No.	4 Lesson	4 Lesson
5	No.	5 Lesson	5 Lesson
6	Id.	6 Lesson	6 Lesson
7	Id.	7 Lesson	7 Lesson
8	Id.	8 Lesson	8 Lesson
9	Id.	9 Lesson	9 Lesson
10	Id.	10 Lesson	10 Lesson
11	Id.	11 Lesson	11 Lesson
12	Id.	12 Lesson	12 Lesson
13	Id.	13 Lesson	13 Lesson
14	Id.	14 Lesson	14 Lesson
15	Id.	15 Lesson	15 Lesson
16	Id.	16 Lesson	16 Lesson
17	Id.	17 Lesson	17 Lesson
18	Id.	18 Lesson	18 Lesson
19	Id.	19 Lesson	19 Lesson
20	Id.	20 Lesson	20 Lesson
21	Id.	21 Lesson	21 Lesson
22	Id.	22 Lesson	22 Lesson
23	Id.	23 Lesson	23 Lesson
24	Id.	24 Lesson	24 Lesson
25	Id.	25 Lesson	25 Lesson
26	Id.	26 Lesson	26 Lesson
27	Id.	27 Lesson	27 Lesson
28	Id.	28 Lesson	28 Lesson
29	Id.	29 Lesson	29 Lesson
30	Id.	30 Lesson	30 Lesson

NOVEMBER hath xxx. DAYS.

		MORNING PRAYER.	EVENING PRAYER.
1	Calend.	1 Lesson	1 Lesson
2	No.	2 Lesson	2 Lesson
3	No.	3 Lesson	3 Lesson
4	Prid. No.	4 Lesson	4 Lesson
5	No.	5 Lesson	5 Lesson
6	Id.	6 Lesson	6 Lesson
7	Id.	7 Lesson	7 Lesson
8	Id.	8 Lesson	8 Lesson
9	Id.	9 Lesson	9 Lesson
10	Id.	10 Lesson	10 Lesson
11	Id.	11 Lesson	11 Lesson
12	Id.	12 Lesson	12 Lesson
13	Id.	13 Lesson	13 Lesson
14	Id.	14 Lesson	14 Lesson
15	Id.	15 Lesson	15 Lesson
16	Id.	16 Lesson	16 Lesson
17	Id.	17 Lesson	17 Lesson
18	Id.	18 Lesson	18 Lesson
19	Id.	19 Lesson	19 Lesson
20	Id.	20 Lesson	20 Lesson
21	Id.	21 Lesson	21 Lesson
22	Id.	22 Lesson	22 Lesson
23	Id.	23 Lesson	23 Lesson
24	Id.	24 Lesson	24 Lesson
25	Id.	25 Lesson	25 Lesson
26	Id.	26 Lesson	26 Lesson
27	Id.	27 Lesson	27 Lesson
28	Id.	28 Lesson	28 Lesson
29	Id.	29 Lesson	29 Lesson
30	Id.	30 Lesson	30 Lesson

Note, That (a) Eccus 25. is to be read only to Ver. 13. And (b) Eccus 30. only to Ver. 18. And (c) Eccus 46. only to Ver. 20.

OCTOBER hath xxxi. DAYS.

		MORNING PRAYER.	EVENING PRAYER.
1	Calend.	1 Lesson	1 Lesson
2	No.	2 Lesson	2 Lesson
3	No.	3 Lesson	3 Lesson
4	No.	4 Lesson	4 Lesson
5	No.	5 Lesson	5 Lesson
6	Prid. No.	6 Lesson	6 Lesson
7	No.	7 Lesson	7 Lesson
8	Id.	8 Lesson	8 Lesson
9	Id.	9 Lesson	9 Lesson
10	Id.	10 Lesson	10 Lesson
11	Id.	11 Lesson	11 Lesson
12	Id.	12 Lesson	12 Lesson
13	Id.	13 Lesson	13 Lesson
14	Id.	14 Lesson	14 Lesson
15	Id.	15 Lesson	15 Lesson
16	Id.	16 Lesson	16 Lesson
17	Id.	17 Lesson	17 Lesson
18	Id.	18 Lesson	18 Lesson
19	Id.	19 Lesson	19 Lesson
20	Id.	20 Lesson	20 Lesson
21	Id.	21 Lesson	21 Lesson
22	Id.	22 Lesson	22 Lesson
23	Id.	23 Lesson	23 Lesson
24	Id.	24 Lesson	24 Lesson
25	Id.	25 Lesson	25 Lesson
26	Id.	26 Lesson	26 Lesson
27	Id.	27 Lesson	27 Lesson
28	Id.	28 Lesson	28 Lesson
29	Id.	29 Lesson	29 Lesson
30	Id.	30 Lesson	30 Lesson
31	Id.	31 Lesson	31 Lesson

DECEMBER hath xxxi. DAYS.

		MORNING PRAYER.	EVENING PRAYER.
1	Calend.	1 Lesson	1 Lesson
2	No.	2 Lesson	2 Lesson
3	No.	3 Lesson	3 Lesson
4	No.	4 Lesson	4 Lesson
5	No.	5 Lesson	5 Lesson
6	Prid. No.	6 Lesson	6 Lesson
7	No.	7 Lesson	7 Lesson
8	Id.	8 Lesson	8 Lesson
9	Id.	9 Lesson	9 Lesson
10	Id.	10 Lesson	10 Lesson
11	Id.	11 Lesson	11 Lesson
12	Id.	12 Lesson	12 Lesson
13	Id.	13 Lesson	13 Lesson
14	Id.	14 Lesson	14 Lesson
15	Id.	15 Lesson	15 Lesson
16	Id.	16 Lesson	16 Lesson
17	Id.	17 Lesson	17 Lesson
18	Id.	18 Lesson	18 Lesson
19	Id.	19 Lesson	19 Lesson
20	Id.	20 Lesson	20 Lesson
21	Id.	21 Lesson	21 Lesson
22	Id.	22 Lesson	22 Lesson
23	Id.	23 Lesson	23 Lesson
24	Id.	24 Lesson	24 Lesson
25	Id.	25 Lesson	25 Lesson
26	Id.	26 Lesson	26 Lesson
27	Id.	27 Lesson	27 Lesson
28	Id.	28 Lesson	28 Lesson
29	Id.	29 Lesson	29 Lesson
30	Id.	30 Lesson	30 Lesson
 

APPENDIX B

from Songs of Praise, 1931

EASTER DAY TO ASCENSION DAY

151

ST. FULBERT. (C.M.)

H. J. GADTLETT, 1803-76.

In moderate time.

Christopher Smart, 1722-71.

AWAKE, arise! lift up thy voice,
Which as a trumpet swell!
Rejoice in Christ! again rejoice,
And on his praises dwell!

2 Let us not doubt, as doubted some,
When first the Lord appeared;
But full of faith and reverence come,
What time his voice is heard.

3 And even as John, who ran so well,
Confess upon our knees
The Prince that locks up death and hell,
And has himself the keys.

4* And thus through gladness and surprise
The saints their Saviour treat;
Nor will they trust their ears and eyes
But by his hands and feet:

5* Those hands of liberal love indeed
In infinite degree,
Those feet still frank to move and bleed
For millions and for me.

6. O Dead, arise! O Friendless, stand
By scepter and adored!
O Solitude, again command
Thy host from Heaven restored!

17

SHANGHAI (87. 87)
In moderate time.

Adapted from a Chinese Melody.

[This hymn may also be sung to SHIPSTON, 364.]

Christopher Smart, 1722-71.

<p>ALL the scenes of nature quicken,
By the genial spirit fanned;
And the painted beauties thicken,
Coloured by the Master's hand;</p> <p>2 Earth her vigour repossessing,
As the blasts are held in ward,
Blessing heaped and pressed on blessing,
Yield the measure of the Lord.</p> <p>5. Prayer and praise be mine employment
Without grudging or regret:
Lasting life and long enjoyment
Are not here, and are not yet.
(Cardamines are lady-amocho.)</p> | <p>3 Cowslips seize upon the fallow,
And the cardamine in white,
Where the cornflowers join the mallow,
Joy and health and thrift unite.</p> <p>4 Hark! aloud the blackbird whistles,
With surrounding fragrance blest,
And the goldfinch in the thistles
Makes provision for her nest.</p> |
|--|---|

(17)

APPENDIX C

Key words or phrases in the "garland" structure.

1 to 2	"arch-patriarch"	"Abraham"
2 to 3	"Grace"	"Grace"
3 to 4	"child"	"the chief, begot by Nun"
4 to 5	"persecutor" (Paul)	King Charles persecuted
5 to 6	Charles' "dying pray'rs"	"Preserver of the church"
6 to 7	"phenix" and "mercies of love"	Ash Wednesday and Charity
7 to 8	Peter	"the cock proclaims the morning"
8 to 9	"Pure as purity refine"	"O Purity"
10 to 11	"sleep"	"Awake"
11 to 12	"The ringers be renew'd"	"the bell-flow'rs of the spring"
12 to 13	"keep lust and conscience still"	"all composure"
13 to 14	"O'er all miracles preceding"	"And other wond'rous works"
14 to 15	"In highest heav'n he was receiv'd/ To reign with God for evermore"	"King of sempiternal sway"
15 to 16	"Revelation is our own"	"If Jesus be reveal'd"
16 to 17	"All beginning, course and end"	"Almighty Jesu! first and last"
17 to 18	"Brings virtue to the sun"	"Daring as the noon-tide ray"
18 to 19	"Distribution is divine, Misers have no hope."	"Great and bounteous Benefactor"
19 to 20	"in the height"	"High above the world's pursuit"
20 to 21	"Ev'ry vessel is a church"	"Sure a seaman's lot is bless'd"
21 to 22	"Thou that lend'st a special ear/ To the Simple and sincere."	"In whom there is no guile" and "Sincerity" (second stanza)

22 to 23	"to pay the tax"	"Ev'n exactors of the toll" (Matthew)
23 to 24	"seraphs" and "cherubs"	"Angelic natures"
24 to 25	"grief to heal"	"Luke, physician of the wound"
25 to 26	"But as serpent wise"	"By me, says Wisdom"
26 to 27	"godly rest"	"Peace be to the souls"
27 to 28	"Crouds of either sex"	"Many male and female names"
28 to 29	"seal'd"	"impression"
29 to 30	"Papists' folly"	"To rectify the things amiss"
30 to 31	"sons of unbelief"	"Ah, Thomas" (doubter)
31 to 32	"In wonder, praise and love" (heavenly choir)	"stupendous stranger" (shepherds)
32 to 33	"Of the very world he made."	"O Maker!"
33 to 34	"Hosanna"	"Hosanna"
34 to 35	"love"	"Love"
35 to 1	"WORD"	"WORD"

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