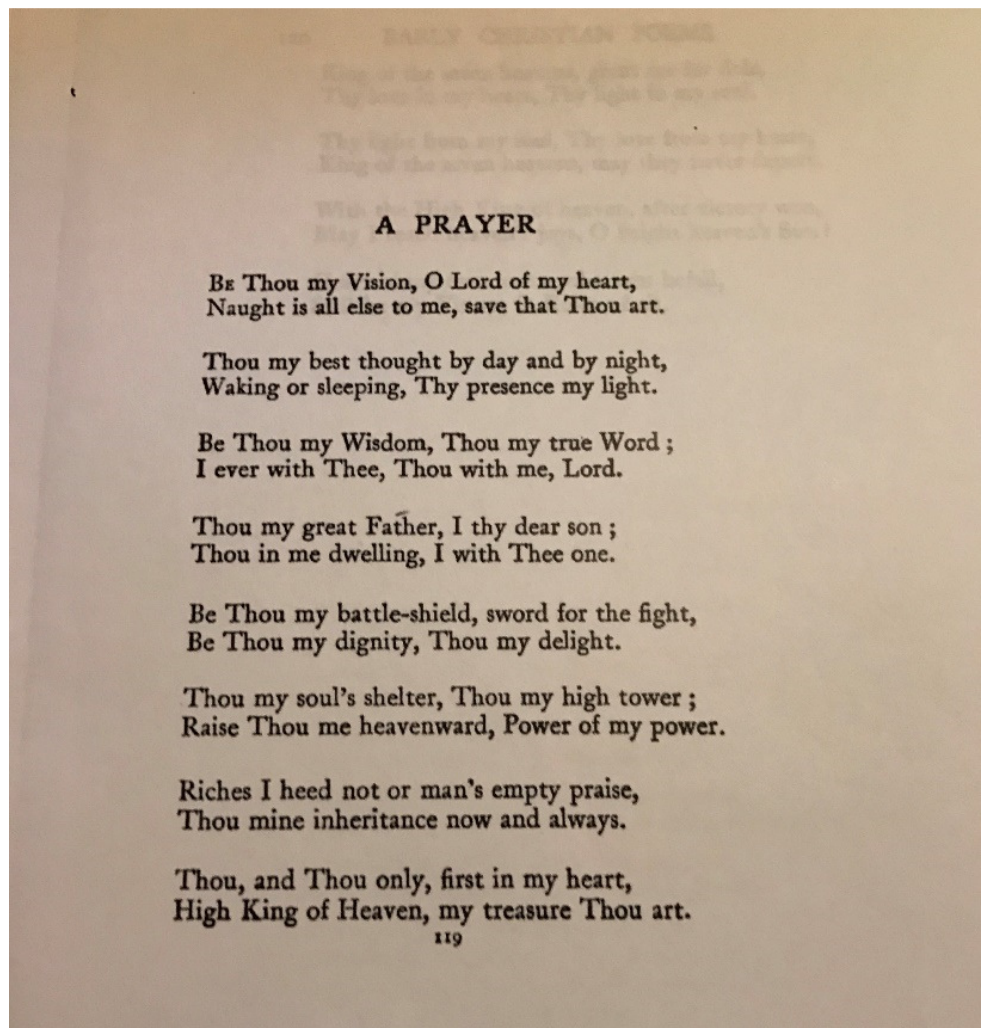


B. Later Hymns and Songs

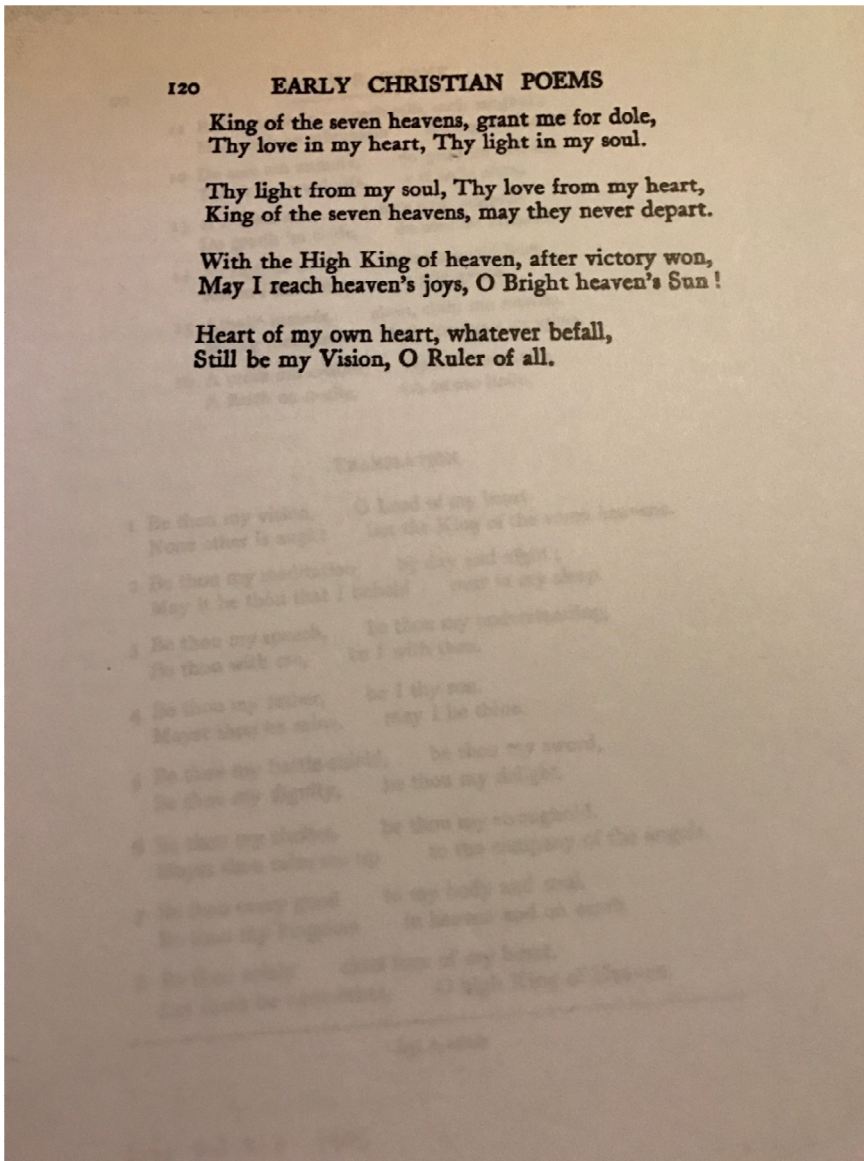
i. Be Thou My Vision – 500's AD

1. An Hymn
2. Focus: The Lord God
3. Author: Attributed to "Dallan" Forgaill, c. 530-598.
4. Translated from ancient Irish to English in 1905 by Mary E. Byrne in *Eriú, Journal of the School of Irish Learning, 1905*.
5. Versed by Eleanor H. Hull, in 1912.
6. Notes on Author: Forgaill, a blind Irish poet who lived 4th century. He was killed by invading pirates in AD 598.
7. Original Words, from *Eriú, by Mary E. Byrne, 1905*:
 - a. Be thou my vision, O Lord of my heart.
None other is aught but the King of the seven heavens.
 - b. Be thou my meditation by day and night;
May it be thou that I behold ever in my sleep.
 - c. Be thou my speech, be thou my understanding,
Be thou with me, be I with thee.
 - d. Be thou my father, be I thy son.
Mayst thou be mine, may I be thine.
 - e. Be thou my battle-shield, be thou my sword,
Be thou my dignity, be thou my delight.
 - f. Be thou my shelter, be thou my stronghold.
Mayst thou raise me up to the company of the angels.
 - g. Be thou every good to my body and soul.
Be thou my kingdom in heaven and on earth.
 - h. Be thou solely chief love of my heart.
Let there be none other, O high King of Heaven.
 - i. Till I am able, to pass(?) into thy hands,
My treasure, my beloved, through the greatness of thy
love.
 - j. Be thou alone my noble and wondrous estate.
I seek not men, nor lifeless wealth.
 - k. Be thou the constant guardian of every possession and
every life (?). For our corrupt desires are dead at the mere
sight of thee.
 - l. Thy love in my soul and in my heart –
Grant this to me, O King of the seven heavens.
 - m. O King of the seven heavens grant me this –
Thy love to be in my heart and in my soul.

- n. With the King of all with (?) Him after victory won by piety
May I be in the kingdom of heaven, O brightness of the
sun.
 - o. Beloved Father, hear, hear my lamentation;
Timely is the cry of woe of this miserable wretch.
 - p. O heart of my heart, whate'er befall me,
O ruler of all, be thou my vision.
8. Versified Words, *The Poem Book of the Guel*, 1913, by Eleanor H.
Hull, 1912. Below is page 1.



Page 2:



9. The Doctrinal and Biblical Significance of the Hymn
 - a. First stanza "Be thou my vision" – (Hebrews 12:2)
 - b. First stanza "Thou my best thought" – (Philippians 4:8)
 - c. First stanza "Waking or sleeping" – (Psalm 89:15)
 - d. Sec. stanza "Be thou my wisdom" – (1 Corinthians 1:30)
 - e. Sec. stanza "with thee, and thou with me" – (Heb. 13:5-6)
 - f. Sec. stanza "Thou in me dwelling" – (1 John 4:15)
 - g. Third stanza "Be thou my battle-shield" – (Psalm 28:7)
 - h. Third stanza "thou my soul's shelter" – (Psalm 91:1-4)
 - i. Third stanza "thou my high tower" – (Psalm 18:2)

- j. Fourth stanza “Riches I heed not, nor man’s empty praise” – (Galatians 5:6)
 - k. Fourth stanza “first in my heart” – (Matthew 22:37)
 - l. Fifth stanza “O grant me for dole, Thy love in my heart” – (Ephesians 3:16-19)
 - a. “dole”
 - b. *Old English dal "state of being divided; a sharing, a giving out"*
 - m. Sixth stanza “my victory won” – (1 Corinthians 15:57)
 - n. Sixth stanza “O ruler of all” – (Psalm 103:19)
- ii. Art Thou Weary – 700’s AD
- 1. A Spiritual Song
 - 2. Focus: discipleship of the saint, saint’s relationship with God
 - 3. Author: Stephen the Sabaite, 725-794.
 - 4. Translated from Greek to English by John M. Neale, 1818-1866 in *Hymns of the Eastern Church* by John M. Neale, 1863.
 - 5. Notes on Author: Stephen the Sabaite (aka St. Stephen of Mar Sabas). Lived for much of his life in the monastery in Mar Saba, east of Jerusalem.

6. Words in *Hymns of the Eastern Church* by John M. Neale, 1863

S. STEPHEN THE SABAITE. 85

IDIOMELA IN THE WEEK OF THE
FIRST OBLIQUE TONE.

These Stanzas, which strike me as very sweet, are
not in all the editions of the Octoechus.

κόπον τε καὶ κάματον.

Art thou weary, art thou languid,
Art thou sore distrest ?
“Come to Me”—saith One—“and coming,
Be at rest!”

Hath He marks to lead me to Him,
If He be my Guide ?
“In His Feet and Hands are Wound-prints,
And His Side.”

Is there Diadem, as Monarch,
That His Brow adorns ?
“Yea, a Crown, in very surety,
But of Thorns!”

86 **S. STEPHEN THE SABAITE.**

If I find Him, if I follow,
What His guerdon here ?
“ Many a sorrow, many a labour,
Many a tear.”

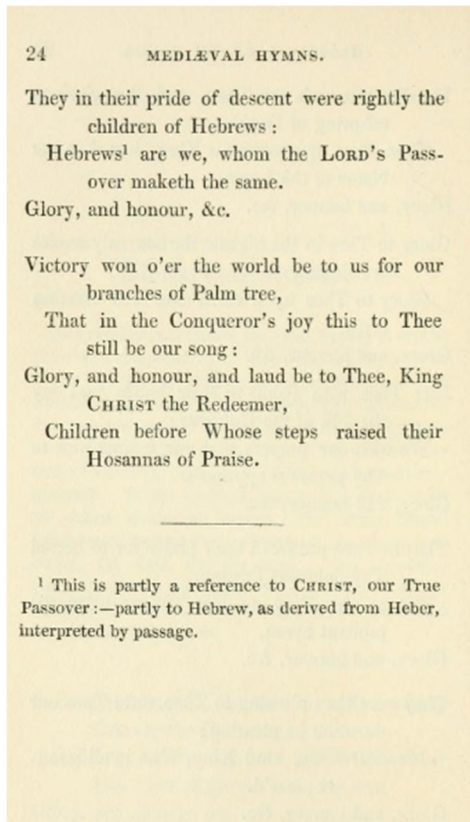
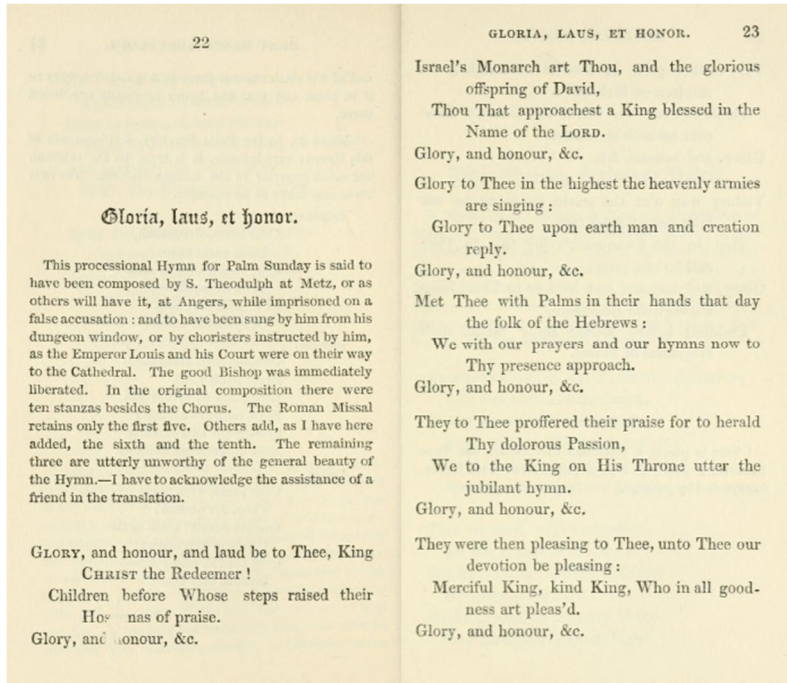
If I still hold closely to Him,
What hath He at last ?
“ Sorrow vanquish'd, labour ended,
Jordan past !”

If I ask Him to receive me,
Will He say me nay ?
“ Not till earth, and not till heaven
Pass away !”

Finding, following, keeping, struggling,
Is He sure to bless ?
“ Angels, Martyrs, Prophets, Virgins,
Answer, Yes !”

7. The Doctrinal and Biblical Significance of the Hymn
 - a. First stanza “and coming, be at rest!” – (Matthew 11:28)
 - b. Sec. stanza “In his feet and hands are wound-prints”
– (John 20:27)
 - c. Third stanza “Yea, a crown,... ..But of thorns!”
– (John 19:5)
 - d. Fourth stanza “Many a tear.” – (Acts 20:19)
 - e. Fifth stanza “labour ended, Jordan past!”
– (1 Corinthians 15:54)
 - f. Sixth stanza “Not till earth,... heaven Pass away!”
– (Luke 21:33)

- iii. All Glory, Laud and Honor – 800's AD
1. An Hymn
 2. Focus: Worship of Christ and God
 3. Author: Attributed to Theodulf of Orleans, c. 760—c. 821
 4. Translated from Latin to English by John M. Neale, 1818-1866.
 5. Notes on Author: Theodulf was bishop of Orleans, France.
During the reign of Louis I (the son of Charlemagne), Theodulf was imprisoned in Angers for some time beginning in 818. According to Clichtoveus in his *Elucidatorium Ecclesiasticum* (Paris, 1516), the imprisoned bishop sang the hymn from his cell when the king of France, Louis the Pious, was passing, and the king forthwith ordered his release.
 - a. According to Julian in *Dictionary of Hymnology*, this could not have been true: the date given for what he calls 'this pretty story' is 821, but Louis the Pious is not known to have visited Angers after 818.
 - b. Julian does, however, describe the attribution of the hymn to Theodulf as 'highly probable.'
 6. Neale's version in *Mediaeval Hymns and Sequences* (1851) kept to the Latin metre beginning '*Gloria, laus et honor tibi sit, rex Christi redemptor*': Glory, and honour, and laud be to Thee, King Christ the Redeemer!' It was revised to a more singable metre for the *Hymnal Noted Part II* (1854), beginning 'Glory, and laud, and honour'. – See next page.



7. The Doctrinal and Biblical Significance of the Hymn
 - a. First stanza "Glory, and honour, and laud be to thee, -- (Revelation 5:8-13)
 - b. Sec. stanza "offspring of David" – (Revelation 22:16)
 - c. Third stanza "Glory to thee in the highest the heavenly armies are singing" – (Revelation 19:1-2)
 - d. Third stanza "Glory to thee upon earth man and creation reply" – (Philippians 2:9-11)
 - e. Fourth stanza "Met thee with palms in their hands that day..." – (John 12:13)
 - f. Fourth stanza "We with our prayers and our hymns now to thy presence approach" – (Hebrews 4:16)
 - g. Fifth stanza "Thy dolorous passion" – (Isaiah 53:5-11)
 - h. Sixth stanza "Merciful King, kind King, Who in all goodness..." – (Exodus 34:6)
 - i. Seventh stanza "pride of descent were right the children of Hebrews" – (John 8:37;
 - j. Seventh stanza "Hebrews are we, whom the LORD's Passover maketh the same." – (Romans 2:28-29; Galatians 3:27-29)
 - k. Eighth stanza "for our branches of palms" – (Revelation 7:9)
 - l. Eighth stanza "still be our song: Glory and honour, and laud be to thee..." – (Revelation 5:9-12)