

AN ANNOTATED EDITION OF ANNA LETITIA BARBAULD'S *HYMNS IN
PROSE FOR CHILDREN*

by

HOLLIE CRYSTAL WHITE

(Under the Direction of David Gants)

ABSTRACT

This project is an online edition of Anna Letitia Barbauld's children's work, *Hymns in Prose for Children*. Barbauld originally published this work in 1781 and this edition has resurrected it in order to be viewed on the web. The printed portion discusses the history of children's publishing and editorial choices. The web display dynamically creates each hymn by itself with a watercolor painting specifically painted for that particular hymn. The pages also contain margin notes that indicate textual variants between older editions, regularized words from British to American spellings, and footnotes that show abridged or edited versions of the same text. The following url begins the text of the hymns <http://online.english.uga.edu:8080/cocoon/mount/hwhite/hymns>

INDEX WORDS: hymns, Barbauld, children's literature, religion, xml, children's publishing, instructional literature

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DEDICATION

To my parents, Leslie and Karen White, for all their love, support, and interest.

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I would like to thank Dr. Ron Balthazor for his help and tutorial with the display of my thesis. XSL/XSLT are foreign languages and I am so grateful to have had such a wonderful translator.

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CHAPTER 1

CHILDREN'S LITERATURE, PUBLICATION HISTORY, AND *HYMNS IN PROSE*

A hymn, as described by William Harmond and C. Hugh Holman, is "a poem expressing religious emotion and generally intended to be sung by a chorus. Originally the term referred to almost any song of praise, whether of gods or famous people."(257). Structurally and thematically, the hymn is "one of the most rigorously limited types of literature" because it must consist of lyrical poetry, express religious truth, and must be "a medium of concerted action and feeling simple enough to be performed congregationally"(Eskew 27). Yet, while these elements of praise are usually seen in poetic form, they are not limited to this genre. Hymns "do not have to be true poems to achieve status as true hymns"(27). English hymns celebrate those things that "God has intended as a means of life: the Church, the nation, the family, or (as was once generally assumed) nature."(Adey 11)

Historically, the congregational hymn, a song sung in vernacular, was first performed after the Protestant Reformation (Benson 20). The beginning of the eighteenth-century saw the creation of the English hymn, but this genre of devotion was rivaled and shunned by the majority of congregations, which preferred psalmody. Isaac Watts's contribution in the early 1700s introduced Dissenting congregations to hymns and popularized the form (Benson 122). By the early nineteenth-century hymns had become a secular, as well as religious, expressionary form. Secular developments in musical devotional expression are the children's hymn and the nature hymn (Adey 11-12). Adey states that "[t]he nature hymns that abounded in the late nineteenth-century owed much to

the Romantic movement, which itself tended to substitute an immanent for a transcendent deity"(11-12). The "immanent deity" represents a present and active figure, while a transcendent deity would rely more heavily on the eighteenth-century of a Deist creator. Yet, those followers of the "religion of nature" were not the first to create hymns that showed devotion to God while describing the beauties of nature.

Hymns were a popular gift-book and devotional for children in Britain and the United States during the eighteenth and nineteenth centuries. In the Victorian era, "the hymnbooks for children published during the century outnumber the hymnbooks of any other single category, with the more popular children's hymnbooks reprinted frequently" (Tamke 19). These statistics on general hymns can be reflected through the publication and multiple printings of works by Isaac Watts and Anna Letitia Barbauld. Hymns were an approved activity for children and, in children's publishing, a work must appeal to the parent first before it can be received by the child (Sebesta 4). The purpose of hymns was addressed in the forward suggesting "that the child should be encouraged not only to sing hymns, but to memorize them on a regular schedule"(Tamke 19). Barbauld's "Preface" to *Hymns in Prose for Children*, has a similar request stating that the hymns "are intended to be committed to memory, and recited"(*Hymns* v). Tamke believes that, due to the praise a child would receive for memorizing and reciting a hymn,

hymns were thus associated with pleasantness. It is likely, therefore, the hymns were repeated and their ideas retained into adulthood. How deep a psychological impact the hymns had when they were learned is uncertain, but judging from the evidence of memoirs of the Victorians, they made a lasting impression of some sort" (19).

But Susan Tamke also claims that hymns oppressed children by "cultivating the passive virtues of obedience, submissiveness, humility, and earnestness"(21). This description does not match the goals and feelings presented in Barbauld's *Hymns in Prose for children*. On the contrary, Barbauld's work seems much softer—the hymns reveling in the idea of the child as a vehicle of happy praise. Her hymns encourage the child to be adventurous in a search for nature and to discover God in all natural creations.

In her hymns, Anna Letitia Barbauld combines eighteenth-century values of inner human nature with outward devotion towards environmental nature. Barbauld's own feelings about hymns are reflected in her essay on "Thoughts of the Devotional Taste, and on Sects and Establishments." She states that hymns are produced

when, after, contemplating the numerous productions of this earth, the various forms of being, the laws, the mode of their existence, we rise yet higher, and turn our eyes to that magnificent profusion of suns and systems which astronomy pours upon the mind—when we grow acquainted with the majestic order of nature, and those eternal laws which bind the material and intellectual worlds—when we trace the footsteps of creative energy through regions of unmeasured space, and still find new wonders disclosed and pressing upon the view, —we grow giddy with the prospect; the mind is astonished, confounded at its own insignificance; we think it almost impiety for a worm to lift its head from the dust, and address the Lord of so stupendous a universe, the idea of communion with our Maker shocks us as presumption, and the only feeling the soul is capable of in such a moment is a deep and painful sense of its own abashment"(Thoughts 237-8).

Barbauld's thoughts on the production of hymns show the mixture of environmental stimulation leading to inspiration that excites devotion and emotion. She also describes hymns as being created from within and the writing of hymns as being an act that connects God with the human writer. Barbauld knows her notion of the creator will sound surprising when she acknowledges "the idea of communion with our Maker shocks us as presumption," but this communion is inspired by the Enlightenment ideas of "forms of being," "laws," and the "mode of their existence." These thoughts show the natural progression and connection that come from thoughts on humankind evolving into thoughts of humankind's environment, mainly nature, and the being that created it, "the Maker."

For the hymn writer, "it is safer to trust our genuine feelings, feelings implanted in us by the God of nature" ("Thoughts" 240). Barbauld is referring to both the God of outdoor creation, as well as the God of human understanding when she mentions the "God of nature." Yet, this segment from "Thoughts" shows Barbauld placing importance on feeling, an emotion linked to the outdoors, and showing nature as a connection between the human and the supernatural. Barbauld's hymns are based on the idea that hymns are different from creeds. She proposes that "[i]n our creeds let us be guarded; let us there weigh every syllable; but in compositions addressed to the heart, let us give freer scope to the language of the affections, and the overflowing of a warm and generous disposition"(241). With the understanding that compositions come from feeling that originates in God, Barbauld presents her understanding of the writing process and shows the origination of hymns and other devotional writings.

Known for her "plea for more warmth and a freer scope for the language of the affections" in worship, Anna Letitia Barbauld, famous Unitarian educator and writer, published her first hymns while at Warrington in 1772 (Benson 137). Born in 1743, Barbauld's life is placed between the end of Enlightenment and the beginning of the revolutionary Romantics. Like her life, Barbauld's ideas reflect the transition in thought that is being made about religious devotion.

Inspired by Watts's *Divine Songs attempted in easy language, for the use of children, with some additional composesures*, Barbauld wrote *Hymns in Prose for Children* by combining devotion with appreciation for and education in the outdoors. Barbauld's children's work, *Hymns in Prose*, is structured differently from her other hymns. Many critics would say that, even with the secular and multi-denominational popularity of *Hymns in Prose*, this work is a collection that should be considered hymnody. Structurally, *Hymns in Prose* is not set to music and does not follow a verse pattern, typical characteristics of hymns. Thematically, Barbauld's work deserves to be called "hymns." Many of her works, as noted by William MacCarthy, mimic books of the *Bible*. For example, "Hymn III" alludes to Psalms reading, "Behold the Shepherd of the flock, he taketh care for his sheep, he leadeth them among clear brooks, he guideth them to fresh pasture [...]"(*Hymns in Prose* 240). Barbauld comments that, "the Scriptures set us an example of accommodating the language of prayer to common conceptions, and making use of figures and modes of expression"(*Thoughts* 240). Barbauld's sources for *Hymns* are *Psalms* and, at some points, she paraphrases *Song of Solomon* (Zall 178). The belief in scripture as an example is seen throughout her work, but ultimately she knows that feelings evoked from words are more important than the actual words being used.

Barbauld's *Hymns in Prose for Children* contains twelve hymns that deal with the relationship between God and nature. This relationship changes as *Hymns* progresses and each hymn shows a different way in which God interacts with humans through nature. Like another one of her works, *Lessons for Children*, Barbauld's *Hymns* personifies the way the imagination can travel through the environment. *Hymns* becomes an imaginative journey through nature where the child is presented with pictures that represent the way God and nature are intertwined.

Anna Letitia Barbauld "showed an understanding of childish capacity which few others had done [in her time], and her books were nearly always illustrated" (Whalley 40). Barbauld first published *Hymns in Prose for Children* in 1781 with the help of Joseph Johnson, the Unitarian publisher. Aileen Fyfe studied the printing history of *Evenings at Home*, a work written by Barbauld and her brother, John Aiken. Fyfe states that her study "can stand for any of the Aiken, Day, and Edgeworth books, and probably for a wider selection of books which survived far longer than their authors' original or copyright protection" (36). Her study gives insight into the early publication of Barbauld's works in Britain. Due to religious beliefs, Joseph Johnson was the logical person to print Barbauld's works. According to late eighteenth-century standards, Johnson and Barbauld were considered Dissenters and liberal (Fyfe 37). What started out as a piece whose audience was "limited to fairly liberal and probably Dissenting circles in the 1790s," developed into a well-known piece that was "read by children from a variety of backgrounds" (37). This acceptance shows that Barbauld was able to make a hymnbook that was suitable and welcomed by a variety of people subsequently causing the text to be published multiple times. The exact number of copies and editions that

circulated is not precisely known, but can be estimated. While *Hymns in Prose* was extremely popular, "[t]he Johnson records and those of the various publishers who reprinted the first editions, are not available. Johnson's typical print run is said to have been 750, though a slightly higher estimate is probably justified given the continued success of the book" (40). Over time, Barbauld's book began to be published by multiple printers.

The first reason for the number of publishers is that *Hymns* was probably printed under the "share-book" system. The share-book system involved many publishers that "share[d] the risk of new publications, but it was more generally used to raise sufficient funds for new runs" (Fyfe 41). The share-book system was usually done when publishers wanted to raise capital and only at closed auctions where only other members of the trade could participate. Publishers were allowed to do this even when the work was still under copyright (38). Copyright law during the 1780s was subject to the 1710 Copyright Act that maintained that a copyright was good for a total of 28 years—17 years and another 17 years if the author was still living (Feather 5-6). With the benefit of copyright protection, the share-book system was adopted due to the size of each printing facility and the amount of funds available to the publisher. Another reason for the large number of publishers producing Barbauld's work in the early nineteenth-century was the death of Joseph Johnson. Rowland Hunter, Johnson's great-nephew, took over the business, and, due to financial problems, sold shares of copyrights to other publishers. (42). The practice of selling shares continued with many of the original publishers who had purchased Hunter's shares causing there to be multiple versions produced by different publishers each year. *Hymns in Prose* was "popular in England for over a century after

its publication in 1781, [and] was soon published in America where it was also frequently re-issued and illustrated" (Whalley 60).

Barbauld's works were very popular in the United States and all her books were "considered excellent for young children" (Harvey 127). Her popularity in the United States came from her religious beliefs and, probably, the lack of international copyright law (Feather 149-50). Harvey comments that "[a]s a 'Dissenter', she gained in the esteem of the people of the northern states, and her books were imported as well as reprinted here" (127-8). Barbauld's first American publication was in Norwich, Connecticut in 1786 (Whalley 59-60). As time progressed publishers in Boston, Philadelphia, and New York began pirating editions of *Hymns*. In these three cities, children's publishing was more abundant ("The Printers and Publishers" 383). Harry B. Weiss, a researcher in children's publishing at the New York Public Library, recorded the statistics for the cities with the most children's printers and publishers from 1682 to 1836. He ranks "Philadelphia first with 130, Boston second with 123 and New York third with 77" (383). Yet many of these publishers, especially in the North, were quite particular about what they published. Barbauld's work was considered appropriate enough for even the most conservative of printers. For example, the publisher Samuel Woods chose only those works made for instructive and moral purposes and "tried to avoid anything that would tend to corrupt the innocence of the youthful mind" ("Samuel Woods and Sons" 755). Samuel Woods and Sons printed at least two separate runs of this work. The approval of American audiences and publishers allowed for Barbauld's popularity to grow and the influence of *Hymns in Prose* to continue. For some time, "Mrs. Barbauld's ideas [...]"

flourished as very acceptable to parents" allowing children to enjoy and remember her works through their adulthood (Harvey 128).

Not only is *Hymns in Prose* considered an important nursery book, but it is thought to have had a large influence on important British writers of the Romantic and Victorian periods. Though denounced by many writers, such as Charles Lamb and Coleridge, many studies claim that Barbauld's work influenced the works of Blake and Wordsworth. Paul Zall claims that Wordsworth remembered Barbauld's *Hymns in Prose for Children* and was inspired by the piece to write his "Ode" (Zall 178). While her influence on Wordsworth is noted, her impact on Blake is considered substantial. Porter Williams Jr. explains that "Blake gained from Mrs. Barbauld's book the 'fundamental conception' of a work asserting the idea of God's personal spiritual guardianship, shown most often in the *Hymns* through the 'relationship between Parent and Child'" (Williams 133). Williams continues by explaining how the similarities of theme, and in some editions images, show "a convincing kind of evidence" of the influence of Barbauld's *Hymns* upon Blake's *Songs of Innocence and Experience*.

While many people may believe instructional literature is boring and stifles childish creativity, Barbauld's piece is beautifully written religiously instruction that stimulates the imagination.

CHAPTER 2
CHOICES IN ELECTRONIC EDITING: AN EDITION OF HYMNS FOR THE
TWENTY-FIRST CENTURY

Why choose *Hymns in Prose* to be placed online? What makes this work significant enough to be reedited and reevaluated for presentation using online technology? My first reason for choosing *Hymns in Prose* was its popularity and the number of editions that have been published. It influenced writers, like William Blake and Elizabeth Barrett Browning, and other people during their childhood into adulthood. In England and America, editions of this work were plentiful through the 1860s. Even though the number of editions being published diminished with the coming of the twentieth-century, *Hymns* was still considered one of the most important nursery books of all times (Harvey 127). The form of the work has changed drastically over the past 220 years. Through my research, I realized the changes in presentation *Hymns in Prose* has undergone. The first edition by Joseph Johnson included only text in a large, legible font. Johnson maintained this standard for all his editions of *Hymns*. American editions in the 1820s and 1830s often altered Barbauld's original text and would include small woodcuts for each hymn. These editions did not put the same effort into maintaining the standard of font size that Johnson had originally started. By the 1860s, works in Britain and American were changing due to improvements in illustration. These illustrations, rather than the text, became the focus of many works—including Barbauld's *Hymns*. Due to its popularity, *Hymns in Prose* was reprinted multiple times in various types of editions reflecting how the text is a continually evolving piece of material culture. With my edition I wanted to

combine elements from the variety of editions, like a large font, interesting illustrations, and textual variants, to make my online version.

One hope in creating this edition was to translate Barbauld's vision, as well as the different publishers' visions, to form one text. I wanted this edition to resonate with the collective editorial decisions found in as many editions as I could accumulate. Knowing that this work had been published for over two centuries, I wanted to transform these hymns into something that could be read and enjoyed by the twenty-first century reader.

My original audience was the twenty-first century child, but as I began looking more closely at the text, I realized that people other than children would appreciate this work. *Hymns in Prose* was originally written for eighteenth-century children under ten years old, but after reading it, I realized that text was a little complex for the twenty-first century child under ten. After discovering this complexity I decided to expand my audience to the twenty-first century reader. Hopefully, this expansion will appeal to, not just children, but families. *Hymns* was meant for instruction and can only be a tool if others engage in a dialogue about it. I believe this dialogue can take place in homes with families and in academia between researchers. One of my interests was to observe how the work had changed with each publication—thinking that researchers/scholars might be interested in this aspect of the text. Textually, I did not think this work would appeal to the casual Internet user, but the colorful illustrations may keep the interest of people who may stumble upon my edition. Once read, I do believe this work can appeal to the twenty-first century Internet user.

I believe that Barbauld's goals for *Hymns in Prose* can be fulfilled through an online edition. The Internet has become a cyber meeting place that encourages interaction

between people and media. Barbauld did not want her book of hymns to close the child off from social interaction. She explains that, "[m]any of these Hymns are composed in alternate parts, which will give them [the children] something of the spirit of social worship" (238). Social worship, as opposed to private, silent worship, is the gathering of many people to discuss and revel in a shared understanding. By attracting a variety of readers from around the world who are interested in *Hymns* and the emotions that they create, I feel that the Internet will further a feeling of social worship and engage the twenty-first century reader. Because of the openness and accessibility that comes with the Internet, I feel that by having placed an edition online I am encouraging "the spirit of social worship."

I wanted my edition to be a continuation of what had been published before. My belief is that online books need to reflect the codex. After discovering what I wanted to do with my project, my first step was to look at as many editions of the work as possible. The exact number of editions published is unknown, but by looking at research done on her other works, I thought I would have a better idea of the publishing history of *Hymns*. One of Barbauld's collaborative works from around the same time had a total of 76 British publication from the late 1790s through 1910 (Fyfe 38). I assume that *Hymns in Prose* would be published just as much in Britain. As for American editions, the number is even more uncertain. Research on children's publishers, like Samuel Woods, show about 2 or 3 editions published during the 1820s and 1830s ("Samuel Woods" 769). I would estimate with the frequency of publishing around 50 editions were printed. The size or quantity of these print runs would vary.

Using OCLC and WorldCat I found that the majority of the books that I wanted to look at were located in New York, Boston, Florida, and Philadelphia. I started my research by visiting the closest location, Emory University. The Pitts Theological Library had two editions of *Hymns in Prose*. In Spring of 2002, I visited the University of Florida in Gainesville, Florida. The Baldwin Library of Historical Children's Literature is housed in the Rare Book Collection of at the University of Florida. This library contains thirteen different editions of Barbauld's work. In the fall, I received the Freeman Research Award to fund trips to Philadelphia and Boston. In Philadelphia I visited the Rare Book Collection at the Free Library of Philadelphia. The Rare Book Room at the Free Library has holdings that include the Rosenbach Collection and a collection of children's books published in the United States. Combined, these collections have thirty-eight editions of Barbauld's work from different time periods ranging from the 1790s to the 1870s. In Boston, I visited three different Harvard Libraries, Widener, Houghton, and Andover, to see a total of fifteen editions of Barbauld's work. I have included a chart that totals the number of editions I consulted during my research.

Library	Number of Editions
Pitts Theological Library-Emory University	2
Baldwin Library-University of Florida	13
Free Library of Philadelphia	38
Houghton Rare Book Library- Harvard University	4
Widner Library- Harvard University	8
Andover Theological Library- Harvard University	3
Total:	68

Some of these editions were the same as those I had seen in other libraries. But, observing multiple copies of one edition gave me a better idea of print quality and press variations. In general, looking over all the editions gave me a better idea as to who was publishing Barbault's pieces, what the text looked like, and the general format of her works in print. After observing illustrations and their placement, I concluded that the majority of her works contained illustrations, mainly woodcuts, that were displayed either one per hymn or every other hymn. The majority of publications I looked at were American editions printed in the 1820s and 1830s. The most elaborately decorated/illustrated hymns were published in the 1860s. Another observation was that the texts were rarely professionally bound. Most of the *Hymns* were still found in their printer's bindings (usually a simple paper cover). The sizes of the books were typically small, under 6 inches in height, and printed in approximately 10 point font. These elements made me realize what display choices I did and did not want to include in my

edition, but I still felt that I needed official training to understand and make conclusion based on my data.

To create an electronic edition, I needed to understand the key elements that form a book. To gain this information I attended the "Introduction to Descriptive Bibliography" class at Rare Book School held at the University of Virginia in August 2002. The class discussed the format, collocation, and printing of the book while looking at the type of paper and font used in the printing process. At Rare Book School I learned that the production of a text is not just the input of the author, but is a creation of combined energy dealing with a publisher and printer who consider the public when producing a work. I wanted to combine Barbauld's vision with the ideas I gathered from the multiple editions I observed. I view my version of the text as a continuation of the other *Hymns in Prose* editions.

While placing a work online seems to be a popular task, many editions that are online do not take full advantage of the Internet as a medium. Electronic editions or transcriptions of works are dull and uninteresting or overly distracting and confusing to view. For example, some works that claim to be electronic editions will consist of only black color text on a white background that scrolls down for one very long screen. This organization of the text can be a strain on the eyes and makes the reader bored and tired. On the other hand, electronic editions can also be overly confusing or distracting. Texts with annoying fonts or colors can bother the eye as well and make the viewer stop reading. Another problem comes when editions have too many distractions on one page. A page can have too many font colors or pictures. The reader may not know where to click or the page may link to so many windows that the reader becomes confused or lost

somewhere on the Internet. With my online edition, I wanted to make a clear, concise web page that was appealing to look at without being dull or distracting. The ideas for making this edition available online can be broken into two distinct parts—the mark-up portion, which consists of textual and structural decisions, and the display, which deals with the presentation of the work on the screen.

I. Mark-up Choices (Tagging)

A. Mark-up Background

Many people are familiar with the way an HTML webpage looks. HTML (Hypertext Mark-up Language) is used to transfer information onto a screen. The information on the screen has been coded to make it readable for the general public. Other mark-up languages, such as SGML (Standard Generalized Mark-up Language) and XML (Extensible Mark-up Language), are not used for visual presentation, but for structural identification. The Text Encoding Initiative describes SGML and XML as "widely used for the definition of device-independent, system-independent methods of storing and processing texts in electronic forms" (<http://www.lei-c.org/p4Xs/SG.html>). Many of the tags used in SGML and XML are used to identify items within the text that should be of interest to the general researcher. Often these tags in a document can be compared to road signs on the side of the street. They identify or name what is being discussed in the text so that the reader can choose what he/she wants to look at. For example, one of the most common tags in HTML, SGML, and XML is the "paragraph" tag that shows where paragraphs begin and end.

While seeming overly complicated when compared to HTML, XML comes with many advantages. HTML and SGML have standardized tag sets, while XML, being

extensible, allows the designer to choose what aspects of the text need identifying. XML also places more importance on descriptive aspects, rather than purely focusing on presentation. An example of an XML element from my own document would be the "note" tag. With the "loc" attribute, I descriptively located where this note was inside the text. This feature made it very convenient for me to connect the notes to the area of a hymn it was commenting on. Another advantage of XML is its independence from a certain type of computer, processing device, or software. XML gives the designer freedom to present the information in a document and allows that information to stand alone without catering to the presentation on the screen.

For my edition I chose to use XML (Extensible Mark-up Language) by creating multiple documents. The first step is to create an XML document. A basic XML document involves choosing a text to mark-up and creating a tag set that will denote or highlight certain parts of that text. The next step is to make a DTD (Document Type Definition). The DTD of an XML document shows the hierarchy of tags. Showing where tags may or may not be placed within the XML document. The next step is linking both the XML and the DTD to an XSL (Extensible Stylesheet Language) or CSS (Cascading Stylesheet) document. XSL and CSS are used to transform the XML document into something that can be displayed on the Internet. For my edition I used XSL and will discuss this decision later in the display portion of this text.

B. Three Steps in My Mark-up Process

The core of my online edition resides in the XML Document. This document contains all the text, the elements (or tags) that act as organizational tools or flags, and the attributes that add depth to describe the elements. In order to maintain good mark-up

standards, conform to industry (TEI- Text Encoding Initiative) standards, and produce the display choices I desired, I had to go through three separate XML document formats.

1. Basic Editorial Choices for One XML Document

My editorial choices were meant to appeal to the casual reader in color and design while still attracting the academic audience with notes on textual variants and printing history. Peter Shillingsburg defines "scholarly editions" as "editions which preserve or revive a work of artistic, social, intellectual, or historical importance as an artifact" (4). He continues his discussion by describing an editor as someone who "first determines what he wants preserved and then edits, or perhaps de-edits, the work and supplies the ancillary material that will make the work, if not understandable, at least more accessible as an *artifact* and as *message* or *experience*" (4). I believe my goals matched the ideals of a scholarly edition. But, a key to making a scholarly edition is to make sure it is an 'authoritative text'. Two schools of thought have been debating about this concept of "authoritative text." The first believes that the author's work or version of the text is the "authority" and any outside influences, such as publishers, friends, or editors, should be ignored. With this view, only the author's approval makes the text authoritative (13). On the opposite side of this debate are scholars who believe "that all authors enter into a relationship with a publisher [...] in order to convert manuscripts into what the work of art must be before it reaches its readers" (15). Each publication becomes a collective endeavor that has been influenced by everyone who works on it. Each side of the debate shows different orientations towards the editing of a text. My editorial beliefs are aligned with the second group called a "sociological orientation." I believe that authors and publishers combine ideas to form a finished work.

For the copy-text of my edition, I chose to use the 1866 version published by John Murray. Editorial tradition typically endorses using the first edition of a text. My pre-tagging decision was to use the 1781 edition, but after examining both texts I decided that the later version, the 1866, was more understandable. The language and punctuation used in the 1866 resembled modern language and the print of the edition was, in general, clearer to read. In order to transcribe accurately I needed a copy-text with legible print. I wanted to keep the text as close to Barbauld's original choice as possible while making it understandable for the twenty-first century reader. I thought the decision to use the 1866 version instead of the 1781 would help with comprehension. While in the 1781 edition one section would read "Mourn not therefore, child of immortality!—for the spoiler, the cruel spoiler that laid waste the works of God, is subdued: JESUS hath conquered death: — child of immortality! mourn no longer," the same section in the 1866 version is more understandable reading "Mourn not, therefore, child of mortality; — for the spoiler, the cruel spoiler that laid waste the works of God, is subdued: JESUS hath conquered death: — child of immortality! mourn no longer." The 1866 version of the text shows a progression of ideas on how the reader is a "child of mortality" until she learns that "Jesus hath conquered death." This knowledge transforms the reader into a "child of immortality." Due to word choice in the 1781 version, this complex idea is not present.

Another difference between the 1781 and the 1866 versions is the number of hymns present in the text. Originally Barbauld included twelve hymns that were published as *Hymns in Prose for Children*. In 1816, Barbauld added 3 more hymns—making a total of fifteen. These three hymns were added in place of the original hymns 10, 11, and 12. The original 10, 11, and 12 then became hymns 13, 14, and 15. Even

though the new hymns 10, 11, and 12 were not a part of the original text, I thought that these additions were important in the overall understanding of the text. I also thought that it was an interesting variant that needed to be included.

Choosing the 1866 version of *Hymns in Prose* does not mean that I eliminated the 1781 version from my edition. One reason for my research at the University of Florida, Harvard University, and the Free Library of Philadelphia was to see the differences and similarities found in textual variation, publishing techniques, font choice, and page layout between the multiple editions. The majority of these decisions and variations are found in two places: publisher Joseph Johnson's first edition of the text and Barbauld's *Preface* to the 1781 version. Most of the format decisions found in each edition are either a conformation to the original text or a reaction against the edition.

Another choice I had to make was what type of tag set I was going to use to mark-up the text. I wanted to make sure that my mark-up structure matched the ideas Barbauld set out for the printing and publication of her text. Every XML document must have a root tag. The root tag is an element that enwraps the entire text of the document like the Roman numeral I in an outline. My root tag is "hymnsinprose." Under that large heading I subdivided each hymn into a section labeled "hymn" and added an attribute that numbered each one. Inside each "hymn" tag is the text of the hymn that corresponds to the attribute number and all the other tags that denote structures within that hymn. Inside a "hymn" tag there can be the tags "noteflag," which indicate where a note is anchored; "heading," which is the heading, or title of each hymn; and "paragraph" which denotes different paragraphs within the hymns. The placing of one tag inside another is called

nesting. The process of nesting is considered a very tidy way to do mark-up where every tag has its own distinct place. Yet, nesting is not a practical choice for all elements.

In the previous paragraph, I mentioned the "noteflag" element being neatly nested under the "hymn" tag. Actually, the "noteflag" is nested in the "hymn" tag and the "paragraph" tag. "Noteflag" is both concurrent, on the same hierarchical level (see the page entitled "Hierarchy of Tags" for more details), as "paragraph" and nested within it. Choosing to have "noteflag" at both levels created a problem in maintaining the integrity of the tag. I constantly checked my tagging to make sure I was following the hierarchy. Originally, I had placed "noteflag" on a level above the "hymn" tag, but this placement turned out to be difficult to manage because of the "noteflag" frequency within the text. I decided to change the placement and make it an empty tag that denoted information inside the element "hymn." This decision made my XML mark-up more understandable.

Another complicated decision was the use of the tag "paragraph." The concept of having an actual "hymn in prose" is quite contradictory. Hymns are poetry and each line has a certain structure that fits into the overall design of the hymn. As poetry, every line of a hymn is considered a "verse." My first instinct was to tag each hymn individually and within that hymn each line be marked up in a "verse" tag. While hymns are typically written as poetry, Barbauld intentionally chose to write her hymns for children in prose. She discusses this choice in terms of juvenile cognition, writing that

it may be doubted whether poetry *ought* to be lowered to the capacities of children, or whether they should not rather be kept from reading verse, till they are able to relish good verse: for the very essence of poetry is an elevation of

thought and style above the common standard; and it wants this character, it wants all that renders it valuable." (237)

Due to Barbauld's discussion in her "Preface," I decided that she is intentionally moving her hymns away from the poetical standard. I changed the title of the single line of mark-up from "verse" to "paragraph." Another reason behind this switch is that a few of her lines were placed in paragraph-like groups that would be complicated and confusing if considered a "verse." Therefore, "paragraph" became the appropriate choice for this Barbauld edition. Inside each "paragraph" tag are the elements "noteflag," which indicate where a note is anchored; "variantflag," which anchors a textual variant that can be linked to a variant found in another text; and "regspelling," which alters the British spelling to an Americanized spelling.

At this point of the creative process, inside the "noteflag" element is the tag "note." The "note" tag contains the descriptive information about the area of text being flagged. Within the "note" tag are the elements "comment" and "text." The "comment" tag is my explanation of the significance of why that part of text is significant. Some examples of explanations that appear in the "comment" tag are "this section of text does not appear in the 1781 edition," "These two paragraphs form one paragraph in the 1781 edition" or "In 1850, Sidney Babcock, an American publisher, printed a work that contained a completely different hymn in this section. The following is the different hymn." In the last case, a "text" tag would follow "comment." The "text" element denotes a large section of text that is not found in the 1866 edition, but is present in other editions. Sometimes a note will only have a "comment" tag and not a "text" tag. I thought by

including these notes with portions of hymns from other editions that I could show the reader how this work is continuously changing.

Understanding that the 1781 edition is the original text and has influenced its publishing history, I decided to introduce new tags that would integrate the text of one edition into the other. Editorially, the first edition is usually considered the edition that has had the most authorial input. I wanted this authorial presence in my own work. Even though I decided to use another edition as my copy-text, I wanted the public to know that I understood the authority placed on the first edition. For this reason I added a tag that identifies variants between the 1866 and the 1781 editions. Differences in punctuation or spelling between two versions are considered variants. To note these variants I decided to use a group of nested tags. The parent tag is called "variantflag" and wraps around the 1866 version of the tagged word. The child, or nested tag within the parent "variantflag," is "variant." The open and closed tag markers enclose the variant word and include an attribute, "year," that indicates the publication year of the edition in which the variant is found. Out of all the textual and punctuation variations, I silently amended one that is not tagged or acknowledged. This one variation is the difference between capitalized and uncapitalized pronouns "he," "his," and "him" when referring to God or Jesus. The 1781 edition does not capitalize these pronouns, while the 1866 version does. Every other capitalization difference is noted within the text.

For my edition, I performed a minor amount of copy-editing. Copy-editing is considered "the imposition of a consistent convention of spelling and punctuation" (Shillingsburg 2). Since my text comes from the 1866 version, some of the spellings were not consistent with twenty-first century American English. I decided to tag those

words with nineteenth century British spellings. I changed these words only for clarification and include both versions in my text. Rather than changing spellings, I regularized spellings. I wanted to make Barbauld's text readable for the twenty-first century audience. I added the "regspelling" tag to Americanize the nineteenth-century British spellings of some words. I changed the 1866 version of the word to the twenty-first century American spelling and wrapped the change with the "regspelling" tag. Still wanting to include the original spelling in my display, I created an attribute for "regspelling" called "original" indicating the 1866 version of the word. I thought by having both versions of the word present, I was making the text more readable without making a violent change to the text.

The choice to note punctuation differences was something else that I was reluctant to do. I originally thought that noting punctuation variants would be confusing and unnecessary, but punctuation can be a powerful part of the text. The 1781 and 1866 versions contain many variations in punctuation. While the majority of the differences are small changes, from either a semi-colon to a colon or vice versa, some of the other variations include periods or even paragraph breaks. I did not want to deprive my reader of different interpretations. Changing the punctuation can change the meaning of the text.

Just as I did not change or regularize punctuation, I decided not to change the sections of prose that sounded Biblical or outdated. Some portions of the text do sound a little confusing because it uses words that are not longer in present use, but can be seen in the Bible. According to Porter Williams Jr., "Barbauld's aims were modest, the translation of complex Biblical sentiments into a simple language pleasing and interesting to children"

that maintained the sound of Biblical verse (Williams 132). Barbauld successfully does this in her work and altering her text would take away from the beauty of her words. I did not want to change her text and take away the possibility of interpretation that someone may find there.

2. Cross-Referencing

While the first step in my process was to form one large document that contained all my tags, the second step was to try to replicate those documents that are being marked-up by professionals at digital libraries around the country. Cross-referencing, when two tags refer to each other through attributes and can be linked together to create large websites, is standard practice in academic libraries.

To change my one page document into a multi-page cross-referencing document I had to give id and location numbers to many of my tags. I decided to have a main document that I entitled "maincrossref" to hold the text I was working with—mainly everything inside the "hymn" tags. I made two more documents called "notecrossref," that separated all the tags found inside the "note," and "variantcrossref," that included everything in the "variant" tag. To link these documents together, I decided to identify some of the tags with location and number indicators.

In my first document, "maincrossref" I had numbered each "hymn" tag, but I decided to expand my numbering to identify the "paragraph," "noteflag," "note," "variantflag," and "variant" tags with "id" attributes. I also included a location attribute, called "loc," on the "note" and "variant" tags. The identification system I used varied from tag to tag. The first tag I added the "id" attribute to was the "paragraph" tag. I identified each paragraph with a number showing what hymn it was in and what paragraph it was within

that hymn. For example, an "id" for paragraph would look like "h02p05" showing that this paragraph is hymn 2, paragraph number 5.

For the "noteflag" I decided to use "note00#" for each one. This specific identifier would match the number found in the "id" attribute of the corresponding "note." In order to locate the "noteflag" that it corresponded to, I would identify where the note was found in the hymns. An example of what would be found in the "loc" attribute of the "note" tag is "h03p02"—meaning hymn 3 paragraph 2. Since each "note"/"noteflag" id number is unique to that pair, it would not matter if two notes occurred in the same paragraph.

I used the same "loc" attribute system for the tag pairs "variantflag" and "variant," but used a different type of "id." For "variantflag" I used the pattern "year-00#" as the "id" attribute that matched the tag "variant." An example of this would be "1781-004" indicating that this is the fourth variant found in the 1781 edition. Currently, I only have variants from the 1781 edition, but since this project has the possibility to eventually span multiple versions, I have decided to indicate the year of the edition first to make clear where the variants come from. These changes made my new cross-referencing document into something that could be usable, changeable, and understood by multiple audiences.

3. Cross-Referencing Combination

After cross-referencing my document I realized that to achieve what I wanted with display I did not need three separate documents and decided to combine them together again. I saw how the "id" and "loc" attributes benefited my document, so I decided there was no need to embed the notes back into the text. Instead, I changed my "maincrossref" document back into a "hymnsinprose" document and added "notescrossref" and "variantcrossref" to the bottom of the document. Combining the document in this way

has shown to be beneficial in structure and display. To show the tag hierarchy more clearly, I have included an outline that shows the mark-up structure of my text.

Hierarchy of Tags

Hymnsinprose

Hymnsnav

Pipeline

Pipeline2

SearchValue1

Prehymns

Titlepage

Mypreface

Bodyhymns

Hymns

Heading

(attribute image)

Paragraph

Noteflag

(attribute id)

Variantflag

(attribute id)

Regspelling

(attribute original)

Noteflag

(attribute id)

Posthymns

Appendix

Workscrossreferenced

Notescrossref

Note

(attribute id and loc)

Comment

Text

Paragraph

(attribute id)

Variantcrossref

Variant

(attribute id and loc)

II. Display

A. Technical Aspects of Display

The display of an online edition is important because it is the only part of the text seen by outside viewers on the computer screen. As previously mentioned, I chose to display my XML document using XSL. All documents that are placed online are held in a server and there are two ways for a displayed image to get from the server to a person's personal computer—either a client-side or a server-side transformation. Transformations are encoded steps for what the encoder wants a processing program to do. These steps, encoded by the designer, form the images on the screen.

The difference between these two types of transformations is *when* the document is made to look the way it should on the screen. A client-side transformation happens if the document is made into a viewable form the *moment it hits* the individual computer. Because individual computers may have different fonts or formats installed, the document on one machine may look very different than it does on another machine or, in worse situations, may not be able to be displayed at all. With server-side transformations, the document is placed in a viewable form *before* it is downloaded by a personal computer. Server-side transformations are prone to less variability in display. Because browsers, like Internet Explorer and Netscape Navigator, have difficulty displaying XSL/XML documents, I decided to use a server-side transformation instead of a client-side transformation. To perform this server-side transformation I used a program called Cocoon that is currently being used by the English Department for its webpage and the EMMA project. An open source project, Cocoon was developed by Apache, an industry standard Java program available to everyone. Cocoon uses sitemaps, a set of instructions

for the program to follow, that looks for pattern matches and pipelines that are used for defining a series of transformations.

B. Display Choices

One of my goals for this edition was to make it as visually appealing as possible. I wanted the display to reflect what Barbauld is doing in her work, where "the child's universe is surveyed, its beauties and terrors, nature and society, the whole forming a simplified great chain of being with God watching over all" (Williams 135). To make something visually attractive, emotionally touching, and still maintain scholarly appeal, my work combines color, illustration, text placement, and overall spacing to form an overall visual effect.

1. Colors and Placement

In deciding the placement of text on the screen I considered the hidden symbols that are found within a book. While I could not recreate the feel or scent of a printed page, I wanted to create the way one looks. Barbauld is very specific about font in the "Advertisement" of *Lessons for Children*. She complains about the "great defect in the want of good paper, and a clear and large type [...] The eye of a child cannot catch, as ours can a small, obscure, ill-formed word, amidst the number of others all equally unknown to him"(Lessons ii). For her time, Barbauld's concerns are quite valid. Barbauld is writing during a time when a major change is happening in the printing industry. Around 1800, the change from using handmade paper, known as laid paper, to using machine-made paper, known as wove paper, was made (Gaskell 189).

Also, print variants and variations in the print impressions were also very common. If a printing press plate lacked ink, then the impression made would not be strong enough to see. Print quality depended on the age of the typeface (old typeface can become worn causing less legibility) and the amount of ink on the plate, as well as, the quality and kind of paper being used. Printing mistakes, like incorrect spelling, with poorly inked or smudged type on poor quality paper creates illegible text. A situation like the one previously mentioned in the eighteenth-century would be equivalent to using a blinking font or an excessively bright color on a web page. Her comments show that she believed in a crisp, white background with large, readable font. In order to conform to what she envisioned I used a white background with black 12-point sans-serif font. To ensure that the "type" or font was clear I decided to double-space each line of the work.

Another decision I made was placing each hymn on a separate page. My opinion about pages versus scrolls is one of moderation. I wanted to have each hymn on an individual page, but each hymn is longer than a screen. While each hymn is long enough that the reader still has to scroll down, the effect is far less tiresome than if the entire work were placed on a single page. Each page is linked through a navigational devise on the top that allows the reader to go to the previous or next hymn or choose a hymn number listed in the drop-down box. By having the navigation on the top of individual hymns and not one long and tedious scroll, the feeling of a book is maintained. Flipping from one hymn to the next using the "Next" or "Previous" buttons maintains the "page-like" feeling that comes from a book.

For the display of the notes, spelling variations, and variants I decided to use color and page placement. Since the notes are longer, sometimes consisting of four or five

paragraphs of text, I decided they would work best as traditional footnotes. The words or sections that are denoted by a brownish/red color catches the eye without being thoroughly distracting. Using the "softer dark browns and gray can work well [...] this insures a far cleaner, crisper image" or font (Beaumont 60). By clicking on the number displayed by the colored word, the viewer's screen will move to the footnote. I thought this method of movement would be less annoying than a pop-up window. I decided to display variants and spelling changes in the margin. Unlike notes, variants and spelling changes are usually one word that can be quickly glanced at. By keeping them in the margin they are helpful without being distracting. The color blue displays textual variants, while the spelling changes are noted in green. Blue and green are "strong, vibrant colors [...] these are attention getters— the powerful communicators" (88). Many of these vibrant colors- magenta, red and violet- are tiring on the eyes, while "yellow on white is far too weak in tone for any degree of legibility" (60). I wanted all of my colors to compliment the eye and not to interfere with the main attraction—the text. Color and margin notes are things that are done in only the most expensive of printed publications, but the medium of the Internet seems more easily designed for such editorial decisions.

2. Illustrations

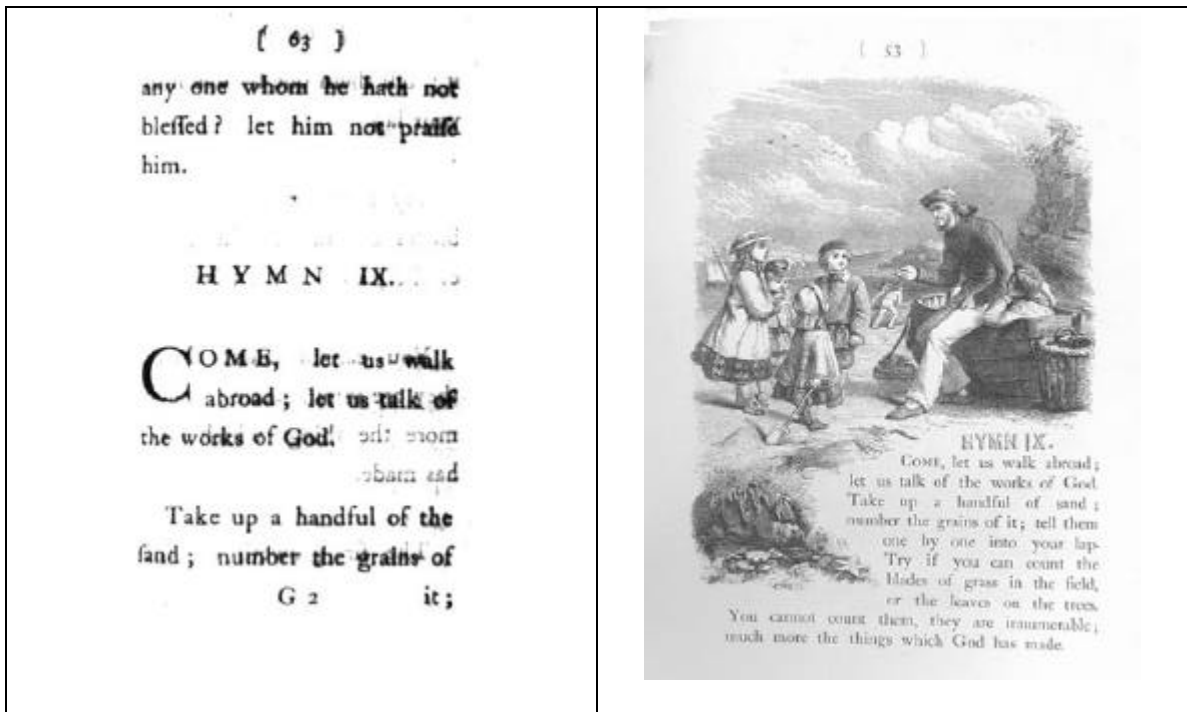
"A picture may expand the thematic range of a poem or may focus upon a single aspect, but one way or another the visual design collectively orchestrates all of the images and themes of the poems" (Williams 142).

The earliest edition, published by Joseph Johnson in 1781, is presented in clear, large font without illustration. The most recent publication of Barbauld's *Hymns*, edited

by William McCarthy and Elizabeth Kraft, is in an edition of collected works published in 1994. Yet, while the oldest and the newest editions do not have illustrations or woodcuts, a large number of the other editions do. In the 1860s, John Murray published what is probably the most commonly known illustrated version. According to Joyce Whalley, the edition of *Hymns* published by John Murray in 1866 "presented an excellent High Victorian version of this work, in which text and illustrations were attractively blended on the page" (59-60). This version made me realize how important illustrations are to a text—especially one meant for children.

Below are images from the 1781 version and the 1866 versions.

1781 Joseph Johnson	1866 John Murray
---------------------	------------------



Most of the editions that I observed during my research were printed between 1810 and 1865. The following chart lists the number of illustrated and unillustrated texts that I observed.

Library	Illustrated	Not illustrated	Total
Pitts Theological Library- Emory	0	2	2
Baldwin Library - U. of Florida	10	2	13
Free Library of Philadelphia	25	13	38
Houghton Library- Harvard	2	2	4
Widener Library- Harvard	5	3	8
Andover Theological Library- Harvard	2	1	3
		Total	68

The majority of woodcuts or engravings that illustrated the text were placed under the header of the work. I decided to maintain this tradition of including an illustration under the header of each hymn.

For illustrations, I chose to use new images instead of reproductions of old ones, because I wanted to emphasize the idea of development from past editions to my online version. Many of the earlier editions, as seen by the image from the 1866 version above, while beautiful and finely done, seem outdated. Elements, such as the clothing of the characters, emphasize how different the world was when this work was published. I wanted my edition to identify and present the universal qualities found in *Hymns in Prose*. Barbauld's focus is nature and I wanted my images to show nature the way anyone has been able to see it. I chose to have an image for every hymn that reflected some aspect of the text in that individual hymn.

For these images I asked Karen White, my mother, to read the poems and create illustrations based on what she read. I was hoping that the image that remained in her mind upon first reading would close to the same image that remained in other readers' minds. I wanted images that exemplified the universal feeling from each hymn. For her medium, Ms. White chose to use watercolors. Watercolors seem lighter and less constraining than oils, sketches, woodcuts, or engravings. According to artist Rex Brandt, "watercolor can convey feelings about things [...] its poetic possibilities are unrivalled, augmenting the personal and subjective qualities of drawing with color. It is especially descriptive in suggesting the moods of the outdoors" (10). Brandt's opinion on watercolors match what I wanted, and what I hope Barbault wanted for her edition. I wanted to have vibrant colors that went beyond the typical black and white images found in most of Barbault's editions. These watercolor images made my edition visually appealing while continuing a publishing tradition.

With the inclusion of illustrations my editions was complete. I hope that my work will last long enough to influence others to combine traditional codex elements with the possibilities of the Internet. My thoughts about this edition can best concluded by Barbault who states, "The task is humble, but not mean; for to lay the first stone of a noble building, and to plant the first idea in a human mind, can be no dishonour to any hand"(Lessons iv).

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APPENDIX A

XSL: EXTENSIBLE SYTTLESHEET LANGUAGE

```

<?xml version="1.0"?>
<xsl:stylesheet version="1.0"
  xmlns:xsl="http://www.w3.org/1999/XSL/Transform">
  <xsl:output method="html"/>
<xsl:param name="searchValue1"/>
<!--the lines above name the storage place for my markup--!>

<!--declaring the root template or the first template should begin at this location--!>
<xsl:template match="/">

<!--To be displayed online, the XSL must be made into an html document with a header
and a body--!>
<html>
<head>

<!--Below is a basic css stylesheet. This style sheet identifies each element and tells
what the background color should be, what font family it should be, what size of font it
present, and what the size of the margins should be. Basically, these guidelines dictate
the way the page will look.--!>

<style type="text/css">
  body {background-color: white; font-family: serif; font-size: 12pt; color: black}
  h3 {display: block; text-align: center; margin-bottom: 12px}
  p.hymns {text-indent: 20px; display: block; margin: 12px 12px 12px 12px; line-
height: 2; font-family: serif; font-size: 12pt; color: black}
p.notes {text-indent: 20px;}
  em {font-style: italic}
p.footnotes {font-family: serif; font-size: 12pt; color: #993300}
  em {font-style: italic}
span.line {display: block; margin: 12px 12px 12px 12px; line-height: 2}
span.heading {font-weight: bold; color: black}
a.notes:link { color: #993300}
a.notes:visited { color: #993300}
span.variantflag {line-height: 2; font-family: serif; font-size: 12pt; color: blue}
span.regspelling {line-height: 2; font-family: serif; font-size: 12pt; color: green}
span.notes { display: block; margin: 12px 12px 12px 12px; line-height: 2; font-family:
serif; font-size: 12pt; color: #993300}
span.footnotes { display: block; margin: 12px 12px 12px 12px; line-height: 1; font-
family: serif; font-size: 12pt; color: #993300}

```

```
span.noteindent { display: block; margin: 12px 12px 12px 20px; line-height: 1; font-
family: serif; font-size: 12pt; color: #996633}
```

```
</style>
```

```
</head>
```

```
<body>
```

```
<!--These tags make up the navigational system found on the top of each page--!>
```

```
<xsl:apply-templates select="//hymnav"/>
```

```
<xsl:for-each select="//hymns[@n=$searchValue1]">
```

```
  <xsl:apply-templates select="heading"/>
```

```
<!--In order to insert the variant notes into the right hand "margin," I had to make a table
with cells. For this table, there are only two cells. One cell contained the text of the
work with the anchor note. The other cell consists of the corresponding anchor note with
the variant information in it--!>
```

```
<table>
```

```
<xsl:for-each select="paragraph | noteflag">
```

```
<tr><td width="80%">
```

```
  <xsl:apply-templates select="."/"/>
```

```
</td>
```

```
<td valign="top">
```

```
<xsl:for-each select="variantflag">
```

```
<xsl:variable name="variant" select="@id"/>
```

```
<span class="variantflag"><xsl:number level="any"/><xsl:text> </xsl:text><xsl:value-of
select="substring(@id, 1, 4)"/> <!--This pulls out the year and the first four characters to
be displayed as the margin note indicator--!> <xsl:text> </xsl:text> <xsl:value-of
```

```
select="//hymnsinprose/variantcrossref/variant[@id = $variant]"/> <!--This part of the
xsl identifies the specific id number of the variant in order to place it into the margin. It
pulls it out according to the id--!></span><br/>
```

```
</xsl:for-each>
```

```
<!--This section places the information in the regspelling tag and places into the margin
to be viewed--!>
```

```
<xsl:for-each select="regspelling">
```

```
<span class="regspelling"><xsl:number level="any"/><xsl:text> </xsl:text><xsl:value-
of select="@original"/></span><br/>
```

```
</xsl:for-each>
```

```
</td></tr>
```

```

</xsl:for-each>
</table>
<hr/>

<xsl:if test="count(noteflag)!=0">
<!--counts the number of noteflag elements present--!>
  <span class="footnotes"><xsl:text>Notes:</xsl:text><br/><br/>
  <xsl:for-each select="noteflag">
    <xsl:variable name="noteflag" select="@id"/>
    <a class="notes" name="{ @id }"><xsl:number value="substring-after(@id,
'0')"/></a><xsl:text>&#160;&#160;&#160;</xsl:text><xsl:apply-templates
select="/hymnsinprose/notecrossref/note[@id = $noteflag]"/>
    <!--This procedure for noteflag is the same as seen for the variants, but instead of being
displayed in the margin, these notes are presented at the end of the work--!>
      <br/><br/>
    </xsl:for-each>
  </span>
</xsl:if>

</xsl:for-each>
<!--The xsl:foreach will repeat for every hymn and display each as a different page--!>

</body>
</html>
<!--This closes the html document portion of the page--!>
</xsl:template><!--Closes the root template--!>

<!--The root template above will call on or will look to other smaller templates to help
with display--!>

<!--This one says that for each heading make it display as the h3 html element and enter
the value of the heading itself into the document--!>
<xsl:template match="heading">
<h3><xsl:value-of select="."/"/></h3>

<!--Under each heading, make a table and insert the image into that table. The specific
image is listed in the XML document.--!>
<table align="center" border="0"><tr><td>
</td></tr></table>
</xsl:template>

<!--These two elements are specific for the note tag and show how they should be
presented on the page and refer to the css document above as to color difference--!>
<xsl:template match="text">

```

```

<xsl:value-of select="comment"/>
<span class="noteindent"><xsl:value-of select="paragraph"/></span>
</xsl:template>

<!--This means apply any template that would be in the paragraph--!>
<xsl:template match="paragraph">
<p class="hymns"><xsl:apply-templates/></p>
</xsl:template>

<!--Display the noteflag element--!>
<xsl:template match="noteflag">
  <xsl:variable name="noteflag" select="@id"/>
  <span class="notes">
    <xsl:for-each select="paragraph">
      <!--These numbers denote manual spacing of the paragraph inside the note--!>
      &#160;&#160;&#160;&#160;&#160;&#160;
      <xsl:value-of select="."/ >
      <xsl:choose>
        <xsl:when test="position()=last()">
          <br/><br/>
        </xsl:when>
        <xsl:otherwise>
        </xsl:otherwise>
      </xsl:choose>

    </xsl:for-each>

    <!--This part sets up the superscripts for the notes--!>
    <sup><a class="notes" href="#{ @id }"><xsl:number value="substring-after(@id,
'0')"/></a></sup>
    </span>
  </xsl:template>

  <!--This portion sets the superscripts for the variants--!>
  <xsl:template match="variantflag">
  <span class="variantflag"><xsl:apply-templates/><sup><xsl:number
level="any"/></sup></span>
  </xsl:template>

  <!--This portion sets the superscripts for the variants--!>
  <xsl:template match="regspelling">
  <span class="regspelling"><xsl:apply-templates/><sup><xsl:number
level="any"/></sup></span>

```

```
</xsl:template>
```

```
<xsl:template match="variant"/>
```

<!--This section is the hymnav template that creates the buttons and drop-down box presented on each page. It links each of the hymns together--!>

```
<xsl:template match="hymnav">
```

```
<xsl:variable name="nextValue" select= "$searchValue1 +1"/>
```

```
<xsl:variable name="previousValue" select= "$searchValue1 -1"/>
```

```
<table><tr><td><form action="{pipeline2}" method="post">
```

```
  Hymn:<select
```

```
name="{searchValue1}"><option>1</option><option>2</option><option>3</option><
option>4</option><option>5</option><option>6</option><option>7</option><option>
8</option><option>9</option><option>10</option><option>11</option><option>12</o
ption><option>13</option><option>14</option><option>15</option></select>
```

```
  <input type="submit" value="Go"/>
```

```
</form></td><td>
```

```
<form action="{pipeline2}" method="post">
```

```
  <input type="hidden" name="{searchValue1}" value="{previousValue}"/>
```

```
  <input type="submit" value="Previous"/>
```

```
</form></td><td>
```

```
<form action="{pipeline2}" method="post">
```

```
  <input type="hidden" name="{searchValue1}" value="{nextValue}"/>
```

```
  <input type="submit" value="Next"/>
```

```
</form></td></tr></table>
```

```
</xsl:template>
```

<!-- Noteflag at the bottom

```
<xsl:template match="noteflag">
```

```
</xsl:template>
```

```
—>
```

```
</xsl:stylesheet>
```

APPENDIX B

DTD: DOCUMENT TYPE DEFINITION

```

<!ELEMENT hymnsinprose ( hymnav | prehymns | bodyhymns | posthymns |
notecrossref | variantcrossref )*>
<!ELEMENT hymnav ( pipeline | pipeline2 | searchValue1)*>
<!ELEMENT pipeline (#PCDATA)>
<!ELEMENT pipeline2 (#PCDATA)>
<!ELEMENT searchValue1 (#PCDATA)>

<!ELEMENT prehymns ( mypreface )*>
<!ELEMENT mypreface (#PCDATA | noteflag | paragraph | heading | quote)*>

<!ELEMENT bodyhymns (hymns)*>
<!ELEMENT hymns ( #PCDATA | heading | paragraph | noteflag | variantflag )*>
<!ATTLIST hymns n CDATA #IMPLIED>

<!ELEMENT heading (#PCDATA)*>
<!ATTLIST heading image CDATA #IMPLIED>
<!ATTLIST heading n CDATA #IMPLIED>
<!ELEMENT paragraph (#PCDATA | noteflag | variantflag | regspelling | note | quote)*>
<!ATTLIST paragraph id CDATA #IMPLIED>

<!ELEMENT variantflag (#PCDATA)*>
<!ATTLIST variantflag id CDATA #IMPLIED>

<!ELEMENT regspelling (#PCDATA)*>
<!ATTLIST regspelling original CDATA #IMPLIED>
<!ELEMENT noteflag (#PCDATA | paragraph)*>
<!ATTLIST noteflag id CDATA #IMPLIED>
<!ELEMENT quote (#PCDATA)*>

<!ELEMENT posthymns (appendix | worksreferenced)*>
<!ELEMENT appendix (#PCDATA)*>
<!ELEMENT worksreferenced (#PCDATA)*>

<!ELEMENT notecrossref (note)*>
<!ELEMENT note (#PCDATA | text | comment)*>
<!ELEMENT comment (#PCDATA)*>
<!ELEMENT text (#PCDATA | heading | paragraph)*>
<!ELEMENT heading (#PCDATA)*>
<!ELEMENT paragraph (#PCDATA)*>

```

```
<!ATTLIST paragraph id CDATA #IMPLIED>  
<!ATTLIST note loc CDATA #IMPLIED>  
<!ATTLIST note id CDATA #IMPLIED>
```

```
<!ELEMENT variantcrossref (variant)*>  
<!ELEMENT variant (#PCDATA)*>  
<!ATTLIST variant loc CDATA #IMPLIED>  
<!ATTLIST variant id CDATA #IMPLIED>
```

APPENDIX C

XML: EXTENSIBLE MARK-UP LANGUAGE

```
<?xml version="1.0"?>
<!DOCTYPE hymnsinprose SYSTEM "hymns4.dtd">
```

```
<hymnsinprose>
<!--navigation-->
<hymnnav>
  <pipeline>hymns/nav</pipeline>
  <pipeline2>nav</pipeline2>
  <searchValue1>searchValue1</searchValue1>
</hymnnav>
```

```
<prehymns>
<mypreface>
<heading>The Joy of Children's Literature</heading>
<quote>"You can take from it what you want virtue or how to escape it, death and early
sorrow or life—forever exuberance, social order or chaos. The best ones give their
readers energy and focus, trying to get them to make sense of experience" (Sebesta
3).</quote>
<paragraph>
The first time I read this work was at the Emory Theological library. I had the thirteenth
edition published by Joseph Johnson. Johnson's edition of Barbault's Hymns contains
large, crisp font and no illustrations. I can remember being struck by it the first time by
the beauty of the images that the language presented in my mind. I sat for a few minutes
just basking in the feeling that is given by a well-written text. I could not believe that this
text had been written for children and knew that I had to allow this text to be viewed
beyond the world of private or protected collections.
</paragraph>
```

```
<heading>How to Read this Edition</heading>
<noteflag id="note001"></noteflag>
<noteflag id="note002"></noteflag>
<paragraph>The edition you are going to view contains footnotes and margin notes.
Variant notes and notes concerning the regularization of spelling are found in the margin
notes. Variant notes appear in blue and lists the date of publication for that particular
variant. Regularization in spelling were made in the text with the British/original spelling
showing up in the margin. Regularizations are denoted with green notes. Footnotes
show textual variations that are longer than one or two words. These notes appear in
brown and the anchor within the text will link the reader to the bottom of the
page.</paragraph>
```

<paragraph>Also included on the page are watercolor illustrations. These illustrations wher the vision of Karen White and depict a part of the hymn that she found most memorable.</paragraph>

<paragraph>I hope that you find that reading this text enjoyable.</paragraph>

</mypreface>

</prehymns>

<bodyhymns>

<hymns n= "1"><heading

image="http://online.english.uga.edu/hymns/hymn01.jpg">Hymn 1</heading>

<noteflag id="note003"></noteflag>

<paragraph id="h01p001">Come, let us praise God, for He is exceeding great; let us bless God, for He is very good.</paragraph>

<paragraph id="h01p002">He made all things; the sun to rule the day, the moon to shine by night.</paragraph>

<paragraph id="h01p003">He made the great whale, and the elephant; and the little worm that crawleth on the ground.</paragraph>

<paragraph id="h01p004">The little birds sing praises to God, when they warble sweetly in the green shade.</paragraph>

<paragraph id="h01p005">The brooks and rivers praise God, when they murmur melodiously amongst the smooth pebbles.</paragraph>

<paragraph id="h01p006">I will praise God with my voice; for I may praise Him, though I am but a little child.</paragraph>

<paragraph id="h01p007">A few years ago, and I was a little infant, and my tongue was dumb within my mouth:</paragraph>

<paragraph id="h01p008">And I did not know the great name of God, for my reason was not come unto me.</paragraph>

<noteflag id="note004"><paragraph id="h01p009">But now I can speak, and my tongue shall praise Him<variantflag id="1781-001">:</variantflag> </paragraph>

<paragraph id="h01p010">I can think of all his kindness, and my heart shall love Him.</paragraph> </noteflag>

<paragraph id="h01p011">Let Him call me, and I will come unto Him; let Him command, and I will obey Him.</paragraph>

<paragraph id="h01p012">When I am older, I will praise Him better; and I will never forget God, so long as my life remaineth in me.

</paragraph></hymns>

<hymns n="2">

<heading image="http://online.english.uga.edu/hymns/hymn02.jpg">Hymn 2</heading>

<noteflag id="note005"></noteflag>

<noteflag id="note006"></noteflag>

<paragraph id="h02p001">Come, let us go forth into the fields, let us see how the flowers spring, let us listen to the warbling of the birds, and sport ourselves upon the new grass.</paragraph>

<paragraph id="h02p002">The winter is over and gone, the buds come out upon the trees, the crimson blossoms of the peach and the nectarine are seen, and the green leaves sprout.</paragraph>

<paragraph id="h02p003">The hedges are bordered with tufts of primroses, and yellow cowslips, that hang down their heads; and the blue violet lies hid beneath the shade.</paragraph>

<paragraph id="h02p004">The young goslings are running upon the green, they are just hatched, their bodies are covered with yellow down; the old ones hiss with anger if any one comes near.</paragraph>

<paragraph id="h02p005">The hen sits upon her nest of straw, she watches patiently the full time, then she carefully breaks the shell, and the young chickens come out.</paragraph>

<paragraph id="h02p006">The lambs just <variantflag id="1781-002">dropped</variantflag> are in the field, they totter by the side of their dams, their young limbs can hardly support their weight.</paragraph> **

<paragraph id="h02p007">If you fall, little lambs, you will not be hurt; there is spread under you a carpet of soft grass, it is spread on purpose to receive you.</paragraph>

<paragraph id="h02p008">The butterflies flutter from bush to bush, and open their wings to the warm sun.

</paragraph>

<paragraph id="h02p009">The young animals of every kind are sporting about, they feel themselves happy, they are glad to be alive, — they thank Him that has made them alive.

</paragraph>

<paragraph id="h02p010">They may thank Him in their hearts, but we can thank Him with our tongues; we are better than they, and can praise Him better.

</paragraph>

<paragraph id="h02p011">The birds can warble, and the young lambs can bleat; but we can open our lips in His praise, we can speak of all His goodness.

</paragraph>

<paragraph id="h02p012">Therefore we will thank Him for ourselves, and we will thank Him for those that cannot speak.</paragraph>

<paragraph id="h02p013">Trees that blossom, and little lambs that skip about, if you could, you would say how good He is; but you are dumb, we will say it for you.</paragraph>

<paragraph id="h02p014">We will not offer you in sacrifice, but we will offer sacrifice for you; on every hill, and in every green field, we will offer the sacrifice of thanksgiving, and the incense of praise.</paragraph> </hymns>

<hymns n="3">

<heading image="http://online.english.uga.edu/hymns/hymn03crown.jpg">Hymn 3</heading>

<noteflag id="note007"></noteflag>

<noteflag id="note008"></noteflag>

<paragraph id="h03p001">Behold the shepherd of the flock, He taketh care for his sheep, He leadeth them among clear brooks, He guideth them to fresh pasture<variantflag id="1781-003">:</variantflag> if the young lambs are weary, He carrieth them in his arms; if they wander, He bringeth them back.</paragraph>

<noteflag id="note009"><paragraph id="h03p002">But who is the shepherd's Shepherd? who taketh care for him? who guideth him in the path he should go? and if he wander, who shall bring him back? God is the shepherd's shepherd. He is the Shepherd over all; He taketh care for all; the whole earth is His fold: we are all His flock; and every herb,

and every green field is the pasture which He hath prepared for us.</paragraph></noteflag>

<paragraph id="h03p003">The mother loveth her little child; she bringeth it up on her knees; she nourisheth its body with food; she feedeth its mind with knowledge: if it is sick, she nurseth it with tender love; she watcheth over it when asleep; she forgetteth it not for a moment; she teacheth it how to be good; she rejoiceth daily in its growth.</paragraph>

<paragraph id="h03p004">But who is the <variantflag id="1781-004">Parent</variantflag> of the mother? who nourisheth her with good things, and watcheth over her with tender love, and remembereth her every moment? Whose arms are about her to guard her from harm? and if she is sick, who shall heal her?</paragraph>

<paragraph id="h03p005">God is the parent of the mother; He is the parent of all, for He created all. All the men, and all the women who are alive in the wide world, are His children; He loveth all, He is good to all.</paragraph>

<paragraph id="h03p006">The king governeth his people; he hath a golden crown upon his head, and the royal sceptre is in his hand; he sitteth upon a throne, and sendeth forth his <variantflag id="1781-005">demands</variantflag>; his subjects fear before him; if they do well, he protecteth them from danger; and if they do evil, he punisheth them.</paragraph>

<paragraph id="h03p007">But who is the Sovereign of the king? who commandeth him what he must do? whose hand is <variantflag id="1781-006">reached</variantflag> out to protect him from danger? and if he doeth evil, who shall punish him? </paragraph>

<paragraph id="h03p008">God is the <variantflag id="1781-007">Sovereign</variantflag> of the king; His crown is of rays of light, and His throne is amongst the stars. He is King of kings, and Lord of lords: if He biddeth us live, we live; and if He biddeth us die, we die: His dominion is over all worlds, and the light of His countenance is upon all His works.</paragraph>

<paragraph id="h03p009">God is our Shepherd, therefore we will follow Him: God is our Father, therefore we will love Him: God is our King, therefore we will obey Him.</paragraph> </hymns>

<hymns n="4"><heading image="http://online.english.uga.edu/hymns/hymn04lion.jpg">Hymn 4</heading> <noteflag id="note010"></noteflag>

<paragraph id="h04p001">Come, and I will <variantflag id="1781-008">show</variantflag> you what is beautiful. It is a rose fully blown. See how she sits

upon her mossy stem, like the queen of all the flowers! her leaves glow like fire<variantflag id="1781-009">:</variantflag> the air is filled with her sweet <regspelling original="odour">odor</regspelling><variantflag id="1781-010">:</variantflag> she is the delight of every eye.</paragraph>

<paragraph id="h04p002">She is beautiful, but there is a fairer than she. He that made the rose, is more beautiful than the rose; He is all lovely; He is the delight of every heart.</paragraph>

<paragraph id="h04p003">I will <variantflag id="1781-011">show</variantflag> you what is strong. The lion is strong; when he raiseth up himself from his lair, when he shaketh his mane, when the voice of his roaring is heard, the cattle of the field fly, and the wild beasts of the <variantflag id="1781-012">desert</variantflag> hide themselves, for he is very terrible.</paragraph>

<paragraph id="h04p004">The lion is strong, but He that made the lion is stronger than he: His anger is terrible; He could make us die in a moment, and no one could save us out of His hand.</paragraph>

<paragraph id="h04p005">I will <variantflag id="1781-013">show</variantflag> you what is glorious. The sun is glorious. When he shineth in the clear sky, when he sitteth on his bright throne in the heavens, and looketh abroad over all the earth, he is the most excellent and glorious creature the eye can behold.</paragraph>

<paragraph id="h04p006">The sun is glorious, but He that made the sun is more glorious than he. The eye beholdeth Him not, for His brightness is more dazzling than we could bear. He seeth in all dark places; by night as well as by day; and the light of His countenance is over all His works.</paragraph>

<paragraph id="h04p007">Who is this great <variantflag id="1781-014">Name</variantflag>, and what is He called, that my lips may praise Him? </paragraph>

<paragraph id="h04p008">This great <variantflag id="1781-015">Name</variantflag> is GOD.

He made all things, but He is himself more excellent than all which He hath made: they are beautiful, but He is beauty; they are strong, but He is strength; they are perfect, but He is perfection.</paragraph></hymns>

<hymns n="5"><heading
image="http://online.english.uga.edu/hymns/hymn05chicken.jpg">Hymn 5</heading>

<noteflag id="note011"></noteflag>

<paragraph id="h05p001">The glorious sun is set in the west; the night-dews fall; and the air which was sultry, becomes cool.</paragraph>

<paragraph id="h05p002">The flowers fold up their <regspelling original="coloured">colored</regspelling> leaves; they fold themselves up, and hang their heads on the slender stalk.</paragraph>

<paragraph id="h05p003">The chickens are gathered under the wing of the hen, and are at rest: the hen herself is at rest also.</paragraph>

<paragraph id="h05p004">The little birds have ceased their warbling; they are asleep on the boughs, each one with his head behind his wing.</paragraph>

<paragraph id="h05p005">There is no murmur of bees around the hive, or <variantflag id="1781-016">among</variantflag> he honeyed woodbines; they have done their work, and lie close in their waxen cells.</paragraph>

<paragraph id="h05p006">The sheep rest upon their soft fleeces, and their loud bleating is no more heard amongst the hills.</paragraph>

<paragraph id="h05p007">There is no sound of a number of voices, or of children at play, or the trampling of busy feet, and of people hurrying to and fro.</paragraph>

<paragraph id="h05p008">The smith's hammer is not heard upon the anvil; nor the harsh saw of the carpenter.</paragraph>

<paragraph id="h05p009">All men are stretched on their quiet beds; and the child sleeps upon the breast of its mother.</paragraph>

<paragraph id="h05p010">Darkness is spread over the skies, and darkness is upon the ground; every eye is shut, and every hand is still.</paragraph>

<paragraph id="h05p011">Who taketh care of all people when they are sunk in sleep; when they cannot defend themselves, nor see if danger approacheth? </paragraph>

<paragraph id="h05p012">There is an eye that never sleepeth; there is an eye that seeth in dark night, as well as in the bright <variantflag id="1781-017">sunshine</variantflag>.</paragraph>

<paragraph id="h05p013">When there is no light of the sun, nor of the moon; when there is no lamp in the house, nor any little star twinkling through the thick clouds; that eye seeth <variantflag id="1781-018">everywhere</variantflag>, in all places, and watcheth continually over all the families of the earth.</paragraph>

<paragraph id="h05p014">The eye that sleepeth not is God's; his hand is always stretched out over us.</paragraph>

<paragraph id="h05p015">He made sleep to refresh us when we are weary: He made night, that we might sleep in quiet.</paragraph>

<paragraph id="h05p016">As the mother moveth about the house with her finger on her lips, and stilleth every little noise, that her infant be not disturbed<variantflag id="1781-019">,</variantflag> <variantflag id="1781-020"> —</variantflag> as she draweth the curtains around its bed, and shutteth out the light from its tender eyes, so God draweth the curtains of darkness around us; so He maketh all things to be hushed and still, that His large family may sleep in peace.</paragraph>

<paragraph id="h05p017"><variantflag id="1781-021">Labourers</variantflag>, spent with toil, and young children, and every little humming insect, sleep quietly, for God watcheth over you.</paragraph>

<paragraph id="h05p018">You may sleep, for He never sleeps; you may close your eyes in safety, for His eye is always open to protect you.</paragraph>

<paragraph id="h05p019">When the darkness is passed away, and the beams of the <variantflag id="1781-022">morning sun</variantflag> strike through your <variantflag id="1781-023">eye lids</variantflag>, begin the day with praising God, who hath taken care of you through the night.</paragraph>

<paragraph id="h05p020">Flowers, when you open again, spread your leaves, and smell sweet to His praise.</paragraph>

<paragraph id="h05p021">Birds, when you awake, warble your thanks amongst the green boughs; sing to Him, before you sing to your mates.</paragraph>

<paragraph id="h05p022">Let His praise be in our hearts, when we lie down; let His praise be on our lips, when we awake.</paragraph>
</hymns>

<hymns n="6"><heading
image="http://online.english.uga.edu/hymns/hymn06squirrel.jpg">Hymn 6</heading>

<noteflag id="note012"></noteflag>

<paragraph id="h06p001">Child of reason, whence comest thou? What has thine eye observed, and whither has thy foot been wandering? </paragraph>

<paragraph id="h06p002">I have been wandering along the meadows, in the thick grass; the cattle were feeding around me or reposing in the cool shade; the corn sprung up in the

furrows; the poppy and the harebell grew among the wheat; the fields were bright with summer, and glowing with beauty.</paragraph>

<paragraph id="h06p003">Didst thou see nothing more? Didst thou observe nothing beside? Return again, child of reason, for there are greater things than these.— God was among the fields; and didst thou not perceive Him? His beauty was upon the meadows: His smile enlivened the <variantflag id="1781-024">sunshine</variantflag>.</paragraph>

<paragraph id="h06p004">I have walked through the thick forest; the wind whispered among the trees; the brook fell from the rocks with a pleasant murmur; the squirrel leapt from bough to bough; and the birds sung to each other amongst the branches.</paragraph>

<paragraph id="h06p005">Didst thou hear nothing, but the murmur of the brook? no whispers, but the whispers of the wind? Return again, child of reason, for there are greater things than these. — God was amongst the trees; His voice sounded in the murmur of the water; his music warbled in the shade; and didst thou not attend?</paragraph>

<paragraph id="h06p006">I saw the moon rising behind the trees: it was like a lamp of gold. The stars one after another appeared in the clear firmament. Presently I saw black clouds arise, and roll towards the south; the lightning streamed in thick flashes over the sky; the thunder growled at a distance; it came nearer, and I felt afraid, for it was loud and terrible.</paragraph>

<noteflag id="note013"><paragraph id="h06p007">Did thy heart feel no terror, but of the thunderbolt? Was there nothing bright and terrible, but the lightning? Return, O child of reason, for there are greater things than these. — God was in the storm, and didst thou not perceive Him? His terrors were abroad, and did not thine heart acknowledge Him? God is in every place; He speaks in every sound we hear; He is seen in all that our eyes behold; nothing, O child of reason, is without God; — let God therefore be in all thy thoughts.</paragraph></noteflag> </hymns>

<hymns n="7"><heading
image="http://online.english.uga.edu/hymns/hymn07cows.jpg">Hymn 7</heading>
<noteflag id="note014"></noteflag>

<paragraph id="h07p001">Come, let us go into the thick shade, for it is the noon of day, and the summer sun beats hot upon our heads.</paragraph>

<paragraph id="h07p002">The shade is pleasant, and cool; the branches meet above our heads, and shut out the sun as with a green curtain; the grass is soft to our feet, and a clear brook washes the roots of the trees.</paragraph>

<paragraph id="h07p003">The sloping bank is covered with flowers<variantflag id="1781-025">;</variantflag> let us lie down upon it; let us throw our limbs on the fresh grass, and sleep; for all things are still, and we are quite alone.</paragraph>

<noteflag id="note015"><paragraph id="h07p004">The cattle can lie down to sleep in the cool shade, but we can do what is better; we can raise our voices to heaven; we can praise the great God who made us.</paragraph>

<paragraph id="h07p005"> He made the warm sun, and the cool shade; the trees that grow upwards, and the brooks that run murmuring along. All the things that we see are his work.</paragraph></noteflag>

<paragraph id="h07p006">Can we raise our voices up to the high heaven? <variantflag id="1781-026">Can</variantflag> we make Him hear who is above the stars? We need not raise our voices to the stars, for He heareth us when we only whisper; when we breathe out words softly with a low voice. He that filleth the heavens is here also.</paragraph>

<paragraph id="h07p007">May we that are so young, speak to Him that always was? May we, that can hardly speak plain, speak to God? </paragraph>

<paragraph id="h07p008">We that are so young, are but lately made alive; therefore we should not forget his forming hand, who hath made us alive. We that cannot speak plain, should lisp out praises to Him who teacheth us how to speak, and hath opened our dumb lips.</paragraph>

<paragraph id="h07p009">When we could not think of Him, He thought of us; before we could ask Him to bless us, He had already given us many blessings.</paragraph>

<paragraph id="h07p010">He fashioneth our tender limbs, and causeth them to grow; He maketh us strong, and tall, and nimble.</paragraph>

<paragraph id="h07p011">Every day we are more active than the former day, therefore every day we ought to praise Him better than the former day.</paragraph>

<paragraph id="h07p012">The buds spread into leaves, and the blossoms swell to fruit; but they know not how they grow, nor who caused them to spring up from the bosom of the earth.</paragraph>

<paragraph id="h07p013">Ask them if they will tell thee; bid them break forth into singing, and fill the air with pleasant sounds.</paragraph>

<paragraph id="h07p014">They smell sweet; they look beautiful; but they are quite silent: no sound is in the still air; no murmur of voices amongst the green leaves.</paragraph>

<paragraph id="h07p015">The plants and the trees are made to give fruit to man; but man is made to praise God who made him.</paragraph>

<paragraph id="h07p016">We love to praise Him, because He loveth to bless us; we thank Him for life, because it is a pleasant thing to be alive.</paragraph>

<paragraph id="h07p017">We love God, who hath created all beings; we love all beings, because they are the creatures of God.</paragraph>

<paragraph id="h07p018">We cannot be good, as God is good, to all persons <variantflag id="1781-027">everywhere</variantflag>; but we can rejoice, that <variantflag id="1781-028">everywhere</variantflag> there is a God to do them good.</paragraph>

<paragraph id="h07p019">We will think of God when we play, and when we work; when we walk out, and when we come in; when we sleep, and we wake<variantflag id="1781-029">;</variantflag> His praise shall dwell continually upon our lips.</paragraph></hymns>

<hymns n="8">

<heading image="http://online.english.uga.edu/hymns/hymn08world.jpg">Hymn 8</heading>

<paragraph id="h08p001">See where stands the cottage of the <regspelling original="labourer">laborer</regspelling>, covered with warm thatch; the mother is spinning at the door; the young children sport before her on the grass; the elder ones learn to <regspelling original="labour">labor</regspelling>, and are obedient; the father worketh to provide them food: either He tilleth the ground, or He gathereth in the corn, or shaketh his ripe apples from the tree<variantflag id="1781-030">.</variantflag> <variantflag id="1781-031">His</variantflag> children run to meet Him when He cometh home, and his wife prepareth the wholesome meal.</paragraph>

<paragraph id="h08p002">The father, the mother, and the children<variantflag id="1781-032"> </variantflag> make a family; the father is the master thereof.

If the family is numerous, and the grounds large, there are servants to help to do the work: all these dwell in one house; they sleep beneath <variantflag id="1781-033">the same</variantflag> roof; they eat <variantflag id="1781-034"> </variantflag> the same bread; they kneel down together and praise God every night and every morning with one voice; they are very closely united, and are dearer to each other than any strangers.

If one is sick, they mourn together; and if one is happy, they rejoice together.

</paragraph>

<noteflag id="note016"><paragraph id="h08p003">Many houses are built together; many families live near one another; they meet together on the green, and in pleasant walks, and to buy and sell, and in the house of justice: and the sound of the bell calleth them to the house of God<variantflag id="1781-035"> </variantflag> in company.

If one is poor, his <regspelling original="neighbour">neighbor</regspelling> helpeth im; if he is sad, he comforteth him.

This is a village; see where it stands enclosed in a green shade, and the tall spire peeps above the trees.

</paragraph><paragraph id="h08p004">If there be very many houses, it is a town — it is governed by a magistrate.</paragraph> </noteflag>

<noteflag id="note017"><paragraph id="h08p005">Many towns, and a large extent of country, make a kingdom<variantflag id="1781-036">;</variantflag> it is enclosed by mountains; it is divided by rivers; it is washed by seas; the inhabitants thereof are countrymen; they speak the same language; they make war and peace together <variantflag id="1781-037">;</variantflag> a king is the ruler thereof.

Many kingdoms<variantflag id="1781-038"> </variantflag> and countries full of people, and islands, and large continents, and different climates, make up this whole world — God governeth it.

The people swarm upon the face of it like ants upon a hillock<variantflag id="1781-039">;</variantflag> some are black with the hot sun; some cover themselves with furs against the sharp cold; some drink of the fruit of the vine; some the pleasant milk of the <regspelling original="cocoa-nut">coconut</regspelling>; and others quench their thirst with the running stream.

</paragraph></noteflag>

<paragraph id="h08p006">All are God's family; He knoweth every one of them, as a shepherd knoweth his flock<variantflag id="1781-040">;</variantflag> they pray to Him in different languages, but He understandeth them all; He heareth them all; He taketh care of all; none are so great<variantflag id="1781-041" ></variantflag> that He cannot punish them; none are so mean<variantflag id="1781-042"></variantflag> that He will not protect them.

</paragraph>

<paragraph id="h08p007">Negro woman, who sittest pining in captivity, and weepst over thy sick child<variantflag id="1781-043">:</variantflag> though no one seeth thee,

God seeth thee; though no one pitieth thee, God pitieth thee<variantflag id="1781-044"></variantflag> raise thy voice, forlorn and abandoned one; call upon Him from amidst thy bonds, for assuredly He will hear thee.

</paragraph>

<paragraph id="h08p008">Monarch, that rulest over an hundred states; whose frown is terrible as death, and whose armies cover the land, boast not thyself as though there were none above thee: ¶ God is above thee; His powerful arm is always over thee; and if thou doest ill, assuredly He will punish thee.

</paragraph>

<paragraph id="h08p009">Nations of the earth, fear the Lord; families of men, call upon the name of your God.</paragraph>

<paragraph id="h08p010">Is there any one whom God hath not made? let him not worship Him: is there any one whom He hath not blessed? let him not praise Him.</paragraph> </hymns>

<hymns n="9"><heading
image="http://online.english.uga.edu/hymns/hymn09lake.jpg">Hymn 9</heading>

<paragraph id="h09p001">COME, let us walk abroad; let us talk of the works of God.

</paragraph>

<paragraph id="h09p002">Take up a handful of the sand; number the grains of it; tell them one by one into your lap.

</paragraph>

<paragraph id="h09p003">Try if you can count the blades of grass in the field, or the leaves on the trees.

</paragraph>

<paragraph id="h09p004">You cannot count them, they are innumerable; much more the things which God has made.

</paragraph>

<paragraph id="h09p005">The fir groweth on the high mountain, and the grey willow bends above the stream.

</paragraph>

<paragraph id="h09p006">The thistle is armed with sharp prickles<variantflag id="1781-045">, </variantflag> the mallow is soft and woolly.</paragraph>

<paragraph id="h09p007">The hop layeth hold with her tendrils, and clasbeth the tall pole; the oak hath firm root in the ground, and resisteth the winter storm.</paragraph>

<noteflag id="note018"><paragraph id="h09p008">The daisy enamelleth the meadows, and groweth beneath the foot of the passenger<variantflag id="1781-046">.</variantflag></paragraph>

<paragraph id="h09p009"><variantflag id="1781-047">The</variantflag> tulip asketh a rich soil, and the careful hand of the gardener.

</paragraph></noteflag>

<paragraph id="h09p010">The iris and the reed spring up in the marsh; the rich grass covereth the meadows; and the purple <variantflag id="1781-048">heath-flower</variantflag> enliveneth the waste ground.</paragraph>

<paragraph id="h09p011">The water-lilies grow beneath the stream; their broad leaves float on the surface of the water<variantflag id="1781-049">;</variantflag> the wall-flower takes root in the hard stone, and spreads its fragrance amongst broken ruins.

</paragraph>

<paragraph id="h09p012">Every leaf is of a different form; every plant hath a separate inhabitant.

</paragraph>

<paragraph id="h09p013">Look at the thorns that are white with blossoms, and t flowers that cover the fields, and the plants that are trodden in the green path.

The hand of man hath not planted them; the sower hath not scattered the seeds from his hand, nor the gardener digged a place for them with his spade.

</paragraph>

<paragraph id="h09p014">Some grow on steep rocks, where no man can climb; in shaking bogs, and deep forests, and desert islands: they spring up <variantflag id="1781-050">everywhere</variantflag>, and cover the bosom of the whole earth.

</paragraph>

<paragraph id="h09p015">Who causeth them to grow <variantflag id="1781-051">everywhere</variantflag>, and bloweth the seeds about in winds, and mixeth them with the mould, and watereth them with soft rains, and cherisheth them with dews? Who fanneth them with the pure breath of <variantflag id="1781-052"></variantflag>; and giveth them <regspelling original="colours">colors</regspelling>, and smells, and spreadeth out their thin transparent leaves? </paragraph>

<paragraph id="h09p016">How doth the rose draw its crimson from the dark brown earth, or the lily its shining white? How can a small seed contain a plant? How doth every plant know its season to put forth? They are marshalled in order: each one knoweth his place, and standeth up in his own rank.

</paragraph>

<paragraph id="h09p017">The snow-drop, and the primrose, make haste to lift their heads above the ground.

When the spring cometh, they say, <variantflag id="1781-053">Here</variantflag> we are<variantflag id="1781-054">.</variantflag> The carnation waiteth for the full strength of the year; and the hardy laurustinus cheereth the winter months.

</paragraph>

<paragraph id="h09p018">Every plant produceth its like.

An ear of corn will not grow from an acorn; nor will a <variantflag id="1781-055">grapestone</variantflag> produce cherries; but every one springeth from its proper seed.

</paragraph>

<paragraph id="h09p019">Who preserveth them alive through the cold <variantflag id="1781-056"></variantflag> winter, when the snow is on the ground, and the sharp frost bites on the plain? Who <variantflag id="1781-057">soweth</variantflag> a small seed, and a little warmth in the bosom of the earth, and causeth them to spring up afresh, and sap to rise through the hard fibres? </paragraph>

<paragraph id="h09p020">The trees are withered, naked<variantflag id="1781-058"></variantflag> and bare; they are like dry bones.

Who breatheth on them with the breath of spring, and they are covered with verdure, and green leaves sprout from the dead wood? </paragraph>

<paragraph id="h09p021">Lo, these are a part of His works; and a little portion of His wonders.

</paragraph>

<paragraph id="h09p022">There is little need that I should tell you of God, for <variantflag id="1781-059">everything</variantflag> speaks of Him.</paragraph>

<paragraph id="h09p023">Every field is like an open book; every painted flower hath a lesson written on its leaves.

</paragraph>

<paragraph id="h09p024">Every murmuring brook hath a tongue; a voice is in every whispering wind.

</paragraph>

<paragraph id="h09p025">They all speak of Him who made them; they all tell us, He is very good.</paragraph>

<noteflag id="note019"><paragraph id="h09p026">We cannot see God, for He is invisible; but we can see His works, and worship his <variantflag id="1781-060">footsteps</variantflag> in the green sod. They that know the most<variantflag id="1781-061"> </variantflag> will praise God the best; but which of us can number half His works? </paragraph></noteflag></hymns>

<hymns n="10"><heading image="http://online.english.uga.edu/hymns/hymn10acorn.jpg">Hymn 10</heading><!--moved note-->

<noteflag id="note020"></noteflag>

<paragraph id="h10p001">Look at that spreading oak, the pride of the village green: its trunk is massy, its branches are strong.

Its roots, like crooked fangs, strike deep into the soil, and support its huge bulk.

The birds build among the boughs: the cattle repose beneath its shade: the neighbors form groups beneath the shelter of its green canopy.

The old men point it out to their children, but they themselves remember not its growth: generations of men one after another have been born and died, and this son of the forest has remained the same, defying the storms of two hundred winters.</paragraph>

<paragraph id="h10p002">Yet this large tree was once a little acorn; small in size insignificant in appearance; such as you are now picking up upon the grass beneath it.

Such an acorn, whose cup can only contain a drop or two of dew, contained the whole oak.

All its massy trunk, all its knotty branches, all its multitude of leaves, were in that acorn; it grew, it spread, it unfolded itself by degrees, it received nourishment from the rain, and the dews, and the well-adapted soil, but it was all there.

Rain, and dews, and soil, could not raise an oak without the acorn; nor could they make the acorn anything but an oak.</paragraph>

<paragraph id="h10p003">The mind of a child is like the acorn; its powers are folded up, they do not yet appear, but they are all there.

The memory, the judgement, and the invention, the feeling of right and wrong, are all in the mind of a child; of a little infant just born; but they are not expanded, you cannot perceive them.</paragraph>

<paragraph id="h10p004">Think of the wisest man you ever knew or heard of; think of the greatest man; think of the most learned man, who speaks a number of languages and can find out hidden things; think of a man who stands like that tree, sheltering and protecting a number of his fellow men, and then say to yourself, the mind of that man was once like mine, his thoughts were childish like my thoughts, nay, He was like a babe just born, which knows nothing, remembers nothing, which cannot distinguish good from evil, nor truth from falsehood.</paragraph>

<paragraph id="h10p005">If you had only seen an acorn you could never guess at the form and size of an oak; if you had never conversed with a wise man, you could form no idea of Him from the mute and helpless infant.</paragraph>

<paragraph id="h10p006">Instruction is the food of the mind; it is like the dew and the rain and the rich soil.</paragraph>

<paragraph id="h10p007"> As the soil and the rain and the dew cause the tree to swell and put forth its tender shoots, so do books and study and discourse feed the mind, and make it unfold its hidden powers.</paragraph>

<paragraph id="h10p008">Reverence therefore your own mind; receive the nurture of instruction, that the man within you may grow and flourish.

You cannot guess how excellent He may become.</paragraph>

<paragraph id="h10p009">It was long before this oak showed its greatness; year after year passed away, and it had only shot a little way above the ground, a child might have plucked it up with his little hands; it was long before any one called it a tree; and it is long before the child becomes a man.</paragraph>

<paragraph id="h10p010">The acorn might have perished in the ground, the young tree might have been shorn of its graceful boughs, the twig might have bent, and the tree would have been crooked, but if it grew at all it could have been nothing but an oak, it would not have been grass or flowers, which live their season and then perish from the face of the earth.</paragraph>

<paragraph id="h10p011">The child may be a foolish man, He may be a wicked man, but He must be a man; his nature is not that of any inferior creature, his soul is not akin to the beasts that perish.</paragraph>

<paragraph id="h10p012">O cherish then this precious mind, feed it with truth, nourish it with knowledge; it comes from God, it is made in His image; the oak will last for centuries of years, but the mind of man is made immortality.</paragraph>

<paragraph id="h10p013">Respect in the infant the future man.

Destroy not in the man the rudiments of an angel.</paragraph>
</hymns>

<hymns n="11"><heading
image="http://online.english.uga.edu/hymns/hymn11valley.jpg">Hymn 11</heading>

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<noteflag id="note020"></noteflag>

<paragraph id="h11p001">The golden orb of the sun is sunk behind the hills, the
<regspelling original= "colour">color</regspelling> fade away from the western sky, and the shades of evening fall fast around me.</paragraph>

<paragraph id="h11p002">Deeper and deeper they stretch over the plain; I look at the grass, it is no longer green; the flowers are no more tinted with various hues; the houses, the trees, the cattle, are all lost in the distance.

The dark curtain of night is let down over the works of God; they are blotted out from the view as if they were not longer there.</paragraph>

<paragraph id="h11p003">Child of little observation! canst thou see nothing because thou canst not see grass and flowers, trees and cattle? Lift up thine eyes from the ground

shaded with darkness, to the heavens that are stretched over thy head; see how the stars one by one appear and light up the vast concave.

There is the moon bending her bright horns like a silver bow, and shedding her mild light, like liquid silver, over the blue firmament.

There is Venus, the evening and the morning star; and the Pleiades and the Bear that never sets; and the Pole star that guides the mariner over the deep.</paragraph>

<paragraph id="h11p004">Now the mantle of darkness is over the earth; the last little gleam of twilight is faded away; the lights are extinguished in the cottage windows, but the firmament burns with innumerable fires; every little star twinkles in its place.

If you begin to count them they are more than you can number; they are like the sands of the <regspelling original="sea shore">seashore</regspelling>.</paragraph>

<paragraph id="h11p005">The telescope shows you far more, and there are thousands and ten thousands of stars which no telescope has ever reached.</paragraph>

<paragraph id="h11p006">Now Orion heaves his bright shoulder above the horizon, and Sirius, the Dog-star, follows Him, the brightest of the train.</paragraph>

<paragraph id="h11p007">Look at the milky way, it is a field of brightness; its pale light is composed of myriads of burning suns.</paragraph>

<paragraph id="h11p008">All these are God's families; He gives the sun to shine with a ray of his own glory; He marks the paths of the planets, He guides their wanderings through the sky, and traces out their orbit with the finger of His power.</paragraph>

<paragraph id="h11p009">If you were to travel as swift as an arrow from a bow, and to travel on further and further still, for millions of years, you would not be out of the creation of God.</paragraph>

<paragraph id="h11p010">New suns in the depth of space would still be burning round you, and other planets fulfilling their appointed course.</paragraph>

<paragraph id="h11p011">Lift up thine eyes, child of earth, for God has given thee a glimpse of heaven.

The light of one sun is withdrawn, that thou mayest see ten thousand.

Darkness is spread over the earth that thou mayest behold, at a distance, the regions of eternal day.</paragraph>

<paragraph id="h11p012">This earth has a variety of inhabitants; the sea, the air, the surface of the ground, swarm with creatures of different natures, sizes, and powers; to know a very little of them is to be wise among the sons of men.

What then, thinkest thou, are the various forms and natures and senses and occupations of the peopled universe?</paragraph>

<paragraph id="h11p013">Who can tell the birth and generation of so many worlds? who can relate their histories? who can describe their inhabitants?</paragraph>

<paragraph id="h11p014">Canst thou measure infinity with a line? canst thou grasp the circle of infinite space?</paragraph>

<paragraph id="h11p015">Yet these all depend upon God, they hang upon Him as a child upon the breast of its mother; He tempereth the heat to the inhabitant of Mercury; He provideth resources against the cold in the frozen orb of Saturn.

Doubt not that He provideth for all beings that He has made.</paragraph>

<paragraph id="h11p016">Look at the moon when it walketh in brightness; gaze at the stars when they are marshalled in the firmament, and adore the Maker of so many worlds.</paragraph>
</hymns>

<hymns n="12"><heading
image="http://online.english.uga.edu/hymns/hymn12deadtree.jpg">Hymn 12</heading>

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<noteflag id="note020"></noteflag>

<paragraph id="h12p001">It is now Winter, dead Winter.

Desolation and silence reign in the fields, no singing of birds is heard, no humming of insects.

The streams murmur no longer; they are locked up in frost.</paragraph>

<paragraph id="h12p002">The trees lift their naked boughs like withered arms into the bleak sky, the green sap no longer rises in their veins; the flowers and the sweet smelling shrubs are decayed to their roots.</paragraph>

<paragraph id="h12p003">The sun Himself looks cold and cheerless; He gives light only enough to show the universal desolation.</paragraph>

<paragraph id="h12p004">Nature, child of God, mourns for her children.

A little while ago, and she rejoiced in her offspring; the rose shed its perfume upon the gale; the vine gave its fruit; her children were springing and blooming around her, on every lawn and every green bank.</paragraph>

<paragraph id="h12p005">O Nature, beautiful Nature, beloved child of God, why dost thou sit mourning and desolate? Has thy father forsaken thee, has He left thee to perish? Art thou no longer the object of His care?</paragraph>

<paragraph id="h12p006">He has not forsaken thee, O Nature? thou art His beloved child, the eternal image of His perfections: His own beauty is spread over thee, the light of His countenance is shed upon thee.</paragraph>

<paragraph id="h12p007">Thy children shall live again, they shall spring up and bloom around thee; the rose shall again breathe its sweetness on the soft air, and from the bosom of the ground verdure shall spring forth.</paragraph>

<paragraph id="h12p008">And dost thou not mourn, O Nature, for thy human births; for thy sons and thy daughters that sleep under the sod; and shall they not also revive? Shall the rose and the myrtle bloom anew, and shall man perish? Shall goodness sleep in the ground, and the light of wisdom be quenched in the dust, and shall tears be shed over them in vain?</paragraph>

<paragraph id="h12p009">They also shall live; their winter shall pass away; they shall bloom again.

The tears of thy children shall be dried up when the eternal year proceeds.

Oh come that eternal year!</paragraph>
</hymns>

<hymns n="13"><heading
image="http://online.english.uga.edu/hymns/hymn13rose.jpg">Hymn 13</heading>

<paragraph id="h13p001">CHILD of mortality, whence comest thou? why is thy countenance sad, and why are thine eyes red with weeping? </paragraph>

<paragraph id="h13p002">I have seen the rose in its beauty; it spread its leaves to the morning sun — I returned, it was dying upon its stalk; the grace of the form of it was gone; its loveliness was vanished away; the leaves thereof were scattered on the ground, and no one gathered them again.</paragraph>

<paragraph id="h13p003">A stately tree grew on the plain; its branches were covered with verdure; its boughs spread wide and made a goodly shadow; the trunk was like a strong pillar; the roots were like crooked fangs.

— I returned, the verdure was <variantflag id="1781-062">nipped</variantflag> by the east wind; the branches were <variantflag id="1781-063">lopped</variantflag> away by the ax; the worm had made its way into the trunk, and the heart thereof was decayed; it mouldered away, and fell to the ground.

</paragraph>

<paragraph id="h13p004">I have seen the insects sporting in the <variantflag id="1781-064">sunshine</variantflag>, and darting along the stream; their wings glittered with gold and purple; their bodies shone like the green emerald: they were more numerous than I could count; their motions were quicker than my eye could glance — I returned, they were brushed into the pool; they were perishing with the evening breeze; the swallow had devoured them; the pike had seized them: there were none found of so great a multitude.

</paragraph>

<paragraph id="h13p005">I have seen man in the pride of his strength; his cheeks glowed with beauty; his limbs were full of activity; he leaped; he walked; he ran; he rejoiced in that he was more excellent than those — I returned, he lay stiff and cold on the bare ground; his feet could no longer move, nor his hands stretch themselves out; his life was departed from him; and the breath out of his nostrils: — therefore do I weep<variantflag id="1781-065"> </variantflag> because <variantflag id="1781-066">Death</variantflag> is in the world; the spoiler is among the works of God: all that is made, must be destroyed; all that is born, must die<variantflag id="1781-067">:</variantflag>for I will weep yet longer.</paragraph> </hymns>

<hymns n="14"><heading
image="http://online.english.uga.edu/hymns/hymn14butterfly.jpg">Hymn 14</heading>

<paragraph id="h14p001">I have seen the flower withering on the stalk, and its bright leaves spread on the ground <variantflag id="1781-068"> </variantflag> I looked again, and it sprung forth afresh; the stem was crowned with new buds, and the sweetness therefore filled the air.

</paragraph>

<paragraph id="h14p002">I have seen the sun set in the west, and the shades of night shut in the wide horizon: there was no <regspelling
original="colour">color</regspelling>, nor shape, nor beauty, nor music; gloom and

darkness brooded around — I looked, the sun broke forth again from the east, and
 <variantflag id="1781-069"></variantflag>he gilded the mountain tops; the lark rose to
 meet him from her low nest, and the shades of darkness fled away.

</paragraph>

<paragraph id="h14p003">I have seen the insect, being come to its full size, languish,
 and refuse to eat: it spun itself a tomb, and was shrouded in the silken cone; it lay without
 feet, or shape, or power to move<variantflag id="1781-070"></variantflag> I looked
 again, it had burst its tomb<variantflag id="1781-071"></variantflag> it was full of life,
 and sailed on <regspelling original="coloured">colored</regspelling> wings through the
 soft air; it rejoiced in its new being.

</paragraph>

<paragraph id="h14p004">Thus shall it be with thee, O man! and so shall thy life be
 renewed.

</paragraph>

<paragraph id="h14p005">Beauty shall spring up out of ashes<variantflag id="1781-
 072"></variantflag> and life out of the dust.

</paragraph>

<paragraph id="h14p006">A little while <variantflag id="1781-073">thou
 shalt</variantflag> lie in the ground, as the seed lieth in the bosom of the
 earth<variantflag id="1781-074"></variantflag> but thou shalt be raised again;
 and<variantflag id="1781-075"></variantflag> if thou art good, thou shalt never die any
 more.

</paragraph>

<paragraph id="h14p007">Who is He that cometh to burst open the prison doors of the
 tomb<variantflag id="1781-076"></variantflag>, <variantflag id="1781-076"></variantflag> to bid the dead awake, and to gather
 His redeemed from the four winds of heaven? </paragraph>

<paragraph id="h14p008">He descendeth on a fiery cloud; the sound of a trumpet goeth
 before Him; thousands of angels are on His right hand.

</paragraph>

<paragraph id="h14p009">It is JESUS, the Son of God; the <variantflag id="1781-
 077">Saviour</variantflag> of men; the friend of the good.

</paragraph>

<paragraph id="h14p010">He cometh in the glory of His Father; He hath received power from on high.

</paragraph>

<paragraph id="h14p011">Mourn not<variantflag id="1781-078">,</variantflag> therefore, child of <variantflag id="1781-079">mortality;</variantflag> — for the spoiler, the cruel spoiler that laid waste the works of God, is subdued: JESUS hath conquered death: — child of immortality! mourn no longer.

</paragraph></hymns>

<hymns n="15"><heading image="http://online.english.uga.edu/hymns/hymn15rainbow.jpg">Hymn 15</heading>

<noteflag id="note021"><paragraph id="h15p001">The rose is sweet, but it is surrounded with thorns<variantflag id="1781-080">;</variantflag> the lily of the valley is fragrant, but it springeth up amongst the brambles. The spring is pleasant, but it is soon past: the summer is bright, but the winter destroyeth the beauty thereof.</paragraph></noteflag>

<paragraph id="h15p002">The rainbow is very glorious, but it soon vanisheth away: life is good, but it is quickly swallowed up in death.</paragraph>

<paragraph id="h15p003">There is a land<variantflag id="1781-081"></variantflag> where the roses are without thorns, where the flowers are not mixed with brambles.

</paragraph>

<paragraph id="h15p004">In that land, there is eternal spring, and light without any cloud.</paragraph>

<paragraph id="h15p005">The tree of life groweth in the midst thereof; rivers of pleasures are there, and flowers that never fade.

</paragraph>

<paragraph id="h15p006">Myriads of happy spirits are there, and surround the throne of God with a perpetual hymn.

</paragraph>

<paragraph id="h15p007">The angels with their golden harps sing praises continually, and the cherubim fly on wings of fire<variantflag id="1781-082">.</variantflag></paragraph>

<paragraph id="h15p008">This country is Heaven: it is the country of those that are good; and nothing that is wicked must <variantflag id="1781-083">enter</variantflag> there.</paragraph>

<noteflag id="note022"><paragraph id="h15p009">The toad must not spit its venom amongst turtle doves; nor the poisonous hen-bane grow amongst sweet flowers.

Neither must any one that doeth ill<variantflag id="1781-084"></variantflag> enter into that good land.

</paragraph></noteflag>

<paragraph id="h15p010">This earth is pleasant, for it is God's earth, and it is filled with many delightful things.

</paragraph>

<paragraph id="h15p011">But that country is far better<variantflag id="1781-085">;</variantflag> there we shall not grieve any more, nor be sick any more, nor do wrong any more; there the cold of winter shall not wither us, nor the heats of summer scorch us.</paragraph>

<paragraph id="h15p012">In that country there are no wars nor quarrels, but all love one another with dear love.

</paragraph>

<paragraph id="h15p013">When our parents and friends die, and are laid in the cold ground, we see them here no more; but there we shall embrace them again, and live with them, and be separated no more.

</paragraph>

<noteflag id="note023"><paragraph id="h15p014">There we shall meet all good men, whom we read of in holy books.

There we shall see Abraham, the called of God, the father of the faithful; and Moses, after his long wanderings in the Arabian <variantflag id="1781-086">desert</variantflag>; and Elijah, the prophet of God; and Daniel, who escaped the <variantflag id="1781-087">lions'</variantflag> den; and there the son of Jesse, the shepherd king, the sweet singer of Israel. They loved God on earth; they praised Him on

earth; but in that country they will praise Him better<variantflag id="1781-088"></variantflag> and love Him more.

</paragraph></noteflag>

<noteflag id="note024"><paragraph id="h15p015">There we shall see JESUS, who is gone before us to that happy place; and there we shall behold the glory of the <variantflag id="1781-089">High</variantflag> God.

<note id="note015" loc="h15p015">In the 1781 edition, these two lines are separate paragraphs.</note>We cannot see Him here, but we will love Him here<variantflag id="1781-090">;</variantflag> we must be now on earth, but we will often think on <variantflag id="1781-091">Heaven</variantflag>.</paragraph></noteflag>

<paragraph id="h15p016">That happy land is our home<variantflag id="1781-092">;</variantflag> we are to be here but for a little while, and there for ever, even for ages of eternal years.

</paragraph></hymns>
</bodyhymns>

<posthymns>
<appendix></appendix>
<worksreferenced></worksreferenced>
</posthymns>

<notecrossref>

<note id="note001" loc="myintroduction"><comment>The following is the Preface to the 1781 version.</comment> <text><heading n="1">PREFACE.</heading>
<paragraph id="n001p01">Among the number of books composed for the use of children; though there are many, and some on a very rational plan, which unfold the system, and give a summary of the doctrines of religion; it would be difficult to find one calculated to assist them in the devotional part of it, except indeed Dr.Watts' Hymns for Children. These are in pretty general use, and the author is deservedly honoured for the condescension of his Muse, which was very able to take a loftier flight.

But it may well be doubted, whether poetry ought to be lowered to the capacities of children, or whether they should not rather be kept from reading verse till they are able to relish good verse; for the very essence of poetry is an elevation in thought and style above the common standard; and if it wants this character, it wants all that renders it valuable.</paragraph>

<paragraph id="n001p02">The Author of these Hymns has therefore chosen to give them in prose.

They are intended to be committed to memory, and recited. And it will probably be found, that the measured prose in which such pieces are generally written, is nearly as agreeable to the ear as a more regular rhythmus. Many of these Hymns are composed in alternate parts, which will give them something of the spirit of social worship.</paragraph>

<paragraph id="n001p03">The peculiar design of this publication is, to impress devotional feelings as early as possible on the infant mind; fully convinced as the author is, that they cannot be impressed too soon, and that a child, to feel the full force of the idea of God, ought never to remember the time when He had no such idea — to impress them by connecting religion with a variety of sensible objects; with all that He sees, all He hears, all that affects his young mind with wonder or delight; and thus by deep, strong, and permanent associations, to lay the best foundation for practical devotion in future life.

For He who has early been accustomed to see the Creator in the visible appearances of all around Him, to feel his continual presence, and lean upon his daily protection — though his religious ideas may be mixed with many improprieties, which his correcter reason will refine away — has made large advances towards that habitual piety, without which religion can scarcely regulate the conduct, and will never warm the heart.

</paragraph>

<paragraph id="note001p04">A.L.B.</paragraph>

</text></note>

<note id="note002" loc="myintroduction"><comment>The following is the Preface to the 1866 version of the text.</comment><text><heading image="">Preface to the Present Edition.</heading>

<paragraph id="n002p01">In offering this volume to the public, little need be said in addition to the original Preface, in which the Authoress fully explains the character and intention of the work; an effort singularly successful in raising the youthful mind to the praise of God, through the contemplation of His works.</paragraph>

<paragraph id="n002p02">To realise this conception more vividly than mere text can accomplish, has been the aim and intention throughout.</paragraph>

<paragraph id="n002p03">The varied and picturesque descriptions with which the continuous thread of argument is strung, render the task of illustration at once easy and suggestive.</paragraph>

<paragraph id="n002p04">Few works could be found which challenge the pencil and fancy of the artist in a greater degree; and it is hoped the present effort may be deemed worthy of the text.</paragraph>

<paragraph id="n002p05">The blending of the illustrations with the type will be found no unimportant feature; a unity being thereby obtained, which is alike pleasing and less fatiguing both to mind and eye, a matter of some importance with the young.</paragraph></text></note>

<note id="note003" loc="h01pall">One of the most notorious American children's publishers was Sidney Babcock. He is know for his pirated and changed editions of works from the eighteenth and nineteenth century. In the 1840s, Babcock published an 8 page edition of Barbauld's Hymns in prose that shortens and changes many of the hymns. The following text is hymn 1 from Babcock's 1840 edition.<text>

<paragraph id="n003p01">Come, let us go into the thick shade, for it is noon-day, and the summer sun beats hot upon our heads.</paragraph>

<paragraph id="n003p02">The shade is pleasant and cool; the branches meet above our heads, and shut out the sun as with a green curtain; the grass is soft to our feet, and the dear brook washes the roots of the trees.</paragraph>

<paragraph id="n003p03">The cattle lie down to sleep in the cool shades but we can do what is better; we can praise the great God who made us. He made the warm sun and the cool shade; the trees that grow upwards, and the brooks that run murmuring along. All the thingss that we see are His works.</paragraph></text></note>

<note id="note004" loc="h01p009-10"><comment> In 1781 edition, these two seperate lines are a single paragraph.</comment></note>

<note id="note005" loc="h02pall"><comment>In 1830, American publisher Mahlon Day published a small (8 by 4 cm) edition of Hymns in Prose called Barbauld's Hymns. Those 8 pages took many liberties with the text. I am including the different pages in these footnotes so, the viewer can compare how the text has changed over the years. Each page of the edition I consider to be one hymn. The second hymn of the edition reads as follows.</comment> <text>

<paragraph id="n005p01">I saw black clouds arise, and roll towards the east; the lightening streamed in thick flashes over the sky; the thunder roared at a distance: it came nearer, and I flet afraid; for it was loud and terrible</paragraph></text></note>

<note id="note006" loc="h02pall">The following is hymn 2 found in the 1840 edition published by Sidney Babcock. <text><paragraph id="note006p01">Behold the Shepard of the flock: he taketh care of his sheep, he leadeth them among clear brooks, he guideth them among to fresh pasture; if the young lambs are weary, he carrieth them in this arms; if they wander, he bringeth them back.</paragraph>

<paragraph id="n006p02">But who is the shepard's Shephard? who taketh care of him? who guideth him in the path he should go? and if he wander, who shall bring him back?</paragraph>

<paragraph id="n006p03">God is the shepard's Shepherd; He is the Sheperd over all; He taketh care of all; the whole earth is His fold; we are all His flock; and every herb, and every green field is the pasture which He hath prepared for us.</paragraph></text></note>

<note id="note007" loc="h03pall"><comment>The following is hymn 3 found in the 1830 Mahlon Day edition.</comment> <text><paragraph id="n007p01">I saw the Moon rising behind the trees; it was like a lamp of gold; the Stars one after another appeared in the clear firmament. Didst thou see nothing more? Didst thou observe nothing besides? Return again, child of reason, for there were greater things than these. God was among the waters, and didst thou not perceive him?</paragraph></text></note>

<note id="note008" loc="h03pall">The following is hymn 3 in the 1840 Sidney Babcock edition.<text>

<paragraph>Come, let us go forth into the fields; let us see how the flowers spring; let us listen to the warbling of the birds, and sport ourselves upon the new grass.</paragraph>

<paragraph id="n008p01">The winter is over and gone, the buds came out upon the trees, the crimson blossoms of the peach and nectarine are seen, and the green leaves sprout.</paragraph>

<paragraph id="n008p02">The young animals of every kind are sporting about; they feel themselves happy, they are glad to be alive, — they thank Him that has made them alive.</paragraph>

<paragraph id="n008p03">They can thank Him with their hearts, but we can thank him with our tongues; we are better than they, and can praise Him better.</paragraph>

<paragraph id="n008p04">The birds can warble, and the young lambs can bleat; but we can open our lips in His praise, we can speak of all His goodness.</paragraph>

<paragraph id="n008p05">Trees that blossom, and little lambs that skip about, if you could you would say how good He is; but you are dumb, we will say it for you. On every hill and in every green field, we will offer the sacrifice of thanksgiving, and incense of praise.</paragraph></text></note>

<note id="note009" loc="h03p002"><comment>In 1781 edition there is a paragraph break before the line "God is the shepherd's shepherd."</comment></note>

<note id="note010" loc="h04pall"><comment>The following is hymn 4 found in the 1830 Mahlon Day edition.</comment> <text>

<paragraph id="n010p01">Come and I will shew you what is terrible. A volcano is terrible. It vomiteth forth fire and smoke. It maketh the earth tremble. Darkness is spread over the skies, and fear among the people.</paragraph>

<paragraph id="n010p02">But who preserves our lives? It is GOD. He is king of kings, and Lord of lords; if he bids us live, we live; if he bids us die, we die.</paragraph></text></note>

<note id="note011" loc="h05pall"><comment>The following is hymn 5 found in the 1830 Mahlon Day edition.</comment><text>

<paragraph id="n011p01">I have walked in the thick forests; the winds whistled through the trees; the limbs bent before the blast; the rain descended in floods; and the brooks swelled into gallant streams. </paragraph>

<paragraph id="n011p02">Didst thou hear nothing but the murmur of the brook? No whisper but the noise of the wind? God was among the trees; his voice sounded in the murmur of the water; his music warbled in the shade; and didst thou not attend?</paragraph></text></note>

<note id="note012" loc="h06pall"><comment>The following is hymn 6 from the 1830 Mahon Day edition.</comment> <text>

<paragraph id="n012p01">Behold! the snow has descended; the fields are all white; the trees are loaded, but not with ripe fruit; and the streams are all covered with ice; and the snow bird is seen on the plain.</paragraph>

<paragraph id="n012p02">Who breadeth on them with the breath of spring and they are covered with verdure, and green leaves sprout from the dead wood, Lo! these are a part of God's works, and a little portion of his wonders.</paragraph></text></note>

<note id="note013" loc="h06p007"><comment>In 1781 edition this one paragraph is divided into two paragraphs before the line "God is in every place...."</comment></note>

<note id="note014" loc="hymn07pall"><comment>The following is hymn 7 from the 1830 Mahlon Day edition.</comment><text>

<paragraph id="n014p01">I will shew ou what is grand. The sea is grand; the mighty waters roll in majestic columns; the gallant ship is tossed to and fro; and the strength of the waves, on after another is lost on the shore.</paragraph>

<paragraph id="n014p01">But who ruleth the great seas, and saith, 'Here I shall they proud waves be staid?' This great name is GOD. He made all things, but he is himself more excellent than all which he has made; they are perfect, but he is perfection.</paragraph></text></note>

<note id="note015" loc="h07p004-5"><comment>In 1781 edition these two paragraphs are combined into one paragraph.</comment></note>

<note id="note016" loc="h08p003-004"><comment>In the 1781 edition these two paragraphs form one paragraph.</comment></note>

<note id="note017" loc="h08p005"><comment>In 1781 edition this paragraph is broken into two paragraphs after this period.</comment></note>

<note id="note018" loc="h09p008-9"><comment>In 1781 version, these two paragraphs are part of one paragraph.</comment></note>

<note id="note019" loc="h09p026"><comment>In the 1781 edition, the line "They that know the most..." begins a new paragraph.</comment></note>

<note id="note020" loc="h10-12pall"><comment>According to McCarthy and Kraft, in 1816 Barbauld added 3 more hymns to her original version of Hymns in Prose. These three new hymns took the place of the original numbers 10, 11, and 12. The original last three hymns were displaced and renumbered to be 13, 14, and 15. The 1866 version of the text keeps maintains this addition.</comment></note>

<note id="note021" loc="h15p001"><comment>In the 1781 edition, these two sentences are divided into seperate paragraphs.</comment></note>

<note id="note022" loc="h15p009"><comment>In 1781 edition, these two sentences are seperate paragraphs.</comment></note>

<note id="note023" loc="h15p014"><comment>In 1781 version, this paragraph is divided into three paragraphs. The first break is before "There we shall see Abraham..." and the second break comes before "They loved God on earth..." .</comment></note>

<note id="note024" loc="h15p015"><comment>In the 1781 edition, the line "We cannot see Him here..." begins a new paragraph.</comment></note>

</notecrossref>

<variantcrossref>

<variant id="1781-001" loc="h01p009">;</variant>

<variant id="1781-002" loc="h02p006">dropt</variant>

<variant id="1781-003" loc="h03p001">;</variant>

<variant id="1781-004" loc="h03p004">parent</variant>

<variant id="1781-005" loc="h03p006">commands</variant>

<variant id="1781-006" loc="h03p007">stretched</variant>
<variant id="1781-007" loc="h03p008">sovereign</variant>
<variant id="1781-008" loc="h04p001">shew</variant>
<variant id="1781-009" loc="h04p001">;</variant>
<variant id="1781-010" loc="h04p001">;</variant>
<variant id="1781-011" loc="h04p003">shew</variant>
<variant id="1781-012" loc="h04p003">desart</variant>
<variant id="1781-013" loc="h04p005">shew</variant>
<variant id="1781-014" loc="h04p007">name</variant>
<variant id="1781-015" loc="h04p008">name</variant>
<variant id="1781-016" loc="h05p005">amongst</variant>
<variant id="1781-017" loc="h05p012">sun-shine</variant>
<variant id="1781-018" loc="h05p013">every where</variant>
<variant id="1781-019" loc="h05p016">;</variant>
<variant id="1781-020" loc="h05p016">[no text]</variant>
<variant id="1781-021" loc="h05p017">Laborers</variant>
<variant id="1781-022" loc="h05p019">morning-sun</variant>
<variant id="1781-023" loc="h05p019">eye-lids</variant>
<variant id="1781-024" loc="h06p002">sun-shine</variant>
<variant id="1781-025" loc="h07p003">:</variant>
<variant id="1781-026" loc="h07p006">can</variant>
<variant id="1781-027" loc="h07p018">every where</variant>

<variant id="1781-028" loc="h07p018">every where</variant>
<variant id="1781-029" loc="h07p019">,</variant>
<variant id="1781-030" loc="h08p001">:</variant>
<variant id="1781-031" loc="h08p001">his</variant>
<variant id="1781-032" loc="h08p002">,</variant>
<variant id="1781-033" loc="h08p002">one</variant>
<variant id="1781-034" loc="h08p002">of</variant>
<variant id="1781-035" loc="h08p003">,</variant>
<variant id="1781-036" loc="h08p005">:</variant>
<variant id="1781-037" loc="h08p005">—</variant>
<variant id="1781-038" loc="h08p005">,</variant>
<variant id="1781-039" loc="h08p005">:</variant>
<variant id="1781-040" loc="h08p006">:</variant>
<variant id="1781-041" loc="h08p006">,</variant>
<variant id="1781-042" loc="h08p006">,</variant>
<variant id="1781-043" loc="h08p007">;</variant>
<variant id="1781-044" loc="h08p007">:</variant>
<variant id="1781-045" loc="h09p006">,</variant>
<variant id="1781-046" loc="h09p008">:</variant>
<variant id="1781-047" loc="h09p009">the</variant>
<variant id="1781-048" loc="h09p010">heathflower</variant>
<variant id="1781-049" loc="h09p011">:</variant>
<variant id="1781-050" loc="h09p014">every where</variant>

<variant id="1781-051" loc="h09p015">every where</variant>

<variant id="1781-052" loc="h09p015">Heaven</variant>

<variant id="1781-053" loc="h09p017">here</variant>

<variant id="1781-054" loc="h09p017">!</variant>

<variant id="1781-055" loc="h09p018">grape stone</variant>

<variant id="1781-056" loc="h09p019">of</variant>

<variant id="1781-057" loc="h09p019">saveth</variant>

<variant id="1781-058" loc="h09p020">,</variant>

<variant id="1781-059" loc="h09p022">every thing</variant>

<variant id="1781-060" loc="h09p026">foot-steps</variant>

<variant id="1781-061" loc="h09p026">,</variant>

<variant id="1781-062" loc="h13p003">nipt</variant>

<variant id="1781-063" loc="h13p003">lopt</variant>

<variant id="1781-064" loc="h13p004">sun-shine</variant>

<variant id="1781-065" loc="h13p005">,</variant>

<variant id="1781-066" loc="h13p005">DEATH</variant>

<variant id="1781-067" loc="h13p005">.</variant>

<variant id="1781-068" loc="h14p001">—</variant>

<variant id="1781-069" loc="h14p002"></variant>

<variant id="1781-070" loc="h14p003">—</variant>

<variant id="1781-071" loc="h14p003">,</variant>

<variant id="1781-072" loc="h14p005">,</variant>

<variant id="1781-073" loc="h14p006">shalt thou</variant>
 <variant id="1781-074" loc="h14p006">:</variant>
 <variant id="1781-075" loc="h14p006">,</variant>
 <variant id="1781-076" loc="h14p007">;</variant>
 <variant id="1781-077" loc="h14p009">saviour</variant>
 <variant id="1781-078" loc="h14p011"></variant>
 <variant id="1781-079" loc="h14p011">immortality!</variant>
 <variant id="1781-080" loc="h15p001">:</variant>
 <variant id="1781-081" loc="h15p003">,</variant>
 <variant id="1781-082" loc="h15p007">!</variant>
 <variant id="1781-083" loc="h15p008">inhabit</variant>
 <variant id="1781-084" loc="h15p009">,</variant>
 <variant id="1781-085" loc="h15p011">:</variant>
 <variant id="1781-086" loc="h15p014">desart</variant>
 <variant id="1781-087" loc="h15p014">lion's</variant>
 <variant id="1781-088" loc="h15p014">,</variant>
 <variant id="1781-089" loc="h15p015">high</variant>
 <variant id="1781-090" loc="h15p015">:</variant>
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