

A Brief Biography of

CATHERINE WINKWORTH

and the Importance of her Translations.

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Congregational singing has always been a large part of the Lutheran Church. It was born in Germany and perfected during the 16th century. To a large extent, the doctrines of the Reformation were solidified in the laity through the singing of the chorales. Doctrine and music went hand in hand to preach the Gospel, strengthen believers, and further the Christian faith.

As persecution arose in their homeland, many Lutherans came to America bringing with them their hymns. But these great hymns of the Church were restricted to the German speaking peoples. As these American Germans spoke more English and less German, translations needed to be done, which would keep both the truths of the text and the strengths of the chorale. This was no easy task. A translator needed not only to be fluent in both languages, but a master of both languages. Hymns are poetry so a translator would also need to understand poetry in both languages. The poetic expression was at stake. The beauty of the music could be lost. But by precisely uniting music with the translation, the hymns of the German Church would be expanded to the English speaking Church. Thankfully, by the time English became the dominate language for all Lutheran Churches in America, some of the German hymns were already in English.

Catherine Winkworth was the foremost translator of these German hymns. “More than any other single individual, she helped bring the German chorale tradition to the English speaking world.”¹ Her translations have endured for over a hundred years and have brought the magnificent hymns of the Reformation to English ears. Therefore, it is the purpose of the essay to briefly examine the life of Catherine Winkworth and the importance of her translations.

Miss Winkworth was born on September 13th, 1827. Her father, Henry Winkworth, was a successful silk manufacturer. Henry’s father, William, was a minister in the Evangelical party. “William Winkworth’s influence remained long and strong among his grandchildren through the

¹ Douglas D. Anderson, *Victorian Visions* (Morrisville, NC: Lulu Inc, 2007), 264.

effect of the piety and principles of his son, Henry, their father.”² It was this piety and love for the Scriptures that would lead Catherine to find joy in her work. She wrote of him,

Every one says the same of him, how wise and just and candid his mind was, how sound his judgement, how religious and unworldly his whole tone, how unvaryingly kind and considerate his conduct to others. One likes to hear from all that every one who had to do with him was the better for it – the men in his employ who prospered in their money affairs and learnt respect and sympathy toward their master too; men of business, who felt his high and honourable standard of dealings; friends, who say that every talk with him sent them away wiser and more inclined to good and earnest thoughts. Most of all those in his own home; for it has been no light blessing to us to have lived with a man who, while he took the liveliest interest in all the questions of the day, yet always recurred to those deep principles of duty and religion which really underlie them all; and with whom the religious aspect of things constantly rose to his lips, not from any effort, but simply because religion – our relation to God – was really the most vivid and ever-present interest of all.³

It is easy to see the loving relationship that Catherine and her father had and many people would apply this very statement to its author. She never left home permanently, but stayed with her father after the death of her mother. She would also tend to him upon his illness and subsequent death.

From the close relationship of Catherine with her father, one might conclude that she may have had a distant relationship with her mother. This could not be further from the truth. “Our mother...made a companion and friend of Catherine almost from babyhood; a relation, which certainly stimulated at once the intellectual precocity of the child, and also the natural goodness of her disposition.”⁴ Because of this close relationship with both her parents, Catherine never gave them much trouble, but “was almost as much use as an extra servant in amusing and taking

² Robin A. Leaver, *Catherine Winkworth: The Influence of her Translations on English Hymnody* (St. Louis: Concordia Publishing House, 1978), 10.

³ Letter from Catherine to Margaret Shaen, June 27th, 1869; *Ibid*, 10-11.

⁴ Margaret J. Shaen, ed., *Memorials of Two Sisters: Susanna and Catherine Winkworth* (London: Longmans, Green, and Co., 1908), 7.

care of her little brothers.”⁵ However, time with her mother was short-lived. She passed away when Catherine was only fourteen years old.

Catherine’s mother also had inherited a spiritual piety from her father, Stephen Dickenson, who followed the Evangelical party. He became a close follower of George Whitefield. Concerning her grandpa and his brother, Susanna comments, “They were alike men of ardent piety.”⁶ “Besides the regular family worship...nothing special was undertaken without prayer, and the Scripture injunction, ‘if any be merry let him sing psalms,’ was literally followed, hymn singing being the constant recreation when the work of the day was over.”⁷ This Evangelical attitude carried over into the way Catherine’s mother brought up her children. “The doctrines we were taught were those of the Calvinistic Evangelical School...but in my mother’s teachings, the love of God was so brought out as almost to conceal with its brightness the sterner aspects of the creed to which she too subscribed.”⁸

Religion was taken seriously. Not only did Catherine and her sisters learn Watts’ Catechism as soon as they learned to talk, but every Sunday before breakfast they were to recite it to their father. “Both parents used often to take us aside to talk to us, pray with us, and explain the Bible to us.”⁹ Because of her parents’ constant teaching and her intellectual ability, Catherine found herself teaching Sunday school by age twelve.

But Catherine’s education had begun at a far earlier age. From the earliest of months it was clear that she was an intelligent child. When she was only eighteen months old, she was

⁵ Ibid, 8.

⁶ Ibid, 5.

⁷ Ibid, 5.

⁸ Ibid, 8-9.

⁹ Ibid, 8.

already “chattering quite plainly”¹⁰ and her mother taught her to read at a very early age.¹¹

Catherine would often sit on a footstool and read to her two younger brothers, who sat at her feet.¹² Growing up in an evangelical household, the book of choice was Scripture.

To augment her studies the Rev. William Gaskell was hired as a private tutor. He taught the Winkworth sisters History, Composition, Chemistry, German, and Music among other things. But perhaps the most telling evidence of Catherine’s intellectual ability was when Mr. Wallis, a good friend of the family, came to stay with them for some time in February of 1841. He was lecturing at the Athenaeum on Astronomy. The Winkworth sisters were thrilled that they were allowed to sit in on the lecture during which they took vigorous notes. After the lecture at home, Mr. Wallis would review their notes and explain whatever they misunderstood or answer any of their questions.

[He took] for granted that Catherine’s were quite too good to be really the work of a child of her age, and supposed her to be helped by Selina and myself, till one day when the rest of us had been prevented from attending the lecture, so that it was evident her notes were all her own. I well remember the look of astonishment I saw creeping over his face as she read them aloud to him, and how at the end he exclaimed: “My dear child, do you know that God has given you very remarkable abilities?” proceeding with a solemn little lecture on her responsibility for the talents thus committed to her charge; a lecture she never forgot.¹³

During that year, Catherine’s mother would pass away leaving a hole in Catherine’s life. To add to her insecurity her father remarried four years later and she and Selina were sent off to live with relatives in Dresden for sometime. But “Catherine always looked back to that period as an important epoch in her mental development, especially with regard to her appreciation of art

¹⁰ Ibid, 7.

¹¹ “I don’t know how soon she began to teach her to read, but as we all could read for our amusement long before we were four years old, it must have been pretty early” (Ibid, 7-8).

¹² Ibid, 8.

¹³ Ibid, 12.

in its various forms” (2s Susanna 15). It was at this time that she gave up her broad studies, including Italian, and zeroed in on the arts. Her seemingly natural ability at German and her love for the art of music would later on bring her fame.

Upon returning home to England in 1846, she resumed her studies under Rev. Gaskell this time adding Greek to her studies. But more importantly, “[I]t was under Mr. Gaskell’s guidance that she gained her wide and thorough knowledge of English literature, and her keen appreciation for style...and she always felt that to him she owed much of whatever literary power she afterwards possessed.”¹⁴ When she combined this literary ability with her increasing mastery in the German language and culture, she was able to turn out some of the most poetical English translations from the most orthodox German hymnists.

Not only was Catherine’s relationship with Mr. Gaskell extremely beneficial for her later translation work, but her relationship with Mrs. Gaskell also proved to be invaluable. Susanna described Mrs. Gaskell as “one of the most brilliant persons I ever saw.”¹⁵ She wrote novels and short stories and soon became widely acclaimed. This brought notable people to her doorstep. Because of the Winkworth’s association with the Gaskells, it allowed Catherine to meet some writers of her day.¹⁶ But most importantly it was through Mrs. Gaskell that Catherine would meet Chevalier Bunsen.

When she met Bunsen in the fall of 1850, she was still unsure of her future. She wrote to Susanna, “There is so much I want to know, that I should like to have two or three years study

¹⁴ Ibid, 23.

¹⁵ Ibid, 23-24.

¹⁶ “At the Gaskells’ we had first met our dear and honoured friends, Mr. J. J. Tayler and Mr. Martineau, in the early days of our acquaintance with them, in 1843. In later times, it was there also that we met Miss Bronte, Miss Bremer, Adelaide Procter, Mrs. Jameson, Mrs. Carlylie, &c” (Ibid, 25).

time, and I never look forward beyond that... and perhaps I shall have to translate.”¹⁷ It is clear that any future of focusing on translating was not in her immediate plans. She was content to simply continue learning whatever she could.

That is not to say she shied away from translating. Less than five months later she was in the midst of helping Susanna translate *The Life of Niebuhr*. “I can translate pretty fast. A good deal of Niebuhr I have done at the rate of four pages of the book in two-and-a-half hours. However, that is not much compared to your ten pages in a day.”¹⁸ Although this is not hymn translating, it shows her ability to quickly render the German into good common English.

Before Susanna had published *The Life of Niebuhr*, she was already working on the *Deutsche Theologie*. Catherine had begun translating on her own Perthes’ *Leben*, but another translation came out which was sanctioned by the author. She was left without anything to translate, but in stepped Susanna. Bunsen was staying in London and was helping Susanna with her translating work. She happened to tell him about Catherine’s own work with Perthes’ *Leben*. Intrigued by Catherine’s initiative, he asked to meet with her. “This must have been about the time, too, when Catherine was first introduced to the German Hymns, as well as to Tauler and the *Deutsche Theologie*, all of which interested her extremely, though the idea of her translating the *Lyra Germanica* was not conceived till the following year.”¹⁹

Having finished the publication of the *Deutsche Theologie*, Susanna set about to translate and organize Tauler’s sermons according to the Church Year. “I suggested [Catherine] should translate a companion volume of sacred poetry, since she had always succeeded well with the

¹⁷ Ibid, 60, 61.

¹⁸ Ibid, 72.

¹⁹ Ibid, 96. “The study of this gem [*Deutsche Theologie*] of the German Mystics of the fourteenth century, followed up as it was by the study of the early records of Christianity contained in Bunsen’s ‘Hippolytus and His Age’... formed an important epoch both to Catherine and myself in our mental development. It led her to clearer, and myself gradually to wider and juster views of Christianity than we had hitherto possessed” (Ibid, 94).

translations from German poetry which Mr. Gaskell required of his pupils.”²⁰ Therefore it is Susanna, who came up with the idea of hymn translation. But it is Catherine, who would make them famous. These two volumes with sermons and hymns were to be a devotional set for English speaking people.

But Catherine was not easily persuaded. She thought that such a task was quite beyond her powers.²¹ Susanna shared the idea with Bunsen, who greatly appreciated it, but Catherine was still not fully convinced it was the way she should go. She began translating some hymns, but only on the side until she could find a German book to translate. She briefly comments to Emily, “And I have been trying to translate some German hymns that Susie and I are fond of, and don’t succeed very well, but I like doing it.”²² But Bunsen kept urging her on and was critical in keeping Catherine translating the hymns.²³

By the spring of 1855 she was working busily on them with the plan of publishing them as a companion to Susanna’s translation of Tauler’s sermons. “I am going to reckon up my Hymns, but you see I could do no more at best than get the translating done by the middle of May. I shall be exceedingly glad to read them over with you, because you can judge both of translation and interest of idea. I have done sixty, and have forty yet to do. I am doing them at the rate of one a day, when I can get a day to myself.”²⁴ With this publication of hymns,

²⁰ Ibid, 119.

²¹ Ibid, 119.

²² Letter from Catherine to Emily, September 13th, 1854; Ibid, 120.

²³ Ibid, 129.

²⁴ Letter from Catherine to Susanna, March 13th, 1855; Ibid, 127.

Catherine would be considered a translator in her own right. This was a major turning point in her life.²⁵

She had translated these hymns for the people. She cared about them not about the fame or the money. She wanted her English nation to experience the same joy that she received when she read those hymns. This is why she arranged them to fit the Ecclesiastical Year. They were devotional not simply informational. Because they were meant for individual families, no music would accompany the hymn texts.

With these hymns she felt strongly united to the Communion of Saints. She writes in the preface to the *Lyra Germanica*,

[T]hese hymns have been translated, not so much as specimens of German hymn-writing, as in the hope that these utterances of Christian piety which have comforted and strengthened the hearts of many true Christians in their native country, may speak to the hearts of some among us, to help and cheer those who must strive and suffer, and to make us feel afresh what a deep and true Communion of Saints exists among all the children of God in different churches and lands.²⁶

These hymns may have been written by Germans for German Christians at one time, but now they were available for the first time in good English, which was also faithful to the original.

“[H]istorical fact is that before the mid-nineteenth century virtually no hymns from the German language were known in England.”²⁷ A few people had attempted to translate them, but either their translations were too free or too literal. In either case none were widely accepted. Catherine, however, brought them over with tremendous elegance.

²⁵ Ibid, 119.

²⁶ Catherine Winkworth, *Lyra Germanica: Hymns for the Sundays and Chief Festivals of the Christian Year* (London: Longmans, Green, Reader, and Dyer, 1867), xviii. Hereafter cited as Winkworth, *Lyra Germanica*.

²⁷ Erik Routley, *A Panorama of Christian Hymnody*, ed. Paul A. Richardson (Chicago: GIA Publications, Inc, 2005), 179.

She had come to know the great treasures of German hymnody through Bunsen's *Andachtsbuch*, which she received as a present from Bunsen.²⁸ She grew very fond of the German hymns. She too would agree that Germany is the home of sacred song; no other country could claim that.²⁹ But she would also write in her preface to the Chorale Book, "That these hymns and tunes first sprang up on a foreign soil is no reason why they should not take root among us... [I]t is at once our privilege and our duty to appropriate all that she can bestow on us, and to hope that her gifts will find a welcome and a home here."³⁰ If these are the best hymns in Christendom, why shouldn't a country make use of them?³¹ Language and culture are not divisive in the Church for all are one in Christ. Since these German hymns, as far as she was concerned, were far superior to anything the English had produced, it was her goal to spiritually enrich the English speaking Christians with them.

That did not mean that it was always easy to translate the hymns. "English can rarely be expressed as concisely as the German."³² As much as she loved and admired Gerhardt, she would still comment that some of his hymns were written "because he wanted a hymn of a certain class for the sake of instruction or some other extraneous purpose."³³ But on the whole

²⁸ Shaen, 129.

²⁹ John Brownlie, *The Hymns and Hymn Writers of the Church Hymnary* (London: Henry Frowde, 1899), 54.

³⁰ Catherine Winkworth, *The Chorale Book for England* (London: Longman, Green, Longman, Roberts, and Green, 1863), 2. Hereafter cited as Winkworth, *Chorale Book*.

³¹ "These Hymns are the simple but profound utterances of tried and experienced Christian souls." Catherine Winkworth, *A Selection of Hymns from the Lyra Germanica* (London: Longman, Brown, Green, Longmans, & Roberts, 1859), v.

³² Theodore Brown Hewitt, *Paul Gerhardt as a Hymn Writer and his Influence on English Hymnody* (London, England: Oxford University Press, 1918), 90.

³³ Letter from Catherine to Richard Massie, June 11th, 1858; Shaen, 180.

she appreciated Gerhardt's work more than any other German hymnist for the "marvellous dignity, force, and tender sweetness"³⁴ of his hymns.

The hymns of Luther, however, were a different animal. She comments, "Luther's hymns are wanting in harmony and correctness of metre to a degree which often makes them jarring to our modern ears, but they are always full of fire and strength, of clear Christian faith, and brave joyful trust in God."³⁵ She tried to improve on his meter and by doing so lost some of the fire and strength of his hymnody.³⁶ She was so unhappy with her translations of Luther that she inserted Gaskell's translation of *Ein' Feste Burg* into the reprinting of the *Lyra*. "With the possible exception of Lord, keep us steadfast in Thy Word, which does catch something of Luther's simple energy, these translations are not among her finest."³⁷

Nevertheless the *Lyra Germanica* was an instant success. Bunsen calls for "a second or fourth or tenth issue!"³⁸ James Martineau writes to Miss Winkworth, "Many delightful hours have I spent with the originals of these hymns; and it is easy to see at once that your translation introduces them to the English reader with the least possible drawback from passing out of their own language."³⁹ High compliments from men who were fluent in the German language and

³⁴ Ibid, 180.

³⁵ Winkworth, Catherine. *Lyra Germanica*, x.

³⁶ "Unfortunately little of the original ruggedness of Luther's poetic style survived in the translations of his hymns that have found their way into modern English and American hymnals. With the mighty resurgence of English hymnody during the nineteenth century, many poets tried their hand at rendering Luther's verse into English. But most of them took considerable liberties with the originals. Frequently they changed irregular verse forms into more accepted meters. Usually they aimed at a more polished and elegant style than was really justified in view of Luther's angularity. They tried to make him speak in the mellifluous accents of a Victorian churchman, with the result that both the literal sense and the original style often were lost." Martin Luther, *Luther's Works*, vol. 53, *Liturgy and Hymns*, ed. Helmut T. Lehmann (Philadelphia: Fortress Press, 1965), 199.

³⁷ Leaver, 62.

³⁸ Letter from Baron Bunsen to Catherine Winkworth, September 23rd, 1855; Shaen, 130. My translation.

³⁹ Letter from James Martineau to Catherine Winkworth, October 6th, 1855; Ibid, 131.

culture. Even the Christian Observer gives high praises, “We know of no collection (speaking of German hymns in general) of sacred songs, excepting those in the Moravian Collection...that lead so constantly to the sufferings of the Garden and Cross, as the centre of all the strongest emotions and sympathies of the soul.”⁴⁰ She had achieved her goal to provide devotional material that would strengthen the faith of the English not only for her generation, but for many to come.

August was not the time for books to be sold, but her book had such a rapid sale “that a large edition was sold out within two months.”⁴¹ Soon Catherine was preparing a third edition of 3000 copies.⁴² In all the *Lyra* would go through twenty-three editions; no doubt a testament to readability of her translations.

But the *Lyra* only offered 102 translations. There were thousands of good German hymns, which needed to be translated. Once again she set to work to produce a second series of hymns using Bunsen’s *Andachtsbuch* as her chief source. “In this series therefore hymns are admitted of a more personal and individual character than in the former, hymns adapted to particular circumstances or periods of life, and to peculiar states of feelings.”⁴³ Whereas the first series was strictly organized according to the Church Year, only half of the second series would be organized likewise. The rest was organized according to personal situations in a person’s life.

This series too met great success. The Christian Times said, “Miss Winkworth deserves the thanks of every lover of sacred verse for her rendering into English these admirable

⁴⁰ Christian Observer, Conducted by members of the established church Au 1856 p547. Leaver, 32.

⁴¹ Shaen, 129.

⁴² Ibid, 135.

⁴³ Catherine Winkworth, *Lyra Germanica: Second Series: The Christian Life* (New York: Anson D. F. Randolph, 1858), v. Hereafter cited as Winkworth, *Lyra Germanica: Second Series*.

compositions.”⁴⁴ The Globe: “This is a very valuable addition to the former selection...and will earn the translator the gratitude of many readers.”⁴⁵ The Eclectic Review: “In England we have no collection of hymns to compare with these two volumes. We hope that our future hymn-writers will follow the example of these old devout Germans, whose religion pervades the whole life.”⁴⁶

Catherine had translated the hymns in this second series a bit differently than those in the first series. In both series the text was not accompanied by a musical score; they weren't meant as a hymnbook. But she did translate the second series with the intent of someday publishing a hymnbook with the translations; this was not the case the first. “The original metre has been almost invariably maintained; in some hymns metres strange to our ears have been preserved with care for the sake of the fine chorales attached to them.”⁴⁷ Perhaps her comments about wanting to produce a book with text and music are clearer in a letter to her brother-in-law, “I have translated several hymns in the second series carefully in metres which have some of the very finest German tunes, for which there are no words in the first series.”⁴⁸

“Catherine conceived the idea of forming a collection of the best hymns, including both German and English, which might become a hymn-book for general English Church use.”⁴⁹ But William Mercer had already come out with a congregational hymnbook, which was in its third edition. Because it did not contain many German hymns, He wrote to Catherine and to her

⁴⁴ C. J. P. Spitta and Richard Massie, *Lyra Domestica: Christian Songs for Domestic Edification* (London: Longman, Green, Longman, and Roberts, 1860), 143.

⁴⁵ *Ibid*, 143.

⁴⁶ *Ibid*, 143.

⁴⁷ Winkworth, Catherine. *Lyra Germanica: Second Series*, xii.

⁴⁸ Letter from Catherine to William Shaen, April 1st, 1858, Shaen, 179.

⁴⁹ *Ibid*, 135.

publisher, Mr. Longman, asking to use some of her hymns in his next book. Mr. Longman, who held the rights, felt that it would hurt the *Lyra*'s sales so he refused. Once again the heart of Catherine and the reason she translated the hymns showed forth. "[She] regretted this on religious grounds; she was sorry that the multitude of Christians who were adopting Mr. Mercer's book for constant use in their worship should miss the edification which she and so many more were deriving from the German hymns."⁵⁰

Eventually Catherine would get her congregational hymnbook underway in April of 1856. This book would incorporate some new translations as well as reworking some of the hymns from both series of the *Lyra Germanica*. "It has seemed best, in many cases, considerably to curtail the longer hymns, to bring them within limits which, though they may still appear long to those accustomed to the English allowance of four verses only, may yet, it is thought, be used without inconvenience."⁵¹ The English were not accustomed to the long singing that the Germans were. Brownlie comments, "One cannot but be struck, even in these days, with the deliberate manner in which a German congregation settles itself to the singing of a somewhat lengthy hymn to some graceful leisurely melody."⁵² Singing was part of the German Service not a mere adornment of it. Therefore the English versions were shortened.

Although Catherine had studied music and the arts in some detail, she was not as gifted as others.⁵³ For such a monumental publication the services of Dr. Sterndale Bennett⁵⁴ were

⁵⁰ Ibid, 136. Mr. Longman eventually let her hymns be used, but at a rate of 5s. on each hymn (Shaen, 136).

⁵¹ Winkworth, Catherine. *Chorale Book*, viii-1.

⁵² Brownlie, 55.

⁵³ "If I could be offered at this moment the choice of possessing either my sister Susanna's knowledge of Latin, or Selina's gift of music, I would take the latter fifty times rather than the former" (Shaen, 158).

⁵⁴ He was a "Professor of Music at Cambridge and the conductor of the Philharmonic Society who had studied under Mendelssohn in Leipzig" (Leaver, 37).

requested. However, when Mr. Goldschmidt⁵⁵ heard of the coming publication, he quickly asked if he could help in the arrangement of the music. When asked about receiving additional assistance, Dr. Bennett wrote, “I do not disguise that I consider his co-operation would be most desirable, from his being a first-rate German musician, as well as having a keen feeling in this exquisite branch of music” (2s Bennett to C 209). Catherine appreciated their help greatly, but she did feel as if she had to sacrifice too much of her translations for the sake of the music.⁵⁶ If it were solely her decision, the music would have been adapted to her texts.⁵⁷

Nonetheless, she wrote, “The “Chorale Book” has sold very well, being now in a third edition. It is used in a church near here with a supplement of English hymns, and we are discussing the desirableness of making such a supplement ourselves.”⁵⁸ “However, The Chorale Book for England...never achieved its purpose: although it was eagerly purchased by individuals, comparatively few churches adopted it as their hymn book for public worship.”⁵⁹ In this regard, the hope of Catherine was not fulfilled. Although raised in an Evangelical household, she still considered herself part of the Anglican Church. It was not out of vanity that she desired her book

⁵⁵ Goldschmidt had also studied with Mendelssohn after Bennett had left. He was also married to Jenny Lind.

⁵⁶ “The truth is, there is a fundamental difference in our conceptions of the work which cannot entirely be got over. I am always thinking of the practical and devotional use of the work among English people, who know nothing of its contents beforehand; he [Goldschmidt], of its scientific value among a learned musical class. We both agree in wishing to combine the two; but where they clash, I should always prefer the first, and he the second. On some points they have yielded to me, but on a many I must follow them; and what I am a little anxious about, and can do *nothing* to prevent, is the general tone of the music, which I fear will be too severe” (Letter from Catherine to Susanna, September 19th, 1861, Ibid, 224).

⁵⁷ “[O]ne has to admit that in general the modifications in metre made to the Lyra Germanica translations to adjust them to the metre of the associated melodies for The Chorale Book produced less interesting and effective verses” (Leaver 55).

⁵⁸ Letter from Catherine Winkworth to Richard Massie, June 20th, 1863, Shaen, 230.

⁵⁹ Leaver, 43.

to be used by all, but out of a high love and respect for the German hymns. In her eyes they were marvelous.

Catherine's final contribution to the translation of German hymnody came with the publication of *Christian Singers of Germany* in 1869. Unlike the previous publications, this book was meant for neither devotional nor congregational use, but simply as hymnological examples of German hymns. Therefore many hymns were given only in part. Along with the hymns it contained biographical sketches of the prominent German hymnists.

With the publication of *Christian Singers of Germany*, her hymn translations were now teetering on the edge of 400.⁶⁰ This puts her head and shoulders above the any other translator of her day in quantity and perhaps also in quality. Robin Leaver argues,

First, she translated more original texts than any other translator – approaching 400, compared with the Brothwick sisters' output of around 130 and Miss Cox's of 56. Second, she translated an extremely wide range of German authors. Massie was principally concerned with translating the hymns of Luther and Spitta but Catherine Winkworth translated the hymns of more than 170 different authors. Third, she did not confine herself to a particular period of German hymnody, as did the Brothwick sisters...but took examples from every major generation of German hymn writers. Fourth, her versions are faithful to the original and yet at the same time written in an authentic English style. Fifth, her translations have been consistently preferred to those of other translators.⁶¹

It is hard to disagree with his points.

Not only did she desire above all to remain faithful to the German text, but she also wanted to express the thoughts and emotions of each individual hymnist in her translations.⁶² She was even partially able to produce a large amount of the alliteration and repetition for emphasis

⁶⁰ See appendix I.

⁶¹ Leaver, 6-7.

⁶² She did realize the shortcomings of one translator for a variety of hymnists when she wrote, "[I]t must be remembered that they suffer under the disadvantage of being all translations and from one hand, which inevitably robs them of somewhat of that variety of diction which marks, in the original the date of the composition or the individuality of the author. Still, as far as possible, their characteristic differences have been carefully imitated, and the general style and metre of the poem retained." Catherine Winkworth, *Christian Singers of Germany* (London: Macmillan & Co. Publishers, 1869), iv.

which Gerhardt was so fond of doing.⁶³ This is no small task of any translator much less a translator of poetry. Yet Miss Winkworth was able “to catch the spirit and thought of the German originals and express them in a truly authentic English style.”⁶⁴ Because of this rare mastery of two languages, her translations “have become classic English hymns in their own right.”⁶⁵ This is no small praise considering all the good translators she surpassed. She was able to faithfully transplant Germany’s hymns and “make them bloom with fresh beauty and fragrance in other gardens beyond their native soil.”⁶⁶ Not only is this a testament to her mastery of English and German, but also her understanding of English poetry.

But the Victorian era did have a considerable influence on her and her translations. “Miss Winkworth would...avoid a literal translation if the original was, in her view, in bad taste.”⁶⁷ She didn’t like to talk about blood or wounds. Perhaps she thought it unbecoming of a Victorian person. This change, however, can take away from the security Christians have from Jesus’ blood. His blood was poured out for us and washed us. She would not deny this, but simply found it unsuitable for her hymns. “She would also depart from the original text if she did not agree with the theological sentiments it expressed.”⁶⁸ She was an Evangelical in the Anglican Church in the 19th century far removed from the days of Henry VIII and even farther from the

⁶³ Hewitt, 84.

⁶⁴ Carlos R. Messerli, ed., *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk* (Minneapolis: Lutheran University Press, 2005), 32.

⁶⁵ Leaver, 8.

⁶⁶ Theodore Kubler, *Historical Notes to the Lyra Germanica* (London: Longman, Green, Longman, Roberts, & Green, 1865), vii.

Perhaps her most widely known hymn and best translation is *Now Thank we all our God*.

⁶⁷ Leaver, 67. eg. *In Jesu Wunden schalf ich ein,/die machen mich von sünden rein* becomes, “I fall asleep in Jesu’s arms/Sin washed away, hushed all alarms (Leaver, 67).

⁶⁸ Leaver, 66.

Roman Church. So if a Medieval German hymnist augmented Mary, she would simply rewrite the verse.⁶⁹

Even during her lifetime many people recognized her as a great translator and wanted to make use of her hymns. “Within a few weeks of the appearance of the *Lyra*, she began to receive applications from clergymen and others, who were making collections of hymns for public worship, to allow them to select hymns from her work.”⁷⁰ Mr. Orby Shipley prepared two songbooks, the *Lyra Eucharistica* and the *Lyra Messianica*. In both cases he had asked and acquired translations from Catherine.⁷¹ “During the period 1855-1869 the first series of Lyra Germanica had been reprinted at least nine times (five of these were American reprints), the second series twice and both series had been issued together twice in one volume.”⁷² Overall, there have been twenty-eight editions of the first series and twelve of the second series as well as several reprints of the two series together.⁷³

The number of reprints is a testament to her popularity. “Her translations, with frequent alterations, are still the most widely used of any from German and are used extensively in many denominational hymnals, especially in Lutheran hymnals published in the United States.”⁷⁴ Ironically the Germans, who had come to America, have benefited more from Catherine’s hymns than any other group. These were the hymns of their fathers. These hymns helped to sustain the

⁶⁹ Eg. *Maria, müter Jesu Christ/Sit du dins Kints gewaltig bist*. Since in thy heavenly kingdom, Lord/All things obey Thy lightest word. (Leaver, 67).

⁷⁰ Shaen, 131. The story of William Mercer has already been recounted.

⁷¹ Cf: Shaen, 229-230.

⁷² Leaver, 73.

⁷³ Sidney Lee, ed., *Dictionary of National Biography*, vol. LXII (New York: The Macmillan Company, 1900), 194.

⁷⁴ Anderson, 261.

Lutheran Church through persecution and apathy. Now these hymns connected to the old chorales were available in a language that was rapidly taking over the North American continent.

This was her intent for the vast majority of her hymns; they were to be used. They were to be enjoyed for they were the property of the Church wherever she was found and not only of one individual. She was extremely happy when her translations were used by faithful Christians whether for devotional purposes or congregational singing.⁷⁵ They had benefited her and she wanted them to be of benefit to others.

Robin Leaver suggests, “Catherine Winkworth’s translations are beginning to show their age.”⁷⁶ This may be due to the fact that they are over a century old and many of the phrases common to Victorian speech are now archaic. It may also be due to the fact that some Lutherans are drifting away from the doctrinal heritage clearly expressed in some of the orthodox Lutheran hymns. As much as I admire the work of Catherine, I pray it to be the former. But the fact that many Lutheran hymnals still adopt her hymns even with modifications rather than starting from scratch shows the quality of her work. They have outlived the versions of her contemporaries and are found in every major publication of Lutheran hymnody up to this day.⁷⁷

Catherine Winkworth was an intelligent person who loved to learn. She was devoted to her family first and took care of her father during his illness. But she is best remembered as one of the greatest translators of German hymns into English. She never desired fame for herself, but had to be encouraged on by her sister Susanna and by Chevalier Bunsen. She, “although not the earliest of modern translators from the German into English, is certainly the foremost in rank and

⁷⁵ Shaen, 131.

⁷⁶ Leaver, 81. See appendix II.

⁷⁷ As appendix II shows, even twenty-first conservative Lutheran hymnals have adopted her hymns in great number.

popularity. Her translations are the most widely used of any from that language, and have had more to do with the modern revival of the English use of German hymns than the versions of any other writer.”⁷⁸ Her hymns were offered to all English Christians everywhere so that they too might be uplifted in the same way she was. It is certainly no overstatement to say that she produced some of the greatest hymns the English world has known.

⁷⁸ John Julian, *Dictionary of Hymnology*, second edition (London: J. Murray, 1907), 1287.

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APPENDIX I

A List of Catherine Winkworth's Translations

CB = *The Chorale Book for England*

CS = *Christian Singers of Germany*

LE = *Lyra Eucharistica: Hymns and Verses on the Holy Communion, Ancient and Modern; with other Poems*

LG = *Lyra Germanica: Hymns for the Sundays and Chief Festivals of the Christian Year*

LG II = *Lyra Germanica: Second Series: The Christian Life*

LM = *Lyra Mystica: Hymns and Verses on Sacred Subjects, Ancient and Modern*

- | | | |
|-----|--|---------------------|
| 1. | A dread hath come on me
<i>Ich steh in Angst und Pein</i> – S. Dach | CB # 28 |
| 2. | A pilgrim here I wander
<i>Ich bin ein Gast auf Erden</i> – Gerhardt | LG II 230; CB # 148 |
| 3. | A ship comes sailing onwards
<i>Es komt ein schif geladen</i> – Tauler | CS 84 |
| 4. | A spotless Rose is blowing
<i>Es ist ein Ros entsprungen</i> – Anonymous | CS 85 |
| 5. | Abide among us with Thy grace
<i>Ach bleib mit deiner Gnade</i> - Stegmann | LG II 120; CB # 14 |
| 6. | Against Thee only have I sinned, I own it
<i>An dir allein, an dir hab ich gefündigt</i> – Gallert | CB # 42 |
| 7. | Ah, dearest Lord! to fell that Thou art near
<i>Ach mein Herr Jesu! dein Nahesein</i> – Gregor | LG II 224 |
| 8. | Ah God, from heaven look down and see
<i>Ach Gott, vom Himmel sieh</i> – Martin Luther | CB # 101 |
| 9. | Ah, God, my days are dark indeed
<i>Ach Gott, wie manches Herzelied</i> – M. Moller | LG II 245; CB # 136 |
| 10. | Ah! Jesu Christ, my Lord most dear
<i>Ach, lieber herre Jesu Christ</i> – Loufenburg | CS 93 |
| 11. | Ah, Jesus, the merit
<i>Ach Jesu, dein Sterben</i> – Anonymous | LG II 56 |
| 12. | Ah, Lord our God, let them not be confounded
<i>Herr, unser gott, lass nicht zu Schanden werden</i> - Heermann | CS 197 |
| 13. | Ah wounded Head! Must Thou
Ah wounded Head that bearest
<i>O Haupt voll Blut und Wunden</i> – Gerhardt | LG 80
CB # 51 |
| 14. | Ah, whither flee, or where abide
(Source unidentified) | LM 263 |
| 15. | Alas, dear Lord, what evil hast Thou done
Alas, dear Lord, what law then hast Thou broken
<i>Herzliebster Jesu, was hast du</i> - Heermann | LG 77
CB # 52 |
| 16. | Alas! for my sorrow | CS 45 |

- O we des smerzen* – Anonymous
17. Alas! my Lord and God
Alas! my God! my sins are great
Ach Gott und Herr, wie gross und schwer – M. Rutilius
LG II 177
CB # 107
18. All glories of this earth decay
Die Herrlichkeit der Erden – Gryphius
CS 177
19. All glory be to God on High
Allein Gott in der Höh sei Eher – N. Decius
CB # 1
20. All growth of the forest
Wurze des waldes – Spervogel
CS 38
21. All my heart this night rejoices
Frölich soll mein Herze springen – Gerhardt
LG II 32; CB # 31
22. All my hope is grounded surely
Meine Hoffnung stehet feste – Neander
CB # 8
23. All praise and thanks to God most high
Sei Lob und Her dem höchsten Gut - Schütz
LG II 196; CB # 2
24. All things hange on our possessing
Alles ist an Gottes Segen – Anonymous
LG II 250; CB # 130
25. All ye Gentile lands awake!
Rise, O Salem, rise and shine
Werde Licht du Stadt der Heiden – Rist
LG 30
CB # 38
26. Am I a stranger here, on earth alone
Am I on earth a lone and friendless stranger?
Bin ich allein ein Fremdling auf – Reusner
LG 57
CB # 43
27. Anoint us with Thy blessed Love
Salb uns mit deiner Liebe – Arnold
CS 293
28. Arise, the kingdom is at hand
Auf, auf, ihr Reichsgenossen - Rist
LG II 23; CB # 22
29. As a bird in meadows fair
As a bird at dawning singeth
Wie ein Vogel lieblich singet – Anonymous
LG II 106
CB # 161
30. At dead of night sleep took her flight
Um Mitternacht bin ich erwacht – Rückert
LM 266; CS 337
31. Awake, my heart's delight, awake
Wach' auf meines Herzens Schöne – Hans Sachs
CS 131
32. Awake, O man, and from thee shake
Erwach, o Mensch, erwache – Crassellius
LG 61
33. Awake, thou careless world, awake
Wach' auf, wach' auf du sich're Welt – Rist
LG 4; CB # 27
34. Awake, Thou Spirit, who of old
Wake, Spirit, who in times now olden
Wach auf, du Geist der ersten Zeugen – Bogatzky
LG 41
CB # 87
35. Be thou content
Gieb dich zufrieden – Gerhardt
LG 157
36. Bed of sickness! thou art sweet
Angenehmes Krankenbette – Hiller
CS 283

37. Blessed Jesus, at Thy Word
Liebster Jesu, wir sind hier, dich – Clausnitzer LG II 99; CB # 12
38. Blessed Jesus, here we stand
Liebster Jesu, wir sind hier – Schmolck LG II 122; CB # 90
39. Can it be that hate should e'er be loved?
Ists möglich, dass der Hass auch kann geliebet sein? – Fleming CS 175
40. Can my fate no more withstand
Mag ich Unglück nicht widerstehn – Maria of Hungary LG II 236
41. Christ the life of all the living
Jesu, meines Lebens Leben – Homburg CB # 49
42. Christ the Lord is risen
Chirstus ist erstanden – Anonymous LG II 62; CS 37;
CB # 58
43. Christ, Thou the champion of the band
Christe, du Beistand deiner Kreuzgemeinde – Löwenstern LG 105
44. Christ will gather His own
Aller Glaubigen Sammelplatz – Gregor LG II 165; CB # 99
45. Come, brethren, let us go
Kommt Brüder lasst uns gehen – Tersteegen LG 163
46. Come, Christians, praise your Maker's goodness
Kommt, Christen, Gottes Huld zu feiern – Liebich CB # 181
47. Come deck our feast today
Schmückt das Fest mit Maien – Schmolck LG 110
48. Come Holy Ghost, Creator, come
Komm, Gott Schöpfer – Martin Luther CB # 86
49. Come, Holy Spirit, God and Lord
Komm Heil'ger Geist, Herre Gott – Martin Luther LG 118; CB # 72
50. Come, my soul, awake, 'tis morning
Seele du must munter werden – Canitz LG 218; CB # 162
51. Come to Thy temple here on earth
O enter, Lord, Thy temple
Zeuch ein zu deinen Thoren – Gerhardt LG 113
CB # 71
52. Cometh sunshine after rain
Auf den Nebel folgt die Sonne – Gerhardt LG 100; CB # 4
53. Comfort, comfort ye my people
Tröstet, tröstet meine Lieben – Olearius CB # 83
54. Conquering Prince and Lord of Glory!
Siegesfürst und Ehrenkönig – Tersteegen LG II 76; CB # 63
55. Courage, my heart, press cheerly on
Frisch, frisch hindurch, mein Geist und Herz – Dessler CS 277
56. Courage, my sorely-tempted heart!
Brich durch mein angefohtnes – Böhmer LG II 192; CB # 126
57. Day-spring of Eternity
Morgenglanz der Ewigkeit – Knorr von Rosenroth LG 221; CB # 159
58. Deal with me, God, in mercy now
Machs mit mir, Gott, nach deiner Güt – Schein CB # 191

59. Dear Christian people, now rejoice CS 112
Nun freut euch liebes Christen gemein – Martin Luther
60. Dear Soul, couldst thou become a child LG 22
O liebe Seele könnt'st du werden – Tersteegen
61. Deck theyself, my soul, with gladness LG II 133; CB # 93,
 App. II
Schmücke dich, o liebe Seele – Franck
62. Draw us to Thee CB # 68
Zeuch uns nach dir – Funcke
63. Ere since this day the cross was mine CS 44
Des tages do ich daz kriuze nam – Reinmar von Hagenau
64. Ere yet the dawn hath fill'd the skies LG II 64; CB # 57
Frühmorgens da sie Sonn aufgeht - Heermann
65. Ever would I fain be reading LG II 47
Immer muss ich wieder lesen – Hensel
66. Eternity! Eternity! LG 26
O Weigkeit, o Ewigkeit - Wülffer
67. Fair Spring, thou dearest season of the year CS 88
Du lenze gut, des jares teureste quarte – Conrad von Queinfurt
68. Faith is a living power from heaven LG II 212; CB # 123
O Christenmensch, merk wie sichs hält – Herbert
69. Farewell I gladly bid Thee CB # 137
Valet will ich dir geben - Herberger
70. Fear not, O little flock, the foe LG 17
Verzage nicht du Häuflein klein – Fabricius
71. Follow me, in me ye live LG 190
Forget mir, ruft uns das Leben - Rist
72. From God shall nought divide me CS 154; CB # 140
Von Gott will ich nicht lassen – L. Helmbold
73. From heaven above to earth I come LG 12
Von Himmel hoch da domm ich her – Martin Luther
74. From outward creatures I must flee CS 74
Ich müz die creaturen fliehen – Tauler
75. From Thy heavenly throne CB # 91
Von des Himmels Tron – Marot
76. Full many a way, full many a path CS 295
Gar mancher Weg, gar manche Bahn – Arnold
77. Full of wonder, full of art CS 215
Voller Wunder, voller Kunst – Gerhardt
78. Generous Love, why art thou hidden so on earth CS 235
Edele Lieb, wie bist du hier so gar verborgen – Anonymous
79. Gentle Shepherd, Thou hast still'd LG II 167
Guter Hirt, du hast gestillet – Meinhold
80. Grant me, Eternal God, such grace CS 125
Genad' mir Herr, Ewiger Gott – Margrave of Brandenburg
81. Great High-priest who deign'dst to be LG 32; CB # 129

- Höchster Priester, der du dich* – Scheffler
82. Go and dig my grave to-day LG 243
Geht nun hin und grabt mein Grab – Arndt
83. Go forth, my heart, and seek delight LG 137
Geh aus, mein Herz, und suche Freud – Gerhardt
84. God is our stronghold, firm and sure LG 175
Ein' feste Burg ist unser Gott – Martin Luther
85. God, it is Thy property CS 29
Got thir eigenhaf ist – Anonymous
86. God liveth ever! LG 33
Gott lebet noch – Wolff
87. God who madest earth and heaven LG 215; CB # 160
Gott des Himmels und der Erden – H. Albert
88. God! whom I as love have known LG 238
Gott den ich als Liebe kenne – Richter
89. Hark! a voice saith, All are mortal CB # 196
Alle Menschen müssen sterben – Rosenmüller
90. Hark, the Church proclaims her honour LG II 88
Dies ist der Gemeine Stärke – Preiswerk
91. He is full of power and might CS 39
Er ist gewaltic unde starc – Spervogel
92. Heart and heart together bound LG 125; CB # 105
Herz und Herz vereint zusammen – Zinzendorf
93. Heavenward doth our journey tend LG 108; CB # 65
Himmelwärts geht unsere Bahn – Schmolck
94. Help us, O Lord, behold we enter CB # 172
Hilf, Herr Jesu, lass gelingen – Rist
95. Hence, my heart, with such a thought CS 210
Weg, mein Herz, mit dem Gedanken – Gerhardt
96. Here behold me, as I cast me LG II 226; CB # 122
Sieh hier bin ich, Ehrenkönig – Neander
97. Here, O my God, I cast me at Thy feet LG 63
Here, O my God, low at Thy feet I bend me CB # 45
Hier lieg ich nun mein Gott zu deinen – Richter
98. Him on yonder cross I love LG II 57
Der am Kreuz ist meine Liebe – Rube
99. Holy Ghost! my Comforter! LG 103; CB # 69
Heil'ger Geist, du Tröster mein – M. Moller
100. Holy Spirit, once again LG II 81; CB # 74
Komm, O komm, du Geist des Lebens – Held
101. Hosanna to the Son of David! Raise LG 67
Hosianna! Davids Shon – Schmolck
102. How blest to all Thy followers, Lord, the road LG 177
So führst du doch recht selig Herr – Arnold
103. How brightly beams the Morning Star CB # 36
Wie herrlich strahlt der Morgenstern – Schlegel

104. How seldom praise I Thee, to whom all lauds belong CS 51
Vil wol gelobter Got wie selten ich dich prise – Walter von der Vogelweide
105. How shall I meet thee? How my heart LG 7
 Ah! Lord, how shall I meet Thee CB # 21
Wie soll ich dich empfangen – Gerhardt
106. I am baptized into Thy Name LG II 129
 Baptized into Thy name most holy CB # 92
Ich bin getrauft auf deinen Namen – Rambach
107. I fall asleep in Jesu's arms CS 121
In Jesu Wunden schlaf ich ein – Paul Eber
108. I know a Flower so sweet and fair LE 19
Ich weiss ein Bluemlein, ist hübsch und fein – Anonymous
109. I know in whom I put my trust LG II 216
Ich weiss an wen ich glaube – Arndt
110. I know my end must surely come LG II 266
 I know the doom that must befall me CB # 185
Ich weiss es wird mein Ende kommen – Franck
111. I know, my God, and I rejoice CB # 121
Ich weiss, mein Gott, dass all mein Tun – Gerhardt
112. I leave Him not, who came to save CS 296
Ich lass Ihn nicht, der einst gekommen – Faber
113. I say to all men, far and near LG II 66
Ich sage Jedem dass Er lebt – Hardenberg
114. I who so oft in deep distress LG II 201
Ich der ich oft in grosser Not – Gerhardt
115. I will not let Thee go LG 59
Ich lass dich nicht, du Hülff' in – Dessler
116. I will return unto the Lord CS 221
Ich will von meiner Missetat – Louise Henriette
117. I would I were at last at home CS 92
Ich wolt daz ich daheime wer – Loufenburg
118. If God be on my side LG 131
Ist Gott für mich so trete – Gerhardt
119. If God were not upon our side CS 117
Wo Gott der Herr nicht zu uns hält – Justus Jonas
120. If Thou, True Life, wilt in me live LG 19
Lebst du in mir o wahres Leben – Sinold
121. In Bethlehem the Lord was born CS 338
Er ist in Bethlehem geboren – Rückert
122. In dulci Jubilo, sing and shout, all below CS 94
In dulci Jubilo, singet und seid froh – Anonymous
123. In God, my faithful God CS 156; CB # 147
Auf meinen lieben Gott – Anonymous
124. In God's name let us on our way LG II 1
 Now in the name of God we go CS 43
In Gottes Namen fahren wir – Anonymous

125. In life's fair spring
In meiner ersten Blüt – Gryphius CS 179
126. In our sails all soft and sweetly
In die Segel sanft und linde – Fouque LG II 159
127. In peace and joy I now depart
Mit Fried und Freud ich fahr dahin – Martin Luther CS 114; CB # 81
128. In the bonds of Death He lay
In Death's strong grasp the Saviour lay
Christ lag in Todesbanden – Martin Luther LG 87
CB # 60
129. In the midst of life, behold
Mitten wir im Leben sind – Martin Luther LG 237
130. In Thee is gladness
In dir ist Freud – J. Lindemann LG II 207; CB # 156
131. In Thee, Lord, have I put my trust
In dich hab ich gehoffet, Herr – A. Reusner CB # 120
132. Is thy heart athirst to know
Wer im Herzen will erfahren – Lorenzen LG II 45; CB # 39
133. I've ventured it of purpose free
Ich hab's gewagt mit Sinnen – Ulrich von Hutten CS 99
134. Jehovah, God of boundless strength and might
Jehovah, hoher Gott, von Macht und Stärke – Bogatzky CS 274
135. Jehovah, let me now adore Thee
Dir, dir, Jehovah, will ich singen – Crassellius CB # 117
136. Jerusalem, thou city fair and high
Jerusalem, du hochgebaute Stadt - Meyfart LG II 285
137. Jesu, priceless treasure
Jesu, meine Freude – Franck CS 228; CB # 151
138. Jesu, when Thou once returnedst
Jesu, als du wiederkehrtest – Bahnmaier CB # 178
139. Jesus be ne'er forgot
Jesu, gib uns dein Gnad – Anonymous CS 225
140. Jesus, day by day
Jesu geh voran – Zinzendorf CS 309; CB # 174
141. Jesus my Redeemer lives
Jesus Christ, my sure Defence
Jesus meine Zuversicht – Louise Henriette LG 93
CB # 59
142. Jesus, pitying Saviour, hear me
Lost in darkness, girt with dangers
Jesu mein Erbarmer höre – Tersteegen LG II 180
CS 298; CB # 109
143. Jesus, whom Thy church doth own
Jesu, der du bist allein - Tersteegen LG II 139; CB # 106
144. Lamp within me! brightly burn and glow
Brenne hell du Lampe meiner Seele – Albertini CS 311
145. Leave all to God
Lass dich Gott – Anton Ulrich LG 161
146. Leave God to order all thy ways LG 153

- If thou but suffer God to guide thee CB # 134
Wer nur den lieben Gott lässt walten – Neumark
147. Let nothing make thee sad and fretful CS 175
Lass dich nur nights night dauern – Fleming
148. Let the earth now praise the Lord CB # 24
Gott sei Dank durch alle Welt - Held
149. Let us all with gladsome voice CB # 29
Lasst uns alle fröhlich sein – Anonymous
150. Let who will in thee rejoice LG 182
Du o schönes Weltgebäude - Franck
151. Lift up your heads, ye mighty gates LG 10; CB # 25
Macht hoch die Thür, die Thor macht - Weissel
152. Light of Light enlighten me LG II; CB # 17
Licht von Licht erleuchte – Schmolck
153. Light of the Gentile world LG 195; CB # 80
Herr Jesu Licht der Heiden - Franck
154. Lo, heaven and earth, and sea and air LG II 199; CB # 3
Himmel, Erde, Luft und Meer – Neander
155. Long in the spirit-world my soul had fought LG 193
Längst suchtest du, mein Geist, ein – Albertini
156. Lord, a whole long day of pain LG II 116
Herr, ein ganzer Leidenstag – Puchta
157. Lord, all my heart is fix'd on Thee LG II 218; CB # 119
Herzlich lieb hab ich dich, O Herr – M. Schalling
158. Lord God, if one without due fear CS 50
Swer ane vorhte, herre Got – Walter von der Vogelweide
159. Lord God, now open wide Thy heaven LG II 278
Herr Gott, nun schleuss den Himmel auf – Kiel
160. Lord God, we worship Thee! CB # 183
Herr Gott, dich loben wir, regier - Franck
161. Lord, hear the voice of my complaint CB # 116
Ich ruf zu dir, Herr Jesu Christ – J. Agricola
162. Lord Jesu Christ, my Highest Good CS 149
Herr Jesu Christ, mein höchstes Gut – B. Ringwalt
163. Lord Jesus Christ, be present now! CB # 13
Herr Jesu Christ, dich zu uns wend - Wilhelm
164. Lord Jesus Christ, in Thee alone LG II 175; CB # 112
Allein zu dir, Herr Jesu Christ – C. Hubert
165. Lord Jesus Christ, my faithful Shepherd LG II 131
Herr Jesu Christe, mein getreuer Hirte - Heermann
166. Lord Jesus Christ, my Life, my Light LG II 276; CB # 190
O Jesu Christ, meins Lebens Licht – M. Behm
167. Lord Jesus Christ, the Prince of Peace CB # 182
Du Friedefürst, Herr Jesu Christ – J. Ebert
168. Lord Jesus Christ, true Man and God LG 241
Herr Jesu Christ, wahr Mensch und Gott – Paul Eber

169. Lord Jesus Christ, we come to Thee
Nun hilf uns, O Herr Jesu Christ – M. Weisse CB # 179
170. Lord Jesu Christ, with us abide
Ach bleib bei uns, Herr Jesu Christ – Nicholas Selnecker CS 152; CB # 19
171. Lord Jesus, who our souls to save
Der du, Herr Jesu, Ruh und Rast – Werner LG II 61; CB # 55
172. Lord, keep us steadfast in Thy Word
Erhalt uns, Herr, bei deinem Wort – Martin Luther CB #103
173. Lord, on earth I dwell in pain
Herr auf Erden muss ich leiden - Neumann LG 106; CB # 66
174. Lord! Thy death and passion give
Jesu deine tiefen Wunden - Heermann LG 72
175. Lord, to Thee I make confession
Herr, ich habe missgehandelt - Franck CB # 44
176. Lord, to Thy chosen ones appear
Erscheine allen auserwählten – M. Weisse CS 139
177. Loving Shepherd, kind and true
Guter Hirte willst du nicht – Scheffler LG 98; CB # 152
178. Make me Thine own and keep me Thine
Lass mich dein sein und bleiben – N. Selnecker CS 152
179. Many a gift did Christ impart
Unter jenen grossen Gütern – Lange LG 50
180. Morning-star in darksome night
Morgenstern der finstern Nacht – Scheffler CS 250
181. Most High and Holy Trinity!
Hochheilige Dreieinigkeit – Scheffler LG 120; CB # 76
182. My cause is Gdo's and I am still
Ich hab mein Sach Gott heimgestellt – J. Leon LG II 273; CB # 127
183. My God, in Thee all fulness lies
Mein Gott bei dir ist alle Fülle – Anonymous LG II 252; CB # 133
184. My God! lo, here before Thy face
My God, behold me lying
Hier lieg' ich, Herr, im Staube – Dreves LG 38
CB # 108
185. My God, to Thee I now commend
Mein Gott in deine Hände – Hiller LG 247; CB # 194
186. My heart is filled with longing
Herzlich tut mich verlangen – C. Knoll CB App. IV
187. My inmost heart now raises
Aus meines Herzens Grunde – G. Niedeck CB # 164
188. My Jesus, if the Seraphim
Mein Jesu, den die Seraphinen – Dessler LG II 78; CB # 67
189. My joy is wholly banished
Min vreude ist gar zergangen – Heinrich von Meissen CS 78
190. My joy was ne'er unmixed with care
Min fröede wart nie sorgelos – Hartmann von der Aue CS 42
191. My life is hid in Jesus CB # 186

- Am Grabe stehn wir stille* – Spitta
 214. Now will I nevermore despair of heaven CS 80
Nu wil ich nimmer mer verzweifeln – Heinrich von Meissen
215. O Blessed Jesu! This LG II 39
Herr Jesu Christ dein Kripplein ist – Gerhardt
216. O Christ, our true and only Light LG II 43; CB # 100
O Jesu Christe wahres Licht - Heermann
217. O Christ, Thou bright and Morning Star LG II 238; CB # 144
O Christe Morgensterne – B. Förtsch
218. O Christ, true Son of God Most High CS 134
Christe, wahrer Sohn Gottes frohn – Hans Sachs
219. O Cross, we hail thy bitter reign LG 155
Kreuz wir grüssen dich von Herzen – Freystein
220. O darkest woe! Ye tears forth flow! CS 191; CB # 54
O Trauerigkeit, O Herzeleid – Rist
221. O faithful God! O pitying Heart LG II 242
Ach treuer Gott, barmherzigs Herz – Gerhardt
222. O Father-eye, that hath so truly watched LG II 93
O Vaterhand die mich so treu geführet – Spitta
223. O Father-heart, who hast created all LG II 124
O Vaterherz das Erd und Himmel schuf – Knaap
224. O Father, Son, and Holy Ghost CS 144
O Vater, Sohn, und Heiliger Geist – J. Mathesius
225. O Friend of souls, how well is me LG 148
Wie wohl ist mir o Freund der Seelen – Dessler
226. O Glorious Head, Thou livest now LG I 89
Verklärtes Haupt nun lebest du – Tersteegen
227. O God, I long Thy light to see LG 146; CB # 18
Nach dir, o Gott verlanget mich – Anton Ulrich
228. O God, O Spirit, Light of all that live LG 141
O Gott, o Geist, o Licht des Lebens – Tersteegen
229. O God, Thou faithful God LG II 186; CB # 115
O Gott, du frommer Gott – Heermann
230. O Holy Spirit, enter in CB # 70
O Heilger Geist, kehr bei uns ein – Schirmer
231. O, how could I forget him LG II 142; CB # 95
Wie könnt ich Sein vergessen – Kern
232. O Jesu Christ, most good, most fair CS 75
O Jesu Christ, ein lieblichz gut – Tauler
233. O Jesus, Lord of majesty LG II 183
O Jesu, König hoch zu ehren – Tersteegen
234. O King of Glory! David's Son! LG II 41
 O Jesu, King of Glory! CB # 37
O König aller Ehren – M. Behm
235. O Lamb of God, most stainless! CB # 46
O Lamm Gottes, unschuldig – N. Decius

236. O Light, who out of Light was born CS 173
O Licht geboren aus dem Lichte – Opitz
237. O Living Bread from Heaven LG II 144; CB # 94
Wie wohl has tdu gelabet – Rist
238. O Lord, be this our vessel now LG II 153
Herr, lass unser Schifflin heute – Winkelmann
239. O Lord my god, I cry to thee LG II 275
O Herre Gott, ich ruf zu dir – N. Selnecker
240. O Love, who formedst me to wear LE 29; LG II 135;
 CB # 47
Liebe, die du mich zum Bilde – Angelus
241. O mighty Spirit Source whence LG II 205
O grosser Geist, O Ursprung – Rambach
242. O Morning Star! how fair and bright CS 160; CB # 149
Wie schön leuchtet der Morgenstern – P. Nicolai
243. O my soul, be glad and cheerful CB App. III
Freu dich sehr, O meine Seele – Anonymous
244. O rejoice, ye Christians, loudly CB # 33
Freuet euch ihr Christen alle - Keimann
245. O risen Lord! O conquering King! LG II 68; CB # 62
O auferstandner Siegesfürst – Böhmer
246. O Rose, of the flowers I ween thou art fairest CS 41
Diu rose ist diu schönste under alle blüte – Der Meissenaere
247. O Thou Essential Word LG 15; CB # 154
Du wesentliches Wort – Lorenzen
248. O Thou Most Highest! Guardian of mankind! LG II 104
O allerhöchster Menschenhüter – Neander
249. O Thou true God alone CS 286
Unbegreiflich Gut, wahrer Gott alleine – Neander
250. O Thou, of God the Father CB # 155
Herr Christ, der einig Gotts Sohn – E. Creutziger
251. O watchman, will the night of sin LG 1
Hüter, wird die Nacht der Sünden – Richter
252. O world! behold upon the tree LG II 52
O Welt, sieh hier dein Leben – Gerhardt
253. O world, I must forsake thee CS 91; CB # 189; App. I
O Welt, ich muz dich lassen – Anonymous
254. O ye halls of heaven CS 185
Schöner Himmelssaal – S. Dach
255. O ye, who from your earliest youth CS 321
Die ihr, des Lebens edle zeit – Cramer
256. Oh blest the house, whate'er befall CB # 175
Wohl einem Haus wo Jesus Christ - Pfeil
257. Oh how blessed, faithful souls, are ye LG 254
O wie selig seid ihr doch ihr Frommen – S. Dach
258. Oh well for him who all things braves LG 169

- Wohl dem der sich mit Fleiss bemühet* – Wolff
259. Oh would I had a thousand tongues LG 172
 Oh would, my God, that I could praise Thee CB # 5 & 6
O dass ich tausend Zungen hätte – Mentzer
260. Open now Thy gates of beauty CB # 15
Tut mir auf die schöne Pforte – Schmolck
261. On wings of faith, ye thoughts, fly hence LG 122
Geht hin ihr gläubigen Gedanken – Hermann
262. Once he came in blessing CB # 26
Gottes Shn ist kommen – Anonymous
263. Once more from rest I rise again LG 222
Nun tret ich wieder aus der Ruh – Anton Ulrich
264. Once more the daylight shines abroad LG II 100; CB # 18
Es geht daher des Tages Schein – m. Weisse
265. One thing is needful LG 185
Eins ist Noth – Schröder
266. Our dear Lord of grace hath given CS 28
Unsar trohtin hat farsalt – Anonymous
267. Our Father, Thou in heaven above CB # 114
Vater unser im Himmelreich – Martin Luther
268. Out of the depths I cry to Thee LG 65
Aus tiefer Noth schrei ich zu dich – Martin Luther
269. Patience and humility CS 225
Wer Geduld und Demuth liebet – Anton Ulrich
270. Praise and thanks to Thee be sung LG 207; CB # 85
Her und Dank sei Dir gesungen – Rist
271. Praise, glory, thanks be ever paid CS 137
Lob und Her mit stetem Danckopfer – Bohemian Brethren
272. Praise to the Lord! the Almighty, the King of creation! CB # 9
Lobe den Herren, den mächtigen König der Erden – Neander
273. Pure Essence! Spotless fount of Light LG 43; CB # 113
O reines Wesen, lautre Quelle – Freylinghausen
274. Redeemer of the nations! Come LG 188; CB # 23
Komm Heidenheiland, Lösegeld – Franck
275. Rejoice, dear Christendom, to-day CS 87
Nu frew dich liebe Christenheit – Anonymous
276. Rejoice, rejoice, ye Christians CB # 32
Freut euch ihr lieben Christen – Anonymous
277. Rest of the weary! Thou LG 85
So ruhest du, o meine Ruh – Franck
278. Rise again! yes, rise again wilt thou CS 333
Auferstehn, ja auferstehn wirst du – Klopstock
279. Rise and follow Me! Our Master saith CB # 78
Mir nach, spricht Christus, unser held – Scheffler
280. Rise, my soul, to watch and pray CB # 125
Mache dich mein Geist bereit – Freystein

281. Sad with longing, sick with fears
Trauernd und mit bangem Sehnen – Neunhertz LG II 70
282. Salvation hath come down to us
Es ist das Heil uns kommen her – Speratus CS 123
283. Seeing I am Jesu's lamb
Weil ich Jesu Schäflein bin – Hayn LG II 128
284. Seems it in my anguish lone
Sollt es gleich bisweilen scheinen – Titius LG II 264; CB # 146
285. Shall I not sing praise to Thee
Sollt ich meinem Gott nicht singen – Gerhardt LG 202; CB # 10
286. Shall I o'er the future fret
Soll ich mich denn täglich kränken – Spener CS 270
287. Since Christ is gone to heaven, His home
Auf Chirst Himmelfahrt allein – Wegelin LG II 75; CB # 64
288. Sink not yet, my soul, to slumber
Werde munter, mein Gemüte – Rist LG II 112; CB # 167
289. So holy is this day of days
Also heilig ist der Tag – Anonymous CS 88
290. Spread, O spread, thou might Word
Walte, walte, nah und fern – Bahnmaier LG II 89; CB # 176
291. Strive, when thou art call'd of God
Strive aright when God doth call thee
Ringe recht wenn Gottes Gnade – Winkler LG 46
CB # 128
292. Such the King will stoop to embrace
Solche Leute will der König küssen – Zinzendorf CS 310
293. Sweetest joy the soul can know
Sweetest Fount of holy gladness
O du allersüsste Freude – Gerhardt LG II 84
CB # 73
294. Thank God it hath resounded
Gott Lob, nun ist erschollen – Gerhardt LG II 209; CB # 184
295. Thank God that towards eternity
Oh wouldst Thou in Thy glory come
Gott Lob, ein Schritt zur Ewigkeit – Francke LG II 28
CB # 173
296. The Church of Christ that He
Die Kirche Christi, die Er geweiht – Spangenberg LG II 87
297. The day expires
Der Tag ist hin mein Geist und – Freylinghausen LG 230; CB # 168
298. The gloomy winter now is o'er
Der trübe Winter ist vorbei - Spee CS 242
299. The golden morn flames up the Eastern sky
Im Osten flammt empor die goldene Sonne – Spitta LG II 108
300. The golden sunbeams
Die goldene Sonne – Gerhardt LG 216
301. The happy sunshine all is gone
Hinunter ist der Sonnenschein – N. Hermann LG 227; CB # 166
302. The moon hath risen on high LG 231

- Der Mond ist aufgegangen* – Claudius
303. The night is come, wherein at last we rest LG II 110
 Now God be with us, for the night is closing CS 139; CB # 170
Die Nacht ist kommen darin wir ruhen – P. Herbert
304. The old year now hath passed away CB # 171
Das alte Jahr vergangen ist – J. Steurlein
305. Thee, Fount of blessing we adore LG II 91; CB # 16
Brunn alles Heils, dich ehren wir – Tersteegen
306. Thee, O Immanuel, we praise LG 24; CB # 35
Wir singen dir Immanuel - Gerhardt
307. Thee will I love, my Strength and Tower CB # 150
Ich will dich lieben, meine Stärke – Scheffler
308. Then I have conquer'd; then at last LG 245
So hab ich obgesieget – Sacer
309. Then now at last the hour is come LG II 283
So ists an dem dass ich mit Freuden – Spener
310. There went three damsels ere break of day CS 85
Es giengen dri frewlin also frü – Anonymous
311. Thou art First and Best, Jesu, sweetest Rest CS 267
Wer ist wohl wie du, Jesu süsse Ruh – Freylinghausen
312. Thou burning Love, Thou holy Flame CS 157
Brennende Liebe, du heilige Flamme - Anonymous
313. Thou fairest Child Divine LG 36
Du schönsten Gotteskind – Tersteegen
314. Thou fathomless Abyss of Love CS 281
Abgrund wesentlicher liebe – Hiller
315. Thou Good beyond compare CS 249
Du unvergleichlich Gut – Scheffler
316. Thou heavenly Lord of Light CS 29
Du Himilisco trohtin – Anonymous
317. Thou Holiest Love, whom most I love LG 83
O du Liebe meiner Liebe – Scheffler
318. Thou, solemn Ocean, rollest to the strand LG II 155
Wie schäumt so feierlich – Fouque
319. Thou, sore-oppress'd, the Sabbath-rest LG II 59
Nun ginst auch du – Strauss
320. Thou virgin soul! CB # 82
Du keusche Seele du – F. J. Burmeister
321. Thou weepst o'er Jerusalem LG 70
Du weinst für Jerusalem - Heermann
322. Thou who breakest every chain LG II 189
O Durchbrecher aller Bande – Arnold
323. Though all to Thee were faithless LG 167
Wenn alle untreu werden – Hardenberg
324. Though Love may weep with breaking heart LG II 166
Mag auch die Liebe weinen – Krummacher

325. Thou'rt mine, yes, still thou art mine own
Du bist zwar mein und bleibest mein – Gerhardt LG II 168
326. Thy parents' arms now yield thee
Aus diender Eltern Armen – Knaap LG II 126; CB # 89
327. Thy Word, O Lord, like gentle dews
Dein Wort, O Herr, ist milder Thau – Garve LG 36; CB # 102
328. To-day our Lord went up on high
Auf diesen Tag bedenken wir – J. Zwick LG II 73
329. To God's all-gracious heart and mind
Ich hab ergeben Herz und Sinn – Gerhardt CS 213
330. Trembling I rejoice
Zitternd freu ich mich – Klopstock CS 329
331. True mirror of the Godhead! Perfect Light!
Dreieinigkeit, der Gottheit wahrer Spiegel – Franck LG II 95
332. True Shepherd, who in love most deep
Mein Jesu, wie so gross die Lieb – Hassenthaler CB # 79
333. Up! Yes, upward to Thy gladness
Auf, hinauf zu deiner Freude – Schade LG II 228; CB # 157
334. Wake, awake, for night is flying
Wachet auf, ruft uns die Stimme – P. Nicolai LG II 290; CB # 200
335. We all believe in One true God
Wir glauben all an einen Gott – Martin Luther CB 75; App. VI
336. We Christians may rejoice today
Wir Christenleut han jetzund Freud – C. Fuger CB # 34
337. Welcome Thou victor in the strife
Willkommen Held im Streite – Schmolck LG 91; CB # 61
338. Well for him who all things losing
O der alles hätt verloren – Arnold LG 135; CB # 132
339. What had I been if Thou wert not
Was wär ich ohne dich gewesen – Hardenberg LG 96
340. What pleases God, O pious soul
Was Gott gefällt, O frommes Kind – Gerhardt LG II 256
341. What pleaseth God, that pleaseth me
Wie's Gott gefällt, gefällt's mir auch – Blaurer CS 124
342. What shall I, a sinner do?
Ach was soll ich Sünder - Flitner CB # 110
343. What within me and without
Was von aussen und von innen – Francke LG 127; CB # 139
344. Whate'er my god ordains is right
Was Gott tut, das ist wohlgetan – Rodigast LG II 259; CB # 135
345. Whene'er again thou sinkest
Wie könnt ich Sein vergessen – Hey LE 239; LG II 49
346. Where'er I go, whate'er my task
In allen meinen Taten – P. Fleming LG II 149; CB # 180
347. Wherefore doest Thou longer tarry
Warum willst du drauszen – Gerhardt LG II 25; CB # 153

348. Wherefore should I grieve and pine
Warum sollt ich mich denn grämen – Gerhardt LG II 261
349. When anguish'd and perplex'd
Wenn ich in Anst und Not – Löwenstern LG II 102
350. When in the hour of utmost need
Wenn wir in höchsten Nöten sein – Paul Eber LG II 240
351. When my last hour is close at hand
Wenn mein Stündlein vorhanden ist – N. Hermann CB # 193
352. When on the cross the Saviour hung
Da Jesus an dem Kreuze stund – Anonymous CB # 53
353. When sorrow and remorse
When o'er my sins I sorrow
Wenn meine Sünd' mich kränken - Gesenius LG 74
CB # 48
354. When the flowers out of the grass are springing
So die bluomen uz dem grase dringent – Walter von der Vogelweide CS 46
355. When the last agony draws nigh
Kommt an der Tod, da ich muss ringen – Weissensee LG 241
356. When the Lord recalls the banish'd
Wann der Herr einst die Gefangnen – Bürde LG II 292; CB # 199
357. When these brief trial-days are spent
Nach einer Prüfung kurzer Tage – Gellert CS 318
358. While yet the morn is breaking
Dank sei Gott in der Höhe – T. Mühlmann CB # 163
359. Who are those before God's throne
Who are those that, far before me
Wer sind die vor Gottes Throne – Schenk LG 209
CB # 77
360. Who keepeth not God's Word yet saith
Wer Gottes Wort nich hält und spricht – Gellert LG II 214
361. Who knows how near my end may be
Wer weiss, wie nahe mir mein Ende – Emilie-Juliane LG II 267; CB # 187
362. Who puts his trust in God most just
Wer Gott vertraut, hat wohl gebaut – Anonymous LG II 254; CB # 145
363. Who seeks in weakness an excuse
Wer sich auf seiner Schwachheit steurt – Harsdörffer LG 150
364. Why art thou thus cast down my heart?
Warum betrübst du dich mein Herz – E. Alber LG II 248; CB # 143
365. Why halt thus, O deluded hear
Was hinket ihr betrogenen Seelen – Lehr LG 143
366. Why is it that life is no longer sad
Woher denn kommt es zu dieser Zeit – Anonymous CS 255
367. World, farewell! of thee I'm tired
Welt, ade, ich bin dein müde – Albinus LG II 270; CB # 198
368. Worthy of praise the Master-hand
Der Meister ist ja lobenswerth – Roberthin CS 187
369. Would ye see the lovely wonder
Muget in schowen waz dem meinen – Walter von der Vogelweide CS 47

370. Wouldst thou inherit life with Christ
Wer hofft mit Christo dort zu erben – S. Dach LG 130
371. Ye heavens, oh haste your dews to shed
Ihr Himmel tröpfelt Tau in Eil – Franck LG II 21; CB # 20
372. Ye servants of the Lord, who stand
Ihr Knecht des Herren allegleich – A. Lobwasser CB # 88
373. Ye should raise the cry of welcome
Ihr sult sprechen willekomen – Walter von der Vogelweide CS 48
374. Ye sons of men, in earnest
Mit Ernst, O Menschenkinder – Thilo CB # 84
375. Yea, my spirit fain would sink
 In Thy heart and hands, my God
Meine Seele senket sich – Winkler LG 200
 CB # 138
376. Yes, there remaineth yet a rest
Es ist noch eine Ruh vorhanden – Kunth LG 197
377. Zion mourns in fear and anguish
Zion klagt mit Angst und Schmerzen - Heermann CS 198

APPENDIX II

Here is a sample of American Lutheran hymnals from the past 150 years. It shows just how many of Miss Winkworth's hymns are found in each hymnal. Even though some of her language has been modernized in the more recent hymnals, the popularity of her hymns isn't fading throughout every American Lutheran denomination.

Date:	Hymnal and Denomination:	Number of Translations:
1865	<i>Hymns for the Evangelical Lutheran Church</i> Pennsylvania Ministerium	49
1889	<i>Evangelical Lutheran Hymn Book</i> General English Lutheran Conference of Missouri and other States	54
1891	<i>Evangelical Lutheran Hymnal</i> Evangelical Lutheran Joint Synod of Ohio and other States	64
1892	<i>Church Book for the use of Evangelical Lutheran Congregations</i> General Council of the Evangelical Lutheran Church in America	56
1917	<i>Common Service Book</i> United Lutheran Church in America	53
1930	<i>American Lutheran Hymnal</i> Lutheran Intersynodical Hymnal Committee	45
1935	<i>The Lutheran Hymnary</i> Evangelical Lutheran Church	67
1941	<i>The Lutheran Hymnal</i> Synodical Conference	73
1958	<i>Service Book and Hymnal</i> The Commission on the Liturgy and Hymnal	28
1978	<i>Lutheran Book of Worship</i> Inter-Lutheran Commission on Worship	30
1982	<i>Lutheran Worship</i> Lutheran Church-Missouri Synod	41
1993	<i>Christian Worship</i> Wisconsin Evangelical Lutheran Synod	57

1996	<i>Evangelical Lutheran Hymnary</i> Evangelical Lutheran Synod	75
2006	<i>Lutheran Service Book</i> Lutheran Church-Missouri Synod	46
2006	<i>Evangelical Lutheran Worship</i> Evangelical Lutheran Church in America	19