

## 141 (Red) Look, Ye Saints! The Sight Is Glorious (Hymnary.org)

**Thomas Kelly**, B.A., son of Thomas Kelly, a Judge of the Irish Court of Common Pleas, was born in Dublin, July 13, 1769, and educated at Trinity College, Dublin. He was designed for the Bar, and entered the Temple, London, with that intention; but having undergone a very marked spiritual change he took Holy Orders in 1792. His earnest evangelical preaching in Dublin led Archbishop Fowler to inhibit him and his companion preacher, Rowland Hill, from preaching in the city. For some time, he preached in two unconsecrated buildings in Dublin, Plunket Street, and the Bethesda, and then, having seceded from the Established Church, he erected places of worship at Athy, Portarlinton, Wexford, &c, in which he conducted divine worship and preached. He died May 14, 1854. Miller, in his *Singers & Songs of the Church*, 1869, p. 338 (from which some of the foregoing details are taken), says: —

"Mr. Kelly was a man of great and varied learning, skilled in the Oriental tongues, and an excellent Bible critic. He was possessed also of musical talent and composed and published a work that was received favour, consisting of music adapted to every form of metre in his hymn-book. Naturally of an amiable disposition and thorough in his Christian piety, Mr. Kelly became the friend of good men, and the advocate of every worthy, benevolent, and religious cause. He was admired alike for his zeal and his humility; and his liberality found ample scope in Ireland, especially during the year of famine."

Kelly's hymns, 765 in all, were composed and published over a period of 51 years, and this hymn was written in 1809.

The purpose of the song is to draw attention to **Philippians 2:9-11** "Wherefore God also hath highly exalted him, and given him a name which is above every name: **10** That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; **11** And that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father."

The first stanza draws attention to the saints remembering what God went through and how is victorious over all His enemies. *Look, ye saints! the sight is glorious: See the Man of Sorrows now; From the fight returned victorious Every knee to Him shall bow.* Kelly draws the saint's attention— "Look, ye saints! the sight is glorious." Reminding them to think of Christ's former position as Man of Sorrows (Isaiah 53:3 He is despised and rejected of men; a man of sorrows and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not.) However, He has returned victorious in the battle placing all rebellion and death under his feet. *From the fight returned victorious Every knee to Him shall bow.* (1 Corinthians 15:24-26 Then cometh the end, when he shall have delivered up the kingdom to God, even the Father; when he shall have put down all rule and all authority and power. 25 For he must reign, till he hath put all enemies under his feet. 26 The last enemy that shall be destroyed is death.) He is crowed as victorious

The Second stanza draws attention to the position of Christ. *Crown the Saviour angels, crown Him! Rich the trophies Jesus brings. In the seat of power enthrone Him, While the vault of Heaven rings.* Christ triumphed over every enemy he was worthy to open the seal. He is worthy in all Judgment and His position at the right hand of the Father on the glorious throne will cause all creation to fall in worship of Him.

The third stanza shows the universality from sinners and saints falling in praise to Christ. *Sinners in derision crowned Him, Mocking thus the Saviour's claim; Saints and angels crowed around Him, Own His title, praise His Name.* Reading the first line to the stanza my mind went directly to Second Corinthians chapter five verse eleven. "Knowing therefore the terror of the Lord, we persuade men; but we are made manifest unto God; and I trust also are made manifest in your consciences." The second line of the stanza shows the saints and angels shouts of praise.

The final stanza concludes with an overview of that great day described in Philippians chapter two verses nine through eleven. *Hark! Those burst of acclamation! Hark! those loud triumphant chords! Jesus takes the highest station O what joy the sight affords.*

**150 (Red) When He Cometh** (christianmusicandhymns.com)

William Orcutt Cushing (31 December 1823 – 19 October 1902)

1 When He cometh, when He cometh  
To make up His jewels,  
All His jewels, precious jewels,  
His loved and His own:

Refrain:

Like the stars of the morning,  
His bright crown adorning,  
They shall shine in their beauty,  
Bright gems for His crown.

2 He will gather, He will gather  
The gems for His kingdom;  
All the pure ones, all the bright ones,  
His loved and His own. [Refrain]

3 Little children, little children,  
Who love their Redeemer,  
Are the jewels, precious jewels,  
His loved and His own. [Refrain]

“When He Cometh” is a children’s hymn that was composed in 1856 by Reverend William Orcutt Cushing.

It talks about Christ second coming as the time He will come to get His precious jewels, i.e. His children. It is a song that has stood the test of time and continues to be used in our current time.

Reverend William Orcutt Cushing was born at Hingham, Massachusetts. He was a minister in the Christian Church, an Orthodox Christian denomination.

He served mainly in the New York area till his death. He wrote most of his hymns after developing a creeping paralysis that led to him losing his voice.

He wrote over three hundred songs during his lifetime.

He mainly focused on the text. The music to his songs was done by other well-known Christian composers of his time such as, Reverend Robert Lowry, Ira D Sankey, etc.

He died in 1902.

Cushing’s other hymns include, “Ring the Bells of Heaven,” “We are Waiting, We are Watching,” “Hiding in Thee,” “Do They Know?” “There’ll Be No Dark Valley,” “When Jesus Comes,” “Down in the Valley,” “Beautiful Valley of Eden,” “I am Waiting by the River,” “The Name of Jesus,” “Fair is the Morning Land,” “Gathering Home to the Silent Shore,” “O Safe to the Rock That Is Higher Than I.”

## 124 (Red) Lead Me to Calvary

**Words:** Jennie Evelyn Hussey (b. Feb. 8, 1874; d. Sept. 5:1958)

**Music:** William James Kirkpatrick (b. Feb. 27, 1838; Sept. 20, 1921)

Jennie Hussey's life was solitary and difficult. She spent hours each day caring for an invalid sister and also battled with painful, crippling arthritis. Yet, she maintained a bright, cheerful attitude through it all.

Her family, going back many generations, had been Quakers (members of the Society of Friends). But Jennie chose to identify with the Baptists. When she requested believer's baptism at First Baptist Church, in Concord, New Hampshire, she said to the pastor, "I've spent much of my life hidden away in the country, and I'd like to have the opportunity, before God takes me home, to tell everybody, 'I love Jesus.'"

One way Jennie did that is through the many hymns she wrote. And this particular one seemed to grow itself, in an unusual way. One day, when the painful trial of her arthritis was almost beyond endurance, she prayed, "Please, Lord, make me willing to bear my cross daily, without complaining, because You bore Yours for me." She then set down that prayer in lines of verse that would later become verse 4 of our hymn: "May I be willing, Lord, to bear, Daily my cross for Thee; Even Thy cup of grief to share, Thou hast borne all for me."

In the next few days, she added verses 2 and 3, about the garden tomb, and about Mary Magdalene's visit to the tomb on resurrection morning. "May I be willing...show me...let me..." It was only after composing these stanzas of petition and humble submission that Jennie Hussey added the triumphant opening stanza of personal commitment:

King of my life, I crown Thee now,  
Thine shall the glory be;  
Lest I forget Thy thorn crowned brow,  
Lead me to Calvary.

*Lest I forget Gethsemane,  
Lest I forget Thine agony;  
Lest I forget Thy love for me,  
Lead me to Calvary.*

The Lord Jesus spoke to His followers about cross-bearing many times (as described in verse 4 above). In fact, the first reference to the cross in the New Testament (Matt. 10:38) concerns, not the cross of Jesus, but the cross of those who believe on Him. The last reference to the cross (the cross of Christ, in this case) is instructive as to its spiritual meaning:

"Looking unto Jesus, the author and finisher of our faith, who for the joy that was set before Him endured the cross, despising the shame, and has sat down at the right hand of the throne of God" (Heb. 12:2).

Here we see the Saviour's determination to do the will of His Heavenly Father, in spite of the terrible cost, looking forward to the blessings that lay ahead. Think of how that applies to us.

Then He said to them all, "If anyone desires to come after Me, let him deny himself, and take up his cross daily, and follow Me. For whoever desires to save his life will lose it, but whoever loses his life for My sake will save it" (Lk. 9:23-24; cf. Matt. 10:38; 16:24; Mk. 8:34; 10:21; Lk. 14:27).

The believers of that day were all too familiar with the cruel form of execution used by the Romans. It was the practice to have a condemned criminal take up his cross and carry it to the place of execution. It identified him to the passing throng as a law-breaker.

For Christians to metaphorically take up the cross, in the sense Jesus uses the expression, means we will openly identify ourselves as followers of Christ, committing ourselves with what William MacDonald calls "devoted abandonment" to live for Him, whatever the cost.

## 126 (Red) Rock of Ages (umcdiscipleship.org)

Augustus Montague Toplady: 1740-1778

*Rock of Ages, cleft for me, let me hide myself in thee;  
let the water and the blood, from thy wounded side which flowed,  
be of sin the double cure, save from wrath and make me pure.*

Augustus Montague Toplady, the writer of “Rock of Ages, Cleft for Me,” was born in England in 1740 and died there from tuberculosis in 1778.

Toplady was a staunch Calvinist and notorious for his dislike of and feuds with John Wesley. Though he had converted to Methodism, his study persuaded him that the Calvinist perspective, rather than Arminian theology supported by Wesley, offered the best understanding of salvation. In 1775, he moved to Leicestershire and preached for a French Calvinist Church.

Toplady was involved in several literary endeavors. He published *Psalms and Hymns for a Public and Private Worship* (1776) and served as editor of the *Gospel Magazine* from 1771-1776.

In the *Dictionary of Hymnology*, John Julian cites the 1775 article “Life a Journey,” in which Toplady first published the first stanza of “Rock of Ages.” The following paragraph preceded the first stanza of the hymn: “Yes, if you fall, be humbled, but do not despair. Pray afresh to God, who is able to raise you up, and set you on your feet again. Look to the blood of the covenant; and say to the Lord from the depths of your heart...”

The complete hymn appeared a year later in the *Gospel Magazine* as “A Living and Dying Prayer for the Holiest Believer in the World.” According to hymnologist Albert Bailey, the climax of the article “intended to show that as England could never pay her national debt, so man could never liquidate his sin account.”

In this prayer, Toplady uses “Rock of Ages” as an endearing term for God. Christ’s blood from his death as the forgiveness for our sins is the theme in stanza one. Stanza two focuses on the idea that we can never repay him for that sacrifice. Baptism is the theme of stanza three. Stanza four climaxes with an eschatological focus asking for mercy as we face death.

Scriptural references are all paraphrases. He cites Exodus 33.22, for instance, “when my glory passes by, I will put you in a cleft in the rock and cover you with my hand until I have passed by.” And Psalms 18.2: “The Lord is my rock, my fortress, my deliverer, my God is my rock, in whom I take refuge. He is my shield and the horn of my salvation, my stronghold.”

British hymnologist J.R. Watson suggests that perhaps the hymn owes the most to I Corinthians 10:4: “for they drank of the spiritual Rock that followed them: and that Rock was Christ.”

Julian, a hymnologist in 19th-century England, declared “Rock of Ages” as one of the most well known of English hymns. Thomas Hastings’ musical setting TOPLADY will be the one we sing for the life of the hymn. Written in a four-part harmony, TOPLADY can be sung with piano, organ or *a cappella*. Hastings (1784-1872) lived in New York and was an advocate with Lowell Mason for music education and Singing Schools.

One of the paradoxes of this hymn is that Toplady may have borrowed the opening line from his theological nemesis, Charles Wesley. The image of the rock, common in hymnody and Scripture, was used by Wesley in one of his *Hymns on the Lord’s Supper*, published 30 years earlier. Though Wesley’s hymn goes in a different direction, it begins, “Rock of Israel, cleft for me...”