



The Life and Hymns of Ann Griffiths

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The many and varied events arranged to mark the bicentenary of Ann Griffiths' death in 2005 confirmed her iconic status within Welsh-speaking Wales and the enduring fascination which her life and work holds for many in Wales and throughout the world. But it is often the case that this fascination is not grounded in a discerning spiritual appreciation of her experience and beliefs. Indeed, as has happened with the 1904/5 revival, there has been a tendency to attempt to neutralize or to nullify that living spiritual element in her work which Christian readers value so highly. Much has been made of the uniqueness of Ann Griffiths, the mystic female religious poet, in an attempt to drive a wedge between her and her brothers and sisters in Christ whose experiences are basically the same as hers. The growth of the Ann Griffiths myth/cult from the end of the nineteenth century onwards is a significant topic, and some aspects of it would shock and dismay evangelical Christians. The popular 20th century Welsh-language poet Cyman, for example, at one time a minister with the Calvinistic Methodists, wrote a poem to 'Saint Ann', beseeching her to have mercy upon us and closing with the words 'O blessed Ann, intercede on our behalf'. Attempts to explain Ann Griffiths in natural psychological terms have continued to the present century, as a musical and a radio play about her life produced in 2005 demonstrated. But rather than reviewing the growth of the Ann Griffiths myth, a path which might lead us to a smug satisfaction with

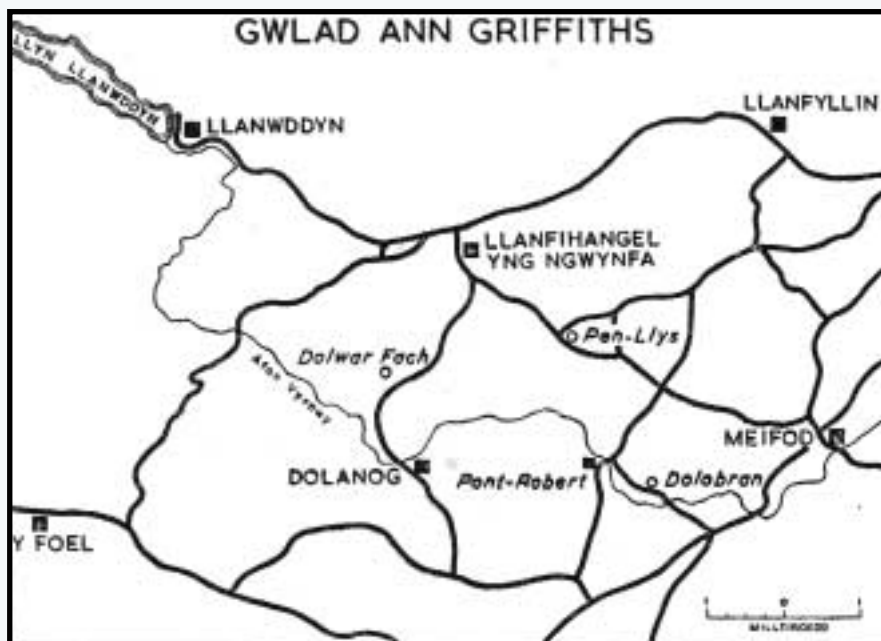


our own orthodoxy, I would like us to challenge ourselves by comparing our times and experiences with those of Ann Griffiths. We should also be able to draw comfort from the knowledge that the God of Ann Griffiths is our God also. It will also

become clear that a talk on Ann Griffiths in no way interrupts your series of meetings on revival.

Biography

Ann Griffiths was born Ann Thomas in 1776 at Dolwar Fach, a farm in the parish of Llanfihangel yng Ngwynfa in Montgomeryshire. She received some elementary education. Her brother John was the first member of the family to be converted, probably in 1792. Ann's attitude to the converts in her neighbourhood was one of scorn and contempt. Seeing a group setting out to Bala, the capital of North Wales Methodism, she is reported to have said, 'Look at the pilgrims on their way to Mecca'. Her mother died in 1794 making her the mistress of Dolwar Fach with care of the family. On Easter Monday 1796 Ann attends a preaching meeting at



Where Ann Griffiths lived. Llyn Llanwddyn = Lake Vyrnwy



An old photograph of Dolwar Fach

nearby Llanfyllin. Benjamin Jones's sermon makes an impact upon her and she is spiritually awakened. On Christmas Day the same year she attends the service at Llanfihangel Church and is repelled by the unseemly remarks made to her by the curate who offers her no spiritual assistance. In 1797 she joins the Methodist society at Pontrobert where her brothers John and Edward were members. By the end of the year their father was also converted. Salvation has come to Dolwar Fach and it becomes a place of hospitality for itinerant preachers and local Christians. John Hughes, converted a short time before Ann becomes a leader of the cause locally, and eventually a figure of national importance; the first records of Ann's spiritual feelings are to be found in letters written to John Hughes. Ann begins to compose hymns during 1801-2; Ruth Evans, a Christian who lived as a maid at Dolwar Fach, commits all her mistress's stanzas to memory. Ruth's future husband is John Hughes, who begins to make written copies of them during Ann's lifetime. In October 1804 Ann Thomas marries Thomas Griffiths, member of a prominent Methodist farming family. She gave birth to a baby girl on 13 July 1805, but the child

died on the last day of the month. Ann does not long outlive her, and is buried at the age of 29 in Llanfihangel churchyard on 12 August 1805. (It has been suggested that she was one of those gifted authors whose artistic faculties were heightened by tuberculosis.) Her hymns were published for the first time in a collection edited by Thomas Charles. The most reliable edition of her hymns is an edition made by Dr E. Wyn James of Cardiff University, but it is not yet available in popular format. It is a small body of work - 30 hymns, (73 stanzas in total) and eight letters. (You can read translations of her hymns on the website edited by Dr James, <http://www.anngriffiths.cardiff.ac.uk>)

Revival

Let's move on by reminding ourselves of a very obvious truth, but a crucially important one. The years of Ann Griffiths' conversion and brief pilgrimage were years of immense blessing and revival, in parts of North Wales in particular. Thomas Charles writing to a friend in Wiltshire in 1792 describes the features of the current awakening in the town of Bala. It was 'a very gracious work': 'Grace abounds towards the chief of sinners, unsought for, unexpected and

unthought of'. It was also a very powerful work: 'Convictions are deep and overpowering. All selfconfidences and vain hopes are powerfully and thoroughly demolished, and the sinner is left naked and helpless before infinite eternal misery ... Their consolations, in general, are strong consolations, which always proceed from a discovery made to their souls of Christ in the divine excellencies and dignities of his person, and glorious fullness and freeness of his redemption.' (Compare this with the response to contemporary preaching.) Another point he makes is that it was a growing work: 'it grows and thrives in the soul of those where it is begun... Human speculative knowledge, even of divine truths, freeze and starve the soul; whilst divine, experimental knowledge warms, enlivens and invigorates those who are blessed with it from above. They then become not truths to be talked upon only, but to feed and to live upon; and when we live on this living bread, we cannot but be lively and strong ourselves'.

This was the great work of God into which Ann Thomas was drawn by grace and it was within this spiritual atmosphere and under this degree of unction that she lived and wrote her hymns. These were years when many of God's people even in this area were empowered to complete work extraordinary in its volume and influence. Thomas Charles's labours with his monumental Bible Dictionary are well documented; less familiar but extremely influential was George Lewis, who came from the same corner of Carmarthenshire as Charles and was minister of the independent congregational church at Llanuwchllyn five miles from Bala. In 1797 at the age of 34 Lewis published his *Drych Ysgrhythyrol* the first Welsh language systematic

theology, a work much valued and used by the young converts of the revival and it is not unreasonable to assume that Ann Griffiths read it.

Ann Griffiths was one of a new generation of Christians effectually called by God at this time. It is worth noting that the period of time between the first awakenings of the 18th century revival and Ann Griffiths' conversion in 1796 is very similar in length to the one between the movement of God's spirit in the late 1940's which eventually led to the establishing of the Evangelical Movement of Wales and the present day. As the eighteenth century was drawing to a close in Wales God was graciously and powerfully at work. The great leaders of the revival were being called to glory, Daniel Rowland died in 1791, William Williams the following year. But the work wasn't their work, it was the Lord's work, and the Lord saw fit to renew it and to make it flourish. I am sure that this historical correspondence should be a source of comfort and challenge to us to pray that the correspondence might be made complete as it were. We need the gracious blessing which fell on Bala in the 1790s, 'unsought for, unexpected and unthought of'. Before turning to Ann Griffiths' work I want to underline this point with a few examples. John Elias, two years older than Ann, came to an assurance of faith in 1792, and began to preach in 1794; James Hughes, eventually minister of Jewin Crescent, London and famous Biblical expositor, was converted in Llangeitho in Cardiganshire in 1797. Edward Griffiths, preacher and Ann's brother in law, was converted in 1792 at the age of 14 under the ministry of John Jones Caergwrle, himself converted in 1787. John Hughes Pontrobert, Ann's spiritual mentor, was converted a short time before her, as



Rev. John Hughes

was John Davies of the same neighbourhood whose name is linked with his mission field, Tahiti. We need also to bear in mind that many areas in Welsh-speaking rural Wales were as spiritually dark then as they are today, not in any way more promising or amenable to the preaching of the gospel. The Wales of Ann Griffiths was a country of gross immorality and Sabbath breaking and hard indifference to the gospel. It was a dark country. When we remember how God changed lives and communities in that day surely we in 2007 can take hold of the words of the prophet Micah (7:7-8): 'Therefore I will look unto the Lord: I will wait for the God of my salvation: my God will hear me. Rejoice not against me, O my enemy: when I fall, I shall arise; when I sit in darkness, the Lord shall be a light unto me.'

Ann Griffiths differed from her famous spiritual contemporaries not only because she was a woman but because her pilgrimage was such a short and intense one. There are no periods of blatant backsliding as in the case of James Hughes. She is the hymn-writer of the first love, conveying all the joy

and delight and warmth of the first love (allied to a dread of becoming cold and losing her spiritual ardour). She was, as any Christian will be at pains to emphasize, an 'ordinary' Christian, but one who was endowed with extraordinary gifts and who used them at a time of exceptional blessing. Writing 34 years after her death her old friend John Hughes said that she shone more brightly in spiritual religion than any one else he had come across in his life. As for the quality of the hymns Thomas Charles's early assessment needs no amendment: 'They display strong flights, and views of the person of Christ and his sacrifice, which are sublime and glorious'. Her hymns remind us how important it is to be grounded in the great truths of Christian doctrine as a new-born Christian. She was nurtured within a Christian society which took its teaching and preaching very seriously indeed. We now turn to look at some of those hymns.

Spiritual Desires

After making a concordance of her hymns I was struck and challenged by the prevalence of the 'O' of longing and desire in her work. It's not peculiar to her work, it's a means of expression used by most hymn-writers as a glance at the first line index in Christian Hymns would confirm. ('O for a closer walk with God' for example, and the same word is used in English and Welsh.) But we do have about 20 examples in what is a small corpus of hymns, as well as 5 in the letters. I was challenged by this 'O' of desire and longing and pleading and entreaty. As Welsh-speaking evangelical Christians we've been more than ready to point a finger at nominal chapel-goers and to accuse them of lustily singing the great hymns

without any real experiential knowledge of their content. Perhaps it's time we pointed the finger at ourselves and assessed our own condition in the light of the kind of experiential religion displayed in Ann Griffiths' hymns. (Just as we could assess our own preaching in the light of John Elias' printed sermons, or our own commitment compared to the work done by men like Thomas Charles and Thomas Jones.)

I've attempted a crude classification of the 'Os' in her work. I choose to quote from Alan Gaunt's translations, since they convey the original with accuracy and sympathy. (*Hymns and Letters of Ann Griffiths*, available from <http://www.stainer.co.uk>). There are a couple of examples of the 'O' being used in exclamation, but for the most part it's used to express spiritual desire.

1. First we note a desire to continue, to persevere in grace, not to fall away - to keep the blessing which she has received.

The lines 'O my soul to cling for ever, /Cling to him my life's desire' come from a hymn which opens with the lines 'See, an open door before me, means of total victory: A hymn of joy and triumph, therefore, and all on account of Christ's victory 'through the gifts the willing servant/ gained by his humility.' But it's not a triumph gained without struggle and conscious meditation on Christ's work:

*My sad soul recalls the battle,
Leaping up in ecstasy,
As I see the law exalted,
Great transgressors going free;
Life's great author has been buried,
Mighty Resurrection dies;
Peace eternal is established,
Earth united to the skies.*

Meditating on Christ's victory transports her from sadness to spiritual joy, but for a particular reason or evangelical truth – great transgressors are set free without God's perfect justice being compromised in any way. We have here also another example of the way she so often in her work marvels at the apparent paradoxes of gospel truth: the literal translation reads 'putting the author of life to death and burying the great resurrection'. But her saviour's all-sufficiency revealed to her by the powerful preaching that she heard as well as her own spirit-anointed meditation on the message never causes her to become a complacent laid-back Christian. Rather, in a context which acknowledges the reality of Christian experience in the wilderness of this world, it brings forth this desire to persevere, to cling to her only hope:

*All I need through surging waters,
All I need through raging fire;
O! my soul, to cling for ever,
Cling to him, my life's desire.
On Arabia's tangled pathways
Plagued by foes increasingly,
Let me fully share his passion,
Precious death on Calvary.*

The sentiment or desire expressed then is 'I don't want to fall away from you'. Those aren't Ann Griffiths' words, they were written by Keith Green, the late 20th century American Christian singer-songwriter who was killed in a plane crash at the age of 28 in 1982. As a young Christian during the early months of 1985 I was sent a tape of his songs by an old friend who had become a Christian some years before me and I was thrilled by songs which spoke of an experience which had now, miraculously, unbelievably, become mine. I think it's fair to say that the doctrinal grounding which Ann Griffiths and Keith Green received as new-born

Christians was dramatically different, and that the American singer was disadvantaged as a result. But I've always been struck by the similarities between the two as poets of the Christian's first love, full of joy and devotion and zeal, and a jealous guarding of their relationship with Christ, an ever present nervous fear that their own sin might come between them and their beloved, and a desire to taste more of the fullness of salvation.

Another of her hymns that I want to refer to rejoices in the Christian's incredible privileges – the Christian, one in whom sin still dwells, is one who is allowed to scale God's sacred mountain and to be a member of God's church. This example reminds us that Ann's work is saturated in scriptural language and allusion, first by referring to Isaiah 25: 6-8: 'And in this mountain shall the Lord of hosts make unto all people a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined. And he will destroy in this mountain the face of the covering cast over all people, and the veil that is spread over all nations': Here's Ann:

*Since I still remain corrupted,
Leaving you repeatedly,
Right to scale your sacred mountain
Is high privilege to me;
There the veils are torn that hide you
Every cover swept aside,
Transient things of earth made nothing,
Your great glory magnified.*

Rejoicing in her high privilege she then proclaims her desire to continue to do so:

*O! to drink on high for ever,
Where salvation's waters rise,
Drink, till I no longer thirst for
Transient things the earth supplies;*

The second part of the stanzas makes sound and warm illustrative use of the Song of Solomon, chapter 5:2-6, an aspect of her work which unregenerate readers and critics have inevitably misinterpreted:

*Live to watch for my Lord's coming,
Wide awake and in my place,
There to open quickly to him
And, in joy, reflect his face.*

We are still with the 'O' which expresses a desire to persevere, not to fall away, to stay near to Christ, no indeed to stay in Christ. Another well-known example comes at the close of one of her most famous hymns. The desire expressed is 'O to stay here

In his love through all my days.'
The original is one of her best loved hymns and one which is sung more often in congregational praise than those hymns of hers which pose some metrical difficulties for congregational worship. This hymn, 'Wele'n sefyll rhwng y myrtwydd', 'See him stand among the myrtles' again reminds us that Ann Griffiths possessed a very high degree of Biblical knowledge and literacy and also that her use of the Old Testament is bold, imaginative and always looking for Christ. In this respect she reflected and fed off the preaching and teaching which she heard from week to week. E. Wyn James in his definitive edition of Ann Griffiths' hymns and letters helpfully points out the many examples of correspondences between Ann's illustrative use of Old Testament scriptures and the expositions offered by Thomas Charles in his Bible Dictionary. Charles for instance says unambiguously that the man standing among the myrtles in Zechariah 1:8 is the Lord Jesus Christ. Here is the first stanza of Ann's hymn in Alan Gaunt's translation:

*See him stand among the myrtles,
Object worthy of my mind,
Though I only partly know him,
Over all things, unconfined;
Hail that morning,
When I see him as he is.*

Turning to the second verse we find that Thomas Charles also notes that Christ in the Song of Solomon 2:1 refers to himself as the Rose of Sharon. Here is Ann's second stanza:

*He is called the Rose of Sharon,
Handsome, radiant, fair of face,
He excels by far ten thousand
Splendid sights in time and space;
Friend of sinners,
Here's their pilot on the sea.*

As I've already suggested, much has been written about Ann's use of imagery from this particular source, and certain critics have had a field day in discussing their imagined psychological or sexual significance. There has been conjecture about a failed romance (a television film was based on that idea) and it has been suggested that her jilted affections were redirected into religious affections. It also needs noting that along with William Williams, Isaac Watts and Spurgeon and many others her illustrative and experiential use of the Song of Solomon is far removed from some of the timid and tentative approaches which mark some areas of contemporary evangelical scholarship.

The final verse which includes the 'O' of spiritual desire also makes use of Hosea 14: 8 'Ephraim shall say, what have I to do any more with idols?'

I'd like to quote one other verse before we move on to our next point, although all her spiritual wishes are of course interconnected:

*Ever in a sea of wonders,
O, to stay there, if I could!
Even in this place of sinners,
Living by his cross and blood;
With my mind enthralled completely,
Wholly subject to God's laws,
Fashioned like him through obedience,
Faithful witness to his cause.*

One of her keywords is *rhyfedd* and its associated forms – *wonder*, *wonders*, *wondrous* – and here again she longs to keep the blessing, to stay in Christ. She was expressing not only her individual desire, but also a corporate one on behalf of her church. You will notice that the link between blessing and obedience is explicit. That is why contemporary preachers like John Elias preached and warned against specific sins and sinful tendencies, not because they were legalistic Pharisees and killjoys, but because they truly loved God's laws and valued their privileged, blessed relationship with a loving, holy, pardoning God. This leads us on to our second heading in our attempt at a classification of her spiritual hopes and desires:

2: A desire to enjoy free access to God and to enjoy fellowship with him.

I quote from another famous hymn, another hymn which embraces Old Testament references as you will notice. The first verse is a celebration of a pardoned sinner's reconciliation to God. The keyword here is 'Here' – *dyma*

*Here we find the tent of meeting,
Here the blood that reconciles;
Here is refuge for the slayer,
Here the remedy that heals;
Here a place beside the Godhead
Here the sinner's nesting place,
Where, for ever, God's pure justice
Greets us with a smiling face.*

The translator should perhaps be congratulated for getting six 'heres' into his verse compared to 5 in the original. Her experience of fellowship with a pardoning God is a 'dyma' experience, it's a here and now relationship and experience – a living, vibrant and immediate experience. The translation of the first line is correct, 'Here we find' the tent of meeting, but the original also suggests a sense of 'Here am I now in the tent of meeting, in the city of refuge, a pardoned protected sinner.'

There is a strong similarity between this emphasis on enjoying fellowship with God in the only location, on the only ground where that is possible for a sinner with some of Thomas Charles' writings during the revival years of the 1790's – published by the Banner of Truth Trust as *Thomas Charles' Spiritual Counsels*.

Turning to the 'O' in a following verse the illustrative language is taken once more from the Song of Solomon, and agrees with Charles's interpretation of 3:6 'who is this that cometh out of the wilderness like pillars of smoke ...' as referring to the Lord Jesus Christ, and once again we find an expression of wonder and joy in being allowed to come to a God who has an 'unfrowning face':

*O, to come like smoke in columns
Rising from this wilderness,
Straight toward his throne to see him
Seated with unfrowning face;
Without end, without beginning,
Witness to the one in three,
Making known the threefold glory,
True Amen, who sets us free.*

Another verse, (an example of a hymn of one verse only), expresses a similar desire:

*O to penetrate the knowledge
Of the one true living God,
Far enough to slay the notions
Human fancy has explored;
Trust the word which tells his nature:
Guilty ones would be destroyed,
If his own atoning mercy,
Did not bring us home to God.*

3: A desire to live a holy life which will exalt God:

*Now my precious nard is fragrant,
Since I feast on love's free grace,
Blaze with zeal against transgression,
Love perfection's holy face;*

*O, to live now, sanctifying
God's most pure and holy name,
Humbled to his will, and making
His command my life's sole aim;
Live, to pay my vows completely,
Live, to share Christ's treasure store,
Where, by his free mercy strengthened,
I am more than conqueror.*

Here is another example of spiritual application from the Song of Solomon, once again consistent with Charles' entry in his Dictionary; it reflects the tenor and emphases of evangelical preaching at the time in its reference to Song of Solomon 1:12 'While the king sitteth at his table, my spikenard sendeth forth the smell thereof'.

The nard, says Charles, is the Holy Spirit working in the church and reviving its holiness. Inspired and revived by the Holy Spirit, the Christian longs to be holy, longs to sanctify God's name, longs to live, by grace and in Christ, a triumphant life unblemished by sin:

*Live, to pay my vows completely,
Live, to share Christ's treasure store,*

Another keyword in her vocabulary is *live, life, living* – a cluster of around 29 words are found in her hymns. In a word this is what being a Christian

means for her – *life*, a new, forgiven, reprieved life of love.

The most common adjective in Welsh-language poetry is 'hen' ('old'); it is remarkable that it occurs only once in Ann Griffiths' work, and that in a context which describes God's way of salvation as a 'Way so ancient never ageing'.

Here are two further examples of her desire to sanctify God's name and to honour his law:

*Though the soul in greatest fervour
Blazes up with love's own fire,
It can never scale the glory,
God's pure law still reaches higher.
O that I might do it honour:
Take Salvation's offered good;
Enter into sweet communion,
Through immersion in his blood.*

*O, that I might live to honour
His shed blood, and take my seat,
Calmly sheltered in his shadow;
Live and die there at his feet;
Love the cross, it is my husband's,
Lift the cross, endure the load,
And delighting in his Person,
Ever worship him as God.*

4: A faith to believe God's Word and to Look in Faith at Christ:

This is memorably expressed in a hymn notable for its terse expression of the doctrine of the person of Christ:

*O for the faith, with angels,
To penetrate and see
The plan of our salvation,
Its hidden mystery:
Two natures in one Person,
Conjoined inseparably,
Distinct and not confounded,
In perfect unity.*

*My soul, see this divine one,
How right he is for you;*

*Here venture your whole being,
Give him your burden too.
As human, he feels with you,
Your weakness as his own;
As God: the world, flesh, Satan,
Are conquered at his throne.*

Another example places the same emphasis on the person of Christ:

*Earth, with all its trinkets, forfeits
My affections from this hour,
Which were captivated, broadened,
When my Jesus dawned in power;
He, and nothing less, fulfils me,
He whom mind can not define;
O, to gaze upon his person,
Who is human and divine.*

5. A desire to feel a greater burden for God's work and to see his Church flourishing.

This desire is expressed strongly in her letters, and the reference in this verse is to Jeremiah 9:1:

*O, my head should be all waters,
Weeping day and night away:
Zion's army, with its banners,
Melts before the heat of day;
O reveal again the pillars,
Mainstay through her night of loss,
God's own promises, unchanging,
Sealed supremely on the cross.*

Ann Griffiths' experience of blessing made her zealous to keep what she had received and to yearn for more. May God grant us similar spiritual desires.

(Transcribed from an address at Heath Evangelical Church on Monday 12 March 2007)

Three Hymns written by Ann Griffiths

Dyma babell y cyfarfod,
Dyma gymod yn y gwaed,
Dyma noddfa i lofruddion,
Dyma i gleifion feddyg rhad;
Dyma fan yn ymyl Duwdod
I bechadur wneud ei nyth,
A chyfiawnder pur Jehofa
Yn siriol wenu arno byth.

Ffordd a drefnwyd cyn bod amser
I gael dihangfa o ddrygau'r draig,
Mewn addewid gynt yn Eden
Fe gyhoeddwyd Hâd y wraig,
Ffordd i gyfiawnhau'r annuwiol,
Ffordd i godi'r marw'n fyw;
Ffordd gyfreithlon i droseddwr
I hedd a ffafor gyda Duw.

O! ddyfnderoedd iachawdwriaeth!
Dirgelwch m awr duwioldeb yw,
Duw y duwiau wedi ymddangos
Yng nghnawd a natur dynol ryw!
Dyma'r Person a ddiodefodd
Yn ein lle ddigofaint llawn,
Nes i gyfiawnder weddidi "Gollwng
Ef yn rhydd, mi gefais lawn."

Here's God's meeting place for sinners,
Here in blood our peace we've found,
Here's a refuge for the vilest,
Here's a balm for every wound.
Here's a place close to the Godhead
Where the sinner now can hide,
'Neath the smile of pure justice
He shall evermore abide.

To escape the wiles of Satan
Before time God planned a way,
And gave us a precious promise
Of the woman's seed some day;
This way justifies the ungodly
And restores to life the dead;
'Tis a lawful way for sinners
To find peace with God, our Head.

O the deeps of our salvation!
Mystery of godliness!
He, the God of gods appearing
In our fleshly human dress.
He it is who bore God's anger,
In our place atonement made,
Until Justice cried, "Release him,
Now the debt is fully paid."

Rhyfedd, rhyfedd gan angyllion
Rhyfeddod fawr yng ngolwg ffydd.
Gweld Rhoddwr bod, Cynhaliwr helaeth
A Rheolwr popeth sydd,
Yn y preseb mewn cadachau
A heb le i roi ei ben i lawr,
Ac eto disglair lu'r gogoniant
Yn ei addoli'n Anglwydd mawr.

Pan fo Sinai i gyd yn mygu
A swm yr utgorn uwcha'o radd,
Caf fynd i wledda tros y terfyn
Yng Nghrist y Gair heb gael fy lladd;
Mae ynddo'n trigo bob cyflawnder,
Llond gwagle colledigaeth dyn;
Ar yr adwy rhwng y ddwyblaidd
Gwnaeth gymod trwy ei offrymu ei hun.

Diolch byth a chanmil diolch,
Diolch tra bo ynof chwyth,
Am fod gwrthrych i'w addoli
A thestun cân i bara byth.
Yn fy natur wedi Ei demtio
Fel y gwaela' o ddynolryw,
Dyn wedi Ei amgylchu â gwendid,
Ac anfeidrol fywiol Dduw.

Wele'n sefyll rhwng y myrtwydd
Wrthrych teilwng o fy mryd;
Er mai o ran, yr wy'n adnabod
Ei fod uwchlaw gwrthrychau'r byd;
Heuffych fore
Y câf Ei weled fel y mae.

Rhosyn Saron yw Ei enw,
Gwyn a gwridog, teg o bryd;
Ar ddeng mil y mae'n rhagori
O wrthrychau penau'r byd;
Ffrind pechadur
Dyma ei beilat ar y môr.

Beth sy imi mwy a wnelwyf
Ag eilunod gwael y llawr?
Tystio'r wyf nad yw eu cwmni
I'w gystadlu â Iesu Mawr.
O! am aros
Yn Ei gariad ddyddiau f'oes.

Wondrous sight for men and angels!
Wonders, wonders without end!
He who made, preserves, sustains us,
He our Ruler and our Friend,
Here lies cradled in a manger
Finds no resting-place on earth,
Yet the shining hosts of glory
Throng to worship at His birth.

When thick cloud lies over Sinai
And the trumpet's note rings high,
In Christ the Lord I'll pass the barrier,
Climb and feast, nor fear to die;
For in Him all fulness dwelleth -
Fulness to restore our loss,
He stood forth and made atonement
Through His offering on the cross.

Thanks for ever, thanks ten thousand,
While I've breath, all thanks and praise
To the God who all His wonders
For my worship here displays.
In my nature tried and tempted
Like the meanest of our race,
Man – a weak and helpless infant,
God – of matchless power and grace.

Lo, He stands among the myrtles
Worthiest object of my love,
Yet in part I know His glory
Towers all earthly things above,
Hail the morning
When I'll see Him as He is!

He is called the Rose of Sharon,
Sweet and lovely, bright and fair;
He surpasses tens of thousands,
With their earthly glory, rare;
Friend of sinners,
He's their pilot on the sea.

What have I to do henceforward
With vain idols of this earth?
Nothing can I find among them
To compare with His great worth.
I am longing
To abide in His great love.