

Poor Wayfaring Stranger

“Poor Wayfaring Stranger” is an African-American Spiritual with an oral tradition going back to the 1780’s. Most likely, it was first “composed” and published in 1816 by Bishop Richard Allen, the same year the first Shape Note tune-book was published – called “Kentucky Harmony.” The contemporary choral version was arranged by David Eddleman.

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Lyrics - Multiple Versions Listed Below

I am a poor wayfaring stranger
Travelling through this world of woe
But there's no sickness, toil or danger
In that bright land to which I go

Well I'm going there
To meet my mother
Said she'd meet me when I come
I'm only going over Jordan
I'm only going over home

I know dark clouds
Will gather 'round me
I know my way
Will be rough and steep
But beautiful fields lie just before me
Where God's redeemed
Their vigils keep

Well I'm going there
To meet my loved ones
Gone on before me, one by one
I'm only going over Jordan
I'm only going over home

I'll soon be free of earthy trials
My body rest in the old church yard
I'll drop this cross of self-denial
And I'll go singing home to God

Well I'm going there
To meet my Savior
Dwell with Him and never roam
I'm only going over Jordan
I'm only going over home

I am a poor wayfaring stranger
A-trav'ling through this land of woe.
And there's no sickness, toil or danger
In that bright world to which I go.
I'm going home to see my father (mother,
sister, brother etc.)

I'm going there no more to roam;
I'm just a-going over Jordan
I'm just a-going over home.

I know dark clouds will gather 'round me
I know my way is rough and steep;
But beautiful fields lie just beyond me
Where souls redeemed their vigils keep.

I'm going there to meet my mother
She said she'd meet me when I come
I'm just a-going over Jordan
I'm just a-going over home.
I want to wear a crown of glory
When I get home to that bright land

I want to shout Salvation's story
In concert with that bloodwashed band.
I'm going there to meet my Saviour
To sing His praises forevermore

I'm only going over Jordan
I'm only going over home.

I am a poor wayfaring stranger
Traveling through this land of woe
And there's no sickness, toil or danger
In that bright world to which I go

I'm going home to see my father, I'm going
there no more to roam
I'm just a going over Jordan; I'm just a-going
over home.

I know dark clouds will gather round me
I know my way is rough and steep
But golden fields lie just beyond me
Where weary eyes no more shall weep

I'm going home to see my mother, I'm going
there no more to roam
I'm just a going over Jordan; I'm just a-going
over home.

I want to shout Salvation's glory
In concert with the blood-washed band
I want to wear a crown of glory
When I get home to that bright land

I'm going home to see my brothers, I'm
going there no more to roam
I'm just a going over Jordan; I'm just a-going
over home.

I'll soon be free from every trial
This form will rest beneath the sod
I'll drop the cross of self-denial
And enter in my home with God

I'm going there to see my Savior, Who shed
for me His precious blood
I'm just a going over Jordan; I'm just a-going
over home.

I'm just a poor wayfaring stranger,
a-trav'lin through this world of woe.
But there's no sickness, toil nor danger
in that bright world to which I go.

I'm goin' there to see my mother,
I'm goin' there no more to roam
I'm just a-goin' over Jordan
I'm just a-goin' over home.

My father lived and died a farmer,
A reapin' less than he did sow
And now I follow in his footsteps
A-knowin' less than he did know.

I'm going there to see my father
(repeat rest of first cho.)
I know dark clouds will gather round me
I know my way is steep and rough
But fertile fields lie just before me
In that fair land to which I go.

I'm goin' there to see my brother
(repeat rest of first cho.)

I am a poor, wayfaring stranger,
While journeying thro' this world of woe;
Yet there's no sickness, toil or danger,
In that bright world to which I go.
I'm going there to see my father,
I'm going there no more to roam;
I'm just a-going over Jordan,
I'm just a-going over home.

I know dark clouds will gather round me,
I know my way is rough and steep;
Yet brighter fields lie just before me,
Where God's redeemed their vigils keep.
I'm going there to see my mother--
She said she'd meet me when I come;
I'm just a-going over Jordan,
I'm just a-going over home.

I feel my sins are all forgiven,
My hopes are placed on things above;
I'm going o'er to yon bright heaven,
Where all is joy and peace and love.
I'm going there to see my children--
I know they're near my Father's throne;
I'm just a-going over Jordan,
I'm just a-going over home.

I want to wear a crown of glory,
when I get home to that good land;
I want to shout salvation's story,
In concert with the blood-washed band.
I'm going there to see my classmates,
Who've gone before me one by one;
I'm just a-going over Jordan,
I'm just a-going over home.

I'll soon be freed from every trial,
My body will sleep in the church-yard;
I'll drop the cross of self-denial,
And enter on my great reward.
I'm going there to see my Savior,
To sing his praise in heaven's dome;

I'm just a-going over Jordan,
I'm just a-going over home.

GOING OVER JORDAN (Wayfaring Stranger)

1. I am a pilgrim and a stranger,
While wandering through this world of woe;
But there's no sickness, death, nor sorrow,
In that bright world to which I go.

CHORUS:

I'm going there to see my father,
I'm going there to see my Lord;
I'm just a going over Jordan,
I'm just a going over home.

2. I feel my sins are all forgiven,
I feel I'm on my journey home;
I'm going away to that sweet heaven,
Where Jesus smiles and bids me come.

CHORUS:

I'm going there to see my mother, &c.

3. I'm going away to life's bright river,
I'm going there to see my Lord;
I'm going there to live forever,
According to his precious word.

CHORUS:

I'm going there to see my brethren, &c.

4. I'm going to a world of pleasure,
That's far beyond this world of strife;
For there's my heart and there's my treasure,
And there's the blooming tree of life.

CHORUS:

I'm going there to see my sisters, &c.

5. I'm going there to rest forever,
From all my labors and my toils;
Where kindred spirits ne'er shall sever,
In that eternal world of joy.

CHORUS:

I'm going there to see my children, &c.

I. Poor Wayfaring Stranger

"The Wayfaring Stranger," also known as "Poor Wayfaring Stranger," is a well-known spiritual/folk song about a plaintive soul on the journey through life. The journey the singer speaks of is the trials and tribulations of life. Home is the final reward of reuniting with loved ones in Heaven in the afterlife. It became one of Burl Ives's signature songs, included on his 1944 album *The Wayfaring Stranger*. Ives used it as the title of his early 1940s CBS radio show and his 1948 autobiography. He became known as "The Wayfaring Stranger."

The song is often classified as a "white spiritual." The first known printing of it is in Ananias Davisson's *Kentucky Harmony, or, A Choice Collection of Psalm Tunes, Hymns, and Anthems, in Three Parts*.

Veteran and best selling arranger/writer David Eddleman redefines the beauty of this Appalachian folk song with the novel, vocal jazz style of today. Absolutely a must do for all performance choirs, this beautifully crafted piece is supported by a piano accompaniment that allows for sections of a capella singing. Highlighting the men's voices and a soulful Alto solo, every aspect of this choral is unique and memorable.

II. Poor Wayfaring Stranger

The Pilgrim's Song (Poor Wayfaring Stranger) "may be called a standard hymn of the Negroes. There is a story that Bishop Allen, the founder of the African M. E. Church, composed the song on his dying bed." "While the sadly hopeful words of the song are of a higher type than the average spiritual, and while its metrical form is far above the usual, the song still combines many of the ideas and phrases of the favorite spirituals of the slaves."

Whether this story of the song's authorship is seemingly not verifiable, this version is probably as close to a "Negro" version of the song as we will get. In the hymn books of the white South are different versions, dates 1862 and 1864.

Bishop Richard Allen: Born a slave, purchased his freedom. Formed a congregation in 1787 when the Methodist Church in which they worshiped essentially threw them out. Allen purchased land and the first church owned by black people was established in 1793. Allen became bishop of the A. M. E. in 1816. He died in March, 1831.

III. Poor Wayfaring Stranger

Wayfaring Stranger was born in the southern Appalachian Mountains about the time of the American Revolution, according to widely held beliefs about the origins of this popular, early American song. At that time, the immigrants of the region were mostly English, Scottish, Irish,

and Welsh, but there was also a mysterious group known as Melungeons. Sometimes called the Black Dutch, the Melungeons are often said to be of **Portuguese descent**, though their precise lineage is still a mystery, varies much, and is a complex mixture thought to include Native American, African (including Bantu), and some Mediterranean, with Turkish as a favorite. In recent years much research has begun to yield more clues to the Melungeons' origins and history. They appear to have been semi-nomadic, generally moving inward from the Atlantic coast in search of more favorable social conditions. Probably because of this, Wayfaring Stranger has become associated with Melungeon history.

Regardless of descent, in those days the people of the region lived lives of enormous hardships, struggling to survive in an environment of often-rugged wilderness terrain, few supplies, not always friendly Indians, and the frequent loneliness of isolation. Wayfaring Stranger is typical of many of the spiritual songs of the time, expressing the pain and hardship of daily life, while dreaming and hoping for a bright and beautiful life after death.

As many of these settlers moved westward in the expansion during the years following the American Revolution, Wayfaring Stranger, one of the favorite songs of the day, traveled with them, eventually becoming widely known all across North America. More recently, in the middle of the twentieth century, Wayfaring Stranger was revived by the American folk music movement and by musical researchers and performers such as Pete Seeger and Burl Ives. It was Burl Ives who popularized many early American songs, including Wayfaring Stranger. Known as Wayfaring Stranger, Poor Wayfaring Stranger, or I Am a Poor Wayfaring Stranger, the song is described variously as: spiritual, American spiritual, folk-spiritual, Negro spiritual, traditional Southern spiritual, Southern folk-hymn, spiritual folk-ballad, religious ballad, hymn, etc.

There is some evidence that supports a black American spiritual source for Wayfaring Stranger, and surely the song's history is not complete without the significant influences of the black spiritual tradition. I think that David Warren Steel of the University of Mississippi describes well the intermingled transformation and development of many spirituals when he writes in the *Journal of Musicological Research* 5 (November 1984), pp. 260-264, "The spiritual song tradition is neither white nor black, neither northern or southern, but American." I understand this to mean that, whatever their often hard to trace initial origins, spirituals were quickly adopted and adapted by the diverse people and traditions of America. And so it continues today.

Like most early American songs, there were hundreds or even thousands of variations of Wayfaring Stranger. In my quest to learn about Wayfaring Stranger, I communicated with University of Georgia Professor Emeritus of Chemistry and published music researcher John F. Garst, who has extensively studied the song's history. His article, "Poor Wayfaring Stranger" Early Publications," was published in 1980 in the journal, *The Hymn* (31 (2): 97101). Having examined hundreds of early versions of Wayfaring Stranger, he mentions that the song has an oral history that probably dates back to the 1780s. He then goes on to describe its history in hymnals from the mid-1800s into the early 20th Century. I am grateful to Professor Garst for sending me, from his private research collection, several examples of early versions of Wayfaring Stranger. Even among these samples, there are so many variations of melody, harmony, lyrics, and even titles. Still, I feel that the song's essence remains intact in every version.

Wayfaring Stranger is a tremendously popular, universal, and timeless song that still strikes a deep, resonant chord within us today, just as it has for over two centuries.

IV. Poor Wayfaring Stranger

Here's a summary of: Garst, John F., "Poor Wayfaring Stranger--Early Publications." *The Hymn*, v. 31, no.2 (1980): p.97-101.

As popular as this hymn became in the late 19th & early 20th century, Garst found few versions in checking hundreds of 19th century hymn books.

The 1882 version above was published by Marshall W. Taylor & is the earliest he found that included a tune. He reported that he found another similar form of the text only from 1867*, but did not reproduce the words. The words varied enough that he thought it unlikely that the 1867 & 1882 versions came from the same source. Garst notes that while the 3rd verse with the 'children' chorus did not get into the hymnal versions, it was collected from oral tradition in the 20th century.**

Beaver's 'Going Over Jordan' from 1858 is clearly related but much simpler than PWS. Without other sources it's impossible to tell if the Beaver version is the "eroded & recomposed residue of a more formal text" or "a recording of an amorphous camp-meeting song that was recomposed to give the Taylor text."

Garst found nothing to confirm or refute the Odum attribution to Bishop Allen that Dicho mentioned.

The version of the tune that appears in most hymnals is the W.T. Dale arrangement in Cayce (see T's words). That version was arranged from Charlie D. Tillman's *The Revival* (1891) who transcribed it from his father's singing. Tillman's version is 4/4 and major; Dale's is 3/4 and minor with sharp 7ths. Taylor's 1882 version is major and has rhythms that are 'nonsense' but the basic tune fits with the more common version. The nonsense of the rhythms is 4/4 and note values that are very different from the usual.

**Revival and camp meeting minstrel*. Philadelphia: Perkinpine & Higgins, 1867. p.272.

**Buchanan, Annabel Morris, *Folk hymns of America*. New York: J. Fischer [c1938] p. xxvii & 66.

V. Bishop Richard Allen

Richard Allen (February 14, 1760 - March 26, 1831) was a minister, educator, writer, and the founder of the African Methodist Episcopal (AME) denomination in 1816 in the United States,

after founding its first church in 1794 in Philadelphia, Pennsylvania. He was elected the first bishop of the AME Church. Allen had started as a Methodist preacher but wanted to establish a black congregation independent of white control. The AME church is the oldest denomination among independent African-American churches.

In 2002, scholar Molefi Kete Asante named Richard Allen as one of the 100 Greatest African Americans.

Allen was qualified as a preacher in 1784 at the first conference of the Methodist Church in North America in Baltimore, Maryland. He was allowed to lead services at 5 a.m. In 1786, Allen became a preacher at St. George's United Methodist Church in Philadelphia, Pennsylvania. He was only allowed to do so in the early mornings. As he attracted more black congregants, the church vestry voted to build a segregated gallery built for the use of blacks. Allen also regularly preached on the commons, slowly gaining a congregation of nearly 50, and supporting himself with a variety of odd jobs.

Allen and Absalom Jones, also a Methodist preacher, resented the white congregants' forcing them to a segregated section, and they decided to leave St. George's to have separate worship for African Americans. This brought some opposition from the white church and the more established blacks of the community. In 1787 Allen and Jones led the black members out of St. George's Methodist Church.

They formed the Free African Society (FAS), a non-denominational mutual aid society, which assisted fugitive slaves and new migrants to the city. Allen along with Absalom Jones, William Gray and William Wilcher found an available lot on Sixth Street near Lombard. Allen negotiated a price and purchased this lot in 1787 to build a church, but it was years before they had a building. Now occupied by Mother Bethel African Methodist Episcopal Church, this is the oldest parcel of real estate in the United States owned continuously by black people.

Over time, most of the FAS members went with Absalom Jones, who was drawn to the Episcopal Church and founded the African Church. This was accepted as a parish in the Episcopal Church and opened its doors on July 17, 1794 as the African Episcopal Church of St. Thomas. Many blacks had been familiar with the Episcopal faith, of which Methodism was a part. In 1795 Absalom Jones was ordained as a deacon, and in 1804 as a priest, becoming the first black ordained as an Episcopal priest.

Allen and others wanted to continue in the Methodist tradition. Allen called their congregation the African Methodist Episcopal Church (AME). Using a converted blacksmith shop which they moved to the site on Sixth Street, they opened the doors of Bethel AME Church on July 29, 1794, and were affiliated with the larger Methodist Episcopal Church. In the beginning, they had to rely on visiting white ministers. In 1799, Allen became the first black Methodist minister, ordained by Bishop Francis Asbury, in recognition of his leadership and preaching. He and the congregation still had to continue to negotiate white oversight and deal with white elders of the denomination.

In 1816 Allen united four African-American congregations of the Methodist Church in Philadelphia, New York, Salem, New Jersey, Delaware, and Maryland. Together they founded the independent denomination of the African Methodist Episcopal Church (AME), the first fully independent black denomination in the United States. On April 10, 1816, Allen was elected its first bishop. The African Methodist Episcopal Church is the oldest and largest formal institution in black America.

Allen at first supported the "back to Africa" movement, and a plan for emigration to Haiti. After Haiti achieved independence in 1804, its government had appealed to American blacks to immigrate there. In the face of strong opposition by Philadelphia's black community, Allen dropped ideas of emigration. Blacks disagreed with the white-led American Colonization Society that organized the movement. They simply wanted rights in what they considered their own country. Allen, Jones, and James Forten, a successful businessman and sailmaker, were acknowledged leaders of the free black community in Philadelphia.

In September of 1830, black representatives from seven states convened in Philadelphia at the Bethel AME church for the first Negro Convention. A civic meeting, it was the first on such a scale of African-American leaders. Allen presided over the meeting, which addressed both regional and national topics. The convention came after the 1829 riot in Cincinnati when blacks were attacked, after which 1200 blacks left the city to go to Canada. The convention focused on aid to such settlements in Canada, among other issues. The 1830 meeting was the beginning of an organizational effort known as the Negro Convention Movement, part of 19th century institution building.

From 1797 to his death on March 26, 1831, Allen operated a station on the Underground Railroad for escaping slaves. This work was continued by Mother Bethel Church until the Emancipation. During and after the Civil War, the congregation aided blacks migrating to Philadelphia to live, helping them learn its urban ways.

VI. Kentucky Harmony

The *Kentucky Harmony* is a shape note tunebook, published in 1816 by Ananias Davisson. It is generally considered the first Southern shape-note tunebook.

The first edition of the *Kentucky Harmony* was 140 pages and contained 143 tunes. Davisson released four more editions: 1817 (which expanded the book to 160 pages), 1819, 1821 and 1826. The *Kentucky Harmony* was influenced by the work of John Wyeth and his two "Repositories of Sacred Music", with 98 of the tunes in *Kentucky Harmony* also being found in Wyeth's books. But Davisson rarely printed any piece of music exactly as it appeared in the books of others. Unlike some books printed prior to and after it, the *Kentucky Harmony* consistently contained four part settings for its tunes. Fifty-seven of the 143 tunes of the first edition as considered fuguing tunes. The influence of the *Kentucky Harmony* can be seen in later tunebooks, even as late as Walker's *Southern Harmony* and B. F. White's *Sacred Harp*. Irving

Lowens considered the *Kentucky Harmony* "one of the most important and influential collections of American folk hymnody ever compiled..."

The title is somewhat puzzling, since Davisson lived most of his life in the Shenandoah Valley of Virginia.

VII. Shape Notes

Shape notes are a music notation designed to facilitate congregational singing. Shape notes of various kinds have been used for over two centuries in a variety of sacred music traditions practiced primarily in the Southern region of the United States.

The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfege syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the Sacred Harp and elsewhere, the notes of a C major scale are notated and sung as follows:

A skilled singer experienced in a shape note tradition has developed a fluent triple mental association, which links a note of the scale, a shape, and a syllable. This association can be used to help in reading the music. When a song is first sung by a shape note group, they normally sing the syllables (reading them off of the shapes) to solidify their command over the notes. Next, they sing the same notes to the words of the music.

The syllables and notes of a shape note system are not tied to particular pitches (e.g. fa to C); rather, they depend on the key of the piece, so that the tonic note of the key always has the same syllable (here, fa), and similarly for the other notes of the scale. Some refer to this as a *moveable "do"* system.

As noted above, the syllables of shape note systems greatly antedate the shapes. The practice of singing music to syllables designating pitch goes back to about AD 1000 with the work of Guido of Arezzo; other early work in this area includes the cipher notation of Jean-Jacques Rousseau (18th century), and the tonic sol-fa of John Curwen (19th century).

American forerunners to shape notes include the 9th edition of the Bay Psalm Book (Boston), and *An Introduction to the Singing of Psalm Tunes in a Plaine & Easy Method* by Reverend John Tufts. The 9th edition of the Bay Psalm Book was printed with the initials of four-note syllables (fa, sol, la, me) underneath the staff. In his book, Tufts substituted the initials of the four-note syllables on the staff in place of note heads, and indicated rhythm by punctuation marks to the right of the letters.

Shape notes themselves probably date from late 18th century America. They appeared publicly at the beginning of the nineteenth century, when two publications came out using shaped note heads - *The Easy Instructor* by William Little and William Smith in 1801, and *The Musical Primer* by Andrew Law in 1803, intended for use in singing schools. Little and Smith used the

four-shape system shown above. Law's system had slightly different shapes: a square indicated *fa* and a triangle *la*, while *sol* and *mi* were the same as in Little and Smith. Law's invention was more radical than Little and Smith's in that he dispensed with the use of the staff altogether, letting the shapes be the sole means of expressing pitch. Little and Smith followed traditional music notation in placing the note heads on the staff, in place of the ordinary oval note heads. In the end, it was the Little/Smith system that won out, and there is no hymnbook used today that employs the Law system.

Andrew Law asserted that he was the inventor of shape notes. Little and Smith did not themselves claim credit for the invention, but said instead that the notes were invented around 1790 by John Connelly of Philadelphia, Pennsylvania. They claimed that Connelly signed over the rights of his invention to them in 1798.

Shape notes proved popular in America, and quickly a wide variety of hymnbooks were prepared making use of them. The shapes were eventually extirpated in the northeastern U.S. by a so-called "better music" movement, headed by Lowell Mason. But in the South, the shapes became well entrenched, and multiplied into a variety of traditions. Ananias Davisson's Kentucky Harmony is generally considered the first Southern shape-note tunebook.

VIII. David Eddleman

David Eddleman's work is performed throughout the English-speaking world. In addition, his concert works have won him performances in concert halls throughout Europe as well as in North and South America. He was a Senior Editor with Silver Burdett Ginn, the leading publisher of classroom music materials in the United States, a position he left in 1996 to pursue a full-time career in writing and teaching. Prior to his appointment to Silver Burdett in 1972, Eddleman served on the theory and composition faculty at Boston University, from which he also received the degree of Doctor of Musical Arts. Eddleman is a widely published composer of classroom materials, choral, piano, and instrumental works. His oratorio, *Kolot min HaShoah* ("Voices from the Holocaust), premiered in April, 1995 to wide acclaim. Most recently, he completed *Avodat Chofesh* ("A Service of Freedom"), commissioned for the 50th anniversary of Israel Independence Day.

Audio Links and Discography

Select YouTubes

Bill Monroe

<http://www.youtube.com/watch?v=LI92oDdXazg&feature=related>

Joan Baez

<http://www.youtube.com/watch?v=62oqU9nmSws&feature=related>

Tennessee Ernie Ford

<http://www.youtube.com/watch?v=pRhpHZ85Ozk&feature=related>

Charlie Zahm

http://www.youtube.com/watch?v=3hXS5_sARJk

Jo Stafford

<http://www.youtube.com/watch?v=HQsyPm2QXrU>

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If you subscribe to iTunes, BuyMusic, Rhapsody or a similar service, keyword in “Poor Wayfaring Stranger” where you can listen to a sample from each artist, and then purchase/download the song for 99 cents. Or, you can listen to a sample from *Select MP3 Downloads* below, which are cuts from CD Albums - then purchase/download the song for 99 cents.

Almeda Riddle (1957) from the Alan Lomax Collection

<http://www.amazon.com/Poor-Wayfaring-Stranger/dp/B0012JCLJQ/>

Kent Gustavson with Micah Schonberg

<http://www.youtube.com/watch?v=HQsyPm2QXrU>

Kristin Chenoweth

<http://www.amazon.com/Poor-Wayfaring-Stranger/dp/B00136PML2/>

Misty River

<http://www.amazon.com/I-Am-Poor-Wayfaring-Stranger/dp/B0010R03EK/>

References:

The above article about the song “Poor Wayfaring Stranger” was extracted from these websites. For more information, please read the articles:

<http://www.azlyrics.com/lyrics/nataliemerchant/poorwayfaringstranger.html>

http://www.manhattanbeachmusic.com/html/wayfaring_stranger.html

[http://en.wikipedia.org/wiki/The_Wayfaring_Stranger_\(song\)](http://en.wikipedia.org/wiki/The_Wayfaring_Stranger_(song))

http://en.wikipedia.org/wiki/Kentucky_Harmony

http://en.wikipedia.org/wiki/Shape_note

<http://supersearch.mudcat.org/thread.cfm?threadid=23495>

<http://www.mudcat.org/thread.cfm?threadid=879>

<http://www.musicmart.com/Poor-Wayfarin-Stranger-David-Eddleman-SATB-P39344.aspx>

[http://press.securesites.net/cgi-](http://press.securesites.net/cgi-bin/hazel.cgi?action=Search&SEARCH_KEY_COMPOSERID=eddeleman&HEADER=)

[bin/hazel.cgi?action=Search&SEARCH_KEY_COMPOSERID=eddeleman&HEADER=](http://press.securesites.net/cgi-bin/hazel.cgi?action=Search&SEARCH_KEY_COMPOSERID=eddeleman&HEADER=)

[http://en.wikipedia.org/wiki/Richard_Allen_\(reverend\)](http://en.wikipedia.org/wiki/Richard_Allen_(reverend))

Book: The Hymn (Garst Article): <http://tinyurl.com/dnj9tv>