

# THE HYMN SOCIETY

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## EDITORIAL

Our first word must be an apology for the lateness of this issue. Our members will have wondered what became of it. The simplest explanation is the right one: pressure on the editor's desk, which during the past winter reached alarming proportions. We are sorry. We hope that the extra pages in this issue, which seem justified because we may be able to produce only three issues this year, will compensate to some extent.

We especially apologize to Dr Hugh Martin for the late appearance of his lecture to our last Conference. Happily it is packed with material that is of more than transitory interest.

In our next issue we shall be making some reference to a document which the Bishop of Woolwich has sent to the Proprietors of Hymns Ancient and Modern. We might perhaps run a competition among our members to see who can most accurately write that document without having seen it. It would not be difficult. We have seen it, and, just to tantalize our readers, we will say that it throws more light (to our mind) on the weakness of *Honest to God* than any of the critical articles we have come across. However, the time for the general discussion of the document is not yet, because the Proprietors have plans for turning it to creative use, and we hope to be able to help at that point.

Readers who attend to the enclosed slip, concerning our summer conference, will note that our Society is going to give attention for the first time to the so-called '20th Century Church Music' at Malvern this year. Well—it is only fair that if we are to reassess our theological images, we ought to consider the reconstruction also of our musical conventions. We may turn them both down: it remains to be seen.

On another page we make brief reference to the fortieth anniversary of the foundation of the Hymn Society of America. The energy and enterprise of that society are well known to our members. It is something, indeed, for us to be able to say that over here we have just seen, in our 26th year, the establishment of a London Area Conference of the Society—a Chapter, as it might be called in the USA—through the initiative of the Rt. Rev. G. P. T. Paget-King. It would be good to think that this might be imitated in other large centres. It is the kind of thing that has been widely effective in the United States. We send our greetings to the Hymn Society of America, and our best hopes for many more fruitful years for its members.

Finally, we congratulate our honoured member, the Rev. F. B. Merryweather, of Oxhill, on attaining his 80th birthday during the present year. Mr. Merryweather was for many years our Secretary, and his interest in our work is unabated—as is the energy with which he continues to contribute to the literature of hymnody.

## THE MAKING OF THE BAPTIST HYMN BOOK

By HUGH MARTIN

Every generation demands its own hymn book and grumbles at the one that contented its fathers. This is as it should be. Among the Baptists we have been using until March of this year a not very adequately revised version, published in 1933, of our *Baptist Church Hymnal*, itself originally issued in 1900. The book in both forms did us good service, but it is not surprising that criticisms of both words and music have been growing in vigour, relating to sins both of omission and of commission.

Our hymn books are published by a semi-independent Psalm and Hymns Trust, created in order to produce the *Baptist Church Hymnal* by uniting representatives of the bodies responsible for the two previous books used by two different streams in the denominational life, *Psalms and Hymns* and *The Baptist Hymnal*. All profits from the sales of our books are devoted to denominational purposes, mainly for the aid of the widows and orphans of our ministers and missionaries.

In 1954, after several previous discussions, the Trust appointed a committee to review the situation. Personally I wish it had been possible for the Free Churches to unite in producing a hymn book for their common use, but it was clear that the denominations were not yet ready for such a step. The Trust's sub-committee recommended the production of a completely new book and outlined the principles upon which the work should be done. Their report was accepted in March 1954 and the committee was authorized to go ahead as a completely responsible editorial committee. One of its earliest actions was to appoint an Advisory Musical Committee, with over-lapping membership but with the addition of several musical specialists. The result of our combined efforts was published in March 1962.

We needed all of those eight years. We had certainly taken on more than any of us bargained for. It took three years' hard labour before we had a manuscript for the printer. An immense amount of research and consultation went to its preparation. Even when the text was complete with words and tunes, there were problems of copyright which kept me going for months. There were questions of page design, typography, binding, paper, engraving. The financial arrangements were not easy: it cost the Trust about £42,000 to produce the book. The proof reading was quite a job in itself. We had three sets of proofs for the Words, three for the Staff edition, two for the Sol-fa. And at the same time we produced for simultaneous publication a 500-page *Companion*, in which Sharpe and I made strenuous, and not always successful, efforts to provide accurate information about all the authors and



composers. It was very hard work, especially for Sharpe and myself, but I feel sure he will agree that it was great fun all the same, most interesting, and in every way a worth-while job.

Our admirable editorial committee, deliberately representative of different elements in the denominational life, met thirteen times and was responsible for all the main decisions. We met mostly in Regent's Park College at Oxford, and once in Mansfield, for prolonged over-night meetings of a day and a half of intensive labour. Many of the committee had home work set them and many documents were circulated. As for Sharpe and myself, we had to live with the whole thing, much more closely than the others, for the entire eight years.

We never allowed ourselves to forget that our assignment was the preparation of a book for the use of our varied denomination as a whole, and not one to please ourselves. We could have produced a very nice book for ourselves. Our constituency was a denomination varied in theological outlook and methods of worship and in educational attainments. We had to remember Scotland and Wales as well as England; and Australia, New Zealand and South Africa were also our clients. We were inundated with good advice, mostly helpful and kindly, from all over the place, and we deliberately sought the opinions of a wide variety of people. It says a good deal for the committee that it worked throughout with the greatest good fellowship and without any difference of judgment on major issues. Naturally we did not always see eye to eye about particular exclusions or inclusions. We all, including the editor, had our disappointments. But we submitted with a good grace to majority decisions, though not without a sigh for the literary or theological short-sightedness of our colleagues.

Though we were preparing a new book and not a revision, it was natural that we should first review the hymns in our current book to see which of them should be retained as having proved their usefulness. The grounds upon which we eventually excluded nearly 300 of the 786 hymns in *BCHR* may be summarized. Some hymns had just dropped out of use. Some were too 'dated' to be retained. A 1900 volume, or a 1930 revision, naturally and properly expressed the Faith in relation to Victorian, Edwardian or possibly neo-Georgian times, just as our selection must inevitably reflect for better and for worse, the way we see things in these Elizabethan days. The world has greatly changed its shape in 60 years, even in such a thirty years as we have just lived through. For example, the spectacular development of the new nations of Africa and the East and the growth of the Church in those lands, necessitates a close scrutiny of international and missionary hymns. Some exhibit a quite unwarranted belief in Western superiority and a kind of spiritual colonialism, perfectly illustrated in that

beloved hymn of our fathers, 'From Greenland's icy mountains', which came under our blue pencil at an early stage.

I may interject here that we were disappointed in our search for hymns from 'the younger churches'; whether it is that they are not being written or that translators are lacking. But we rejoiced to include two lovely hymns by N. V. Tilak in Nicol Macnicol's translation and a moving prayer for international peace from Korea. ('Prayer to a heart of lowly love' (341), 'One who is all unfit' (456), 'The Saviour's precious blood' (664).)

Similarly the social revolution at home and the coming of the Welfare State has made many hymns impossible. (*BCH* 692, 'Praise to our God' (Ellerton); 698, 'God bless our motherland' (Barnaby); 699, 'God of our fathers' (Kipling); 703, 'King of kings' (Burton); 771, 'O what can little hands do' (Hinsdale).)

Some hymns seemed to us too subjective, sentimental and introspective to be healthy. One or two even look as if they had been written by Jack Horner in his corner, saying "what a good boy am I." Of course there is a proper place for hymns about the spiritual state of the individual and his personal needs, but the main concern of a hymn book should surely be with God in Christ and His redeeming love, and not with our own souls. And even when it comes to our own spiritual condition there are ways and means of dealing with it. The committee wanted—if I may put it rather clumsily—to redress the balance between the subjective and the objective in hymnody, to emphasize that God and His gracious acts comes first and our response, our feelings and our actions second. This as I read the New Testament, is the continued emphasis of the apostle Paul. Several times he catches himself up if he says something that might be misinterpreted. "We know all things work together for good to them that love God—or rather to them that are called according to His purpose," Ro. 8, 28. "For by grace are ye saved through faith—and that not of yourselves, it is the gift of God," Ephes. 2, 8. Or as the first epistle of John puts it, "Herein is love, not that we loved God but that He loved us." I venture to suggest that *BCHR* was not alone among hymn books in getting the emphasis wrong.

It is perhaps a corollary of this that we tried to show that the Church comes first and the individual afterwards. It is a heresy often attributed to the Independent denominations, and I fear a heresy of which some Independents are indeed guilty—that the Church is taken to be a voluntary society composed of like-minded individuals who decide to band themselves together to further their common interests. And the national or universal Church, so these heretics believe, is formed by these local groups deciding to collaborate. All that is, of course, the wrong way round and is not what Baptists and Congregationalists really believe.

In making this objective emphasis we are not ignoring the



place of the essential human response of faith and service. No group of Baptists could ever do that. We do not subscribe to the wicked parody:

Sit down, O men of God,  
You cannot do a thing.

It is a matter of priorities and balance. Paul did not mince his words with those who doubted that Christian living must follow Christian redemption. And you will find in *BHB* a more adequate selection of hymns which bring religion home to everyday life and conduct, than in any previous Baptist collection.

Many hymns seemed to us in the committee to have about them more than a touch of unreality, make-believe, or even dishonesty. It seems to me of quite fundamental importance not to allow a congregation to sing anything they cannot sing with reality and honesty. Hymns of aspiration let us have by all means, but hymns which assert the actual attainment of a level of Christian consecration and saintliness that is certainly beyond the ordinary mixed congregation, should be anathema. 'We shall omit verse 4, "Take my silver and my gold: Not a mite would I withhold." It is rather too strenuous for Claremont.' So A. C. Welch is reported to have said!

I confess I shudder when I hear a mixed crowd, even in church, shouting 'Abide with me' at the top of their voices. I even feel distinctly uncomfortable when a congregation solemnly declare that they gather rushes by the water every day ('All things bright and beautiful'). I cannot believe it is right for a gathering of young people, full of life and energy, to declare that they are 'yearning for their home above' ('Lord, I thank Thee for the pleasure'). Nothing seems to me more important in worship than that it should be honest. Declarations that we find the world a weary wilderness and wish we were dead are not appropriate for most congregations. Some lovely and admirable hymns are too intimate to be taken on the lips of most of us, especially in public. The fact that so many people are ready to sing hymns without thinking what they are singing, and do not really mean it, is not a good defence.

Some hymns we omitted because they are plain bad by any standard and ought not to be sung by anybody. I cherish William Temple's remark that the mere existence of Faber's 'Hark, hark my soul' is a 'minor but indisputable illustration of the problem of evil'. (Is there any hymn writer who can compass both the heights and the depths, the sublimity and the bathos of religion as Faber does?) Or, to take one more instance, one can sympathize deeply with Charlotte Elliott's long physical sufferings without feeling it right to use a hymn so theologically and spiritually unsound as 'My God and Father, while I stray' (*BCHR* 326). And it beats me why our fathers tolerated it.

We have provided, as has *Congregational Praise*, a section 'Mainly for Private Use'. Here are hymns too intimate for public worship or too specialized in their reference, which may yet be of great help to invalids and old people, and in that personal devotional use of the hymn book which is still a welcome practice in some quarters.

Some hymns were omitted simply because we judged that better ones on the same theme were now available.

Most of the criticisms of *BHB* have been concerned with what we have left out. It is a solemn thought that no hymn is so bad that it is not somebody's favourite!

When we came to the choice of 'new' hymns we were embarrassed by the wealth of choice open to us. (Here may I say once for all that by 'new' hymns in this connection I mean hymns not in our previous collection.) William Penn said of George Fox that he was 'no man's copy'. We may assert of *BHB* that it is no book's copy; but though we followed our own line we did study other books and gain greatly from the process, notably *CP* and *BBC*. I myself studied at least thirty hymn books of this and other lands. We also had offered to us literally hundreds of unpublished hymns, some very good, some not so good, and some quite dreadful.

In making our selection we tried first to supply the deficiencies of *BCH*, notably in relation to hymns for baptism and the Lord's Supper, for children, and for evangelistic services.

In the baptismal hymns there is perhaps some sign of the rethinking that is going on among us as in other churches, and a greater emphasis on God's action in the sacrament, as well as on the witness and vows of the believer. One Baptist critic has even accused us of teaching 'baptismal regeneration', just as he has detected a distinct leaning towards transubstantiation in the new hymns for use at the Lord's Supper. Perhaps I need not assure my readers that these criticisms are exaggerated.

*BCH* was sadly lacking in good children's hymns partly through the lapse of time and change of outlook, but also, as it were, absolutely. There was too much sentimentality and namby-pamby, and too many iterations of the theme that 'we are but little children weak'—a sentiment calculated to put any normal child completely off religion. There is certainly a place for hymns specifically for children and young people, and we have tried to provide an adequate selection from the large number of good modern hymns now available. We have also rescued by discreet revisions some good old hymns from defects which made them almost impossible for the contemporary child. But we also felt strongly that children ought to grow up into the great hymns of the Church, even if at first they do not fully understand them—in which perhaps after all they are not unlike many of their elders. Partly to encourage



this we have dispersed the hymns for children and young people throughout the book, though we have a section for younger children. There is, of course, a special index of hymns for young people to assist those conducting services.

A difficult problem was presented to us by the so-called 'Gospel hymns'. One of the most general criticisms of *BCH* in many Baptist circles was that it was deficient in hymns with an evangelistic message. Some of our churches went so far as to reject the book altogether while others used a book of what I may call the Moody and Sankey type to supplement it. Many in our churches, both here and in the Dominions, find that type of hymn congenial and helpful. Many others of us do not. Here was our problem.

On every ground we were anxious to produce a book to meet the genuine needs of *all* our churches. If we could secure the general use of the new book we might do something to raise the standard of hymns and tunes. We were eager to use nothing but the best in the worship of God, but we could not shut our eyes to the fact that God has used hymns which are not of high quality from a literary or musical point of view, whose piety, as Fuller remarked of Sternhold and Hopkins, is better than their poetry. Just as, fortunately for us, He uses ministers and organists who are not always first-rate. The disconcerting fact is that God uses hymns which I dislike intensely to reach men and women whom the hymns and music I love, leave cold and unmoved.

After much consultation and study we made a selection of the best hymns of this type and included them in an index of 82 as 'suitable for use in evangelistic services'. Of these only 25 could be described as Sankeyish, a very small proportion of the total. This, I suspect, is a problem that affects some denominations more than others, the Methodists, Anglicans and Baptists, more than the Presbyterians and the Congregationalists. But it is a real problem not to be dismissed with a high-brow sniff.

Of our desire to include more objective and doctrinal hymns I have already said enough. It meant, among other choices, the inclusion of more ancient hymns, such as those translated by Neale and Bridges, and more from our early Free Church tradition by such as Watts and Doddridge. While I was on the job I read an article in *The Times* (27:8:56) containing a rather cynical account of the writer's revisitation of the chapel of his youth. One of his complaints was that he found them singing hymns mostly a century or two old. This he thought was a sign of 'stagnancy'. We do want contemporary hymns, but surely it is one of the glories of the Church that we can still sing with reality and enthusiasm hymns of the Early Church, the Middle Ages, the Reformation, and the 17th and 18th centuries. A good hymn book is splendidly catholic in centuries, countries and denominations.

After very wide search we gave a first reading to 800 'new'

hymns which after closer study we reduced to about 300, giving the satisfactory total, we discovered, of 777, a mystical number signifying perfection! Among them were 74 by authors still alive or who have died since 1950, including several not before published, or not in this country. The wealth of hymns written during the past generation is most encouraging. One thinks, for example, of the work of Alington, Elvet Lewis, Bridges, from whom we have seven masterly hymns, Bayley, and Briggs, one of the best of modern hymn writers, who has given us six. Jan Struther, who died all too young in 1953, contributes two. One each come from Lilian Stevenson, her lovely 'Fairest Lord Jesus', Fosdick, 'God of grace and God of glory', and Bishop G. K. A. Bell, 'Christ is the King'.

Selection having been made, there was the problem of the text. As this audience will be well aware, few hymns are printed in any hymn book exactly as they were written. Most were originally too long; often a bad verse spoils an otherwise good hymn; sometimes a small adjustment will make it much more singable. The habit words have of changing their meanings or acquiring undesirable associations often demands editorial action. The word 'awful' has become slang, yet is frequently irreplaceable. The best we could do was to spell it with an 'e' to remind singers of its true meaning. A similar fate has befallen the word 'dreadful'. 'Lo, God is here, let us adore, and own how dreadful is this place' (Wesley) is not, as a young person might suspect, a reference to ecclesiastical architecture. One more instance out of many occurs in Wesley's 'Hail the day that sees Him rise', where the original reads, 'There the pompous triumph waits'. Wesley meant a reception of fitting dignity: today the word has quite other meanings.

The best illustration I know of all this does not come from a hymn at all. I have read that when Wren showed Charles II over St. Paul's while it was being built, the king exclaimed in admiration that it was 'amusing, awful and artificial'. What he meant and would be understood to mean was that it was an amazing, awe-inspiring and skilfully beautiful creation.

But I have discussed the necessity and permissibility of editorial changes at some length in a recent issue of our *Bulletin*, and shall not enlarge upon it now. A hymn book is an aid to present-day worship and not an anthology of religious verse. Hymns are intended to be sung in the worship of the Christian congregation, an elementary truth not adequately recognised by many would-be hymn writers, or even by the editors of all books. Revision is sometimes essential if the hymn is to be retained at all. Sometimes the revision should be backwards. Not infrequently we found it a real gain to restore what the author wrote.

We made an entirely new selection of chants, trying to choose only passages suitable for modern worship in both length and



content. The remarks of Isaac Watts on the indiscriminate use of the Psalms in Christian worship are still worth study. In his phrase, we have tried to 'convert David into a Christian' (see the preface of *Hymns and Spiritual Songs*, 1707).

I should like to refer briefly to one innovation and then I have done. We have inserted in the book a selection of Scripture Passages for alternate reading by minister and congregation, such as is not to be found, so far as I know, in any book published in this country. These selections are not intended to take the place of the Lesson but to be in addition to it. Our purpose is to promote the more active and vocal participation of the people in the service—more necessary in the Free Churches than among Anglicans, to add variety and life to it, and make for a greater familiarity with the Bible. We have included 37 selections in addition to the Psalms which might, of course, be similarly used. The reading is sometimes a complete passage, sometimes a selection of verse dealing with a theme, such as Christian giving, or citizenship or international peace, suitable for use on special occasions. For the most part we have used the Revised Standard Version, the New English Bible not having been published.

You will all have seen the vigorous and stimulating comments in our *Bulletin* by Mr Micklem and Dr Routley. Mr Micklem thinks we have retained too much 'lumber'. But then Mr Micklem is apparently against singing hymns at all if it can be avoided. We on the other hand were catering for people who find singing hymns a joy and an inspiration. As I have tried to say, we could not feel it the duty of an editorial committee to produce a volume of such a rarefied standard poetically and musically that not more than a small percentage of our churches would ever appreciate it or adopt it. That nobody is more conscious of the tension at this point than ourselves, I hope I have made clear. Hymn book editing, like politics, is after all the art of the possible.

Dr Routley thinks we have been 'unduly cautious', but I believe that in fact we have taken as big a step forward as our churches are ready for, and the very remarkable welcome that they have given to the book perhaps proves that we were right.

[EDITORIAL NOTE.—It is right that the Editor of the *Baptist Hymn Book* should have the last word on this: but we feel disposed to defend Mr Micklem against the charge of being, with the fabulous Bishop Strong, a hymn-hater. We see what the Editor means; but if Mr Micklem did not make himself quite clear at this point it was because we did not give him space enough to do so; for which we apologize to both him and Dr Martin.]

## SALVE FESTA DIES

By C. E. POCKNEE

Amongst the Latin hymns that have gained widespread use in Anglican hymnals in an English translation is a cento from the poem, *Tempora florifero rutilant distincta sereno*, by Venantius Fortunatus (d. 609). Typical English versions are *EH* 624, *AMR* 600 and *Songs of Syon* 114. The refrain *Salve festa dies* is stanza 39 of the original poem.

As a liturgical hymn the cento first appears about A.D. 950 for a procession before Mass on Easter Day in the Sacramentary of the Abbey of St Alban of Mainz (Vindob. 1888, ff. 107v-108r.) where it is set to the plainsong melody with which this hymn has always been associated (see *EH* 624, *AMR* 600). The supposition of the older hymnologists and ecclesiologists that this hymn and its melody were a peculiarity of the late English medieval rites of Sarum and York was a mistaken one; and there can now be little doubt that it has its origins in the Mainz service book to which we have referred above. In the middle of the tenth century Mainz was not only the seat of an important Archbishopric, but it was also a seat of the Emperors of the Holy Roman Empire; and there were frequent exchanges of service books between Rome and Mainz, which the Emperors Otto I and II encouraged. Indeed, at that time Mainz rather than Rome tended to be the centre of liturgical authority as Michel Andrieu has shown in his monumental studies in the volumes dealing with the Romano-Germanic Pontifical. The Abbey of St. Alban of Mainz had connexions with the royal family. So this combination of Church and State produced service books which were to be disseminated all over Western Christendom. It is from this ecclesiastical centre and source that the Easter processional was propagated all over Northern Europe with much else that we now recognize in the later medieval service books used in England.

During the reign of Edward the Confessor in England (1042-1066), a number of prominent churchmen from the Rhineland and North-Eastern France came to occupy positions in the Church in England, such were Herman, Bishop of Ramsbury and later of Salisbury and Leofric of Exeter; and after the Norman Conquest they continued in their Sees. It was through the service books which they brought over with them that the *Salve festa dies* came into use in the Salisbury and other English uses with much else that had its inception in the Romano-Germanic Pontifical of Mainz.

The popularity of the *Salve festa dies* at Easter in late medieval England meant that it was copied and adapted for other festivals such as Ascension and Whitsunday. In some instances stanzas from the original poem of Fortunatus were used; but in other cases imitation 'Salves' for the feast of the Dedication, the Visitation of



the Blessed Virgin Mary were invented, which owed little to Fortunatus, but were always sung to the same melody.

The reader may consult pp. 989 and 1697 of *Julian* for some of the examples of the English translations associated with this famous hymn. Most of these belong to the last part of the nineteenth century and the opening years of this one. They were the product of the Oxford Movement which has had such widespread influence throughout the Anglican Communion.

Such complexities exist, *mutatis mutandis*, in regard to many other hymns of great historical interest; and they show how slowly the revision of *Julian* must go on if the editor is to take adequate account of the knowledge that is now available to us on some of these ancient hymns.

#### WILLIAM KETHE

(A Note by Mr G. D. Squibb, Q.C., F.S.A., Norfolk Herald Extraordinary, who between 1948 and 1952 contributed to the *Proceedings* of the Dorset Natural History and Archaeological Society a revision of the lists of Dorset incumbents given by Hutchins in his *History of Dorset*. The period covered by Mr Squibb is 1542-1731, for which Hutchins was reduced to the use of secondary sources of information.)

It is stated in the *Companion to Congregational Praise*, on page 439, that William Kethe, the author of Psalm 100 in the *Old Version*, 'may have been' Rector of Childe Okeford (Dorset). 'May have been' is much too cautious. Kethe was undoubtedly Rector of Childe Okeford, or, to be quite precise, of a moiety of Childe Okeford.

The parish of Childe Okeford contains two manors, and for many centuries the lord of each manor owned a moiety of the advowson. Instead of presenting alternately, each patron presented to a moiety of the rectory, a practice which continued until the middle of the eighteenth century, when the two moieties came into the hands of a single patron. There were two parsonage houses, but only one church. The rectory of the adjoining parish of Shilling Okeford was similarly divided, though in that case one moiety belonged to the lord of the manor, and the other to Montacute Priory. The two rectors are said to have officiated at alternate services.

Kethe describes himself in his will dated January 24th, 1593/4, as 'minister', which is an indeterminate expression and may be the reason for saying that he 'may have been' Rector of Childe Okeford. That he was the Rector of the Inferior Moiety is shown by his composition for first fruits on November 29th, 1561.

There has also been some doubt as to the date of Kethe's death. His biographer in the *D.N.B.* suggests that he died in 1608. He

must have died in 1594, for his will was proved on June 6th in that year. The belief that he died in 1608 is due to a mistake in Hutchins's *History of Dorset*, where Kethe's name appears in the list of Rectors of the Superior Moiety, followed by the institution of the next Rector in 1608. It is, however, but fair to Hutchins to add that he states in a note that he did not know to which moiety five names, including that of Kethe, listed under the Superior Moiety should properly be assigned. Hutchins seems not to have seen the First Fruits records, which put the matter beyond doubt. The patron who presented was Henry Capel, who was lord of the manor of Okeford Inferior. To clinch the matter, the next Rector of the Inferior Moiety was instituted in 1594, the year of Kethe's death.

[EDITORIAL NOTE: We are most grateful to the Vicar of Cerne Abbas, Dorset, the Reverend Cyril Taylor, for introducing us to our distinguished correspondent. For those readers who are in the medieval sense 'laymen' we may perhaps say that a 'moiety' is, roughly, the half of that which cannot be physically divided.]

#### FROST-FRERE: MORE CORRECTIONS

The following, apart from certain corrections already noted, are contributed by Mr Kenneth Finlay.

- p. 140; stave 2 of example at bottom: the word *Sweet* (first appearance) is unintelligible. Either it should stand under the F of stave 3 bar 2, or it should be deleted altogether. The object of its insertion is to show how seven musical phrases were sung to six lines of words. This error has been taken over uncorrected from Frere.
- p. 262; Tune of Hymn 215, *BOW BRICKHILL*, first appeared in Nicholson's *Passiontide Cantata*, 'The Saviour of the World' (1924), as is correctly noted on p. 710.
- p. 279; For *CROFT'S 148th* read *CROFT'S 136th*, in penultimate line of the page, to correspond with heading that immediately follows on p. 280. In the same line, for *1077* read '1707'.
- p. 284; Hymn 257, tune note (b), line 3: for *Kaisarquartett* read 'Kaiserquartett'.
- p. 305; Hymn 299, tune note (a): G. Shaw's harmonization of *STRACATHRO* was made for the Public School Hymn Book of 1919. It does not appear at all in the *Revised Church Hymnary*.
- p. 308; Hymn 307, tune note (B) line 1: for *C.J.* read 'G.J'.
- p. 359; bottom line: for *HOSANNA IN THE HIGHEST* read *HOSANNA IN EXCELSIS* (cf p. 704).



- p. 374; Words note: for 'Winchester Hymn Supplement' read *Church & School Hymn Book*, 1926.
- p. 438; 2nd line from bottom, correct words-note to include *In Hoc Signo*, 1916, as first source of words.
- p. 474; Tune note to 629, line 5: Haydn wrote about 20 Symphonies in D. That here referred to is usually called no. 53, or 'The Imperial'.
- p. 593; In column headed *S.E.*, against tune GLENFINLAS, insert number '569'.
- p. 677; c. 2, *HURST*: it should have been made clear that he was an organist.
- p. 681; No mention of the fact that *SELBY* was a music-Assessor of *Hymns A & M* and had editorial responsibilities, after the death of Steggall, in the 1904 edition (see Canon Lowther Clarke's booklet, p. 72).
- p. 704; Under 1707, *CROFT'S 148th*, would be better as *CROFT'S 136th*.
- p. 711; top of c. 1. The information concerning GLENFINLAS does not agree precisely with that given on p. 365.

#### SOME TEXTUAL ERRORS IN THE ENGLISH HYMNAL SERVICE BOOK

The following is based on information contributed by Dr John Dykes-Bower, organist of St Paul's, London.

- Hymn 2, score 4, last bar, crotchets B-A should be slurred.
- 24, score 2, alto note under 8th melody note: add flat.
- 14, stave 3, bar 3, delete dots.
- 44, score 4, bass chords under 8th and 10th melody notes: the slur should be a tie between the two E flats.
- 45, score 2, 6th alto note: delete dot.
- 82, alternative version at foot of p. iii: last tenor note C: read E.
- 108, score 1, 7th alto note G: read F.
- 13th and 14th bass notes should be slurred.
- 118, score 1, 7th and 8th alto notes should be slurred.
- 180, score 2 on p. 231, 7th and 8th treble notes should be slurred.
- 198, score 2, last half-bar, second tenor note (middle C), delete dot.
- 201, score 1, 9th alto note, add leger line to middle C.
- 202, score 2, last alto note but two: delete dot.
- 219, stave 1 (1st tune): last alto note *dotted minim*: read dotted crotchet.
- 221, stave 1, bar 2: add dots to treble and alto notes (B-G).

- 244, stave 2, last treble note but two, delete dot.
- 255, stave 1 on p. 327, first alto note, add leger line.
- 258, stave 2, tie should connect first chord with last chord of preceding score by tying the F sharps.
- 262, stave 2, first alto note should be low B.
- 265, score 2, bar 3, slur last two bass notes.
- 302, score 2, first alto note after double bar should be G.
- 320, score 1 on p. 401, 3rd bass note: sharp to F is unnecessary.
- 323, score 1, second full bar, add dotted slurs to first two chords. Similarly in second version.

Double-bar lines are either wrongly inserted or omitted in 10, 20 (i), 59, 72 (p. 99), 131, 135, 194 (i), 320 (i). Avbar-line is omitted at 54. Tails are omitted in 44, 184 and 242. Words are misplaced in the 'Alleluia' of 38.

#### 'AS HYMNODUS SACER'

Recently a correspondent asked us for an interpretation of the meaning of the title of a book dated 1625 which is usually given as the source of the well-known hymn-tune, BRESLAU (*EH* 484).

This very strange collocation of Latin words is so puzzling that we asked a Latin scholar what interpretation he would give. Without claiming any finality for this interpretation, the three words seem to carry the meanings that follow:

SACER—a well-known Latin adjective meaning 'sacred'.

HYMNODUS—a Latinization of the Greek ὑμνωδός, an adjective found in Euripides once, meaning 'hymn-singing' (the Latin form is not found at all in classical Latin).

AS—A Latin word derived from the Greek ἄς (Doric αἴς), and originally meaning 'a whole': its commonest meaning is the smallest coin in the Roman currency. But from it is derived the English word 'Ace'.

The expression used in the title is then a noun followed by two uncoupled adjectives (itself a non-classical, indeed a barbarous, Latin usage), and it appears to mean 'A Compendium of sacred song' or 'The Complete hymn-singer'. The authority we consulted expressed reservations about this interpretation, in case perhaps 'As' was an abbreviation and not the Latin word we here suppose it to be. But unless anybody can supply a better interpretation, we offer this one. Not all Latin inscriptions by non-Latinist authors show faultless sense of Latin syntax.

E.R.



## REVIEWS

### DOCTOR WATTS: HIS HYMNS

There was probably room for a definitive text of Isaac Watts' *Hymns* such as is now provided in a meticulous reprint of his 'Section Edition, Corrected and much Enlarged, London, 1709'. This has been undertaken by an American, Mrs Selma L. Bishop, in *Isaac Watts, Hymns and Spiritual Songs, 1707-1748: A Study in Early XVIII Century Language Changes*, London, Faith Press, 1962, 50s. net. The editor is Professor of English at McMurry College, Abilene, Texas.

Her plan has been to collate the first sixteen English editions of the *Hymns* (except Ed. xiii which cannot be traced), and to record every minute change in 'capitalization, spelling, punctuation', as well as cases of 'verbal emendation' (p. xxxiii). Her scheme does not include the Miscellaneous and Children's Hymns. Reference would have been easier if each page had been numbered with the appropriate Book [I, II or III] of Watts' *Hymns*, even though he himself did not do so. Also it would seem that the editor's introductory roman paging ought to end at xlvi, with the arabic series beginning, for the purpose of this volume, at Watts' title-page rather than at his first hymn.

Dr Bishop is mainly concerned with the philological interest of Watts (pp. xxv-xxxii), and she displays close acquaintance with his own writings on this subject, especially *The Art of Reading and Writing English*, 1734, and *The Improvement of the Mind*, 1741, as well as with works written about him (Bibliography, xlv-xlviii). She points out in an introductory chapter (p. xxi) that Watts deliberately 'lowered language' in his *Hys. & Spir. Songs*, in order 'to profit the uneducated Christian's understanding' (in contrast with the *Horæ Lyricæ* which were designed 'to entertain polite society'). This intention probably explains his abandoning some phrases which appeared in his first edition (e.g. pp. 6, 8, 178, xlv). One could wish, however, that in the case of I. xx, st. 5 (p. 22) he had retained his earlier metaphor for the Robe of Righteousness, as in Ed. i:

The sanctifying Spirit framed  
The Needle-work of Grace,

reminiscent of patient xviii-century embroidery.

While very many of the changes recorded are trivial, the more important variants are collected on pp. xxxv-xliii, and undoubtedly provide much that is of interest and value. Thus in 'When I survey' (p. 353) we have the evidence that the youthful Watts [p. xxxi] wrote, though not after the first edition, 'the young Prince of glory'; cp. I. xlviii, st. 3, II. xxx, st. 8, II. lxxii, st. 1. In the same hymn we see that st. 4, 'His dying crimson', was bracketed for omission if desired in all editions *except* the first. But Watts'

use of these brackets (see Preface to his *Psalms*, 1719, p. xxxi) is curious. In II. xxx, for instance, he [or his printer?] is prepared to omit st. 1 and 2 of 'Come, we that love the Lord', and similarly, on p. 231, st. 3 and 4 of 'There is a land of pure delight'. Earlier in the same Preface [p. xxiv] he answers objections that he had left out some lines in translating: 'Perhaps so, but if I had not, the Clerk would have left 'em out, to save the time for other parts of worship'. His colloquial usage, though now denounced on p. xxx, recurs in 'cloaths 'em' (p. 7), 'lift 'em' (p. 197), also pp. lii, liii. One notices, too, the transitional spelling of the period (not less than Watts' own awareness of it, pp. xxviii-xxxiv). Thus on p. 7 different editions give both *cloathing* and *clothing*, and on p. 24 *farewel* and *farewell*; one may add *desart*, *desert* (p. 310), *chear*, *cheer* (p. 368); 'landskip' (p. 231) had not yet yielded to 'landscape'.

The genuine value of this book has been emphasized lest Mrs Bishop's work should suffer by defects which are evident from the very first page of preface. Ordinary reading-slips, though confusing, may be overlooked (like 16th for 16 on page v, *corps* (p. xxx) and *copes* (p. xxxi), presumably for *corpus* and *copies*, and so on. But there are other characteristics of the writing which cause one to reflect sadly upon the teaching of English grammar. Doubtless the excess of such words as *semasiological*, *semantics*, *metrics* and the like must be accepted as an American mannerism, but the introductory pages contain too many examples of carelessness or sheer wrong usage by any standard of our language. See, for instance, on p. xiv, 'like in other such schools', and the incorrect use of *extol* and *condone* (pp. xxv, xxviii), or the shocking hybrid 'polylingual' (p. xxvii). The list may be augmented from pp. v-viii, xv, xvi, xxv. This sort of thing is the more to be regretted in a survey of the influence of Watts as an educationist and teacher of English. Some small inaccuracies occur in the Preface (pp. vii and viii), but it is disturbing to find on page v (middle) that 'Come, we that love the Lord' is wrongly cited, throwing doubt upon the other references, while the whole sentence beginning 'It is from such changes . . .' is unsatisfactory. In a study which in its nature contains so many references and explicit corrections, one feels that the editorial work should command the utmost confidence.

Nevertheless, when all is said, we congratulate the editor upon her achievement, and commend her book to the notice of every student of this subject.

L. H. BUNN,  
November 1962.



*Isaac Watts, Hymnographer*, by Harry Escott, Independent Press, 304 pp., 30s.

At last Dr Escott's work on Isaac Watts has been made available: and very glad we are to see it. For some years we have known that Dr Escott was an authority on Watts, and the appearance of this book has been eagerly awaited.

The book's subtitle is 'A Study of the Beginnings, Development, and Philosophy of the English Hymn'. Its central subject is treated well and amply, but there is room also for a good deal of material of a more general kind that will not be found elsewhere. Where else will the reader be able, for example, to lay his hands on the full information about Watts's 17th-century precursors as he will in chapter 3 of Escott? Not everybody knows how much of 'Ye holy angels bright' Baxter didn't write, or that Matthew Henry wrote any hymns at all. The emergence of the hymn from the metrical psalm is deftly handled.

The following chapter, on worship, covers ground which has received treatment elsewhere; enough is said to set the scene for what Escott calls Watts's 'Revolutionary Manifesto' (the Essay Towards the Improvement of Psalmody, 1707). Chapters follow on 'The Christianized Psalm' and 'The Response of the Redeemed Community' (the hymns); then the children's hymns are handled. In these three chapters Escott is at pains to show what is new and what is derivative in their manner, content and technique, and this is where his wide scholarship serves him, and his reader, well. In the children's hymns, for example, he fair-mindedly refuses to consider Watts an innovator in anything except 'mastery of verse-technique' (p. 213): By the standards of our own age Watts was certainly a master of little else when it came to writing for children; but Escott isolates his contribution to pedagogy very neatly on p. 216, where he tells us that 'Before Watts wrote for children the main tendency in religious education had been to teach the child in such a way that he remained a child . . . It was Isaac Watts who humanized children's praises; they were *divine* songs just because, for the first time, they were human and childlike'.

Although legends about Watts—based on material that often he did not write at all—suggest a grim puritanism which our age does not care for, it may well be asked whether the dragons and ogres and knights and whatnot of the thirties are of any more consequence than Watts's moralisms: the moralisms often broke out into great dogmatic statements like 'I sing the almighty power of God'. The ogres do remain firmly imprisoned within the covers of a book.

In 'Imitator or Pioneer?', chapter 9, Escott seems to develop the idea that A. P. Davis made much of—that Watts's chief contribution to hymnody is in his *System of Praise*: in integrating

hymns with human experience and with the modes of worship. This is surely right: much can be shown to prove that Watts's literary style derived its manner from here or there—very largely from the Psalters. It is in making hymns stand out 'in the round' that Watts was really a pioneer.

The last chapter is called 'Good and Bad Results of Watts's Treatment of the Psalms': and it is the one chapter that I find tantalizing—for we really hear nothing about the bad results of Watts's treatment of the Psalms! The good results are evident: the hymns made the psalms singable by people whom ecclesiastical politics or accidental circumstances prevented from singing them to chants. Much is said in this chapter about testimonies from the eminent to the religious sufficiency of the Book of Psalms. A line that looks suspiciously like Charles Wesley is described as a 'nauseating' example of the kind of subjective bombast in hymns which the Psalter corrects. But what were the bad results of Watts's psalmodic paraphrases?

Why, the answer surely is that in as much as the sense of the psalms has been distorted through their being approached and used as hymns, Watts can be said to have contributed to this. If anyone believes that the Psalms are there to be read (or sung) as an Old Testament reading, rather than as a direct affirmation of Christian faith, then he must regard their use as hymns as an abuse, and Watts, through his 'Christianisations' as a major contributor to this abuse. That is a long story, but it is at least one way in which the reader might have been spared the disappointment he feels when he comes to the end of the book and finds the last chapter only half done.

That is my only major criticism. The text is readable, the matter is authoritative, the background scholarship is ample, and the subject is of primary importance. The book can safely be recommended as 'required reading' to any who claim to be interested in the history and content of hymns, and Dr Escott is to be warmly thanked and praised for making it available to us.

E.R.

#### R. VAUGHAN WILLIAMS

*Vaughan Williams*, by A. E. F. Dickinson, Faber & Faber, 540 pp., 84s.

Two years ago an excellent appreciation of the music of Vaughan Williams appeared in Dent's *Master Musicians* series, written by Mr James Day. Mr Dickinson here gives us the first full-length biography in a book of sumptuous proportions and judicious erudition. It is not within the competence of our journal



to assess the book as a biography or as an appreciation of the whole V-W corpus of music, but its author does such full justice to the V-W hymn tunes that we must urge our readers to add it to their libraries if they can.

Chapter Five (pp. 123-142) is devoted to Hymnody, and opens with an account of V-W's work on the *English Hymnal*. This is the story which some of us heard from the composer himself at that memorable meeting at Addington in 1956. Going on to particular matters, Mr Dickinson shows how MONKS GATE was transformed into a hymn tune—and most of us who do not possess the *Folk Song Journal* do not know how MONKS GATE originally went. There follows an account of the translation of LASST UNS ERFREUEN—and this should leave nobody in any doubt that the famous tune as we know it is very much the work of V-W.

Then we come to V-W's own tunes: the great canon of four which first appeared in *EH*. Each is given an acute critical scrutiny, which throws up such judgments as that SINE NOMINE 'like JERUSALEM, should be reserved for special occasions'. (We don't think Mr Dickinson means to prescribe Barnby for 'ferial use'.) There is much to be said for the concise description of the words of 'For all the saints' in the words 'worthy but not impressive'. DOWN AMPNEY is (again excellently) said to be 'by widening consent the quintessential V-W in harmonized melody'. SALVE FESTA 'improves with acquaintance'. Then some of us must persevere.

There follows a critique of the more general contents of *EH*: 'the retention of the incredible LEOMINSTER seems downright cynicism'. How we should have loved (remembering Addington 1956, to hear V-W's answer to that!). Mr Dickinson might possibly have spared a line to note V-W's expressed admiration (in *EH* Preface) for DOMINUS REGIT ME.

The editorial work on *EH* in harmonizations, collocations, and choice of tune-versions is then gone into with care, and thereafter the influence of *EH* on other hymnals and its progress through *SP* to the 1933 edition.

This is all admirable in that it deals seriously, in the context of a major musician's work, with hymnody. This side of V-W is not, as it might have been, dismissed in a paragraph. It gets twenty pages.

There are two points of omission which rob the chapter of a completeness which we are not really entitled to demand of it. In the first place, it might have been interesting to mention the two otherwise unknown contributions of V-W to *The New Office Hymn Book* (1908). This astounding collection was published in two volumes, of which the first contained a system of sequences and office hymns and the second a collection of 560 hymns. In the first volume V-W has two tunes. TRIUMPHE PLAUDANT MARIA

(don't ask us for a translation of that) goes to a hymn for Ascension Day beginning 'Sing Victory, O ye seas and lands' as the second tune to no. 125: the metre is 888.888 (iambic) plus 8.12 (trochaic), further complicated by a reversion in verse 3 (or four) to 88.88.88 in its first six lines. V-W took it in his stride: the tune is a jolly one, and would be better served by a hymn that didn't contain the line

Effulgent in his purple vest.

The other of his tunes is on the last two pages of the same volume—Appendix no. 17; its name is ALMA CHORUS, and its words begin 'Now let our voices rehearse our Lord's dear titles in order', a quaint hymn on a subject that Isaac Watts handled rather better in 'Join all the glorious names': its anonymous author wrote it in hexameters throughout (not in Elegiacs, like SALVE FESTA). The words are at no. 300 in volume i. Again, it is a good tune (we think it rather pleasanter than SALVE FESTA, but it could not be substituted for it).

The other thing that Mr Dickinson might have mentioned is the grotesquely named *Hymnal for Scotland* (1951) which is *EH* with a small appendix of hymns for use north of the Border; in this appendix appears what must have been V-W's last hymn-tune, called MARGARET (no. 748) to words by the lady who is now his widow. This is far more exciting than those in the original *EH* and shows, as do some of the *SP* ones, what the mature V-W thought a hymn-tune could be.

One other minute point of 'curious lore': the tune that was tucked away as no. 1 in the Appendix of two tunes in the 1931 *Songs of Praise* is superscribed 'S.M.W.V.R.' A little practice with the Listener Crossword is all that is necessary to infer that half of this is by V-W; it must have been 'Appendicized' to make way in the body of the book for John Ireland's tune to the same hymn ('Sing brothers sing, and praise your king'): but it is a far more practicable proposition. Nobody knows it, one suspects—but the OUP wouldn't let us publish it in the University Carol Book!

The rest of Mr Dickinson's book does not concern us here: but it all makes fascinating reading, and we must be enormously grateful to him for the trouble he has taken to integrate hymnody with the larger work of this incomparable composer.

May we say, in postscript, that a very kind reference to your Editor on page 124 contains a mis-statement in the last line of the second paragraph which ascribes to your Editor an honour due to Dr Eric Thiman?

E.R.



## THE AMERICAN HYMN SOCIETY

*Sing with Spirit and Understanding*, by William Watkins Reid, published by the Hymn Society of America, 1962: 85 pp., no price stated.

This book celebrates the fortieth anniversary of the Foundation of the American Hymn Society, and presents in handy form a record of the Society's activities, an assessment of its influence, and summaries of its published papers to date. There are added records of addresses given to the Society, and some account of the 'Hymn Festival Movement' with typical orders of service.

The receipt of this book, whose factual and annalistic character places it beyond the range of review or criticism, gives us the opportunity to congratulate our American friends on the completion of their first forty years of service. This volume is a most useful compendium of information and impression concerning that service, and the skill and economy of its presentation are typical of the best that the American Hymn Society provides.

INAUGURAL MEETING OF THE LONDON AREA BRANCH OF THE HYMN SOCIETY OF GREAT BRITAIN AND IRELAND, SATURDAY, 26TH JANUARY, 1963, at STEENOVEN MISSION HOUSE, 16 ABERDEEN ROAD, Highbury, N.5.

## REPORT

**PRESENT:** The following signified their intention of attending, though some were prevented at the last moment, and in fact seventeen were actually present: Miss M. Chaloner, Mr D. Haxton, Lord Horder, Mr R. D. Jenkins, Mr and Mrs G. Edward Jones, Rt Rev. G. P. T. Paget King, Mr A. Manners, Mr K. Mayhew, Dr B. Massey, Mr J. A. Medhurst, Mr P. Morison, Mr Long, Mr R. F. Newton, Mr J. H. Price, Miss S. Seward, Mr T. L. Smart, Rev. W. Smith, Mr J. Lyddon Thomas, Mrs M. Thornton, Mr and Mrs G. T. Winnett.

**APOLOGIES FOR ABSENCE** were received from: Lt-Col Gordon Avery, S.A., Mr R. Gibbard, Rev. Douglas B. Gray, Mr L. Donald Jarvis, Dr Gerald Knight, Miss D. Douglas Lord, Rev. C. E. Pocknee, Brigadier J. Trainer, S.A., Mr S. Walton, Miss D. E. Warren, Rev. E. Shave.

Bishop Paget King welcomed those present. It was appropriate, though accidental, that they met the day after the Week of Prayer for Christian Unity. It was often pointed out that the great Christian hymns were the common heritage of all communions; he himself had never realized this so deeply as at the Christian Unity Rally in Trafalgar Square the previous Sunday when Roman Catholics, Anglicans and Free Churchmen, standing in the snow, had sung 'Praise to the Holiest in the height' together. Originally this meeting had been intended to decide whether or not to form a London branch but the response had showed quite clearly that there would be widespread alarm and despondency among members if the branch were not formed!

Subject to the approval of the Executive, it was unanimously agreed that a London Area Branch should be formed, with a subscription of 5s. p.a. (of course, in addition to the subscription to the Society), and that meetings should be held quarterly in central London, with the possibility of occasional visits to such places as Addington Palace.

The following Committee was elected:

Rt Rev. G. P. T. Paget King (Chairman)  
Rory D. Jenkins, Esq, B.Sc. (Secretary)  
G. Edward Jones, Esq (Treasurer)  
Kevin Mayhew, Esq  
Bernard S. Massey, Esq., Ph.D.  
J. Lyddon Thomas, Esq.



Mr Kevin Mayhew then described his work in the preparation of a new hymn book now ready for the printer, designed to encourage greater congregational participation in the services of the Roman Catholic Church. This book will contain the congregational parts of the Mass, with music, a selection of psalms with Fr Gelineau's music, and a much wider and better selection of hymns, with greater provision for the Christian year and a larger selection of hymns from non-R.C. sources, than in any existing Roman Catholic hymnal. No attempt, however, has been made to exclude 'bad' hymns where they are very popular. A lively discussion followed Mr Mayhew's talk, and then Dr Bernard Massey spoke about 'New Songs', a supplementary hymnal produced by Redhill Congregational Church in aid of its organ fund. While the main emphasis has been on the quality of the words and music, an attempt has also been made to include only hymns which have something new to say.

Tea was served by the kindness of the Rev. J. C. Hedley Thatcher. Afterwards, with Mr J. Griffin as organist, Mgr Paget King conducted a short Hymn Service in the Mission House Chapel, at which hymns were sung from the Broadsheet used at the Society's Act of Praise at Bristol last year.

The new committee met for the first time after the service. It was agreed that the next meeting should take place on or about Saturday, May 4th, at Kingsway Hall or some other central spot; that there should be a speaker about Baptist hymn singing, with special reference to the new Baptist Hymn Book, and that hymns from the Baptist Hymn Book should be sung.

Three new members (Mr Mayhew, Mrs Thornton and Miss Seward) joined The Hymn Society in the course of the proceedings.

G. P. T. PAGET KING.