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EDITORIAL

Once again our readers are entitled to an apology: we have managed only to send out three Bulletins during the year 1963. True, the keen arithmetical eye will notice that our guarantee of 64 pages per year has been pretty well honoured; but all the same we are sorry for the irregular appearance of our journal over the last year or two. We do not propose to explain or attempt to justify this. We could, but it would edify nobody: those who understand extend their sympathy already; those who don't won't be persuaded by anybody's excuses.

'Stumbling and falling in disastrous night,' as the fine-frenzied American lyric has it, we none the less have achieved our ninety-ninth number; and we shall begin the New Year—or anyhow celebrate the New Year not too near its far end—with our

hundredth. Among other things in our next issue will be one of the most important contributions which even Mr. Bunn has made to our pages, and, as we hope, a contribution from one of the members who has seen the whole of the Society's life from its beginning.

It is to be hoped that by now all our London members know of the existence of the one regional branch that the Society has generated: the London Branch of the Hymn Society. This has now been operating for a year, under the energetic direction of Bishop G. P. T. Paget-King. Its inaugural meeting was held on January 26th, and quarterly meetings are the proposed pattern. The headquarters of the London Branch are at present in the care of Bishop Paget-King at Steenoven Mission House, 16 Aberdeen Road, London, N.5. Any who have not yet encountered the many letters which Bishop Paget-King has written to the religious press in this connection may be glad now to have the address.

THE MALVERN CONFERENCE

Reported by A. S. HOLBROOK

The Malvern Conference was noted for certain outstanding features. For attendance it was about average and the setting was superb. Poised among the glorious highlands of Worcestershire, Malvern makes an excellent centre! How often the Executive postponed the prospect of arranging a conference there! In the days of Canon Briggs, Canon Bartleet and Maurice Frost we were urged to arrange one, but the occasion was never found. Not till July did we know how often it is the home of conferences on music, or what a skilful and kind host Leonard Blake is, or how hospitable Malvern College is to those interested in good music. All this was proved to our great satisfaction.

The Conference began at Evensong in the beautiful Priory Church—a minor cathedral for size and appearance—specially arranged for us and conducted by the Vicar and his Curate. Though not a large company in so large a church, we obeyed the Psalmist's injunction, 'Let everything that hath breath praise the Lord', and we worshipped the Lord in the beauty of holiness.

The second session was the Act of Praise in Malvern College Chapel. The eleven hymns were sung without conductor: Mr Leonard Blake, Music Director of Malvern College, was at the organ console, and that was all that was necessary. The Choir which led the singing consisted of Boys from the College Choir supplemented by singers from Malvern Choral Society. On occasion, as required, each constituted a choir on its own and, with marked effect, was used to express or interpret some feature of a hymn. Joan Rogers' hymn, 'In thine hour of grief and sorrow', to Lyddon Thomas's tune, COLLARDS LANE, for example, was sung by the adult

choir only. And how well they sang it! This is a hymn and tune that needs to be known and used more. The Welsh flavour of the tune, and the deep understanding of the words mark it with distinction. Of some other tunes that were sung, each of great merit, the stamp of the Public School was seen. Leonard Blake's CONELLAN, Sir George Dyson's WINTON, Herbert Howells's MICHAEL and W. H. Harris's SENNEN COVE are admirably suited to boys' voices. We had been led to expect a good example of public school singing, and the promise was well fulfilled. A 'new' Charles Wesley hymn, 'Father, to thee my soul I lift', which last appeared in six verses in the 1904 Wesleyan Hymn Book, and which, now shorn of the two verses which limits its wider use, was sung. Set to SENNEN COVE it should appeal to hymn book compilers in the future. It certainly was a discovery to Methodists present. Dr Routley and Mr Blake certainly made a good selection of hymns, and Mr Blake's excellent and unobtrusive direction from the organ loft turned them into 'praises with understanding'. Concerning the aptness of the well-timed commentary on the hymns given by the Rev. Eric Sharpe, for he seemed to say all that was necessary, and to say it so well, it was enough to look at the faces of the boys of the choir, and the many other young people present, to see how it registered. They were absorbed, and so were we.

The two lectures of the Conference were given on Wednesday evening, July 3rd. As Dr Routley's is published in this issue, all that one need say here, and it should be said, is that it was fascinating, and to hear the tape-recording of it bears out that opinion. The centenary of the appearance of Catherine Winkworth's 'The Chorale Book for England' was well marked by Dr Routley's appraisal. The lecture given by Father Ronald Dix, Vicar of Malvern Link, on "20th Century Church Music", represented a very different field, and one that has seemed to be quite beyond the interests and service of The Hymn Society. The lecturer gave a very reasoned statement of his belief in and the value of 'pop' music. He described himself as a 'perfect square', if ever there were one, but he had turned to the 'beat' form of music to seek by it a means of reaching out to those outside normal church life and worship for whom this type of music was the constant pattern, day in and out, at work or in leisure, at home or abroad. On housing estates it could be heard from almost every wireless. It was listened to. It 'got' the people. Father Dix said that, as he was convinced it was part of the normal life of great crowds of un-churched people, he felt that we should understand and use it to teach them that religion is relevant to life. He decided to make an experiment in 1958, using the 20th Century Church Music then available for a period of two years at his 9 am. Family Church services on Sundays. At the end of the two years he was more certain of its place in worship than when he began to use it. Congregations have

increased at least threefold up to the present time, and the experiment still goes on because he believes there are devotionally minded people for whom this is a recognisable idiom through which they can understand the deep purposes of God and by which they can best express their faith. Father Dix believes this type of music can represent to them more plainly the Death of Christ than the older forms of orthodox Church music. With the aid of an accomplished pianist and five singers from his Church 17 of these tunes, with their complex syncopated rhythms, written by Geoffrey Beaumont, Patrick Appleford, Gordon Hartless and others, were sung; some of them to well-known hymns and others to new ones. It was all quite exciting and, when the illustrations concluded the lecture, a number of very critical questions were asked and a good deal of discussion ensued. Expressions of favour, and of disfavour, made it more exciting still.

In between these events considerable business was done by the Executive Committee and, at the Annual General Meeting, the officers of the Society were re-elected, the financial statement was received as satisfactory, the Rev. F. B. Westbrook, B.A., Mus.D., was made a member of the Executive in place of the late Dr Alan Kay, and the proposal to hold the 1964 Conference at Dereham in Norfolk, July 21-23, was confirmed.

THE CHORALE-BOOK FOR ENGLAND, 1863

By ERIK ROUTLEY

Those were spacious days in 1863. You had all the time in the world. If you were moved to edit and publish a hymn book, you provided it with a title-page in two colours, whose legend ran to ninety-nine words.

THE CHORALE BOOK FOR ENGLAND

A complete Hymn-book for Public and Private Worship,
in accordance with the services and Festivals of the
Church of England.

The Hymns from the

LYRA GERMANICA AND OTHER SOURCES

translated by

CATHERINE WINKWORTH

The Tunes from the Sacred Music
of the

LUTHERAN, LATIN, AND OTHER CHURCHES

For Four voices, with Historical notes, etc. etc.,

compiled and edited by

WILLIAM STERNDAL BENNETT

Professor of Music in the University of Cambridge
and

OTTO GOLDSCHMIDT.

London.

Longman, Green, Longman, Roberts and Green.

also to be had of

Messrs Cock, Hutchings and co., and Addison and Lucas.

1865

So reads the title-page of the copy in my possession, which bears the signature of Goldschmidt. The date is 1865 because this edition adds to the 200 translations from the German a supplement of 60 hymns from other sources which amplifies the usefulness of the book in English churches. Our centenary now properly celebrates the publication of the 200 translations, the title-page being in all respects the same except for the date, 1863, and the absence of the information that you can also have the book of Messrs Cock, Hutchings and Co., and Addison and Lucas. Ninety-two words only on that title-page.

This book—and I propose to say a little as I go along about its 1865 supplement—represents the considered choice by Catherine Winkworth from the many translations she published in her two books of *Lyra Germanica* of 1855 and 1858, and is the only collection of her translations to be accompanied by music.

My business today is to talk not of Miss Winkworth but of her book. In any case it would be impudent to detain you with the details of a life whose course is already familiar to you. It stands to the credit of the Hymn Society that it has enriched the world's knowledge by disseminating the information that Miss Winkworth was born two years earlier than editors (following Julian) had long thought. A similar service, you will remember, was performed by us for the memory of Mrs Alexander. For the rest, we recall that residents of Alderley Edge, Cheshire, and of Bristol have special reason to think affectionately of Miss Winkworth.

Sterndale Bennett needs little more comment than that which our title-page gives us. It is enough to be a predecessor of Stanford in the Chair of music at Cambridge. Of his excellent scholarship we shall encounter plenty of evidences. As for Goldschmidt, delicacy must have prevented the printers from adding a line under his name to correspond with that under Bennett's: for apart from the gifts of an excellent all-round musician, and the distinction of being the Gerald Moore of his day, his chief claim on the world's attention was that he was the husband of that Jenny Lind for whom Mendelssohn wrote so many well-placed F sharps in *Elijah*.

There, ladies and gentlemen, as the question-master habitually says, is the team. A trio of gentlefolk serving the church's praise. The *Chorale-Book for England* is the fulfilment of a promise made by Miss Winkworth in her *Lyra Germanica* that in due course a music-edition of her hymns would appear. (The promise itself is cunningly hidden: it has not fallen under my own eye in reading either of the *Lyra Germanica* volumes that I have by me). It is designed to enrich the hymnody of the Church of England by importing into it as many examples of the German style as seem to make tolerable singing for Englishmen. It is now possible, a hundred years later, to say that this collection of 200 translations has provided at least thirty hymns which are in common English use, and on the severest reckoning three which no editor nowadays considers omitting: 'Now thank we all our God', 'Praise to the Lord, the Almighty' and 'Wake, awake, for night is flying'. Of these the first two anyhow are among our national possessions, among the dozen hymns familiar to the most philistine of Protestant churchgoers. And there are many more which are familiar, even popular: 'Deck thyself, my soul, with gladness', 'Christ the Lord is risen again', 'All my heart this night rejoices', 'If thou but suffer God to guide thee', 'O love, who formest me to wear' and 'Jesu, priceless treasure' are surely among them.

It might be helpful if I began by making some observations about the immediate background of this remarkable achievement. Catherine Winkworth's work—taking it as spanning the eight years 1855–63—falls into the period when the translation-fashion was at its highest point, and when in particular the translation of German

hymns was receiving for the first time (the Wesleys apart) serious attention in England.

The history of translation from the German is obvious enough. John Wesley is the father of German-English hymn-translation: his German contacts were a primary cause of his celebrated 'conversion', and among these, it was the hymns of the Moravians that had especially stirred up his spirit. It is at first a curious thing that the Wesley translations do not, as a whole, fall into the category of popular hymns to-day. If one wants to speak of them to a generalized audience the only hymn one finds there is much chance of their knowing among the Wesley translations is 'Commit thou all thy griefs': and, superb though this is for singing, one immediately has to point out that it deserts the metre of the original. Methodists, who in so many ways lead us all in these matters, know many more magnificent Wesley translations, but the Church of England uses them very little. The *English Hymnal* actually has none at all.

But then the Wesley hymnody does not historically belong to the age of anglican hymn-singing. It is in the first generation of that age that we do find energetic efforts to add the German stream to the still somewhat exiguous supply of properly anglican hymns for congregational use. And it is easy to see why it was to Germany that that communion turned which was also engaged in a strenuous effort to recover by translation the work of the medieval liturgical hymn-writers. The Lutheran tradition has a strong sense of season: and although in the later German hymn-writing—that inspired by Gerhardt and continuing through the eighteenth century—there is a pronounced personal and pietistic note, there is much in the earlier hymnody which supplements the material available for seasonal use. The English eighteenth century may be the golden age of English hymns: but the emphasis is on theology and experience, and if it were not for Charles Wesley's own very sure touch with the Prayer Book, we know what the 19th century anglican hymn-singers would have been left with by 1850: Keble.

The age of translation is, of course, the immediate 'pre-A & M' age—from about 1845 to 1865. The translators from Latin and Greek cluster, historically, round Neale. The translators from the German cluster round Miss Winkworth.

Like all the 'greatest' of any historical category, Miss Winkworth was not the first of her kind. Frances Elisabeth Cox had published her *Sacred Hymns from the German* in 1841; this was a collection of 49 translations which was enlarged and revised in 1864. 'Jesus lives'—the excellent and admirably-tuned Easter hymn—first appeared in the 1841 book, although what is generally sung now is a revised (and much improved) version.

Jane Laurie Borthwick, that excellent daughter of the Scottish lowlands, published her *Hymns from the Land of Luther* first in 1854.

Later editions appeared in 1858 and 1862: so she was, as a writer, an exact contemporary of Miss Winkworth. Exactly how much her sister, Mrs Sarah Findlater, had to do with the finished translations in this work does not seem to be clearly known. But a good deal of Borthwick appears in modern hymn-books. She has nothing like the felicity of Miss Winkworth and most of her material seems to have dated rather decisively now. I am not sure that setting her 'Be still, my soul' to FINLANDIA was a kindness: but it has ensured that that hymn is still very popular in her native Scotland.

Richard Massie, the oldest in years of this company of translators, was much admired by Miss Winkworth. Once again it is the year 1854 that is adorned with a book of German translations—*Luther's Spiritual Songs*. He contributed many translations to Mercer's *Church Psalter and Hymn Book* (1858) and in 1860 produced *Lyra Domestica*, largely given to translations from Spitta, the hymn-writer of the Enlightenment. I am bound to say that, greatly as I loved Catherine Winkworth's translation of Luther's 130th Psalm, I find, except for its opening verse, Massie's translation in the *Church Hymnary* even more dramatic as an English lyric.

To wash away the crimson stain
Grace, grace alone availeth;
Our works, alas! are all in vain;
In much the best life faileth.
No man can glory in thy sight,
All must alike confess thy might
And live alone by mercy.

What though I wait the livelong night
And till the dawn appeareth,
My heart still trusteth in his might,
It doubteth not, nor feareth;
So let the Israelite in heart,
Born of the Spirit, do his part,
And wait till God appeareth.

These were the major translators from German who operated in the fifties of the last century. More occasional work was done by certain others: such as Arthur Tozer Russell, who included some German hymns in his *Hymns for Public Worship* of 1848, and one John Kelly, who made some translations of Gerhardt in 1867, which Julian describes as faithful but unpoetic. In America James Waddell Alexander, in *The Breaking Crucible* (1861) left a translation of 'O sacred head' which half the hymn-singing world holds superior to those of Baker and Bridges (I fancy Baker's came from the Latin original rather than from the German): and also one Henry Mills in *Horae Germanicae* (1845) produced a set of translations which Julian regards as simply 'not well done'.

It is, then, not my purpose to speak of the German hymns from which Miss Winkworth made her translations. I am not competent to do that and can only recommend to you that admirable little book, *Sursum Corda*, by Sidney Moore, for information about these. I am now concerned with the actual contents of the *Chorale-Book*. But it is worth noticing that while the *Chorale-Book* itself did not appear in time to be taken notice of in the first edition of *Hymns A & M*, *Lyra Germanica* was available in both its parts, and of the 273 hymns in the 1861 *A & M* six are from one or other of the *Lyra* books. These were:

- 112. Christ the Lord is risen again,
- 171. O Love that formest me to wear,
- 191. Christ will gather in his own.
- 208. O Father, thou who hast created all.
- 233. When in our hour of utmost need.
- 238. Now thank we all our God.

One was added in 1868, after the appearance of the *Chorale-Book*, but oddly enough it is one of those hymns which did not survive into the *Chorale-Book* from *Lyra Germanica*: 'Tender shepherd, thou hast stilled' (358). The influence of the *Chorale-Book* on *Hymns A & M* was therefore delayed. Indeed, it was long delayed, for the 1889 edition took no note of it at all. The edition of 1904 included one new one—a hymn from the *Chorale-Book* which was not in *Lyra*, 'Lord God, we worship thee' (509). But this one had a short life, appearing in no subsequent edition. In the 1916 Supplement 'Praise to the Lord' (657) and 'Blessed Jesus, here we stand' (713) appear as an indication that the compilers had noticed what the *English Hymnal* had been doing: and in the revision of 1950 there appear for the first time her translations of *Wachet Auf* and *Schmücke dich* (55, 393), and her recast baptismal hymn, 'Lord Jesus Christ, our Lord most dear', which is one of the very few of her hymns that was published after 1863: being in fact in her *Christian Singers of Germany* (a book rather than an anthology) of 1869.

So the total number of Winkworth hymns in all editions of *A & M* is thirteen. Comparable figures for certain other current hymn books are:

<i>Songs of Praise</i>	7 (including 'Cometh sunshine after rain', 478).
<i>Church Hymnary</i>	14 (including 'Wake Spirit who in times now olden' and 'Whate'er my God ordains is right' (377, 540)).
<i>Congregational Praise</i>	13 (including, 'O Christ, our true and only light, 316).
<i>Baptist Hymn Book</i>	11.

Methodist Hymn Book 22 (including 'Conquering prince and Lord of glory, 227, 'Holy Ghost, my Comforter', 287, 'Who puts his trust in God most just' (495), 'I will not let thee go', 523, 'Abide among us', 698, and 'Light of light', 663).

Enough of figures! To the book!

The *Chorale-Book* is much more than merely a music edition of *Lyra Germanica*. Only about half the material in *Lyra* is in the *Chorale-Book*, and of this, much is revised. From the first volume about 45 per cent, and from the second, about two-thirds, goes into the larger book. And in the process from the earlier to the later collection we can see Miss Winkworth's technique in translation developing. She was always conscious of the institution of the Church's Year as a primary guide in hymn-book editing; so much so, that provision is made in volume I of *Lyra* for every holy day in the Prayer-Book system, and hymns for other occasions occupy only its last few pages. The second volume, which, as she explains in its preface, contains more devotional matter, is arranged more broadly under seasons and subjects. It is then no new development when we find a carefully seasonal scheme applied to the new book. But we do find a redressing, towards English custom, of the very subjective and devotional emphasis which pietism insists on. Much in *Lyra* was evidently unacceptable for congregational use by Anglicans in those days. We should now say that much in the *Chorale-Book* is equally unacceptable. There is a tendency in pietism, which on the whole the English devotional tradition does not share, to dwell on the delights of death and the unsatisfactoriness of life. You might say that pietism is the exact and diametrical opposite of the theology of the Bishop of Woolwich. There is also a tendency to give lyric expression to occasions of intimately domestic relevance, such as the departure of travellers to the visitation of the sick, from which the more phlegmatic Englishman turns away in some embarrassment. Miss Winkworth clearly felt it necessary to revise her selection for public use, and to add a good deal of new material. Our familiar 'Praise to the Lord, the Almighty' is one of the new hymns she wrote for the *Chorale-Book*.

But what is more important to us is the fact that she evidently found that in her earlier drafts she had paid too little attention to the demands of music. Fairly often she had translated in *Lyra* in such a fashion that the tune proper to the original could not be sung to the translation. Anybody who has tried translating from the German or French tongues into English keeping the original metre knows what the primary difficulty is. If you do not, you will learn of it when you go to heaven and meet the Scottish translators of the Genevan metrical psalm tunes. The difficulty is to break the English habit of ending lines on the down-beat, and adopt the

continental custom of ending many of them on the up-beat. This necessity eluded Miss Winkworth when she was compiling her earlier book; but when it became clear to her she conscientiously rewrote in the true metre required by the tune. Here is an example. Her first draft in the 1855 book of *Herzliebster Jesu* (which we now know in Robert Bridges's paraphrase at EH 70) was in fourteen verses of which these are the first, third and fourth:

Alas, dear Lord, what evil hast thou done,
That such sharp sentence from thy Judge hath won?
What are His crimes, and what His guilt? oh tell
Wherein He fell.

Whence are these sorrows, whence this cruel woe?
It was my sins that struck the fatal blow;
Mine were the wrath and anguish, dearest Lord,
On thee outpoured.

What strangest punishment! The Shepherd good
For erring sheep here pours his own heart's blood;
The servants' debts are on the Master laid,
Who all hath paid.

Thus in 1855. Here is the 1863 version:

Alas, dear Lord, what law then hast thou broken,
That such sharp sentence should on Thee be spoken?
Of what great crime hast thou to make confession?
What dark transgression?

Whence come these sorrows, whence this mortal anguish?
It is my sins for which my Lord must languish;
Yes, all the wrath, the woe He doth inherit
'Tis I do merit.

What strangest punishment is suffer'd yonder,—
The Shepherd dies, for sheep that loved to wander!
The Master pays the debts the servants owe Him,
Who would not know Him.

It would be captious, I am sure, to attempt to detect any decisive evidence for preferring one of these versions to the other, although the general rule that the expansion of a metre does not make for poetic improvement would probably be found to apply in this and most other of Miss Winkworth's revisions. Certainly there is not often much to choose, and this explains why some editions, where there is a choice, prefer the revised version and some the unrevised. A familiar example of this is in her translation of Luther's Psalm 130, where *Congregational Praise* and the *Baptist Hymn Book* use the revised version, while the *Methodist Hymn Book* uses the unrevised

version. To show the slight metrical difference which separates the two, here is the opening verse in both:

- (1855) Out of the depths I cry to Thee,
 Lord God, oh hear my prayer!
 Incline a gracious ear to me,
 And bid me not despair;
 If thou rememberest each misdeed,
 If each should have its rightful need,
 Lord, who should stand before Thee?
- (1963) Out of the depths I cry to thee,
 Lord hear me, I implore Thee!
 Bend down thy gracious ear to me,
 Let my prayer come before Thee!
 If thou rememberest each misdeed,
 If each should have its rightful need,
 Who may abide thy presence?

Obviously the second version accommodates the proper tune, or any other tune in the same well-known German metre, while the first requires a unique tune. The Methodists' choice of the first goes back to 1876, where the tune still set in the 1933 book (359) first appears. That tune, ST MARTIN, is certainly easy to sing—commonplace though we might judge it. But the niceties of this ambiguity seem to have escaped the excellent Lightwood, who in *The Music of the Methodist Hymn Book* (p. 245) writes:

Its somewhat unusual metre had not been conducive to popularity. As the hymn to which it is set . . . is a translation of Luther's 'Aus tiefer Noth', it would seem that Luther's own chorale would have been a more suitable setting, as in *Hymns Ancient and Modern*.

Apart from the fact that no edition of *Hymns Ancient and Modern* contains this hymn, and the only one that contains the tune is that of 1904, where we find it reduced to the metre of six sevens and set to 'Throned upon the awful Tree' (133), it could not, without much mutilation, be set to Miss Winkworth's earlier version. That is exactly the point which Miss Winkworth noticed when she was preparing the 1863 collection.

But as it happens these two versions of that first verse expose the poetic perplexities and limitations of their author rather neatly. You will have observed that in both the last line falls altogether outside the rhyme-scheme. Yet surely the author cannot have failed to notice that the last line in the *first* version, if transferred to the *second*, rhymes with the second and fourth very happily? Can her writing of the new line

Who may abide thy presence?
 instead of transferring the old line
 Lord, who shall stand before Thee?

have been caused by anything but a doubt whether she could sustain the threefold feminine rhyme through five verses each requiring three appearances of it? She does at least, by renouncing rhyme at this point, deliver herself from the inconsistency which we find in the otherwise admirable Massie (*CH* 407), who rhymes all these 7-syllable lines in his fourth verse but not in any of the others.

I am, as I said, incompetent to judge Miss Winkworth's standing as a translator, but it might be worth mentioning two very well-known hymns in which other translators are now preferred. One is that which I have already mentioned, *Herzliebster Jesu*, which is now never seen in her version, but always in that of Robert Bridges (*EH* 70). Mr Sidney Moore in *Sursum Corda* says that as a translator Miss Winkworth is better than Bridges (p. 27), but of Bridges he writes:

In Bridges's hopelessly free version there are indications, here and there, of a desire to translate, but little more. And one may wander through the fifteen German verses trying to find the originals of verses 4 and 5, but in vain. This is most regrettable, for the last two lines—

Think on thy pity and thy love unswerving,
 Not my deserving,

are exquisite, and would have been heartily endorsed by the Silesian poet.

This, from an ex-headmaster, nationally celebrated for German literary scholarship, is a very proper comment. But one may then raise the question whether a hymn in English that makes a good English hymn is the worse for being an inexact translation of a foreign original if it reflects adequately the thought of the original, and if the original expresses thoughts acceptable to English singers. It would, I think, be an error, for congregational purposes, to restore Miss Winkworth's version in place of that of Bridges. But of course we must not say more in our Editorial ascriptions than that Bridges paraphrases Heermann. It would be quite improper to say that he translates him.

But for our second example let us take a real translator's challenge—the third and last verse of Nicolai's *Wachet Auf*. In our current hymn books we have a choice of three versions. *Hymns A & M Revised* favours Francis Cox; *EH* and *CP* use Burkitt's version; and the *Church Hymnary* and the *Methodist Hymn Book* use Miss Winkworth. I shall take then the third verse of this hymn in short sections, and compare each with the German.

Winkworth: Now let all the heavens adore Thee
 (*CH* 162) And men and angels sing before Thee
 With harp and cymbal's clearest tone.

Burkitt: Every soul in thee rejoices;
 (EH 12) From men and from angelic voices
 Be glory given to Thee alone!

Cox Praise to him who goes before us!
 (AMR 55) Let men and angels join in chorus,
 Let harp and cymbal add their sound.

Nicolai: Gloria sey dir gesungen,
 Mit Menschen und Englischen Zungen,
 Mit Harpffe und mit Cymbeln schön.

Each translator, feeling obliged to paraphrase the typically intrusive Latin word *Gloria*, is obliged to fill out the first line. Professor Burkitt says 'Every soul in thee rejoices'; Miss Cox ingeniously borrows from the end of the previous verse the idea of 'following', and writes 'Praise to him who goes before us', of which only 'Praise' corresponds to anything in the German at this point. Miss Winkworth says, 'Now let all the heavens adore thee'—thus more exactly paraphrasing *Gloria*. In the other two lines Burkitt leaves out the harps and cymbals, the two ladies again translating fairly faithfully.

Winkworth: Of one pearl each shining portal,
 Where we are with the choir immortal
 Of angels round thy dazzling throne.

Burkitt: Now the gates of pearl receive us,
 Thy presence never more shall leave us,
 We stand with angels round thy throne.

Cox: Twelve the gates, a pearl each portal—
 We haste to join the choir immortal
 Within the holy City's bound.

Nicolai: Von zwölf Perlen sind die Pforten
 An deiner Statt, wir sind Consorten
 Der Engel hoch umb deiner Thron.

Here Miss Cox is the clearest initially, since she manages to include a translation of *zwölff*. The 'twelve' gates immediately recall the image in Revelation 21. Miss Winkworth's is otherwise closest to the text: she says that 'we are with the choir immortal' where Miss Cox says, with adventitious urgency, that we 'haste to join' it. Burkitt once again broadens the picture with a thought not in the original, 'Thy presence never more shall leave us', and omits the apocalyptic details.

Winkworth: Nor eye hath seen, nor ear
 Hath yet attain'd to hear
 What there is ours
 But we rejoice
 And sing to thee
 Our hymn of praise eternally.

Burkitt: Earth cannot give below
 The joy thou dost bestow,
 Alleluia!
 Grant us to raise
 Through length of days
 The triumph-chorus of thy praise!

Cox: Ear ne'er heard aught like this,
 Nor heart conceived such bliss,
 Alleluia!
 We raise the song,
 We swell the throng,
 To praise thee ages all along.

Nicolai: Kein Aug hat je gespürt,
 Kein Ohr hat mehr gehört
 Solche Frewde;
 Deis sind wir froh,
 io, io
 Ewing in dulci jubilo.

All we can say here is that none of these translations comes within miles of the innocent merriment of this surprisingly macaronic cadence. But granted that—who recalls best the Scriptural parallelism of 'Eye hath not seen, nor ear heard'? Miss Winkworth. Miss Cox has 'Ear' and 'heart' for some reason. Burkitt simply says 'earth cannot give below'. But this may be, in both cases, because Burkitt and Miss Cox want 'Alleluia' in the ninth line, for symmetry's sake.

You will note that the ninth line of the three verses is in

Burkitt:	(v. 1) Alleluia
	(v. 2) Hosanna
	(v. 3) Alleluia,
In Cox	(v. 1) Alleluia
	(v. 2) Alleluia
	(v. 3) Alleluia
and in Winkworth	(v. 1) Alleluia
	(v. 2) Alleluia
	(v. 3) What there is ours
In Nicolai it is	(v. 1) Alleluia
	(v. 2) Hosanna
	(v. 3) Solche Frewde.

Miss Cox writes 'Alleluia' all three times, Miss Winkworth writes it twice; only Burkitt keeps 'Hosanna' in verse 2, and it is musically awkward. Well, you see here very well the sort of conundrum that translators from these German classics may run into. Really, a translator of *Wachet Auf* has to make up his mind what to do about those last three lines of the whole hymn before he puts pen to paper: is there any way of reflecting in English the Christmas-overtone of

in dulci jubilo?—not to mention the effect of breaking into Latin, and such familiar Latin, at that point? We have to say that none of these three has really risen to the occasion. But even so we see them at their most characteristic: Burkitt getting a fine literary finish whatever happens to the German in the process, and Miss Winkworth conscientiously getting as much of the German in as she possibly can.

And that is what matters here. Miss Winkworth wanted to let the Germans speak for themselves, and she transmits their words as carefully as she can. Rather often her verses read somewhat baldly, so that when a more literary pen has produced a translation we have fairly often deserted hers. 'Now thank we all our God' has about as much literature in it as you would expect in any national anthem. 'O Christ, our true and only light' (CP 316) is about as gawky a piece of Long Metre as we have in the language; and the sheer incongruity of the congregational singing of many of the devotional pieces in her book seems to have given her no perplexity. But when one has produced, as she did, between two and three hundred pieces in translation—indeed, apart from revisions there seem to be in the three books no fewer than 308 hymns translated—it will be surprising if there is no hackwork in the total collection. If others have translated better here and there, if others have produced better literature by paraphrasing, if others have taken more care to select only what English congregations could easily sing, nobody, except Neale himself in his different field, has produced so many translations which with real firmness throw a bridge over the gulf that separates the ceremonies of anglicanism from the hearth of pietism. I defy anybody to find a word out of place in 'Praise to the Lord, the Almighty', 'Lift up your heads, eternal gates', 'Deck thyself, my soul, with gladness', 'All my heart this night rejoices', 'Christ the Lord is risen again', 'O Love who formedst me to wear' (Kenneth Parry's favourite hymn), or 'Jesu, priceless treasure'. In producing so much excellent literature Miss Winkworth at the same time enriched our hymnody and provided vehicles for a host of great tunes which had been either unknown in her day, or known only in corrupt versions.

Moreover, her book is worth exploring still. The Methodists, as I have said, give her easily the most generous treatment among Britishers, but if you would really be educated, take down your *Service Book and Hymnal* (1958) of the Lutheran Churches of the U.S.A., and look through the 28 Winkworths there: or if you are of athletic spirituality, look at the *Hymnal* (1937) of the Lutheran Churches (Missouri Synod), U.S.A., which contains, in various stages of corruption and alteration, 73 Winkworth texts. In such generous selections you will undoubtedly find flashes of genius which have hitherto eluded the English. May I especially draw your attention to one, 'Comfort, comfort ye, my people'? This is No. 83 in the

Chorale-Book, and No. 12 in the *Lutheran Service Book*. It goes to the original version of Genevan Psalm 42 (as e.g. at EH 200), and surely it is the merest accident that English congregations do not know it: it is safe to say that it is among the best half-dozen that Miss Winkworth ever achieved.

I have left very little space in which to speak of the music of the *Chorale-Book*. But this is of less consequence than in another case it might be, because you already know that the music of this book is in effect a compendium of the best of the German chorales. Of the many thousands from which choice had to be made, the 121 tunes in this book represent the graver and more solemn measures rather than the more lyrical and demonstrative ones. It is the school of Crüger rather than that of Freylinghausen that provides them. And the editors quite candidly state that they take no dictinaire line about the version to be printed. Often the melody is in or nearly in, its original rhythm; but equally often it is presented in a measured form with harmonies that suggest a simplification of Bach. We should now think their version of Genevan Psalm 42, in equal notes throughout, a sorry shadow of the original; on the other hand, WERDE MUNTER (the 'Jesu joy' chorale that we find at EH 418) is in its original rhythm; and so, very nearly, is EIN' FESTE BURG. In six cases the editors print an authentic version of a famous tune in the Appendix: INNSBRUCK (as we now call it), with Praetorius's harmony (1610); SCHMÜCKE DICH in Crüger's original harmony of 1649; PSALM 42 (ah! at last!) in Goudimel's version of 1565; the PASSION CHORALE as in Schein's *Cantional* of 1627; the OLD HUNDREDTH with Ravenscroft's fa-burden; and WIR GLAUBEN ALL', in an arrangement providing authentic harmony for the original version of this amazing tune—which alone does not appear in the body of the book. The one tune which is still in very wide use exactly as it was harmonized in the *Chorale-Book* is, of course, HAST DU DENN, JESU (EH 536). In all standard books in Britain the *Chorale-Book* harmony of this tune, and its association with 'Praise to the Lord, the Almighty', are preserved.

The Supplement of sixty hymns and tunes added in 1865 throws interesting light on what the austere taste of these editors felt to be a proper response to 'a want felt by clergymen', as their preface puts it. For the 60 hymns, forty-two tunes are provided, of which seventeen are already in the body of the book. That no settled custom in collocation of words and tunes has yet established itself is evident in the setting of 'Awake my soul' to ANGELS' SONG (a sadly corrupt version) and of 'Christ whose glory fills the skies' to J. C. Bach's ST LEONARD (SP 32 ii). But 'Glory to thee' goes to TALLIS's CANON, and 'New every morning' to MELCOMBE, and 'O worship the King' to HANOVER. Psalm-tunes are much in favour. GLOUCESTER is used for 'Our God, our help' and 'Lord it belongs not to my care', OLD 124TH for 'Abide with me', repeating the last line

of each verse, 'ABBEY' for 'Jerusalem, my happy home' and 'God moves in a mysterious way', ST MARY for 'As pants the hart', and ST ANNE for 'Let saints on earth in concert sing'.

And what of contemporary music? Mr Monk? Sir Henry Baker? Dr Dykes? Not a note. But Mr Bennett and Mr Goldschmidt permit one another to take up the tune now and again. Mr Goldschmidt appears once, having evidently been persuaded by his colleague that no adequate tune to 'Nearer my God to Thee' had yet appeared. There was only that pestilent Dr Dykes (at No. 200 in the 1861 *A & M*); and, sir, that is not the kind of music we wish to encourage. Mr Goldschmidt's rebuke appears at No. 247 in this Appendix. As for Mr Bennett, he offers two tunes: one, like Mr Goldschmidt's, a rejoinder to Dykes, this time at 'Holy, Holy, Holy' (221), the other, a setting of 'God who madest earth and heaven' (206). Both are demure, infinitely blameless, and quite unmemorable. In the choice of words the Appendix occasionally shows an evangelical touch which was more carefully avoided in *A & M*—as when the editors include Charles Wesley's 'Captain of Israel's host' (to NEUMARK), and Watts's 'My soul, repeat His praise'—hymns not normally favoured by Anglican editors.

The *Chorale-Book for England*, then, ranks with the work of Neale and Helmore as an historic gesture towards the broadening of the English hymn-singer's vocabulary. It stands thus directly in the tradition of the Wesleys, who alone attempted anything like it before that group of which Miss Winkworth was the most distinguished member. Her successors were Bridges and Woodward, both of whom a generation later sought the same end—to make fine historic music of another culture available to Englishmen by writing hymns that would carry it. The *Chorale-Book* is unique only in this—that the material contained in it maintains a higher level of translator's faithfulness, and achieves a far higher combined index of fidelity, quantity, literary grace, and congregational acceptability than any work of its kind attempted before—or since. He who in 1863 made his way to the house of Longman, Green, Longman, Roberts and Green, of whom this book, two-colour title page, long esses and all, was then for the first time to be had, could for his pains and his money pick up a treasure of hymnology which was to prove one of his country's more enduring ecumenical achievements.

SOME USEFUL DATES

Mr Andrew J. Hayden has sent the following list of dates of the deaths of authors and composers of hymns who died between 1951 and 1960. Since such information is often peculiarly difficult to come by, we reproduce it here, with thanks to its author.

1951			
18 Jan.	CARMICHAEL, Amy B.	Dohnavur	SSP 569
21 Mar.	TREVELYAN, R. C.	Dorking	OBC 73
29 Mar.	MATHEWS, Basil	Oxford	CP 345
11 June	CALLIN, Robert W.	Bradford	MSHB 107 T
	BARROWS, Donald S.	U.S.A.	CP 177 T
1952			
13 Feb.	MACNICOL, N.	Edinburgh	CH 406
14 Feb.	ROWLEY, Francis H.		CH 701
25 July	MURRILL, Herbert	St John's Wood	BBC 273 T
27 Sep.	PARKINSON, Bernard R.	Worthing	
21 Dec.	PEERS, E. Allison	Liverpool	SP 600
	CHALLINOR, F. A.	Paignton	CP 112
	ROBERTS, A. O.		ICH 305 T
	SALMON, Arthur L.	Bristol	
1953			
5 Mar.	COOK, E. T.	Chipstead	BBC T
			(plainsong)
26 Mar.	MERRINGTON, E. H.	Wellington, N.Z.	CH 642
11 Apr.	TWEEDY, H. H.	Brattlebury, Vermont	BBC 23
22 Apr.	HARTLEY, Lloyd	Lancaster	
4 May	NOBLE, T. Tertius	Rockport, Mass.	T
23 May	EVERY, William		
27 May	FOSS, Hubert J.	Golders Green	SP 170 T
20 July	STRUTHER, Jan	New York	SP 377
3 Oct.	BAX, Arnold	Cork	SP 107 T
5 Oct.	ROBERTS, R. E.	Carmel by the Sea, California	SP 251 T
15 Nov.	COCKER, Norman	Dukinfield	BBC 243 T
26 Nov.	ATKINS, Ivor	Worcester	EH 400 T
10 Dec.	LEWIS, Howell Elvet	Penarth	CP 342
	BARHAM-GOULD, Arthur C.		
	BLAXHILL, E. Alec	Colchester	ScW 303
1954			
12 Mar.	MENZIES, G. K.	Haslemere	SP 325
27 Mar.	DEARLE, Duncan W.		AMR 449 T
30 Mar.	BRIERLEY, Harold E.	Southbourne	
19 June	GRIEVE, J. Nicol	Liverpool	AMR 380
29 June	MERRILL, W. P.	New York	SP 635
1 Aug.	CARTER, Henry Child	Bishop's Stortford	CP 532
19 Sept.	ARKWRIGHT, J. S.	Presteigne	AMR 585
17 Nov.	FLETCHER, Frank	Hindhead	CP 116
7 Dec.	CLARK, Thomas C.		BHB 655 T
1955			
7 Apr.	CAPERN, James A.	Esher	
16 May	ALINGTON, Cyril A.	St Leonards	SP 154
1 Aug.	BLAKENEY, E. H.	Winchester	AMR 315
27 Oct.	GROVES, Cyril T.	Leicester	
	BASKEYFIELD, George	Tunstall	
	SUTTON, ETHEL K.		
1956			
7 Feb.	NEWBOLT, Michael C.	Bierton	MSHB 147
11 Feb.	PORTER, Dorothy de Bock	Hendon	CoH 622 T
19 June	ARNOLD, J. H.	Harrow	EH T
			(plainsong)
	PENN, William J.		
	WOOLSTON, Geoffrey H.		
	WALLIS, Sydney J.	Hastings	BBC 154

1957			
8 Apr.	HALLACK, Edith S.	Cranleigh	CL 252 T
6 May	THATCHER, Reginald S.	St Marylebone	SP 330
14 June	BELL, Maud A.	Lochcarron	CH 402
11 Sept.	WATT, Lachlan McB.	Finland	CH 556 T
20 Sept.	SIBELIUS, J.		SP 601
24 Nov.	WILSON, David F. R.	Redhill	M 125
30 Nov.	BROCKLESS, G. F.		MSHB 41
	MORGAN, George S.	Berkhamsted	BHB 576
	PARKYN, William G.		
	RUNYAN, William M.		
1958			
30 Apr.	GROSER, Horace G.	Lambeth	
26 Aug.	VAUGHAN WILLIAMS, R.	St Marylebone	EH 152 T
3 Oct.	BELL, G. K. A.	Canterbury	CP 365
15 Oct.	ROWLAND, A. Norman	Chelsea	ScW 309
24 Oct.	SHAW, Martin E. F.	Southwold	SP 678 T
12 Nov.	HUNT, J. E.	Shrewsbury	BBC 539 T
17 Nov.	SMITH, L. J. E.	Taunton	BHB 7
26 Nov.	LEWIS, Evelyn M.	Newtown (Montgomery)	
19 Dec.	CRUM, J. M. C.	Farnham	CH 41
25 Dec.	HAMILTON, W. H.		SSP 273
1959			
20 Feb.	HOUSMAN, Laurence	Glastonbury	SP 326
6 Nov.	LEE, J. Vernon	Southampton	CH 420 T
29 Dec.	MILFORD, Robin H.	Lyme Regis	SP 504 T
30 Dec.	BRIGGS, G. Wallace	Hindhead	SP 60
	BOREHAM, Frank W.		
	CLUNK, Frederick W.		
1960			
6 Feb.	STEVENSON, Lilian S.	Beaconsfield	CP 175
1 Mar.	CHISHOLM, T. O.	Ocean Grove, N.J.	BHB 576 T
12 May	GIBBS, S. Armstrong	Chelmsford	SP 646 T
27 May	DOBSON, Charles C.	Lymington	
30 June	LLOYD, J. M.	Barry	BHB 590 T
19 Sept.	SCOTT, J. S.	Scarborough	SP 471 T
20 Oct.	STOCKS, G. G.		CH 48 T
6 Nov.	BARNES, Archie F.	Paignton	CP 638 T

T indicates composer of a tune

Abbreviations: in addition to the usual ones, these are used:—

CH=Church Hymnary
 CoH=Congregational Hymnary
 CL=Clarendon Hymn Book
 ICH=Church Hymnal (Irish)
 MSHB=Methodist School Hymn Book
 ScW=School Worship
 SSP=Sunday School Praise

Not all actual dates of death are known to Mr Hayden, and in some cases there seems to be nothing by the composer or author mentioned in any standard British book. Readers who can supply the blanks may care to share their information with us.

REVIEW

The Winchester College Hymn Book, Oxford University Press, 1962.

This is the third in the succession of Winchester College hymn books: its predecessors were published in 1910 and 1928. In its layout, its contents and its approach to hymnody the book is a very good example of the 'middle-of-the-road' public school collection. In putting its total of hymns at 276, it makes a cautious advance on the 245 of the 1928 edition, and keeps in line with most of the well-known private school books (*Eton*, 300: *Clarendon* (Charterhouse), 300: *Harrow*, 272: *Worksop*, 250: *King's*, *Canterbury*, 512: *Wellington*, 475 and the 1949 *Public School Hymn Book*, 554, are the best known examples of the comprehensive style).

Being a fairly short selection, the book can be, and is, spaciouly produced. It is of the smaller of the familiar page-sizes, and no hymn need begin anywhere but at the top of a page. The hymns are arranged in a conventional order: Times, Seasons, Saints, 'General' (we never pass 'General' without a sigh: Public Schools ought at this time of day to have more intelligence than this), Confirmation, Communion. An Appendix provides English translations of eleven Latin texts in the body of the book.

The revision is conservative; but it could afford to be, because the standard in 1928 was already high. One very pleasant addition to the amenities of 1928 in the new book is a list, on its last page, of organists of the College Chapel, from Robert Mose (fl. 1542) to the present incumbent, Christopher H. Cowan. Of these musicians, Jeremiah Clark, John Bishop, S. S. Wesley, E. T. Sweeting, Sir George Dyson, Sydney Watson, Henry Havergal and C. H. Cowan have places in this hymn book.

The editing is judicious and careful, without making any attempt to be decisively 'with it' in such matters as the correct version of ANGELS' SONG, or as showing any discontent with G. H. Palmer's 1906 harmonies to plainsong. That musicians have been at work who are interested primarily in what a school congregation and choir will sing is evident all through the book: although there are certain points where we find tunes in unexpectedly high keys (CRUGER, for example, in G, and VICTORY in E).

The familiar hymns are included without much criticism, apart from the occasional abridgment. Most of what any reasonable person wants for this context is here, and very little that one finds it difficult to think of boys singing. It is good to see plenty of strong, objective stuff, like 'O God my strength and fortitude' (set to MONTROSE in Havergal's harmonies), Tate and Brady's Psalm 93, 'Unchangeable, all-perfect Lord' by E. Lange, 'High in the heavens' and 'My God, my King' by Isaac Watts, and a quite excellent translation by C. B. Armstrong of an Ambrosian hymn beginning 'O God of Truth, O Lord most high'. The lyric strain is represented

very well in 'In thee is gladness' to its proper chorale, and 'Thou art my life' by Francia Quarles.

It is still not easy to point to a new hymn and say 'That is what we have been waiting for'; and as for the new tunes, largely by the music staff of the immediate past, there is little which breaks new ground. Dr Sydney Watson has several, in a modest form of the 'Public School' style, straightforward with always a touch of warm sentimentality. The tune on which one pauses longest is a new tune, TRAVELLER, by G. G. Stocks, to 'Come, O thou Traveller unknown'. This replaces the famous S. S. Wesley tune that was in the 1928 book to these words; it is worth attention, although not everybody will feel that it does better than the other tune of the same name.

Henry Havergal's ILLUMINA, for 'Holy Father, cheer our way' (19) is a broad unison tune in a style not unlike that of C. S. Lang (who himself is represented by at least one good tune); it is surprising to find so slight a hymn furnished with two distinguished modern tunes—the other is by Dyson, brought in from the 1928 book.

In notable collocations, one may especially observe Macdonald's 'O Lord of life' set to GLASGOW (11), Wesley's 'Arm of the Lord' to WHITEHALL (130), 'Land of our birth' to VON HIMMEL HOCH (152), 'Father of heaven whose love profound' to HAMPTON by S. S. Wesley (153), 'High in the heavens' to DEO GRACIAS (165) and (this one is hard to take) 'O God of Bethel' to CRIMOND (208). Among hymns which one sees with thankfulness are 'Shepherd divine', 'He wants not friends', 'O God of earth and altar', 'God of the morning' and 'The night is come' with Vaughan Williams's remarkable tune (as at SP 58).

One thing is surely a pity: is it not especially necessary that a hymn book for use in a public school should be at least properly provided with indexes of authors and composers? There is but one index—called, like all those hymns, 'General'. This does not encourage browsing. It suggests that the hymns are excellently edited and then thrown at the congregation without comment. The occasional footnote is, of course, most valuable in this context where your captive audience is intelligent.

This is faithful work of a conservative kind which will ensure that the congregation in Winchester College Chapel is well grounded in the best central tradition of English hymns and music.

E.R.

CORRESPONDENCE

From Mr A. E. F. Dickinson, on *Vaughan Williams*

Sir,

In your comprehensive review of the hymnody chapter in my *Vaughan Williams* you describe the book as 'the first full-length biography'. I think your readers should be warned that, apart from a summary chapter on the composer's career, the book is restricted to the *music*. I might add, for the record, that I decided on this course a considerable time before, and quite independently of, the announcement that Mrs Vaughan Williams would be writing her husband's life at his declared request.

Not that there was any lack in Vaughan Williams's life of the kind of multiplicity of interest and concern which ends by widening one's vision of life to such an extent that inspiration lives on. That multiplicity ranged from an exceptional exploration of the congregational potential, with an uncompromising insistence on the elimination of bad tunes which is still pertinent, to the shrewd direction of the assembled choirs of the Leith Hill Festival, in which mischievous allusions to earlier misunderstandings of this and that might alternate with tremendous fury with an orchestral player who came late for rehearsal, as the conductor led or drove his heterogeneous flock to the grasp of that heightened mental effort on which a true communication depends. It ranged also from work on behalf of disgruntled refugees and of men of unpopular views, to doing justice to Isaiah and Jeremiah. *Isaiah* and *Jeremiah* were, at one time, the names that the ex-composer gave to two pineapple tins used for charcoal warmth in bivouacks on Mount Olympus, in which a detachment of the R.A.M.C. found themselves in 1915. Fantastic confusion of categories? But how many other people in that gallant corps could treat two major prophets as rich everyday names for the heating system of the moment, while recognizing that they rather well suited the right answer to a pressing necessity? (With a perhaps fresh sense of purpose, the ex-soldier then set *O Vos omnes* to music.)

Such contacts could be multiplied, but that would take a book in itself. We shall look forward to reading the biography by the composer's widow when it appears.

Yours &c,

Durham.

A. E. F. DICKINSON.

Mr. K. D. Smith, writing from Gloucester, corrects certain slips in (a) the new edition of the *English Hymnal* and (b) some errata contributed by Mr Finlay to a recent issue on the Frost/Frere Historical Companion to Hymns Ancient and Modern.

- (a) Since the *English Hymnal* is now appearing with words printed under the tunes in the Appendix, this demands two alterations in page directions, which have not yet been made:

After Hymn 646: 'See also Table of Hymns Arranged . . . p. 946' should read '. . . p. 987'.

After Hymn 656: 'For 656A, see page 943' should read '. . . page 984'.

In addition, the reference to music before Hymn 657 should read:

'The proper melodies of all the texts of Nos. 657 to 733 will be found in the *Plainchant Gradual*, published by St Mary's Press, The Convent, Wantage, Berks, which presupposes the possession also of the *Book of Introits* and the *Selection of Grails, Alleluyas and Tracts*, published at the same address.

Many author and composer attributions need attention, but at least the following should be attended to, since their First Lines now appear in the Index:

Index of composers: After 'Parratt, W.', insert '744' before 'App. 37'

Index of authors: After 'Birkbeck, William John', (621) add (744)

after 'Blake, William, 506', add 656A.

- (b) In errata to Frost/Frere (Bulletin 98, pp 157-8) concerning p. 359: 'cf p. 704' should read 'cf P. 713' concerning p. 374: 'Church and School Hymn Book, 1926' should have 'Hymnal' for 'Hymn Book', and add 'no. 135'. concerning p. 593: delete reference to GLENFINLAS, which is in the Shortened Edition at 569, but not in the Standard Edition, to which the column corrected refers.

THE TREASURER

The Rev. D. S. Goodall has been appointed Registrar of the Technical College at Sunderland, and takes up his duties there on February 1st, 1964. His new address will be published in our next issue.