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EDITORIAL

The major article in this issue is an exercise in lexicography by R. F. Newton, our indispensable searcher of sources. It is hardly too much to say that the publication of Mr. Newton's material (which is additional to that which we published some years ago) is the most useful thing the Society can do for hymnology, apart from Mr Bunn's work on *Julian*. Mr Newton is the central figure in a group of friends who between them have unearthed a great deal of information which neither the *Companions* nor *Julian* at present furnish. This is work which, once done, need never be done again. The approximation and inaccuracy of most of the available *Companions* has been commented on from time to time, and here and there exposed, by many of our people: but here, in this issue and the next, we are very glad to be able to present a systematic summary of the findings of what we may call 'the Newton circle'.

ADDITIONAL DETAILS OF HYMN WRITERS

Compiled by R. F. NEWTON

ADAMS, JESSIE, died aged 90, July 15th, 1954, at York. (Obituaries in *The Friend*, August 20th, 1954; confirmed by Librarian at Friends' House.)

ADAMS, SARAH FULLER, *née* FLOWER. Her true second name has been confirmed by Mr. Andrew Hayden's discovery of her marriage entry of September 3rd, 1834, in the register of St John-at-Hackney deposited in County Hall, London. The parties described themselves as "WILLIAM BRIDGES ADAMS, of St Pancras parish, Widower", and "SARAH FULLER FLOWER, of this parish, Spinster". She preferred to be known as "Sarah Flower Adams" and was so described on the death entry (certificate held by me). She died in the parish of St Martin in the Fields.

ALEXANDER, CECIL FRANCES, was born at Redcross, County Wicklow, in 1818. Her family's later move to Miltown House, Strabane, County Tyrone (from where she married in 1850) has caused an assumption of her *birth* there. Why her birth-year has been given in many books as "1823" is puzzling, unless it was because she was known to have been older than her husband, who was born in 1824. The death entry of 1895 gave her age as "77 years" (copy examined by me). (Mr. Alexander Flanigan, quoting Dean King who knew her family well.)

ANSTICE, JOSEPH, was born on December 21st, 1808 (*Records of Old Westminster*), and was therefore aged 27 when he died on February 29th, 1836, not 28 as is stated in some books.

ARKWRIGHT, JOHN STANHOPE. His birth on July 10th, 1872, in Mayfair, Westminster, was recorded in *The Times* for July 12th, 1872. He died on September 19th, 1952, at Presteigne, Radnorshire.

AUBER, HENRIETTE. Her first name was so given on the death entry (copy held by me) and on her tombstone (examined by me), although she preferred to be called "Harriet" and gave that name to the enumerator of the 1851 Census Returns for Hoddesdon (parish of Great Amwell, Hertfordshire). She died January 22nd, not 20th, 1862.

BAKER, HENRY WILLIAMS. He told the 1851 Census Enumerator at Great Horkesley, Essex, that he was born in the parish of St Mary, Lambeth. My application to the incumbent there brought a copy of the baptismal entry of June 21st, 1821, giving the parents' address as "Belmont House, Vauxhall" (in that parish). The date of his death was reported by his sister Jessy [*sic*] Baker as February 12th, not 11th, 1877 (copy held by me).

BANKS, GEORGE LINNAEUS, was born at Birmingham on March 2nd, 1821, and died May 3rd, 1881, at Dalston, Hackney.

BEECHING, HENRY CHARLES, was born at St Marylebone, not Bexhill. (This error may have arisen because his father owned land there.)

BINNEY, THOMAS. His date of birth, absent from books, was given as April 30th, 1798, on his tombstone in Abney Park Cemetery, Stoke Newington, examined by me. He died at Upper Clapton, Hackney (the borough librarian is not certain of the location).

BODE, ALICE MARY, was born at Westwill, Oxfordshire, in 1849 (1851 Census Returns examined by Mr Andrew Hayden) and died July 31st, 1924, at Pontresina, Switzerland (Consular certificate, Mr Hayden).

BODE, JOHN ERNEST, was born at St Pancras. (1851 Census Returns for Westwill, Oxfordshire, examined by Mr Hayden.)

BODEN, JAMES WAUGH, was born at Bath in 1855, and died March 24th, 1943, at Kings Kerswell, Newton Abbot, Devonshire. (Mr Hayden.)

BRIDGES, MATTHEW, died not in Canada as is often stated, but at the Convent Villa, Sidmouth, Devonshire. (Certificate held by me; I handed a copy to the curator of Sidmouth Museum.) At the request of the late E. J. Fasham the Mother Superior of the Convent located the grave; she thought Matthew Bridges and his wife, Eliza Mary Bridges, must have been paying guests. The age (94) proves the identity.

BRIDGES, ROBERT SEYMOUR. Statements that he was born on the Isle of Thanet and died at Oxford are wrong. The addresses were Roselands, Walmer, Kent, and Chilswell House, Boars Hill, Abingdon, Berkshire. Mail for part of Boars Hill is routed through Oxford; this has probably caused the latter error.

BRIGGS, GEORGE WALLACE, son of George Briggs, grocer, and Betsy Ann (Hardstaff) Briggs, was born at Kirkby, Nottinghamshire, December 15th, 1875. (Revd David M. Sale.) (*Who's Who* called the father a *draper*.)

BROMEHEAD, JOSEPH. His reputed birth in 1748 is refuted by my discovery in the City of London Guildhall Library of the manuscript "Christ'ning" register of St Botolph, Aldgate; this contains his baptismal entry of March 29th, 1747, and gives the parents' names as Joseph and Elizabeth Broomhead [*sic*] of Aldgate High Street. (The same spelling appears on the entry of his sister Mary.) The identity is confirmed by a note in *Alumni Oxoniensis* on J.B. giving the father as of the above address; this put me on the track of the entry. In a book of 1841 formerly in my old office issued for the Bank of England, listing unclaimed dividends, J.B. and the

Revd Alexander Crawford Bromehead, also of Ekington [sic] were mentioned as holding Consolidated 3% Annuities; as the latest unclaimed dividend was remitted in 1826, this substantiates his death in that year.

BROWNE, THOMAS BROWNE, was born December 25th, 1805, and died February 16th, 1874, at Christstoke, Montgomeryshire. He wrote "Praise the Lord of heaven; praise Him in the height", sometimes wrongly ascribed to Thomas Brierly Browne who died aged 72 in 1889 at Northampton.

BROWNLIE, JOHN, son of James Brownlee [sic], ham curer, and Margaret (McTaggart) Brownlee, was born at Glasgow on August 3rd, 1857, not 1859. Later the surname was changed; the identity is certain, as in accordance with Scottish practice, the parents' names are given also on the entry of death at Crieff on November 18th, 1925. (I hold copies of the birth and death entries.)

BULLOCK, WILLIAM. His birthplace is wrongly given in some books as "Prettiwell, Apex"; this should be Prittlewell, Essex. (*Companion to the 1940 American Hymnal*.)

BURKE, CHRISTIAN CAROLINE ANNA, was so registered after her death on March 4th, 1944 (not 1936) at Saffron Walden, Essex; her age was given as 86, which indicates 1857 or 1858 as her birth-year, not 1859 as in some books. A female child was born at Camberwell in 1857 to parents named Burke, but was not named at the time of registration.

BYRNE, MARY ELIZABETH, was born July 1st, 1880 (not 1881) at Dublin to Charles James Byrne, stationer, and Mary (Doran) Byrne. (Mr Flanigan, who lent me a certificate.) She was buried with her parents and sister Angela in Glasnevin Cemetery.

CHORLEY, HENRY FOTHERGILL, son of John Chorley, lock-maker. His birthplace is often wrongly described. According to Hewlett's biography, given to me by Philip H. Fothergill, a distant relative, it was "Blackley Hurst", Billinge township, Wigan parish, Lancashire.

CLEPHANE, ELIZABETH CECILIA (DOUGLAS); according to a distant relative who married a business client of mine, the surname is pronounced "Kleffan". She died at Bridge End House, Melrose, Roxburghshire.

CORNISH, KATHERINE DEACON, not named at her birth on December 31st, 1849, in Ottery St Mary Vicarage (also the birthplace of Samuel Taylor Coleridge), died in the same house 86 years later, on September 24th, 1936.

CRAWFORD, EMILY MAY ("E. May Grimes"), born at Lambeth May 1st, 1864, died July 9th, 1927, at Folkestone, Kent.

CROSS, ADA (*née* CAMBRIDGE), died July 20th, 1926, at Melbourne, Australia. (*The Times*, July 21st, 1926.)

DARLASTON, GEORGE ERNEST, born at West Bromwich, Staffordshire, in 1876, died October 12th, 1931, at Hornsey, Middlesex.

DAVIS, ROBERT (not ROBY) FURLEY, son of Robert Davis, lace warehouseman, and Charlotte (Furley) Davis, was born at Nottingham on January 22nd, 1866, and died February 14th, 1937, at Belfast.

DAWSON, ALBERT MASON PATRICK, was born at Wicklow on May 8th, 1880 (his own statement to A. Flanigan) and died March 13th, 1963, in Sussex. (*The Hymn*.)

DE CHENEZ, CHARITIE LEES, died January 20th, 1923, at Oakland, California, U.S.A. (Revd Geoffrey A. Whitehead.)

DENNY, EDWARD, died at Brompton, Kensington, London. (Copy of entry obtained by me for A. Flanigan, Esq.)

DEARMER, PERCY (so registered, not Percival), son of Thomas Dearmer, artist, was born at Somerset House, Kilburn, Middlesex.

DIX, WILLIAM CHATTERTON, died not at Bristol but at Cheddar, Axminster, Somerset. (Local obituary and Somerset House index.)

DOBREE, HENRIETTA OCTAVIA (*née* BAYNES), died at Kensington. ("De Lisle", sometimes added, was her husband's second name; the combination seems to have Channel Islands connections.)

DODGSHUN, ERNEST JAMES, was the son of Thomas Henry Dodgshun, cloth merchant. He died August 24th, 1944, during a conference at St Briavels, Lydney, Gloucestershire.

DRAPER, WILLIAM HENRY, died August 9th, 1933, at Clifton, Bristol.

DULCKEN, HENRY WILLIAM, born in 1832, died February 4th, 1894, at Hampstead. ("Can you count the stars that brightly" was partly his.)

DUNKERLEY, WILLIAM ARTHUR ("John Oxenham"), son of William Dunkerley, grocer, and Jane (Haydock) Dunkerley, was born at Cheetham, Manchester, on November 12th, 1852. He took his pseudonym from the Elizabethan "sea-dog", mentioned in *Westward Ho!*, given to him by his Sunday-School teacher. He died January 23rd, 1941, at High Salvington, Sussex.

EDMESTON, JAMES, died at Homerton, Hackney, then in Middlesex, not Surrey (certificate held by me). The London Orphan Asylum which he supported became the Salvation Army Congress Hall.

ELLIOTT, JULIA ANNE, was the daughter of John Marshall, of Watermillock, Cumberland. At my request through a business connection, the local incumbent vainly tried to trace her baptismal entry. Burke's *Landed Gentry* dates the births of her brothers but not hers. The biography of Henry Venn Elliott, her husband (in my possession) mentions her death on November 3rd, 1841, but no age. No entry is in the Somerset House deaths index, nor could the Brighton Registrar at my request trace a local entry. But *The Times* obituary of November 10th, 1841, gave her age as 32, which indicates 1809 as the year of birth.

FAUSSETT, ALICIA ESSY (*née* BOND), died September 30th, 1902, on Drogheda Railway Station. (A. Flanigan, Esq.)

FELKIN, ELLEN THORNEYCROFT (*née* FOWLER), was born at Summerfield, Chapel Ash, Staffordshire, on April 9th, 1860 (*The Times*).

FINDLATER, SARAH LAURIE (*née* BORTHWICK), died December 25th, 1907, in Mount Stuart Nursing Home, St Luke's Road South, Torquay, Devonshire (as did Somerset T. C. Lowry). She was later registered as "Sarah Laurie Borthwick Findlater"; a local newspaper obituary called her "Sarah Lawrie [*sic*] Findlater".

FLETCHER, FRANK, died November 17th, 1954, at Hindhead, Farnham, Surrey. (*The Times*, November 18th, 1954.)

FREER, FRANCES; her birthplace has not been traced, but she died (June 14th, 1891) at Bridgnorth, Shropshire.

FYLEMAN, ROSE, died August 1st, 1957, in Hertfordshire, not in London as stated in two newspaper obituaries.

GALE, NORMAN ROWLAND, died October 7th, 1942, at Bordon, Alton, Hampshire.

GILL, THOMAS HORNBLOWER. The place of death is often wrongly given as Grove Park, Kent (possibly following *The Times* obituary). It should be Grove Park, Lewisham, London.

GILLET, GEORGE (GABRIEL SCOTT); his birth at Hawley, Hampshire, on December 1st, 1873, was recorded in *The Times*, and he died June 27th, 1948, at St Leonards-on-Sea, Sussex.

GOADBY, FREDERIC (*sic* birth entry) WILLIAM, died October 15th, 1879, not 1880 as stated in some books.

GREENWELL, DOROTHY ("Dora"), died at Clifton, Bristol, not in London as is stated in some books.

("Grimes, E. May"—see CRAWFORD, EMILY MAY.)

GRIEVE (JAMES) NICHOL, died June 19th, 1954, at Liverpool.

GROVES, ALEXANDER, was born on the Isle of Wight in 1842, not in 1843. He became a trustee of the Storr Bowkett Building Society and died in 1909 at Henley-on-Thames, Oxfordshire.

GRUBB, EDWARD, was born at Sudbury, Suffolk, on October 19th, 1854, and died January 23rd, 1939, at Letchworth, Hertfordshire.

GURNEY, DOROTHY FRANCES (*née* BLOMFIELD); her birthplace, 3 Finsbury Circus, London, was replaced by Britannic House.

HALLACK, EDITH S. (*née* GROSER), was born in Clerkenwell in 1866, and died April 8th, 1957.

HANKEY, ARABELLA CATHERINE, died May 9th, 1911, in Westminster. (Certificate obtained by me for Mr Flanigan.)

HATCH, EDWIN, died at Headington, not Oxford.

HAVERGAL, FRANCES RIDLEY. The address of death, often wrongly described, was "Park Villa", Caswell Bay Road, Oystermouth, Glamorganshire. (Later absorbed by Swansea; facts checked with the Swansea librarian.)

Haweis, THOMAS, was born January 1st, 1733 ("Old Calendar Style"), not 1734. (*Dictionary of National Biography*.)

HAWKINS, HESTER PERIAM, daughter of Joseph Lewis, chymist [*sic*] and Sarah (Hazell) Lewis, was born at Wantage, Berkshire, November 13th, 1846; married Joshua Hawkins, of Oxford, not Bedford, at Wantage Wesleyan Chapel on August 26th, 1869; and died a widow on May 18th, 1928, at Reigate, Surrey. (I hold certificates of all three events and copies by me are in Wantage Museum.)

HEAD, ELIZABETH A. ("Bessie Porter Head") died June 28th, 1936, at Wimbledon, Surrey.

HERBERT, GEORGE, is often mis-called "parish priest of Bemerton"; he was actually rector of Fugglestone St Peter which included the chapelry of St Andrew, Bemerton. The present chapel there is dedicated to St John. Bemerton has never been a parish; administratively it is a ward of Salisbury.

HICKSON, WILLIAM EDWARD. The place of death, often wrongly located, was The Manor House, Fairseat, parish of Stansted, Kent. (Stansted later became part of Malling rural district.)

HOPPS, JOHN PAGE, died April 7th, 1911, not 1912, at Shepperton, Middlesex.

HORDER, WILLIAM GARRETT, has no dates in *Julian*; he was born at Salisbury on October 6th, 1841, registered as WILLIAM HORDER, and died December 19th, 1922, at Ealing. (Apparently he wrote no hymns; but he altered "O let me see Thy beauty, Lord" and "Once to every man and nation".)

HOUSMAN, LAURENCE, died unmarried on February 20th, 1959, in a hospital at Glastonbury, Somerset.

HOYLE, RICHARD BIRCH, born at Cloughfold, Lancashire, was of Irish descent, according to a former employee of mine so surnamed, son of a Lancashire Baptist minister.

HUMPHREYS, CHARLES WILLIAM, son of Charles Humphreys, was born at Oswestry, Shropshire, in 1840, attended King Edward's School, Birmingham, became an insurance manager, sometime at Buenos Aires, and died January 1st, 1921, at Hastings, Sussex. (Mr Andrew Hayden; I hold a certificate of death.)

HUTCHINGS, WILLIAM MEDLEN, died in Camberwell, Surrey.

IRONS, GENEVIEVE MARY; her birth on December 28th, 1855, at Brompton, Kensington (certificate held by me) was recorded in *The Times* for December 31st, 1855. She died December 13th, 1928, at Eastbourne, and was buried in Ocklynge Cemetery there. (By permission of the cemetery authorities I photographed the grave-stone.)

JANVRIN, ALICE JANE, was born in Jersey December 13th, 1845, and died April 3rd, 1908, at Redhill, Surrey.

JOHNSON, JOSEPH, was born March 31st, 1848 (not 1849) at Basingstoke, Hampshire, and died December 12th, 1926, at Sale, Cheshire.

JULIAN, JOHN, son of Thomas Julian, miner (not Wesleyan minister) and Ann (Ennor) Julian, was born at Mithian, St Agnes, Cornwall, January 27th, 1839 (I hold a certificate).

KEBLE, JOHN, died at Brookside, Exeter Lane, Bournemouth, Holdenhurst, Hampshire. (Certificate and Bournemouth librarian.)

KELLY, THOMAS, was born at Kellyville, Stradbally, Queens County (A. Flanigan); he died May 14th, 1855, not 1854, at Dublin.

KEN, THOMAS, died March 19th, 1710 ("Old Calendar Style") at Longleat House in the parish of Longbridge Deverill, Wiltshire, often wrongly located in Somerset, either because Longleat Woods are in Somerset or because he was buried at Frome in Somerset.

KIPLING, JOSEPH (so *Dic. Nat. Biog.*) RUDYARD; was born at The Esplanade, Bombay, on December 30th, 1865. A business client of my former firm. His death in the Middlesex Hospital at 12.10 a.m. on January 18th, 1936, was recorded in *The Times* on the same day, as if to make amends for not recording his birth until the following February!

KIRKLAND, PATRICK MILLER, was born at 6 Quarry Street, Hamilton, Lanarkshire, at 5 a.m. on February 14th, 1857; he died December 24th, 1943, at 12 Hawthorn Road, Parkgate, Neston-Wirral urban district, Cheshire.

KNOX, KATHLEEN, daughter of Charles George Knox, barrister, was born at Hampstead January 22nd, 1847, and died February 21st, 1930, at Belfast, where she had worked as a housekeeper according to the entry.

LEATHAM, EDITH (*née* RUTTER), died July 7th, 1939, at Durham.

LEESON, JANE ELIZA, died aged 72 on November 18th, 1881 (not 1882) at Leamington, Warwickshire. (Certificate now held by Mr Bunn.)

LEWIS, HOWELL ELVET, died December 10th, 1953, at Penarth.

LOWRY, SOMERSET THOMAS CORRY (the "Thomas" is a family surname) died January 29th, 1932, at Mount Stuart Nursing Home, Torquay (as did Mrs. Findlater). (Certificate held by Mr Hayden.)

MACALISTER, EDITH FLORENCE BOYLE, died November 27th, 1950, at Cambridge.

MACGILL, JACOB WAKEFIELD, died March 6th, 1902, not 1900, at Glasgow.

MACNICOL, NICOL, was born at Catucol, Kilmorie, Lochranza, at 4 a.m. on February 26th, 1870. (Two local Scots have told me that "Catucol" is a group of houses nicknamed "The Twelve Apostles".) He died February 14th, 1952, at Edinburgh.

MACNUTT, FREDERICK BRODIE, died July 17th, 1949, at Horsham.

MANN, FREDERICK, was born in Devonshire in 1846 and died July 20th, 1928, at Croydon.

MARRIOTT, JOHN, is often assumed to have died at Broadclyst, his last charge, but as he was buried in the parish of St Giles in the Fields, Middlesex (where he visited a specialist) he more probably died there.

MARTIN, HUGH, died July 1st, 1964, at East Grinstead, Sussex.

MASON, JACKSON, died November 27th, 1888, not 1889, at Leeds. (I hold a certificate.)

MATHESON, ANNIE, daughter of James Matheson, Independent minister, and Isabella (Cripps) Matheson, was born at Charlton, Kent, not Blackheath, on March 29th, 1853. (I hold a certificate.) She died March 16th, 1924, at Kensington.

MATHESON, GEORGE, was appointed in 1868 to the chapelry, *not* the parish, of Innellan; it became a parish in 1874.

MATHEWS, BASIL JOSEPH, died at Boars Hill, Abingdon, Berkshire, not Oxford. (See under BRIDGES, ROBERT SEYMOUR.)

MAUDE, MARY FAWLER (*née* HOOPER), was born in Bloomsbury. (1851 Census Returns for Newport, Isle of Wight; the same package includes the following person.)

MIDLANE, ALBERT, was born at Carisbrooke, Isle of Wight, not at Newport (his own statement, 1851 Census Returns; he was mis-named "Alfred" but the occupation "Ironmonger" identifies him).

MILTON, JOHN (junior). There is confusion about the place of death. He died in Artillery Walk in the parish of St Giles without Cripplegate in the County of Middlesex (part only of that parish was in the City of London). The road was later named Bunhill Row and was taken over successively by (early 18th century) St Luke's parish; (1900) Finsbury; and (1965) Islington.

MONRO, EDWARD (*English Hymnal* 656), was born in Goodge Street, Bloomsbury, in 1815 and died December 13th, 1866, at Leeds.

MOORE, THOMAS, died at Sloperton Cottage, Chittoe, Wiltshire, and was buried in Bromham Churchyard. (*Devizes Guide*.)

NEWTON, JOHN. He held stock in the Bank of England, according to a 1791 book long in my old office; an interest payment was uncleared because he had failed to notify the Bank of his removal from Olney to 6 Coleman Street Buildings, London, where he died on December 21st, 1807. Curiously enough, exactly 150 years later, on December 21st, 1957, I was summoned to a Wardmote of Coleman Street Ward; I attended and informed the officials of this coincidence, to their great interest.

OAKLEY, CHARLES EDWARD, son of Richard Cater Oakley, was born at Brompton, Kent, on January 9th, 1832 (*Alumni Oxoniensis*). He died of fever on September 16th, 1865, at Foryd, Abergele, Denbighshire, not at Rhyl which is in Flintshire; I hold a certificate.

"Oxenham", see DUNKERLEY.

PARTRIDGE, SAMUEL WILLIAM, died July 10th, 1903, at Stoke Newington, London.

PARTRIDGE, SYBIL F. ("S.M.X."—"Lord, for to-morrow and its needs") was born in 1856 and died in 1917 at Birkdale, Southport, Lancashire.

PATTINSON, JANET STEELE, was born at Paisley, Renfrewshire, in 1848, and died aged 81 in 1930 at Dewsbury, Yorkshire.

PEERS, EDGAR ALLISON, died December 21st, 1952, at Liverpool.

PENNEFATHER, WILLIAM, died at Melford Lodge, Colney Hatch Lane, Muswell Hill, Middlesex. My cousin's sister-in-law asked the *Hornsey Journal* to locate this; the editor's appeal brought a letter from a retired Salvationist at Worthing who as a boy delivered papers to Melford Lodge; he said it was replaced by flats.

PIERPOINT, FOLLIOTT SANDFORD, died March 10th, 1917, at Newport, Monmouthshire, not Bath; I hold a certificate.

PIGOTT, JEAN SOPHIA, died aged 37 on October 12th, 1882, at "her quiet home" at Lucan, County Kildare. (*Life of Faith*, December, 1882—Revd G. A. Whitehead.)

PLACZEK, JOYCE, *née* Anstruther ("Jan Struther"); her birth on June 6th, 1901, at 6 Chester Street, Westminster, was recorded in *The Times* the next day. She died in the Presbyterian Hospital, New York, on July 20th, 1953.

PYPER, FREDERICK RICHARD, was born at Stamford, Lincolnshire, on November 6th, 1859 (*The Times*, November 11th, 1859) and died on June 27th, 1915, at Nottingham.

RALEIGH, ALICE ISABELLA, daughter of Alexander Raleigh, and sister of Walter Raleigh, was born at Partick, Lanarkshire, on July 29th, 1857 (certificate held by me) and died November 1st, 1941, at Oxford (Revd G. A. Whitehead).

RAMSEY, BENJAMIN MANSELL, was born at Richmond, Surrey, in 1849 (and registered as Benjamin Ramsey); he died August 31st, 1923, at West Wittering, Chichester, Sussex. (Revd G. A. Whitehead.)

RAWNSLEY, HARDWICKE DRUMMOND, was born at Shiplake-on-Thames, Oxfordshire, on September 28th, 1851, not 1850. (*The Times*, September 30th, 1851.)

RHODES, SARAH BETTS (*née* Bradshaw), was born in 1829 and died aged 75 in 1904 in Yorkshire, at or near Halifax.

RICHTER, ANNE (Rigby), was baptised at Beverley on September 5th, 1792 (Dr Maurice Frost) and died aged 65 on September 15th, 1857 (certificate in my possession, naming her "Ann" [*sic*]).

ROBERTS, KATHARINE EMILY (Clayton) died on April 12th, 1962, at Ashford, Staines, Middlesex.

ROBINSON, WILLIAM, died on September 14th, 1963, at Selly Oak, Birmingham.

SCOTT, WILLIAM HERBERT, was born at Lichfield in 1862 and died on July 17th, 1932, at Roundhay, Leeds.

[*The rest of Mr Newton's notes on hymn-writers, and the first part of his notes on tune-writers, will appear in our next issue.*]

The *Cambridge Hymnal*, edited by David Holbrook and Elizabeth Poston, and published at 25s by the Cambridge University Press, is a remarkable and distinguished piece of work. It came, not from the needs of a church or of a denomination, but from the needs of the schools. Specifically, it occurred to somebody that it would be valuable if the hymn book used in a school could be a document at which neither the music director nor the English teacher need blush. A hymnal used at School Assembly that was fit also to be a poetry book would, it was felt, help to mend the great gap that in school religion exists between praise and practicality.

David Holbrook is well known as an educationist. He speaks for many others when he laments the second-rate music and literature which disfigure school worship. Give them a fat hymn book, he says (you read this sentiment in his Preface, which is tantalizingly short), and they will certainly choose all the wrong things: and that is what the children will associate with religion.

The Cambridge Press gave Mr Holbrook this piece of work to do, and appointed a team of advisers to help him. The advisers' brief was to look over his first list of hymns and make comments: to the comments Mr Holbrook could pay as much or as little attention as his judgment and conscience demanded. His first music editor was Edric Cudell, but at an early stage, and untimely, Mr Cudell died, and his place was taken by Miss Elizabeth Poston.

This made a formidable duet. Neither Mr Holbrook nor Miss Poston are overburdened with hymnological lore or ecclesiastical loyalties of the sectional or provincial kind. Both see worship as drama rather than as family prayers. What they have produced suggests that they worked in riotous harmony throughout their association. It was as evident to Miss Poston as to Mr Holbrook that if anything lacked distinction or the quality of being (as Parry used to say) 'characteristic', then no matter how many people knew it or loved it, it was not coming in through this door. People might have learnt at their mothers' knee to plough fields and scatter, or to awake this happy morn: but they were not going to learn it from Mr Holbrook and Miss Poston.

So they have produced a hymn book which is almost exactly as long as the *Oxford Book of Carols*. There is first a section of 139 hymns arranged (more or less) alphabetically. (The 139 is a somewhat approximate figure, as we shall explain in a moment.) Then come 45 Christmas carols—a section a third the length of the first list. The last fourteen pieces are rounds and entertainments.

And that already gives the show away. This really is a carol book, where it is not an anthem book, rather than what rigidly orthodox members of our Society would call a hymn book. It is fine literature set to music.

It could provoke plenty of controversy: but it is surely important that those who partake in the controversy should not accuse the editors of leaving undone what they never set out to do. In a sense neither of them knows, or wants to know, anything about editing a hymn book for the church's routine of worship. They were not chosen with that purpose in mind. Therefore it is useless to compare their work with that of any editor of the present century except one.

For example: a hymnal of 139 pieces set to music by many of the most distinguished contemporary composers of choral music is not usefully to be compared with *Hymns for Church and School*. All one can say is that these editors have done their work as well, or not as well, as those editors did theirs. But they have not set out to provide an adequate choice of hymns for all the church's seasons and for the expression of all the phases of Christian experience. Still less do they reckon to provide a liturgical scheme. All their hymns are carols—decorations of common life. And every piece has distinction: they have not needed to wait for one minute for mediocrity to catch up with them.

The one editor with whom their work can be compared is Percy Dearmer, about whom we shall be saying a good deal at our conference in July. Dearmer, who was born exactly a hundred years ago, set out in *Songs of Praise* to do what the Cambridge book does—and to provide a viable church book as well. But if you boiled off the top 140 hymns in *S.P.*—the most characteristically 'Dearmer' hymns, all those carols and songs and poems ancient and modern by Shelley and Shakespeare and Whitman and Traherne set to music by Martin Shaw and Vaughan-Williams—you would probably get something very like a 1931 version of the *Cambridge Hymnal*. Dearmer had a profound concern for what young people sang: he regarded any good poetry as religious. He was an early member of the school which says, 'If it is right it will look right'.

You can check this judgment by noting that there are 75 hymns in the 139 of the first section which are also in *Songs of Praise* [1931]. Common ground with other current hymn books is roughly indicated by the following table:

56	of the hymns are in the	<i>English Hymnal</i>
50	"	<i>Church Hymnary</i>
52	"	<i>Hymns A & M Revised</i>
62	"	<i>Congregational Praise</i>
53	"	<i>Methodist Hymn Book</i>

S.P. clearly is in the lead, being the only book that contains more than half the words that are in *Cam.H.*

There are several points at which Dearmer and Holbrook do not meet at all, of course. Another table will speak for itself:

Holbrook has taken, in his first 139,

- 16 hymns from the period before 1600
- 54 from the 17th century
- 36 from the 18th century
- 20 from the 19th century
- 3 from the 20th century

The three from the twentieth century are one by Andrew Young (=BBC 437), six lines of T. S. Eliot, and nine lines of W. H. Auden—a total of 31 lines. (There are two more in the section beginning at 140). This is a very clear judgment that the 20th century has no religious lyric worth mentioning, and that the 17th century has the lion's share. Dearmer set the fashion (if we discount the curious Gambold of whom we wrote a few issues ago) of quarrying for hymns among the 17th-century poets. Holbrook has taken this much further. But Dearmer wrote and caused to be written a large sheaf of 20th-century material, expressing what he believed were 20th-century values. For 20th-century values of this sort Holbrook obviously has no use. But he does share Dearmer's fondness for Christopher Smart, although his three hymns do not overlap at all with Dearmer's selection.

Some of us may understandably say that this alone makes the book useless for ordinary congregational devotion. But consider Holbrook's approach to the subject. He is himself, among so much else, a teacher of English. He is a professional judge of the 'characteristic'—a quality which one simply cannot apply to anything so close to us as 20th-century literature. From that position, his judgment that the 17th century is our great lyric century is obviously right. It is the magic of 17th-century images which he loves, and to which he wants children exposed. This is what makes him judge that children will be the healthier for being exposed to something like this (of Thomas Campion, to music by Martin Peerson):

Lift up to heaven, sad wretch, thy heavy sprite,
what though thy sins thy due destruction threat?
The Lord exceeds in mercy as in might:
his ruth is greater, though thy crimes be great.

One of the hymns on his original list was 'Calvarie mount is my delight' (*Clarendon Hymn Book*, 80), and one recognizes some of his selections as having made their first appearance in the Clarendon book (and having nearly all disappeared from *Hymns for Church and School*), among them two exquisite little poems, 'Ah, my dear Lord, how could'st thou spy' and 'View me, Lord, a work of thine'. Broadly—except for Sam Crossman whose absence is quite unaccountable—anything we know from the pre-Watts era is in this book, and

much else alongside it. Baxter's immortal trio are there: but so is Crashaw's 'With all the powers my poor soul hath', set, as in the 1940 *Westminster*, to ROCKINGHAM. Vaughan's 'My soul there is a country', of course, but five others as well. No Jeremy Taylor—a pity, surely—but he does include Herrick's lovely 'In this world', with Holst's beautiful tune, both lifted from *SP*.

All this is exquisite. Were this a hymn book of the normal kind I should raise all sorts of objections to an insistence on 17th-century devotional theology. But from the purely humanist point of view, this is delectable verse.

Turning to the later periods, Holbrook's selection is fascinating. In the 18th century he treats Watts and Wesley with great respect. To find eight by Watts and nine by the Wesleys in a total of 139 (and one more by each in the later section) is to feel that the Calvinists have not been treated too churlishly. (Dearmer's figures, in a book of 703, were 14 and 25.) The Watts hymns selected here are these:

And now another day is gone [6]
Come let us join our cheerful songs [19]
Eternal power whose high abode [29]
God of the morning [38]
Jesus shall reign [54]
Lord I have made thy word my choice [64]
Our God, our help in ages past [79; with the
right first word]
My shepherd shall supply my need [102]

No sign, you observe, of 'When I survey'. The Wesleys are:

Christ whose glory fills the skies [15]
Forth in thy name [31]
Hail the day that sees him rise [39]
Let saints on earth [57]
Lord, in the strength of grace [65]
Love divine [70]
Love's redeeming work is done [71]
Rejoice, the Lord is King [91]
Soldiers of Christ, arise [94]

And 'Hark the herald' [149] is among the carols.

The Olney combine scores five—Cowper 2 ('Sometimes a light surprises' and 'God moves') and Newton 3—'Come, my soul, thy suit prepare', 'May the grace of Christ our Saviour', and this:

The water stood like walls of brass,
to let the sons of Israel pass;
and from the rock in rivers burst
at Moses' prayer to quench their thirst.

The fire restrained by God's commands
could only burn his people's bands;
too faint, when he was with them there,
to singe their garments or their hair.

At Daniel's feet the lions lay
like harmless lambs, nor touched their prey;
and ravens, which on carrion fed,
procured Elijah flesh and bread.

Thus creatures only can fulfil
their great Creator's holy will;
and when their servants need their aid,
his purposes must be obeyed.

[three more verses]

No sign of 'How sweet the name of Jesus sounds', or of 'O for a closer walk': but the editorial eye picked out those marvellous lines from the 280 Olney hymns—and the music editor found a setting by John Gardner which makes every word coruscate with energy.

After what he says in his preface about the 19th century it is surprising that anything from within it gets into the book. Bridges (he is 19th century—1899) appears once—'Ah, holy Jesus'. That is surprising: not only his poetry but also the music to which it goes is often well within the compass of this book's purpose. However—he is 19th century. 'Praise, my soul' is here, and so is 'Bread of the world'; and Gerard Manley Hopkins's translation of *Adoro te*, with the traditional tune. '19th century' also include translations. This is the only hymn book in existence now, surely, with only two examples of Neale—'All glory, laud, and honour' and 'O sons and daughters'; but the inclusion of the three 'Noye's Fludde' hymns means two more 19th-century representatives—one a translation. (Yes, and Britten's harmony for Tallis's Canon, and his descant for 'Eternal Father'). Not a word of Winkworth—not even 'Deck thyself' or 'Now thank we all our God'. Not a word of How, not even 'For all the saints'. No 'Come down, O love divine', no 'Lead, kindly light'. 'Praise to the Holiest'—yes, and with a very startling tune from Elgar's *Gerontius*.

As I say, if this were a hymnal of the usual kind all this would sound very temperamental. But in a carol book it can be accepted.

Now for the music. First let us set out a chronological table as we did for the words. Miss Poston has shown a somewhat less partial pattern of predilection than her colleague.

16th century and earlier:	16
17th century	30
18th century	27
19th century	26
20th century	37

'20th century' here does not include any arrangements: and in the section beyond 140 there are 16 more, making a total of 53 contemporary tunes. A very large number of these are brand-new. Here are the 20th-century composers represented:

*Sir Adrian Beecham	2	*Wilfrid Mellers	1
*Lennox Berkeley	2 + 1	*Christopher Morris	+ 1
*Sir Arthur Bliss	2	*Havelock Nelson	1
*Benjamin Britten	+ 1	*A. T. Ola-Olude	+ 1
Sir Percy Buck†	1	*Arthur Oldham	3
*Edric Cundell	1	*Guy Oldham	+ 1
*Norman Fulton	+ 4	*Elizabeth Poston	2 + 2
John Gardner	2 + 3	*Alan Ridout	1 + 1
Gustav Holst†	1 + 2	*Edmund Rubbra	2
Imogen Holst	+ 1	*Igor Stravinsky	+ 1
Herbert Howells	1	*Stanley Taylor	+ 2
*Gordon Jacob	1	R. Vaughan-Williams†	3 + 3
John Joubert	2	Peter Warlock†	+ 1
*Elizabeth Maconchy	+ 2	*William Wordsworth	4 + 1
*William Mathias	1 + 1		

[numbers to the right of the plus sign refer to pieces after 140]

That means that there are 29 contemporary composers represented, of whom, to the best of my knowledge, twenty have never before had their names in a hymn book. (R.V.W.'s contributions to the hymn-section are MONKS GATE, THE CALL and OAKLEY ('The night is come'—SP 58).)

The contemporary work in the book is far greater than even these figures indicate. For a start, Miss Poston is responsible for an adaptation, 28 arrangements, 41 descants, thirteen harmonizations, six accompaniments, and two tune-preludes (these last being short pieces to be used as play-overs or interludes for instruments).

It would be tedious to enumerate the distinctions of the original compositions here. The user of the book must simply try them out for himself. But anybody who knows Lennox Berkeley's 'I sing of a maiden' or Elizabeth Poston's 'Jesus Christ the Apple Tree', both of which have recently found a place in the King's College carol services, will be prepared for at least one of the styles to be found in these new tunes. Some are so complex as to be obviously anthems for a trained choir: Wilfrid Mellers's contribution [95] is clearly one of these. But every composer has produced 'something characteristic': Oldham, with his marvellous faculty for writing music of subtle innocence: Wordsworth's high seriousness: Berkeley's professional perceptiveness. Herbert Howells and Berkeley share Andrew Young's harvest hymn, and oddly enough both tunes begin with the same four notes—but how differently they go on! (The

* Newly published. † Deceased.

Howells is 'G major Howells'—the idiom of *SP* 582 rather than of his contributions to *Hymns for Church and School*.) Stravinsky's contribution is a modest Alleluia in the final section. Rubbra has two new tunes, both of which are charming. And so we could go on.

Inevitably the spotlight must fall on Miss Poston, who is the 'V-W' of this new gesture. Her object has been to rearrange whatever could, by rearrangement, be freshened and made practicable. The OLD 100TH and ST ANNE, for example, appear in extended versions, with festal variants: so does TALLIS'S ORDINAL, set to Milton's version of Psalm 84. In a few cases, like 'Never weatherbeaten sail' and 'Sing a song of joy', she has rearranged an old song with a simple accompaniment and two vocal lines (one of which can be omitted); in both these cases they highlight the old composers' gift of melody, and also make the song more generally usable. Plainsong she has arranged with the bare minimum of accompaniment. Often she has added a descant, and where this has made it necessary to alter the bass of a famous tune (in order not to produce an Alan Gray like effect in the descant) she has cheerfully done so: which explains her discarding Gibbons's bass in SONG 67—a procedure which will cause raised eyebrows here and there.

She has, however, a disarming flexibility of style. David Holbrook and she are probably equal in their hatred of 'pop' and of modern folk-song: but she has put in a version of the Shaker song that Sydney Carter has made famous as 'Lord of the Dance' (but to old Shaker words, and with the melody sufficiently different to confuse those whom Carter has, in her eyes, corrupted); and her arrangement of no. 94 is certainly the most comical thing in the book. This is a setting of 'Soldiers of Christ, arise', with a tune that begins in E flat and climbs up semitone by semitone to A flat in the last verse. The tune, when you have got over the initial shock, turns out to be dear old ST ETHELWALD, marked *Alla marcia* and harmonized with great thumping chords and a hitch-up modulation in the last bar of each verse. What that distinguished defender of ST ETHELWALD, Professor Arthur Hutchings, will say about this is anybody's guess.

When you play about with a tune like this, if you are a conscientious editor, what you mean is, 'I am showing you in your language what the composer was saying in his.' You lay yourself open to controversy every time, first because you may be wrong about what the composer meant, and your new edition may lay on his work an emphasis he did not intend: second because you may not be communicating what *you* mean. I myself think that *CamH* 94 is Miss Poston's most dubious offering, because I am not as sure as she is that Monk *meant* this by ST ETHELWALD. But what is more remarkable is how often she seems to communicate, by deft reconstructions, something that the composer meant but that we might have missed. Her arrangement of ST VENANTIUS [69] for example (whose composer

of course we cannot identify) seems to convey the spirit of the tune and its age very much more happily than V-W's familiar but rather cold harmonization in *EH*. Her arrangement of ICH RUF' ZU DIR (famous for the Chorale-Prelude of Bach, S 639) is similarly felicitous: the conventional arranger would have made it look forbidding; here it is graceful—serious but not sticky. One thing one notices: that she is relying on good biddable singers who can sustain a tune and a rhythm without help from the accompaniment. In very often omitting the melody from the accompaniment altogether, and in harmonizing plainsong with the fewest possible chords, she leaves the singers to sink or swim. In her context this is excellent because it is entirely musical, and if some kinds of singing body have not got as far as being able to do this yet, there is a good case for saying that they would profit by learning to sing properly.

In her search for the 'characteristic' she has fallen with great affection on the music of primitive modern America and of the negro spirituals. This is authentic stuff. There is one tune from the old 'shape-note' tradition—and what an extraordinary tradition that is! There, if anywhere, is the music of the submerged uneducated people. Read the preface to the latest edition of the 'Sacred Harp', and you will see how stuck they are in a tradition of scanty culture. But they could sing, could these 'poor whites', and they are better employed doing that than becoming Ku-Klux-Klan fodder (if the two are separable: the sinister doubt that they are not is no affair of the English musicologist). And I believe that when we come across the Scottish 23rd Psalm to CRIMOND (arr. E.P.—demurely) we can hear the editor saying, 'well, what's that but a Scottish "spiritual"?'. Undoubtedly it is what the half-heathen remnants of Scottish calvinism sing whenever they go to the crematorium—the only Christian contact most of the often all-male congregation at that place ever find. It would be characteristic of a hymnal that hoped to reform *church* practice to omit CRIMOND; it is equally characteristic of a hymnal that offers a conspectus of Christian culture to include it. The same goes for the words. It is not easy to offer an objective case for their superiority to 'Christians, awake' as verse: but they are *characteristic*.

It is to this extent that the editors of this book are not, and have not tried to be, one hundred per cent objective. Heaps of material was obviously rejected because it made sense only in a context of Christian worship—and family worship at that, of the kind where you are tolerant of auntie's singing. But now and again, in goes a thing like Psalm 23 in the Scottish version because in it they see something that shouldn't be forgotten. Had they been entirely objective in their search for fine literature, this would have stood no chance. The one thing to be said from the other side is that this happens so rarely that those of us who lament the non-appearance of 'When I survey' cannot really feel underprivileged about it. While we are on the subject of Psalm 23, we may mention that Herbert's

version appears twice (with UNIVERSITY and with a delicious new 'pastorale' by Gardner) and that Watts's version (which the editors think Watts may not have written) once, with one of those Southern American tunes (arr. E.P.).

There is little to complain of in the presentation of the book. Editorial details sometimes show a lack of precision. Dr Pocknee's researches into the origins of 'French Church Melodies' should not have been ignored at tunes 68 and 69. They missed a chance in including GOSAL in what is now known to be an unauthentic version [91]—and if *H.C.S.* appeared after the *CamH* went to press, Handel's manuscript, in Cambridge, didn't. The index of authors includes one or two composers—I suppose that this was an expected risk in the case of William Wordsworth, who appears in both indexes—but it is the Cairngorm composer, not the Lakeland poet, who is meant both times. The numbering of the pieces is somewhat haphazard. In two cases two hymns appear opposite the same tune: both times one number has to do for each, so that you must announce, 'Hymn 37—the one at the bottom of the page'. On the other hand, when a hymn gets two tunes, the tunes have different numbers. And in one case of such a pair, the whole system—one hymn, two tunes, two numbers, appears twice over [17-18=122-3]. There is a marvellous prodigality about *Veni Creator* which appears like this: 120: in Latin with a version of the plainsong tune; 121: in Cosin's translation with a new 4-line verse replacing the original final couplet, with a metrical version of the tune arranged Milner; 124: Cosin again, with Bach's arrangement of the tune (printed *below* it); 125: Dryden's translation, with S. S. Wesley's COLCHESTER; 126: back to Cosin, with the Mechlin tune. Well—nobody can complain there of being hard done by, when five numbers of 139 are given to one hymn. And, by the way, the oddity at 17-18 which we mentioned above, locks up four numbers with Ambrose's 'Come Holy Ghost' translated by Newman. The appearance of COLCHESTER reminds me that this and the tune JOUISSANCE (at 16 and 71) are two of the tunes which seem to me to lack sufficient distinction to appear in this book: certainly the second does not deserve to appear twice, when its second appearance is to a somewhat contorted version of 'Love's Redeeming work is done'. I think that the music direction at 72 (FARLEY CASTLE to Spenser's sonnet) is less clear than it might have been. The typography is claimed to be in the best tradition of modern music engraving—and certainly they don't often use the minim as the basic unit, which is something to be thankful for. The words are always printed out, even when they also appear between music-staves, but otherwise their presentation is conservative. In several cases the original words of a modernized medieval lyric appear in an Appendix, as does Wesley's original 'welkin' and the omitted verse of Hopkins's 'pelican'.

The carol and chorus sections scarcely need comment; the selection is both catholic and fastidious. 'My dancing day' is there, but

it survives only for three verses because it is strictly a 'Christmas' section. Among the rounds and choruses we find anything from a fivefold 'Amen' by Gardner to Byrd's 'Non nobis' and Bach's setting of the Gloria to *Tonus Peregrinus* (if anybody but Bach had done this, who would have tolerated it for a moment?). But many of the 'hymns' are carols—for example, the 'Saturday Hymn' by Christopher Smart [76], and many of both the hymns and the carols are choir-pieces—such as Purcell's evening hymn [77] and Mellers's dramatic setting of 'Suddenly afraid' [95].

In sum: the editors have made it clear what they wanted to do, and they have done it. The book could be a marvellous inspiration to the worship of any school. Bringing it into use would involve the entire reconstruction of School Assembly—but it is high time for that. For a church, it is a first-rate replacement for most of the contents of the choir library: for if a choir set itself to master what is in here, it would edify the congregation far more effectively than it would by singing most of what choir cupboards contain. Instruments in addition to the organ or the piano will provide an appropriate and welcome adornment of most of these pieces. Indeed the descants are sometimes much more appropriate to instruments than to voices (that at no. 54 being a case in point). I doubt if most worshipping communities would find that they did not need another hymnal as well as this one for routine use: but to have this one in addition to whatever they already have will surely not only enrich their worship but cause them to cast a more critical eye on the contents of the routine-book. This is an astounding and inspiring book.

E.R.

NOTES

The English Hymnal—a point of Bibliography

After reading our article on VENI IMMANUEL in the last issue, Dr John Dykes-Bower of St Paul's Cathedral wrote to the Editor pointing out that the version of that tune printed in *EH* (1906) included a pause of three beats at the end of the first line. The editor, always ready to believe that he has committed one more howler, went to his copy, but found that in that edition, dated 1931, the tune stood as he had said it did. The news of this prompted Dr Dykes-Bower to consult his copy, which is indeed a 1906 printing, and he discovered that in just a few cases the opportunity was taken when reprinting to alter details in tunes.

No. 8 was altered as we have described; no. 80 was slightly altered; and the harmony of no. 283 was altered. The game is given away for any who care to do detective work on minutiae by the fact that when FARLEY CASTLE (283) appears at 217 in the same book, it stands as it originally did in 1906—so in respect of a few notes the

two printings of the tune are different. There is also a slight rearrangement of the parts in no. 19.

Who Cares About Hymns?

That is the title of one of the best and wisest short papers on hymn-singing available. It is the text of an address given by our Treasurer, Mr John Wilson, to the Methodist Church Music Society. It has been printed for private circulation and no price is mentioned. The best we can suggest is that any who want a copy should apply to Mr Wilson: but please do not expect him to bear the cost of postage. A "9 x 4" envelope with your address and a 4d. stamp will suffice to carry it.

Hymns To-day and To-morrow, by the Editor, was published in January by Darton, Longman and Todd at 9s.6d. (paperback). A review will appear in the next issue.

OBITUARIES

Deaths since the last Conference, July, 1966:—

Canon Noel Boston, July 16th, 1966.

Canon John Purser Shortt, September 28th, 1966.

Dr F. J. E. Raby, October 30th, 1966.

Canon Stuart Artless, November 13th, 1966.

Mr John Routley, December 14th, 1966.

Revd Thomas Tiplady, January 7th, 1967.

Canon Stuart Artless, an early member of the Society, frequently contributed to the discussions at our Conferences. He was a well-informed hymnologist and lectured widely on the subject. His services as Home Secretary for the Melanasian Mission was recognised by the conferment of Honorary Canon of the Cathedral of the Solomon Islands.

Mr John Routley, father of our esteemed Editor, held high civic office, continuously, for many years with great distinction, including election to the office of Mayor of Brighton, 1936/7. He was 82.

Canon John Purser Shortt spent his entire ministry in the Diocese of Dublin and was Canon of St Patrick's Cathedral from 1936. He rendered great service to Church music and liturgiology in Ireland, especially through his work on the Committees of the *Irish Church Psalter* (1929) and the revised edition of the *Irish Church Hymnal* (1960). He was mainly responsible for the compilation of Thanksgivings and Prayers now authorized for use in the Church of Ireland as supplementary to those contained in the Book of Common Prayer.

Revd Thomas Tiplady, the last Founder-Member of this Society, died on January 7th. Mr Tiplady was present at the meeting of October 6th, 1936, called by Dr J. R. Fleming, to inaugurate the Society. He became a member of the Executive in 1938, a member

of the Standing Committee during the war and, more recently, a Vice-President. He was instrumental in securing the donations by Lord Wakefield which gave the Society financial stability. During his long ministry at Lambeth he wrote many hymns for the use of his congregations. Some of these are found in hymn books in England and more have found acceptance abroad. He was 85.

W.J.L.

ANNUAL CONFERENCE, JULY 11th TO 13th, 1967

KING'S COLLEGE HOSTEL, 71 VINCENT'S SQUARE, LONDON, S.W.1.

Tuesday, 11th.

2.30 p.m. Executive Committee.

3.45 p.m. Assembly Tea.

5.00 p.m. Evensong at Westminster Abbey.
Seats will be reserved. Members are requested to be at the Abbey by 4.45.

7.00 p.m. Dinner.

8.00 p.m. Paper by Dr Erik Routley (read in his absence by Mr John Wilson) "Percy Dearmer, Hymnologist: a re-assessment of *Songs of Praise*."
Chairman: Revd Eric Sharpe, M.A.

Late evening: Hymn Society Workshop.

Wednesday, 12th.

9.15 a.m. Executive Committee.

10.45 a.m. Coffee.

11.15 a.m. Address by Mr Geoffrey Dearmer:
"Percy Dearmer and the Art of the Hymn".
Chairman: Revd Preb. G. B. Timms.

1.00 p.m. Lunch.

2.15 p.m. Annual General Meeting.

3.30 p.m. Tea.

Invitation to Westminster Cathedral.

Conducted tour at 4 p.m. Vespers at 5 p.m.

6.45 p.m. Dinner.

8.15 p.m. Act of Praise, commemorating Dr Percy Dearmer, at the Church of St Mary the Virgin, Primrose Hill, N.W.3.

Praise Leader and Commentator upon the hymns, The Vicar, the Revd Howard Hollis, L.Th., Mus.Bac.
Organist: Mr Christopher Herrick, B.A., F.R.C.O.
A coach will convey members from Vincent Square to St Mary's Church.

Thursday, 13th.

Breakfast.

The Conference Charge, not including coach, will be £4 15s.0d. for the full period. Payment *pro rata* by those able to stay only part time.

Near parking will be difficult and those desiring to travel by car should consult the Secretary.

Make your bookings through the Secretary as soon as you can.

W.J.L.