THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN 63

VOLUME THREE

NUMBER SIX SPRING, 1953

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EDITORIAL

Those of our members who have not heard of it already will perhaps be glad to be informed of the important changes that are being made this year which concern our friends at the Royal School of Church Music. The institution is leaving Canterbury for Addington Palace, on the North Downs just outside Croydon, during this year and it is hoped that the School will be established there by September. The reason for this is that one of the two houses which formerly contained the School (that which stands within the Cathedral Precincts at Canterbury) is no longer available for that purpose. An important consequence of the removal is that Mr. G. H. Knight has left the office of organist at Canterbury Cathedral to become Director of the R.S.C.M., and will move with it to Addington. A second consequence is the appointment of another of our members, the Reverend Cyril Taylor, now of the B.B.C., as Warden of the School. Of the wisdom of both these

appointments there can be no possible doubt. And although there must be some regrets at the severance of the School's connection with Canterbury, and some ominous speculations about what Sir Sydney Nicholson would have thought about it, the School is to be congratulated on its splendid new premises. The good wishes and prayers of our members will go with the School and its officers as they remove to Addington in January 1954.

Turning to domestic matters, we would draw our readers' attention to the report of our Executive in this issue, which contains a preliminary announcement of an autumn conference in the West Midlands. We shall be heartened if a good number of our members find it possible to respond to the announcement about this which we shall be able to make in July.

We must congratulate Mr. Frost on the announcement that his great book, *English and Scottish Psalm and Hymn Tunes*, c. 1540-1677, is about to be published by the S.P.C.K. This is only the beginning of labours on the scale of Zahn and Baümker, whose further fruits Mr. Frost has been giving us in his articles on *Harmonia Sacra*. At a later stage we shall publish his findings on the eighteenth century Anglican editor, John Arnold. We also congratulate our American friend, Dr. Ruth Messenger, on the publication of her book on Medieval Latin Hymnody. A review of this by Dr. F. J. E. Raby of Cambridge will appear in the next issue.

We are grateful to Mr. Pocknee for making us free of his important, not to say dramatic, revelations in the matter of French Church Melodies, which appear in the present *Bulletin*. When scholars of this standing make available to us the results of such painstaking work, bearing as it does the mark of research carried well beyond the point of amusement and dilettantism, we feel that there is yet a good future for hymnology and for our society, and count ourselves complimented by the unknown friend who (as we gather by devious means) has commented that we have fallen into the hands of the pundits. That, be it recorded in the editorial page, is where we mean to remain so long as the pundits are as generous and perspicacious as these seem to be.

WHAT MAKES A GOOD HYMN?[1]

What makes a good hymn? Some of you may have a feeling that is a silly question. I do not believe it is, but I can see at least two reasons why anybody might think so. One of them is this : that hymns are too personal in their associations to stand criticism, and

1 This is the script of a broadcast made by the Editor on the B.B.C. Home Service on October 7th, 1952. It is here reprinted in response to the suggestion of some readers, and by courtesy of the B.B.C. Only a few points of broadcasting style are altered.

that it is all a matter of taste; you will see in a minute why I differ from that, but let me say at once that in my view any answer that neglected the enormous emotional power of hymns and that treated other people's associations and preferences with disrespect would be a silly answer. The other reason for thinking it a silly question is this : that hymns are too *familiar* to stand criticism, too much part of the landscape of even the most mildly religious life. My own view on that is that it is just because they are familiar that the question needs to be asked from time to time.

And so I want now to try to answer the question, What makes a good hymn? rather by drawing your attention to the good than by abusing the bad.

We shall begin on the right lines if we agree at once that a hymn, like anything else that has to be put to practical use, must be good, so to speak, ' at both ends '. It must be well made by the standards of the arts it employs — verse and music — but it must also be good for its special purpose. It must come out of the mind of its author as a good piece of work, and it must go into the mind and the mouth of the singer as a true act of worship. So we are entitled to criticise any hymn, words and music, ' at both ends ', asking, first, ' Is this good verse and good music? ' and then, ' Does it do its job? '.

But what is its job? Fundamentally, hymns are the folk-songs, or the popular songs, of the Christian faith. When a man stops going to church, the very last thing he forgets is the hymns he was brought up on. ' Hark, the herald angels ' and ' Onward, Christian soldiers ' are known to people who know nothing else — literally nothing else — about the Christian faith. There is, of course, much more in a good hymn than just being popular. For one thing, hymns are of the greatest importance to the liturgy of public worship; but if a hymn really lacks this popular element, if a congregation, with reasonable goodwill, cannot make it ' go ', it will in the end be of no use to the liturgy.

Now, if we say that hymns are at bottom folk-songs, that brings them into line with certain other sorts of words and music — sea-shanties, for example, Christmas carols, scout songs and military marches. Then how do we judge words and music of this sort? Can you talk about a *bad* sea-shanty?

Well, do you know one? I cannot think of one myself; but I know what a bad sea-shanty would be if there were such a thing. It would be a sea-shanty that made it no easier for the sailors to heave the capstan. A bad Christmas carol would be one that made you feel glum and self-regarding at Christmas. A bad military march is a march that an army cannot march to. A bad scout-song is one that makes the scouts want to stop being scouts and start being spivs.

Why are there no bad sea-shanties? I suspect it is because if the sailor stopped heaving the capstan, out he went. The sailor knew his job; if he failed in it, he lost it. The shanty was associated by him with a duty that was quite clear. Or take the Christmas carol: that is associated with an atmosphere of goodwill that everybody accepts. The military march is associated with a duty and a loyalty that no soldier denies. The scout-song is part of a conviction which you are bound to share if you are to *be* a scout.

Now, then: the purpose of hymns — these Christian folk-songs — is just as clear. It is to help Christians to do their duty; and a bad hymn is one that distracts him from his duty to God and his neighbour. But — here is the point; the Christian who fails in his duty does not get thrown out as the sailor would have been. He does not thereby become a heathen. The kingdom in which he is operating does not sack the sinner, because all its citizens are sinners. The great family, the Church, does not disqualify you from membership if your experience of Christ is different from that of the saint. The duty, with which Christian folk-songs are associated, is *not* clear in the way that the sailor's is clear. The experience is diverse, not specialised as is the experience that binds the scouts together. And because we are thus doubtful about our Christian duty, because indeed none of us can do the whole of it, because we are liable to mislead ourselves, and perhaps even to welcome misdirection, it is possible for hymns that distract from our duty to exist alongside hymns that help, and to be as much admired. That is the reason for the existence of bad hymns; and the variety of Christian experience is the reason why people quite legitimately hold different opinions about them.

Now to practical business. Let the singers first of all remind you of one of the most excellent and popular of all hymns.

[*Here the singers sang the first and third verses of 'Through all the changing scenes of life' to* WILTSHIRE].

There cannot be two opinions about that. It is a great and good hymn — good 'at both ends'. This is chiefly because it says something that is bound to be true of anybody who sings it, but which not everybody may be realising all the time. There is always something to thank God for; there is always some dark thing which you are glad he has spared you. If you are feeling that way, the hymn responds to your mood; if you are not, it reminds you that none the less it is true. It cheers you up and puts you back on the road of reality.

Technically ('at the other end') it is successful because its language is simple and forthright, and the cast of its thought is familiar — in this case because it is based upon a psalm. It goes to a fine swinging tune that strengthens its friendliness and tempers its rebuke.

Here is another hymn, equally admirable, of a slightly different kind.

[*Here the singers sang the first, third and sixth verses of 'The head that once was crowned with thorns' to* ST. MAGNUS].

There is a hymn of the objective kind. It declares something is true, and admitted to be true by all Christians. It is true whether you are able at this moment to make much of it or not. That truth — about the Resurrection of Christ — enshrines a mystery into which we constantly want, and need, to enquire further. I believe that Christ rose, but does that help me now? Does that belief affect my life? Well, the hymn has something to say in restating the fact and commenting on it. It *helps*.

You will see again how the author relies on Scripture — this time the New Testament — to give him a point of contact with the familiar speech of Christians. Notice also another characteristic of good hymns, that they begin and end well.

The head that once was crowned with thorns
Is crowned with glory now . . . .
The cross he bore is life and health,
Though shame and death to him.

It is neat, attractive, commanding and memorable; but under its high polish as hard as nails and as true as steel.

Just to make it quite clear that the art of good hymn writing is not confined to past ages, let us now hear a modern hymn, by Bishop Timothy Rees, 'God of love and truth and beauty'. You will see that the words run to a simple but not wearisome pattern, and that the tune has a strength that reminds you at once of the mercy and the severity of the Gospel.

[*Here the singers sang the first two verses of 'God of love and truth and beauty' (B.B.C. Hymn Book, 273) to* CAROLYN].

We have heard three great hymns. Where do the second-rate ones fail? In this — that whereas the good hymn reminds you of what you knew to be true, what you are sorry to have forgotten for the moment, and what you are glad to have the new chance of asserting as your belief or your aspiration, the bad one is that which either leaves you in doubt or subtly misleads you. If the good one makes you say, 'Ah yes, I now see that that is what I wanted to say', the bad one makes you say either 'That doesn't apply to me' or, 'I still don't believe that', or, 'Oh yes, that is true' when it *isn't* true at all.

Of the former sort, those that leave you in doubt, are, for instance, those hymns for saints' days that give you an unreal or unattractive picture of the saintly bishop or confessor; and those

hymns for Sunday morning that celebrate not the Resurrection of Christ but our own sloth and inertia. Here is a nasty one :

The dawn of God's dear Sabbath
Breaks o'er the earth again,
As some sweet summer morning
After a night of pain.

Is it right or sensible of a Christian to complain before God that the six days he gave us since last Monday were a night of pain? And if indeed they were for some member of the congregation, this kind of hymn will not cheer him up.

Of the subtly misleading, and altogether more pernicious kind, I will give just two examples. One (perhaps it is not the author's fault : words do change their meanings) is that familiar hymn which applies to our Lord the impossible adjective, 'dreary'. Can you recall it without a further clue? If not, that just shows how we fail to notice these things. It is, 'Lead us, heavenly Father, lead us' with those lines —

Lone and dreary, faint and weary
Through the desert thou didst go.

That is not what the Bible tells us about the Temptation of Christ, that altogether heroic episode.

Here is another hymn that tells us the wrong thing about our Lord :

Behold me standing at the door,
And hear me pleading evermore
With gentle voice, O heart of sin,
May I come in, may I come in?

I bore the cruel thorns for thee;
I waited long and patiently.
Say, weary heart, opprest with sin,
May I come in, may I come in?

If you know the tune, try and forget it — and please do not think that I should disparage all these mission-type hymns. Some of them are splendid. But what is the picture of our Lord presented in these lines? It is of a Saviour who says, 'I did this for you; what will you do for me?' Is that the Christ of the Gospels, or the Christian doctrine of grace? Just compare it with the sublime humility, truth and penetration of another hymn, no less personal, no less a hymn of Christian experience, but *right,* resoundingly and searchingly right.

[*Here the singers sang the first and last verses of 'When I survey the wondrous cross' to* ROCKINGHAM].

Most certainly I do not say that a hymn must not be personal; I only say it must be true. Nor do I think it must always be simple and naif. Some aspects of truth are mysterious, and hymns like

'Praise to the Holiest' and 'Come, O thou Traveller unknown' present these mysteries. You have to sing them often, you have to work on them, before they yield up all their treasures. That is good, so long as, when you have done the work, what you are left with is Christian truth, not somebody's views or perplexities or grievances.

I would even say that while most great hymns are scriptural, some great hymns are not. A hymn can be scriptural and deplorable, like 'Father, hear the prayer we offer', which roundly contradicts the Twenty-third Psalm ('Not for ever in green pastures would we idly rest and stay . . .) : you would think from that that the Psalmist had written in praise of idleness. And a hymn can be unscriptural and magnificent, like this of Chesterton's :

[*Here the singers sang the first two verses of 'O God of earth and altar', to* KING'S LYNN].

A word now about tunes. The rules are the same. The good hymn tune has something to say, and says it economically, modestly and directly. You might call the hymn tune the domestic architecture of church music. It has to be plain and hard-wearing enough to stand repetition, it must be pleasing enough to look hospitable. Listen to William Croft's HANOVER :

[*Here the singers sang the first verse of 'O worship the King' to* HANOVER, *as set at E.H. 466*].

How pleasing that is, and yet, in the architect's sense, how urbane. It has a commanding beginning and a tense finish, and not a note wasted in between — a lovely piece of Queen Anne building.

But there is a great deal that can go wrong. Some tunes are like bad domestic architecture — all spikes and decorations and pretentiousness. Some are as dull as a mid-Victorian terrace. Of the pretentious kind are those which change their key violently in the middle, or are plastered with sharps and flats and expression-marks. As for plain and indefensible dulness — what about this?

[*Here the speaker played* ST. GALL *(A.M.(S) 54)*].

You could pick out a good many like that.

But worse than plain dulness, worse than wild vulgarity — which most of us can easily detect and be on our guard against — is a quality that I shall call 'depressing'. There are many tunes, second-hand and platitudinous like bad sermons, that wrap the Gospel round with a cloud of comfortable commonplace and bring the very name of 'hymn tune' into disrepute. This is the sort of thing :

[*Here the speaker played* EMMAUS *(C.P. 210)*].

That kind of music removes from the Gospel all its spring and challenge, and substitutes for its serenity a bogus security. It is relatively easy to deride the vulgar and disparage the dull; but it

is much more important to be on your guard against this style of composition and what I call its 'depressing' presentation of the Gospel. Forgive me: perhaps you do not agree that this particular tune is as bad as all that. But I hope you agree with the principle.

Music, you see, has an uncanny power of going right past the critical faculty to the emotions and from there to the will; the military band can hearten the army, the shanty could fortify the sailor, the noble hymn tune can inspire the worshipper. But the sluggish hymn tune can put his will to sleep and remove his Christian belief from all reality. What could be more mischievous than that?

I have said nothing about the practical use of hymns. Lazy singing, careless choosing, slovenly organ-playing can turn a good hymn into a broken-down vehicle for public praise. These singers[1] could make almost anything sound grand. That is another matter. But I want to end by asking the singers to give us the hymn of St. Francis of Assisi, 'All creatures of our God and King'. It is biblical, picturesque, goes to a grand tune, and for me it sums up that reality and honesty in the Gospel which is what I most want in hymns. You will hear how it praises God for earthly beauty, and for death, and for fire. When St. Francis was in danger of going blind (did you know this?) they cauterized his eyes without an anaesthetic. He said, 'Brother Fire, God made you beautiful and strong and useful. I pray you be courteous to me'. And he praised God for fire. That is Chrisianity. That is the toughness and the grace that makes great lives and great hymns.

[*The singers brought the programme to an end by singing the first, third and sixth verses of 'All creatures of our God and King' to* LASST UNS ERFREUEN].[1]

FRENCH CHURCH MELODIES — II

by the Revd. CYRIL POCKNEE.

In our previous article we gave some general information regarding these tunes, and the circumstances under which they were brought into use in the Service-books of the French Church. The late Mr. Athelstan Riley in his book, *Concerning Hymn Tunes and Sequences* (1910), opined that some of these melodies were of sixteenth century origin. Research by the present writer has not confirmed this view; neither is it supported by the writer of the lengthy article, 'Liturgies Néo-Gallicannes' in the *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, Tome 9. There seems little doubt that these tunes, in most cases, do not begin to appear before the introduction of the 'Neo-Gallican' Missals and Breviaries in the second part of the seventeenth century.

1 The illustrations were provided by the B.B.C. singers, with Dr. Thalben-Ball at the organ.

The editors of the *English Hymnal*, under the advice of the late J. B. Croft, sometime priest-organist of St. Matthew's Church, Westminster, drew upon a collection of French Service books belonging to the nineteenth century, as the source of most of the French tunes now found in *E.H.* By the nineteenth century, however, these tunes had been widely adopted by many dioceses throughout France, and set to other words than those for which they had at first been composed. Thus *E.H.* 335, CHRISTE FONS JUGIS, is not a Rouen melody in origin as the editors of *E.H.* state, but is first found in the *Cluny Antiphoner* (1686), where it is set to J-B. Santeuil's hymn for St. Joseph, 'Matris Intactae'. The ascription of *E.H.* 435 (= 636), ISTE CONFESSOR, as a Rouen melody is also incorrect, as the tune is not in the *Rouen Antiphoner* (1728), the main source of the Rouen tunes. *E.H.* 185, BEATA NOBIS GAUDIA, has been taken over by the editors of *Hymns Ancient and Modern Revised*, and is described by them at No. 391 as a French Melody. But this is incorrect, as the melody belongs in origin to the *Psalterium Chorale*, published (*circa* 1500) for use at Constance in South Germany.

In our article it was stated that the French Church Melodies were intended to be sung in free rhythm, and the manner in which these tunes had been treated in certain Anglican hymn books was criticised. These statements having been called in question, we would refer our readers to the *Paris Antiphoner* (1681) or J-B. Santeuil's *Hymni Sacri* (1689). Both these books contain a number of these melodies connected with Office Hymns. It will be noted that there are no bar-lines, neither do the notes themselves indicate any time values by having tails attached to some of them. It is quite otherwise, however, with the melodies that were composed for the proses or sequences of that period; and the difference between the Office Hymn melodies and those belonging to the proses is at once obvious. The melodies belonging to the latter are often set out in triple time, the square notes having tails attached to them, and these alternate with one or two diamond-shaped notes, while the music itself is barred into triple time. This is the case with *E.H.* 18 ii, ROUEN, which is a prose melody in origin. Another example of a prose melody in triple time is *E.H.* 123 ii, SOLEMNIS HAEC FESTIVITAS. In the list given below we have indicated the melodies that belong in origin to proses composed during our period.

The prose at *E.H.* 253, 'Sponsa Christi', both words and melodies, was composed for the *Paris Missal* (1665). It forms an interesting link between authentic plainsong and the less authentic modal melodies that came to be composed for the proses that were introduced into the French Church during the seventeenth and eighteenth centuries.

TABLE OF SOURCES

E.H.	*Name in E.H. Hymn in Source.*	*Source*
253	SPONSA CHRISTI 'Sponsa Christi'*	*Paris Gradual,* 1665.
735	RORATE COELI 'Rorate Coeli'	Oratorian *Officia Propria* (Paris 1673).
191 ii	UT QUEANT LAXIS 'Ut queant laxis'	*Paris Antiphoner,* 1681.
38 ii	ST. VENANTIUS 'Parata cum te poscerent' (Assumption, B.V.M.)	,, ,,
165 ii	CHRISTE SANCTORUM 'Mille quem stipant' (St. Michael)	*Cluny Antiphoner,* 1686.
174 ii	ANNUE CHRISTE 'Thure sumantes' (St. Martin)	,, ,,
335†	CHRISTE FONS JUGIS 'Matris intactae' (St. Joseph)	,, ,,
123 ii	SOLEMNIS HAEC FESTIVITAS 'Solemnis haec festivitas'*	*Paris Gradual,* 1689.
65 ii	JESU CORONA 'Pastore percusso' (St. Paul)	*Rouen Antiphoner,* 1728.
125 ii	REX GLORIOSE 'Jesu sacerdotum decus' (St. Romanus of Rouen, October 23rd)	,, ,,
151 ii	AETERNA CHRISTI MUNERA 'O Luce quae tua luces' (Trinity Sunday)	,, ,,
242 ii	COELITES PLAUDANT 'Coelites Plaudant' (St. Romanus of Rouen)	,, ,,
465	REGNATOR ORBIS 'Quod carne Christum' (Assumption B.V.M.)	*Paris Antiphoner,* 1736.
653	PROMPTO GENTES ANIMO 'Prompto Gentes animo'* (Epiphany)	*Lyons Gradual,* 1737.
51 ii	LUCIS CREATOR 'Lucis Creator'	*Lyons Antiphoner,* 1738.

E.H.	*Name in E.H. Hymn in Source.*	*Source*
331	ADORO TE DEVOTE 'Adoro te supplex' (Holy Eucharist)	*Paris Processionale,* 1740.
176 ii	AUCTORITATE SAECULI 'Jesu dulcis memoria'	*Poitiers Vesperale,* 1740.
435, 636	ISTE CONFESSOR 'Iste Confessor'	,, ,,
18	ROUEN 'Verbum lumen de lumine'* (Christmas)	*Rouen Processionale,* 1763.
736	ATTENDE 'Attende'	*Paris Processionale,* 1824.
159 ii	ADESTO SANCTA TRINITAS 'Te lucis ante terminum' (Compline)	*Chartres Vesperale,* 1866.
181 ii	DEUS TUORUM MILITUM 'Deus tuorum militum'	*Grenoble Antiphoner,* 1868.

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* Prose or Sequence.

† Composed by Philippe Goibaud Dubois (1626-94).

The following melodies have not yet been traced to their sources : *E.H.* 8, 188 ii, 208 ii, 350.

CRIMOND[1] — A CONTROVERSY

Readers will recall that some years ago Dr. Millar Patrick gave his reasons for ascribing the tune CRIMOND to Jessie Seymour Irvine (1836-87), and not, as it is ascribed in the *Northern Psalter* (1872) to David Grant.[2] This view has been challenged by Mr. W. A. Henderson in *The Scotsman* for 24th November, 1952. In his letter to that newspaper, the correspondent quotes from the Preface to the *Northern Psalter* :

> Amongst the original tunes which enrich the Psalter, those by Mr. E. Redhead (8 and 16), Mr. David Grant (109, which is CRIMOND) and Mr. W. Smallwood (157) may be specially mentioned as worthy of attention.

Mr. Henderson goes on to say that the *Northern Psalter* had a wide circulation, selling 36,000 copies in its first five years, and that therefore it may well have been in use at the Crimond church

1 I am grateful to Mr. Kenneth Finlay for drawing my attention to this controversy. — *Editor.*

2 Bulletin II 3 (July, 1948) p. 8.

where Miss Irvine and her family worshipped, and where her father was minister. Why, then, was the misacription not corrected at once? He continues :

> In all the editions up to 1900, the name of David Grant, 1871 (date of tune) is given as the composer; and can anybody tell me why Miss Irvine, or her sister or her father, did not immediately take steps to redress the alleged wrong? Miss Jessie Seymour Irvine has left no record of her ever claiming authorship of the tune; but her sister in 1908, comes on the scene and writes to the Rev. W. T. Monteith to the effect that her sister wrote the melody. Why did she wait 36 years to tell a startled world that David Grant and William Carnie the editor of the Psalter were imposters?

Mr. Henderson finally adduces a tune named RALEIGH, certainly the composition of Grant, as evidence, because of its similarity of style, that he probably wrote CRIMOND.

Can we, in face of this, stand up for Dr. Patrick's thesis? Would that he were with us to defend it for himself! There is this, perhaps, to be said : first, that if Mr. Henderson is right, he produces a story even odder than the one we have believed since 1948. Here is the sister of Miss Irvine claiming Jessie's authorship 36 years after the first appearance of the tune. What a curious thing to do, if the tune is really Grant's. It is a combination of unscrupulousness and triviality, for it is a series matter to claim a tune from a dead man if you have no title to it, but if one has a taste for this kind of theft, why not aim at higher game than a hymn tune? For Scotsmen seem more or less agreed that CRIMOND was not the best-seller in Scotland fifty years ago that it is in England to-day.

As for the evidence of style, it seems proper to make the comment, if perchance we can do so without serious injury to the sensibilities of those whom my friend Mr. Micklem recently called ' Crimondières ', that musically CRIMOND is of so trifling significance that you can hardly rest much weight of argument on it. So is RALEIGH, for that matter. You or I could have written RALEIGH, and, had no names been ever mentioned, I believe you or I could have claimed CRIMOND without anybody thinking the claim a highly improbable one.

The view which best commends itself at this end is this, that Miss Irvine, an amateur musician, thought of a hymn tune, or of the idea for a hymn tune. This is not at all the same as composing a hymn tune. For composition, that is, for the reducing of a more or less vague yet clearly original thought to the conventions of musical diction and notation, she needed the help of Grant, the precentor, who knew the musical vocabulary. ' You want to say that ', says Grant : ' here is the most effective way of saying it.' And he writes the notes on his manuscript paper, hands it to the lady,

and says, ' Now, then, is that what you really wanted to say? ' This is the sort of thing that happens not infrequently in the world of hymn-writing. Well, then, whose tune is the finished product?

Much depends on the ensuing conversation. Two things may have happened in this case. Either Miss Irvine said ' Why, yes, that is what I meant : but you have made it into a hymn tune, so it must be yours '; or else, ' No, Mr. Grant, I did not mean that, but you have a good hymn tune there for all that '. If either of these things happened Miss Irvine would contentedly contemplate Mr. Grant's name assigned to CRIMOND, while her sister, much later and presumably by then well advanced in years, either not knowing of this delicate interchange or deliberately ignoring it, decided to assert Jessie's claim.

We do not see how else Miss Irvine's name could have come into the controversy, unless indeed her sister was making the claim irresponsibly or maliciously : and the Reverend Mr. Montieth would have surely diagnosed this condition in her if it had existed.

To us, then, it seems like Hugh Wilson and Robert Smith over again (the composers, jointly, of MARTYRDOM, for whom see the commentaries). It still seems proper to attribute the original notion to Miss Irvine; but Grant should, at least, be given his due in the Companion or the Handbook, or if there be none of these, in a second line of ascription over the tune.

EDITOR.

THE DATE OF A FAMOUS HYMN TUNE

Mr. Frost has furnished us with the evidence for revising what turns out to be a fairly widespread error concerning the date of the tune LONDON or ADDISON'S, which is normally associated with ' The spacious firmament on high ' (*E.H.* 297 : *C.P.* 30). In many books it is dated ' *c.* 1720 '. This is too early. Here is the evidence.

It first appeared in an undated publication, *The Skylark*. The Imprint of *The Skylark* runs :

> Printed for the Author by Wm. Smith in Middle Row, Holborn of whom may be had his Lessons for the Harpsichord.

The Imprint of the *Lessons* here mentioned runs :

> Printed for and sold by Wm. Smith . . . at the Orange Tree, between Norfolk and Arundel Streets near St. Clement's Church in the Strand. ?. Rawlins . . . in the Strand and I Barrett . . . near the Haymarket.

Smith was at the Orange Tree *c. 1720-25*; Rawlins was in business from 1699 to 1728, and John Barrett from 1720 to about 1743. Therefore c. 1725 is about right for the *Lessons for the Harpsichord*.

Smith was in Middle Row from about 1740 to 1763. He had

an intermediate address, 'The Corelli's Head' (also near St. Clement's Church). Therefore *The Skylark* must be dated after his removal to Middle Row (see the first imprint quoted above), which means after *c.* 1740. If therefore we assume it to have been fairly early in his Middle Row days, so that his *Lessons etc.* will not have fallen out of the public mind, it is reasonable to date *The Skylark* *c.* 1740. This date should also be applied to the tune LONDON or ADDISON'S.

It is worth mentioning in this connection that Cassell's will be publishing in the autumn a Dictionary of Music Printers and Publishers, by W. C. Smith (formerly of the British Museum) and Charles Humphries (now of the British Museum). This work will probably be of great help to those who seek to establish doubtful dates in our field of study.

A SHORT REPORT ON THE WORK OF THE EXECUTIVE COMMITTEE AT MANSFIELD COLLEGE, OXFORD

On MARCH 18th and 19th, 1953.

Thanks to the hospitality of the above College, the Committee of the Hymn Society — as many as could attend, met in accordance with the decision of the previous meeting at Old Jordan's Hostel. Unfortunately Mr. Parry, one of our Joint-Chairmen, was unable to be present; as also were the Rev. T. Tiplady, and Messrs. K. G. Finlay and A. T. Gosden. There were present, Maurice Frost (Chairman), F. B. Merryweather (Secretary), L. H. Bunn (Editor of the proposed revised Edition of Julian's Dictionary), Dr. Erik Routley, who was able to be present on the evening of the 18th, and helped in our deliberations on the Agenda, as also the Rev. C. E. Pocknee, and the Rev. Arthur Holbrook (who heroically travelled in the night from the North), and Mr. Edward Maddox. The concerted efforts of the above members resulted in some good work done.

The first matter dealt with was that of finance. Miss Macaulay, the Acting Hon. Treasurer, had sent a full Statement, and the need was felt for an attempt to deal with the question of contributions in arrears. The following is a copy of the Reminder it was decided to send out through Miss Macaulay: "Permit me to remind you that your subscription to this Society has not been paid, (7/6 a year, payable on the 1st January, or £5-5-0 for Life membership). The cost of printing the *Bulletin* is heavy, and as this must be covered by the subscriptions, a prompt remittance will be appreciated".

The Secretary was requested to send a letter of thanks to J. C. S. Brough, Esq., for the valuable work done as the Society's late Accountant.

Proposal for a meeting at Stratford-on-Avon. This met with a favourable reception, provided that a suitable speaker on hymnody could be secured in addition to Dr. Routley's generous offer to speak. The date, September 29th - 30th, was given and accepted as most convenient. The Vicar of Stratford, Canon Noel Prentice, would be willing for us to use the Church Hall for meetings; and for meals amid pleasant surroundings there was available Hall's Croft, the Shakespeare Festival Club, with its Café, Reading Room and Lounge, and a delightful enclosed garden. For sleeping accommodation there is an official Register of Hotels, Guest Houses and Apartments. Application should be made for an abridged list from the Hon. Secretary, F. B. Merryweather, not later than September 1st, and members attending must make their own arrangements.

Failing Stratford, Malvern was suggested. The dates given: September 15th - 17th. The Chairman said that Mr. L. Blake might be approached about the possibility of this meeting. The final decision, whether Stratford or Malvern, would be published in the Summer Number of the *Bulletin.*

With regard to a Conference at Sheffield during the first week in July, 1954, further particulars will be issued later on. In a letter to the Secretary from the Bishop of Sheffield, dated 13th January, 1953, the Bishop wrote: "I shall be very glad to do what I can to make their visit a happy and successful one".

The opinion was stressed at the Committee meeting that in addition to the intensive culture of the scholars within the Society, local Conferences or Meetings gave hymn-lovers an opportunity of learning more of the value of good hymns as an element in Christian worship.

F. B. MERRYWEATHER,
Hon. Secretary.

ANNOUNCEMENT

Mr. Frost's book, *English and Scottish Psalm and Hymn Tunes,* was published jointly by the S.P.C.K. and the Oxford University Press on May 7th. The price is £5 5s.

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