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Every year a prize, known as the Scott Psalmody Prize, is offered at Mansfield for meritorious work by a student of the College in the field of hymnology. Occasionally the subject set is the writing of a new hymn, and in 1941 the prize was awarded to G. B. Caird (now Professor Caird of McGill University, Montreal) for his hymn 'Almighty Father, who for us Thy Son didst give'; that hymn is No. 564 in "Congregational Praise". We now publish here, in an abridged form, the winning entry of 1953, in which year the prize was offered for an essay on the hymns of Robert Bridges.

ROBERT BRIDGES, HYMN WRITER

by RAYMOND A. MOODY

Robert Bridges was a hymn-writer in revolt. He produced his major works in the field of hymnody, the essay *A Practical Discourse* on some Principles of Hymn Singing, and *The Yattendon Hymnal,* because of a deep dissatisfaction with the hymns of his day. To understand the nature of his work we must look briefly at his theory.

Bridges begins the *Practical Discourse* by quoting Augustine on his emotions when first he heard the hymns of Ambrose sung at Milan: with this he contrasts the experiences of the sensitive worshipper when he met contemporary hymnody. The need for reform was obvious, and Bridges laid the chief blame on the music, because this in his opinion conditioned the mood of the hymn more than the words. As the object of the outward form of a hymn is to assist the singer to a correct emotion, to obtain some criteria for selecting tunes, he proceeds to examine the emotions which hymns for public singing should contain, and divides them into three classes. The

first is Joy, Praise and Adoration, with the more remote Awe, Peace and Contemplation. The second class is Prayer. The third is Faith, which relates to hymns of Commemoration and Narration and Doctrine. The emotions he will not allow are the personal and subjective, such as Lament, Contrition and Humiliation, and here he includes almost in parody, Self-devotion and Satisfaction. Whose emotion is the hymn to inspire or heighten? The common man, even the man below the average, of narrow or vulgar mind. But the music which offends the sensitive was put into the hymn book for just such a man. This is a practical objection of some force, since the music which Bridges was trying to restore was related to the popular taste of its time. The history of church music is the history of the adaptations of secular techniques, and the art of the time has a living relation to the generation which produces it. But he saves himself at the eleventh hour from " renouncing art to be in touch with the music halls " by introducing an arbitrary criterion, that the music must be dignified as well as suitable to the meaning. We require then music which is at once dignified, sacred and popular; and the characteristics of such music is dignified melody. We must say in respect of the theory of emotions, as he calls them, that Bridges had in mind the worst possible conditions of hymn singing and quite general use : he allows to small, united bodies and to missions a greater choice. In his own collection there are many hymns which do not conform to the strictest canons he has set. The latter part of the Practical Discourse is concerned with reviewing in historical order the sources from which such music as he requires should be taken.

The earliest class of tune is that of plainsong. He found it necessary to defend this in a fashion which sounds strange now. The modes of plainsong are more suited to melodic as the modern scale is to harmonic purposes. The rhythms of music like the rhythms of speech are of infinite variety, and the unbarred music accomodates itself to the voice and the sense. Bridges is scornful of the efforts of the earlier revivers of plainsong. The next group of tunes is that of the Reformation hymns. Here he eulogises the work of Bourgeois : so highly does he regard him that he is disposed to ascribe to him any fine melody in any sixteenth century psalter. Gibbons he praises highly while lamenting the procrustean uniformity of rhythm imposed on his tunes in current hymn books. Then there are the German chorales, where he remarks a certain foreignness. At the end of the seventeenth century come Jeremiah Clark and William Croft and there for Bridges hymnody comes to a stop to begin again reluctantly at the end of the mineteenth century. The popular school of Lord Mornington with its " diatonic flow, with tediously orthodox modulation, overburdened with conventional graces " in the eighteenth century, and that of the nineteenth century with its " profuse employment of pathetic chords " he

quickly dismisses. While the technique of art is developing the art is impersonal, because the artists are exploring the techniques. Then when the technique is established, individual personality begins to impress the work. This is not wrong as long as the personality is reserved and vital, but mannerisms are to be rejected.

If it is indifferent to religion whether music is employed in worship, it does not follow that it is a matter of indifference what music is employed. There is no escape from art : the only way of retreat is through levels more obvious in their artificiality. The music heard in churches should be different from music that can be heard elsewhere : it should be fitted to its purpose in dignity, beauty and peace, and its reserve should express the awe of the sanctuary. We may sum up his principles in two brief quotations :

" The more general the singing, the more general and simple should be the emotion."

" The music must express the words or sense : it should not attract too much attention to itself : it should be dignified : and its reason and use is to heighten religious emotion."

The *Practical Discourse* had by way of a footnote an announcement of the forthcoming *Yattendon Hymnal.* Three parts of twenty five hymns each had already been published in 1895, 1897 and 1898. The *Yattendon Hymnal* was initially intended as a choir book for Yattendon parish church, but it took shape very slowly and became an essay in a reformed hymnody on Bridges' principles. As the *Practical Discourse* was published in 1899 in the first number of *The Journal of Theological Studies* while the sheets of the last of the four parts of the Hymnal were in the press, it may be considered the final statement of the principles which governed the making of the *Hymnal.* Bridges removed to Yattendon in 1882; for some years he trained the choir and gathered together a number of settings of words from *Hymns Ancient and Modern* for their use. When he gave up his office he resolved to print some of these and from this grew the Hymnal. As the work progressed and Bridges wished to include more tunes, he became aware of a difficulty, that there were no suitable words for many of the tunes. After searching for likely words he began to translate and later to write original paraphrases and hymns. His first hymn, the only original hymn in the first part, appears diffidently enough with the numbers of possible alternative words. Of the forty-eight hymns in the *Hymnal* which are substanially by Bridges, three are in the first part, fourteen in the second, fifteen in the third, and sixteen in the fourth. As we might expect the music is the primary ground of selection. Classing the tunes loosely, there are thirteen plainsongs, sixteen psalm tunes from Geneva, seven tunes by Tallis, eight by Gibbons, eight other psalm tunes from the sixteenth century, and ten from the seventeenth, eleven German chorales, nine tunes by Clark, and four by Croft, three miscellaneous eighteenth century

tunes, and one early Italian one. His gesture to his own time was to include seven tunes by his friend Wooldridge.

All Bridges' hymns are primarily 'carriers'; that it, each was written to bring into use a particular tune. The beginnings of his hymns are in an outward necessity, and not in the irrepressibility of devotion. For this reason he preferred to translate or adapt where he could : often he began upon the foundation of the original hymn and after the first verse found the music suggesting or inspiring or conditioning the remainder. Bridges was impeccable in the technique of verse and very sensible of the mood of a tune. His hymns are not infrequently theologically uncertain, but technically they are sure. The shape and the content of all the hymns are determined by the needs of their tunes, but as long as the words were true to the tune, minor discrepancies of quantity and accent did not concern him. The custom of putting expression marks beside the verses of a hymn offended him greatly : the sense of the words and music command their own mood without an artificial control thrust on them from without.

The hymns from the Latin are generally quite faithful translations. There is some indication that they belong to an earlier period than their place in the *Hymnal* suggests. They are not uniformly excellent. Five hymns are attributed to St. Ambrose or his school, and three to Gregory. Of these the best is *O Splendour of God's glory bright* from Splendor Paternae gloriae. The last verse has an unhappy line of faded imagery — 'Morn in her rosy car is borne' — which mars the hymn. The other seven hymns it must be admitted are rather pedestrian and unlikely to supersede other translations. The mediaeval hymns are much more felicitous. Superna matris guadia of Adam of St. Victor appears as *Love of the Father, Love of God the Son* from Amor Patris et Filii to Gibbons' Song 22 is another outstanding success. This hymn expresses much of Bridges' own faith in his own terms :

Purest and Highest, Wisest and most Just,
There is no truth save only in Thy trust :
Thou dost the mind from earthly dreams recall,
And bring, thro' Christ, to Him for Whom are all.

Jesu, how sweet the thought of Thee invites comparison with other versions of *Jesu dulcis memoria,* in which comparison Bridges comes out well. Here are the fourth and fifth verses :

Jesu, Thou king of highest hest,
Whose triumph hath the world possest,
Exceeding sweetness unexprest,
All-loving, loved and loveliest.

There is no tongue can tell of this,
No book that writeth not amiss,
To love Thee, Jesu, what it is
He may believe who hath the bliss.

He has preserved the fourfold rime of the original. The fourth verse is excellent in its archaic simplicity, though this age of the vernacular would no doubt be shy of singing it. But this quality over-reaches itself in the next verse and tumbles in the last line. Caswall and Neale while lacking freshness and the exquisiteness of some of Bridges' phrases also lack his calculated simplicity. *Come, O Creator Spirit, come,* his version of Veni Creator Spiritus is nearer to the original than either Dryden's or Cosin's versions and has obtained wide use. *O Maker of the stars of night* is a successful version of *Conditor alme.* Here is the last verse :

We pray Thee, Holiest, Who shall come
To be our Judge on day of doom,
Preserve us in our trial brief
From all that then might bring us grief.

This verse illustrates a character of style, a certain naïveté, almost a superficial resemblance to doggerel, from which very few of these translations from the Latin are altogether free. The obvious inversion of the adjective in the third line, the omission of the article in the second line, the structure of the last line are all easy to hand. There is much to be said for this in hymns which have to be sung many times : verbal experiments wear thin in use, but the simple and even obvious phrases take a high polish with handling. The last hymn from a Latin original is *Happy are they, they that love God* from Coffin. This is so reconstructed as to be almost an original hymn for Croft's BINCHESTER. The first three stanzas of the original are freely translated and the fourth is replaced by two new verses. This is one of the three most widely reprinted hymns from the *Yattendon Hymnal* and needs no quotation.

There are only two hymns from Greek originals and both are evening hymns and both are set to Genevan tunes. *Darkening night the land doth cover* is from a hymn in Andrewes's *Preces Privatae.* It is an excellent hymn and deserves to be more widely known.

Darkening night the land doth cover;
Day is over :
We give thanks, O Thou most High;
While with wonted hymn we' adore Thee,
And implore Thee
For the light that doth not die.

There are certain recurrent images in Bridges' hymns, indeed in all his works : an evening of joy and peace is one of the most frequent of them. A cosmic content broods over the Christian man. The other hymn is *O gladsome light, O grace* which is very well known.

The translations from German are the most numerous. The very first in the Hymnal is *Now cheer our hearts this eventide* for its proper tune. *Ah, holy Jesu, how hast Thou offended* and *O*

sacred Head sore wounded were both translated from Latin originals but with the approach of the German versions, and for German tunes. These two hymns are really above praise: they are exceptional among English hymns for the nature of their personal feeling for the Passion. In most English hymns on the Cross, it is God who suffers and the hymn is directed through the figure on the Cross to God. In these two hymns it is God Incarnate who is worshipped. Bridges who was very careful to exclude both enthusiasm and false sentiment has attempted a difficult task here and has produced two hymns of great worth and beauty because he has succeeded. *The duteous day now closeth* from Gerhardt is another of the most popular three. It begins with a noble and free translation of two stanzas of the German and ends with two that are original. *Jesu, best and dearest* is not so free from the excesses of pietism in the later verses, but it has fine phrases. There are three German hymns in the spirit of Luther. *Now all give thanks to God* is a much freer translation of Nun danket alle Gott than the popular version of Miss Winkworth which it is not likely to displace although its second verse is preferable to that of hers.

O may his bounteous love
Thro'out this life befriend us,
And ever cheerful hearts
And holy concord send us:
His grace our spirits bear
Thro' vanities unvext,
And shield from ill whate'er,
In this world and the next.

All my hope on God is founded translated for its proper tune is a very fine hymn to a difficult metre, too well known to need quotation. There is an originality of phrase about Bridges' work which is very refreshing at the end of last century although he has since had his followers and imitators. *Fear not, thou faithful Christian flock* for the Thirty-sixth Genevan Psalm is a good hymn marred by the histrionic apostrophe occurring in both verses — Arise! Arise! the foe defy! The last of the German hymns is *When morning gilds the skies.* At sixty lines this is the longest but one of Bridges' hymns. Here are some of his couplets:

By night my heart will sigh,
If sleepless then I lie,
When worldly things I rue,
This hymn doth hope renew,
Whate'er my hands begin,
This blessing breaketh in,
May Jesus Christ be praised.

They compare favourably with Caswall's version with its balm and bliss, which with the passage of time have acquired the false sweetness of saccharine.

There are ten adaptations from English originals: we will examine only the literary aspect of the alterations, but there are also certain theological considerations. *O Prince of Peace, who man wast born* is a condensation of seventy-two lines into twenty, which preserves the mood of the fifteenth century original and its refrain and a little of its archaism. *The king, O God, his heart to Thee upraiseth* is an adaptation of an old version of Psalm 21, headed Coronation Hymn. The type of hymn proper to state occasions is congenial to Bridges style: it is a noble adaptation to a grave Bourgeois melody, and in some ways recalls two other hymns by men of his generation, Kipling's *Recessional* and Chesterton's "O God of earth and altar". Here is the same sense of God's favour in his judgements, the same high notion of the things the Lord's people does not do, the same scorn of boasting: Bridges, nobler and more reticent, does not bring in the Gentiles to point the moral, but the contrast is implicit. *Come gentle peace, while shadows fall* is headed Anon. in the Hymnal while in the notes it is said to be modelled on Longfellow's 'Again as evening's shadows fall'. In the index of the word book it is marked as Bridges'. The general plan of it seems to be his. *Love, unto Thine own Who camest* is said to be adapted but is probably almost original. It is a fine hymn in an odd metre for a Genevan psalm. The metre has occasioned some curious accents which may be a bar to its popularity.

Love, unto Thine own Who camest
Condescending,
Whom Thine own receivéd not:
Light, That shinedst in the darkness,
But the darkness
Thy splendour perceived not.

Five more hymns are slightly altered from later writers. Heber's *Bread of the world in mercy broken* has been altered extensively for reasons which can hardly be literary. There are three from Watts: *My Lord, my Life, my Love* comes from 'My God, my Life, my Love' and is rewritten in a way which has certainly produced a literary improvement, although the heart of Watts has gone from it. *How beauteous are their feet* is provided with a new conclusion which changes the sense of the whole hymn to what Watts certainly did not intend. *Christ hath a garden wall'd around* comes from 'We are a garden walled around', with a certain improvement in style and a corresponding loss in content. It is said to be for marriages. In spite of an expressed admiration for Watts, Bridges has not understood him. Wesley fares better. *Was ever grief like Thine* has been produced by skilfully writing together three short hymns with not too much loss of spirit. *Ye that do your Master's will* is compiled from two short hymns: one of them shows Wesley at his most ingenious in antitheses, and these have been carefully preserved.

Five of the original hymns are paraphrases of psalms. These are competent but not among the best work of the Hymnal; they never take wing. Seven hymns remain which are entirely Bridges' own work. *All praise be to God, Whom all things obey* is headed as a children's hymn and is the only one so described. Two more are gloomy hymns hardly relieved by Christian hope. *My heart is fill'd with longing* written for the chorale INNSBRUCK is better. This is the characteristic Bridges :

But Thou, O Love supremest,
Who man from woe redeemest,
My Maker, Thee I pray,
My soul with night surrounded,
Above th' abyss unsounded
Lead forth to light, lead to Thy heav'nly day.

Rejoice, O Land, in God thy might for Tallis' Canon is another national hymn in which Bridges excels. It is needless to quote this or the two last : *Love of love and Light of light* and *Thee will I love, my God and King.* Both of these are among the very best of hymns and these alone would secure Bridges' position as a hymn writer.

The *Yattendon Hymnal* itself had little circulation : it was a small collection and a large and expensive book, and much of the material while in unquestioned good aste was dull. The words which were not by Bridges in particular were not an attractive selection. Yet Bridges has a good claim to be the godfather of hymn books in this century, since he applied his great influence at a critical time. A great amount of ancient material had become available during the previous century and was ripe for assessment. Bridges had no historical theory of words comparable to that he had for music : it would have been better if he had for some works of low literary and religious quality are found in the Yattendon Hymnal. His own hymns are widely used and some are very popular; in eight major hymn books of the present time over half of his work is found. He did considerably determine the type of tune that was to become popular : but probably his greatest contribution was his insistence on high critical standards in hymnody. He would not touch what he did not consider worthy and he was rather scornful of other people's work in the matter. To the last he refused to become involved in a music society or hymnal committee which might compromise his principles.

HYMNS AMONG THE BAPTISTS

by Rev. JOHN O. BARRETT, M.A.

The honour of introducing congregational hymn singing into the regular services of an English congregation belongs to a Baptist minister, Benjamin Keach (1640-1704). During his ministry at Horsley Down, Southwark, Keach introduced the singing of hymns

of his own composition at the Lord's Supper, and in 1676 published a hymn book, followed in 1691 by his *Spiritual Melody*, containing three hundred hymns. It must be added that much of what he wrote was doggerel. Twenty two members of Keach's church took such strong exception to congregational hymn singing that they withdrew from the church, contending that such singing was artificial and could not possibly reflect the spirit of the worshipper. The dread of formality was doubtless very much in their minds. So began a controversy which was to mark English Baptist life for a considerable period.

There was a difference of approach to hymn singing on the part of General (Arminian) and Particular (Calvinistic) Baptists. The latter decided at their Assembly in 1689 that no principle was at stake and that each congregation must be left to settle the question for itself. But in 1679 Thomas Grantham, an influential leader among General Baptists, published *Christianismus Primitivus* in which he argued against "musical singing with a multitude of voices". He urged that psalms and hymns should be sung only by such as God "has fitted thereto by the help of His Spirit" and that singing other men's words would open the way for forms of prayer. He also feared that congregational singing would lead to the use of instruments in public worship, "and then, farewell to all solemnity". The Assembly of General Baptists endorsed the opinion that the practice was foreign to evangelical worship, and that it was not safe for the churches to admit "such carnall formalities". Keach issued a new edition of his book in 1700 and hymn singing gradually won its way among Baptist congregations.

Benjamin Beddome (1717-1798) was from 1740 writing hymns for the use of his own congregation at Bourton-on-the-Water, and Daniel Turner (1710-1798), the cultured and influential minister of the Abingdon Church for fifty years, contributed hymns to collections such as that made by John Rippon at the end of the eighteenth century. In the North, Alverey Jackson, who settled as pastor of the Baptist church at Barnoldswick in 1717 immediately "made an essay to restore the Gospel ordinances of singing psalms, hymns and spiritual songs". A sermon by him on the duty of singing (which it is said must have lasted two hours) survives.

It was for long a serious hindrance to good congregational singing that the verse of the hymn had to be read out two lines at a time. Samuel Medley of Liverpool (1738-1799) improved on this by having the hymns printed on leaflets and distributed to the congregation. The custom spread to other churches.

Soon after the formation in 1770 of the New Connexion of General Baptists a collection of hymns was prepared for their use and issued in Halifax in 1772. In 1830 a revised book was formally adopted as *The General Baptist Hymn Book.* In 1879 the word General was dropped from the title of the new *Baptist Hymnal.*

The Particular and General Baptists had drawn much closer together.

Baptists were responsible for other innovations regarding hymns. They were pioneers in the singing of hymns written by women. Anne Dutton (1698-1765), wife of a Baptist minister in Huntingdon issued a selection of hymns of her own composition. Anne Steele (1716-1778), daughter of the Baptist minister at Broughton, Hants., who wrote under he nom de plume of Theodosia, also contributed, and more enduringly, to Baptist hymnody.

From the evidence available it appears that Baptists were pioneers in issuing collections of hymns by various authors. John Ash of Pershore collaborated with Caleb Evans of the Bristol Academy in producing the *Bristol Hymn Book* in 1769, containing four hundred and twelve hymns by various authors. The venture met with immediate and lasting approval. In 1806 a new selection of seven hundred evangelical hymns, edited by John Dobell a Customs Officer appeared, in which over two hundred authors were represented.

It is interesting to notice that in the most recent Baptist hymn book *The Revised Baptist Church Hymnal* (1933) more than one hundred modern tunes were discarded and many old classics reintroduced, and that among the new hymns eleven were from the Early or Middle Ages and twenty-two from the period covered from Luther to Wesley.

The main contribution of Baptists to Christian hymnody has been in the introduction of congregational hymn singing, and in the preparation of collections of hymns.[1]

TRANSLATIONS OF LATIN HYMNS

by the Rev. C. E. Pocknee.

In 1884 Orby Shipley published his *Annus Sanctus,* which was an anthology of translations of Latin hymns by Roman Catholic contributors. In the preface to his book Mr. Shipley states : " The translations of the hymns of the Church, here collected, have been made by Catholics alone. No translations have been admitted by those who either are not living, or who have not lived and died, within the bounds of the one true fold."

Today Shipley's exclusiveness on such matter, would find little support, even in Roman Catholic circles. For in the hymn books and commentaries issued under the authority of the Latin hierarchy, the translations of Neale, Bridges and Blew, appear alongside those of Caswall, Faber and Aylward, without comment or distinction. Indeed, an eminent Latin hymnologist of the Roman obedience recently described Dr. J. M. Neale as the " Prince of translators ". Translations of Latin hymns present literary and poetic difficulties,

1 The subject has been dealt with more fully in the chapter contributed by the present writer to the volume *A Companion to the Revised Baptist Church Hymnal.* (Carey Kingsgate Press 10/6).

which are not resolved by membership of a particular Church, a fact that is now happily recognised by all students of Latin hymnody.

One of the most celebrated of all Latin hymns is *Vexilla regis prodeunt* by Venantius Fortunatus, of which a large number of English translations have been made. Amongst those given by O. Shipley in his book is one originating in *The Primer,* 1685 commencing " Abroad the regal banners fly " (see also Phillips, *Hymnody Past and Present* p. 61). This is undoubtedly a superlative translation, and it is much to be wished that it could be incorporated into one or more of our hymnals. A much altered form appears in *Cchurch Hymns* (1903) and the *Oxford Hymn Book* (1908); but the alterations made by the editors of these two books have marred the original translation as given in *The Primer.*

The other justly celebrated translation of *Vexilla regis* is that of J. M. Neale, which he had for his *Mediaeval Hymns,* 1851. This translation is the most widely-used and known of any. But unfortunately the editors of several hymn books have altered Neale; and their alterations are not, in our opinion, an improvement on the original Neale. This is not intended to imply that Dr. Neale was infallible. One may wonder, for example, why his translation ignores the second verse of the Latin text? Further, it should be made quite clear that the last two verses are not the work of Fortunatus, but are a later addition.

Let us now consider the Easter hymn, of unknown authorship, *Ad cenam Agni providi.* Here the most widely used translation is that of Neale from *The Hymnal Noted* 1851. Again editorial alterations have not improved on Neale's text. We think it fair to remark that, J. M. Neale like Charles Wesley, has seldom had his hymns improved by the editors of hymn books. The original translation by Neale of *Ad Cenam Agni* is to be seen in *E.H.* 125. Dr. Neale rebutted the suggestion of his critics that the third line of the second verse should read, " And tasting of his *crimson* blood " rather than, " roseate blood "; and he went into a theological excursus in defence of roseate. Unfortunately, J. M. Neale did not perceive that the opening lines of the same verse (2) raised theological issues of even greater magnitude.

His rendering " Upon the altar of the Cross, his body hath redeemed our loss ", is a reasonable translation of the Latin, *cuius corpus in ara crucis torridum.* But the theological problem is, whether an altar can be equated with the Cross? This is not the place to enter into the theological complexities of the issue. Suffice it to state that in our own day, Anglican theology has rejected the view expressed in the Latin of this hymn (cf. F. C. N. Hicks : *The Fulness of Sacrifice*) while Roman Catholic theologians have gradually been arriving at the same kind of conclusions (cf. Dom Ildefonso Herwegen O. S. B. : *Kirche und Seele*).

It would seem wiser therefore, either to amend the second verse of Neale's translation, or preferably to adopt another translation such as that of Robert Bridges' in *The Yattendon Hymnal* which runs: "Whose holiest body on the rood, Parchèd in death to be our food". We note that the editors of the new *B.B.C. Hymn Book* have adopted, and rightly in our opinion, the whole of Bridges' translation of *Ad cenam Agni providi.*

Besides the original Latin text of this Easter hymn, there is the modern Roman Breviary version produced in 1632, which only retains three lines of the original Latin and commences, *Ad regias Agni dapes.* Only one translation of this version has gained admission into our hymnals, that of R. Campbell, first published in his *Hymns and Anthems* 1850. The first line of Campbell reads, "At the Lamb's high feast we sing". It should be noted that Campbell's version is in 77.77. D., metre, whereas the Latin is in iambic dimetre. In view of this fact and also that the Latin differs so from the original text we think Mr. Campbell's hymn should be regarded as a new one; and in our opinion it forms a most suitable hymn for use at the Choral Eucharist on Easter Day.

Let us now consider certain matters connected with one of the greatest of all Latin Hymns, *Veni Creator Spiritus,* about whose authorship there is still considerable doubt. The most celebrated of all English version is that of Bishop Cosin in his *Collection of Private Devotions* (1627), and subsequently incorporated into the Book of Common Prayer in 1662, for use at the ordination of priests, the consecration of bishops, as well as appearing in the Coronation Rite of British Sovereigns. Therefore, this version has a tradition of considerable standing. But this fact must not blind us to the defects therein. It is a paraphrase rather than a direct translation; and in the opening line Cosin has missed the real significance of the Latin, *Veni, Creator Spiritus* with its key-word *Creator.* Equally unsatisfactory is the third verse, "Anoint and cheer our soilèd face, with the abundance of thy grace" for the Latin, *Tu septiformis munere, dextrae Dei tu digitus.* If a satisfactory paraphrase is required, we think that Dryden's "Creator-Spirit, by whose aid, the world foundations first were laid" is the answer. (*E.H.* 156, but this is abridged.)

In view of the fact that there seems to be an increasing desire in Anglican circles to sing the "Veni Creator" to its plainsong melody, attention must be given to a translation that is not only in the right metre, but to one which will also bring out the true meaning of the Latin text, which in our opinion Cosin's paraphrase fails to do. There are three translations that seem to fulfil these requirements: (1) "Come, O Creator Spirit, come" by Robert Bridges in *The Yattendon Hymnal,* also *E.H.* 154 and *A.M.R.* 152; (2) "Come, Holy Ghost, Creator blest" appearing in *Hymns A & M,* 1904 ed., and stated to be the work of E. Caswall and the

editors (Julian 1210). The third verse of this amended Caswall version (believed to be the work of the late Dr. W. H. Frere), is particularly felicitous in rendering the Latin, *Tu septiformis munere, dextrae Dei tu digitus* as, "The seven fold gifts of grace are thine, O Finger of the Hand divine". (3) "Creator-Spirit, all Divine" by Father J. A. D. Aylward, O.P., and published by Shipley in his *Annus Sanctus,* 1884. (See also, Britt: *Hymns of the Breviary and Missal,* 1952).

Of these three versions, we should choose the amended Caswall, which is easily the closest to the Latin text as well as being the most poetic. We note that it finds a place in *The Hymnal* (1940) of the American Episcopal Church, and that it also appears in the Ordinal of the *Book of Common Prayer,* 1929 of the same Church. It is much to be wished that in any future revision of the English Prayer Book and Ordinal this version, will at least, be given as an alternative to Cosin's paraphrase.

Finally, may we make a plea to any Church musicians who happen to read these remarks? May we please have the authentic and proper plainsong melody for this hymn (*E.H.* 154(i) and *A. & M.* 1904 edition 181) instead of the "Mechlin" version that you inflict on us at Ordinations, Institutions and Confirmations? It was very refreshing to hear this hymn sung at Queen Elizabeth's Coronation to the true plainchant instead of the bastard version alluded to above. It is to the great credit of the editors of the Episcopal *Hymnal* (1940) that they have banished the "Mechlin" version from their book.

Our last example of translations from the Latin also concerns a Prose, the celebrated *Salve! festa dies.* A series of Proses was in use in England and other Northern European countries before the Reformation, which were in fact centos drawn from the lengthy Latin prose of Fortunatus, *Tempora florigero rutilant.* These centos, or imitations, were used in procession on the great church festivals e.g. Easter, Ascension Day, and Whitsunday. In the 19th century, a desire to revive the use of the "Salves" in translated form arose. Many translations appeared about 1880. Typical is that of Gerard Moultrie for Ascension Day: "Hail! festal day, to endless ages known, When God ascended to his starry throne. Now with the Lord of new and heav'nly birth, his gifts return to grace this springing earth". This example, and many others (Julian 989) are not translations but are metrical paraphrases. They stand in the same relation to the Latin text as do the Scottish metrical paraphrases to the Hebrew Psalter. Moultrie's paraphrases, and many others of like form, could not be sung to the authentic plainsong melody, which in the writer's opinion is one of the most beautiful yet unsophisticated of all plainchant melodies.

But in *The Hymner* 1891 and 1904, there appeared a number of translations that were intended to be sung to the proper chant

OFFICE HYMNS FROM THE "NEO-GALLICAN" BREVIARIES APPEARING IN ENGLISH VERSIONS IN *HYMNS ANCIENT AND MODERN* and *A PLAINSONG HYMN BOOK*.

First line.	*Use.*	*Author.*	*English Translation.*		
PARIS BREVIARY, 1680					
Prome voce, mens, canoram	F. of five Wounds V.	C. de Santeuil	103*		46+
Templi sacratas pande	Candlemas V.	J. B. Santeuil	407*	102**	
Patris aeterni suboles coaeva	Dedication L.	C. Guiet	395*	475**	
CLUNIAC BREVIARY, 1686					
O qui tuo dux martyrum	St. Stephen M.	J. B. Santeuil	65*		
Quae dixit, egit, pertulit	St. John Apl. M.	Anon.	66*		
Emergit undis et Deo	Oct. Epiphany L.M.	N. de Tourneaux	487*		
Supreme rector caelitum	Whitsun Eve L.	Anon.	151*		
Quae gloriosum tanta	Conv. of St. Paul L.	G. de la Brunetière	405*		99+
Jussu tyranni pro fide	St. John Lat. L.	N. de Tourneaux	458*		
Christe qui sedes Olympo	St. Michael V.	J. B. Santeuli	422*		
Supreme quales arbiter	Com. Apostles M.	,,	431*	506**	
Caelestis aulae principes	Com. Apostles L.	,,	432*	507**	
Christi perennes nuntii	St. Mark, St. Luke V.	,,	433*		
Ex quo salus mortalium	Com. of a Martyr V.	,,	443*		
Non parta solo sanguine	Com. Justorum M.	,,	451*		
AUXERRE BREVIARY, 1726					
Felix dies quam proprio[1]	Circumcision M.	S. Besnault	71*		
NEVERS BREVIARY, 1727					
Victis sibi cognomina	Circumcision V.	Anon.	175*	191**	
BOURGES BREVIARY, 1734					
Pugnate, Christi milites	Saturdays L.	Anon.	447*	524**	98+
PARIS BREVIARY, 1736					
Debilis cessent elementa	Circumcision V.	S. Besnault	70*	539**	
Dies dierum principe	Sundays M.	C. Coffin	33*		
O luce qui mortalibus	Sundays V.	,,	479*		

O fons amoris, Spiritus	Terce	,,	208*	231**	
Labente iam solis rota	None	,,	13*	29**	
Dei canamus gloriam	Mondays M.	,,	39*		
Jubes: et in praeceps aquis	Tuesdays M.	,,	40*		
O quam iuvat fratres, Deus	Tuesdays V.	,,	273*	244**	
Miramur, O Deus, tuae	Wednesdays M.	,,	41*		
Iisdem creati fluctibus	Thursdays M.	,,	42*		
Jam sanctius moves opus	Fridays M.	,,	43*		
Tandem peractis, O deus	Saturdays M.	,,	44*		
Supreme motor cordium	Saturdays V.	,,	262*	316**	
Instantis adventum Dei	Advent M.	,,	48*	48**	
Jordanis oras praevia	Advent L.	,,	50*	50**	16+
In noctis umbra desides	Advent C.	,,	54*		17+
Jam desinant suspira	Christmas M.	,,	58*	63**	
Quae stella sole pulchrior	Epiphany V.	,,	77*		
Divine crescebas puer	Sundays after Epiphany L.	J. B. Santeuil	78*	78**	
Te laeta mundi conditor	Septuag. V.	C. Coffin	83*	83**	33+
Rebus creatas nil egens	Septuag. L.	,,	489*		
Solemne mos jejunii	Lent V.	Anon.	84*		
Opprobriis, Jesu, satur	Passiontide M.	C. Coffin	496*		48+
Opus peregisti tuum	Asscension V.	,,	146*		
Nunc suis tandem	Nat. St. John Baptist L.	,,	414*	552**	
CARCASSONNE BREVIARY, 1745					
Lapsus est annus[2]		Anon.	72*		
En tempus acceptabile	Lent M.	,,	492*		
Die parente temporum	Sundays M. (summer)	,,	34*	39**	
TOULOUSE BREVIARY, 1818					
Coelestis O Jerusalem	Vig. All SS. L.	Anon.	429*	569**	

[1] Also in *Sens Breviary,* 1726.

[2] This hymn is not an Office hymn, but was sung after second vespers of the Circumcision had concluded at Carcassone on New Year's Day; so also in the Breviaries of *Cahors,* 1746 and *Le Mans,* 1748.

* *Hyms Ancient and Modern* (1916 Edition).
** *Hymns Ancient and Modern Revised* (1950).
\+ *A Plainsong Hymn Book* (1932).

and these were of course in Prose versions (Julian 1697). Most of these commence, " Hail, thee festival Day ". The same formula — if we may employ that expression — has been perpetuated in *The English Hymnal* (1906-33), whose editors intend the use of the plainsong melody. But the writer has the temerity to question the use of " Hail, thee festival day " both on the ground of euphonics, and also from the literary standpoint. We agree with a critic who has stated, " I am infuriated on every occasion when they suggest I should sing the ungrammatical sentence, Hail, thee, Festival day ". May we respectfully suggest to the editors and committee of *E.H.* that " Hail! thou, festival day " would meet these criticisms without interfering with the rendering of the " salves " to their authentic chant?

SHEFFIELD CONFERENCE, JULY 13 — 16, 1954.

The Conference this year will be held at Whirlow Grange, Sheffield. All enquiries and communications regarding booking should be addressed to the Reverend A. S. Holbrook, The Manse, Hathersage, Sheffield (telephone Hathersage 305). In addition to the private business of the Society the following meetings will be held.

Tuesday, 13*th.*

Assemble about 4 p.m.

After dinner (about 8 p.m.) Professor Armitage of the University of Sheffield will lecture on *' A Century in Retrospect '* at Whirlow Grange.

Wednesday 14*th.*

6.0 p.m. The Society will be entertained by the Lord Mayor of Sheffield at a Reception.

7.30 p.m. A Festival of the hymns of James Montgomery, at which the united choirs of the Sheffield churches will assist, will be held in the Victoria Hall, Sheffield.

Thursday, 15*th.*

7.30 p.m. A Service in the Cathedral in celebration of the Montgomery centenary, at which the Bishop of Sheffield will be present and the Reverend K. L. Parry will preach.

A visit to the grave of James Montgomery will be arranged on the Wednesday afternoon.

Those intending to be present should communicate with Mr. Holbrook as soon as possible.