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JOHN ARNOLD, c. 1720-1792

by the REV. MAURICE FROST

Having given a description of a Methodist book I thought perhaps an Anglican one of about the same period deserved similar treatment and might provide an interesting contrast. For this purpose I have chosen John Arnold's *The Compleat Psalmodist*, 1741ff. His name only appears in A. & M. (Standard Edition and Shorter Edition) for his setting of WINDSOR, and in EH and SP for the tune EPSOM, but this is an error, as the tune is from Tans'ur.

We know practically nothing about him, except that he lived at Great Warley in Essex and was buried there 14th February, 1792. For the date of his birth we are dependent upon the engraved frontispiece to the first edition of *The Compleat Psalmodist*, which shows him in the throes of composition, and is inscribed "Aetatis suae 19." As the Preface is dated 1739 and the title page 1741 (it evidently took some time to get books published even in those days!) we are left with the choice of 1720 or 1722 for the date of his birth. The Rector of Great Warley tells me that his mother,

Penelope, was buried 23rd May, 1728, and his father, John, 18th September, 1762. He also says that it is assumed that Arnold was organist, but that no record of the appointment has yet come to light.

Now for a list of his publications.

The Compleat Psalmist: 1741, 1750, 1753, 1756, 1761, 1769, 1779. The fifth and seventh editions (1761, 1779) I have not seen.

The Essex Harmony: Vol. i, 1750, Vol. ii, 1769. I have seen only the third edition (1767) of Vol. i.

The Psalmist's Recreation: 1757. This I have not seen. Brown and Stratton give the date as above, but it is advertised at the back of the next item as "Just published."

The Leicestershire Harmony: 1759, 1771 (the second edition I have not seen).

Church Music Reformed: 1765.

Arnold was certainly the Ancient and Modern of his day. He drew largely upon his predecessors, but did not hesitate to include work by himself and his contemporaries. A note prefixed to the section containing the psalm tunes states that fifty-one were of his own composition, four by Mr. Philemon Chalk, one of the Society of Great Warley, one by Mr. Samuel Laisel, of Great Warley, and one by Mr. John Harwood, Leader of the Tenor, of the Society of Great Warley. Of the rest 19 I have so far failed to trace to earlier books, but the remaining eighty-three all appear before 1741. The final section of the book contains hymns and canons to the number of twenty.

In order to avoid much repetition when describing the later editions I will include as much as possible by way of notes in the following list of the tunes in the first edition.

A.G., 1556. Ps. iii.

A.G., 1558. Pss. lxviii, cxix (om. 2nd, 3rd and 4th edd.).

A.G., 1561. Pss. c, cxi (om. 2nd, 3rd, 4th and 6th edd.), cxxiv, cxlviii.

English, 1561. Ps. xviii (om. 2nd, 3rd, 4th and 6th edd.—the tune GREAT MILTON substituted).

English, 1562. Ps. lxxxi.

Daman, 1579. Ps. ii to CAMBRIDGE (xxiii), xxiii to CANTERBURY (xxxiii as adapted by Este for Ps. iv).

Daman, 1591. Ps. xxvi to WINDSOR (cvxi).

Scottish, 1615. Ps. cxxxix to NORWICH (FRENCH—both tune and psalm omitted in 6th ed.).

Ravenscroft, 1651. Pss. lxxv to WORCESTER (both psalm and tune omitted in 6th ed.), xcvi to ST. DAVID'S.

Wither, 1623. Ps. xl to WESTMINSTER (Playford's C.M. version of Song 34).

Playford, 1677. Ps. xlv to PETERBOROUGH (called ST. MARY'S in 1671, and probably based on Ravenscroft's LINCOLN).

Select Psalms, etc., 1698. Ps. xix to ST. JAMES'S (om. 6th ed., and NORTH OCKENDON put in its place, and this time transferred to Ps. ix).

A. Barbar, 1700. Ps. cxl to BEVARLEY (om. Psalm and tune in 6th ed.).

Supplement, 1708. Pss. civ to HANOVER, cxxxvi (as in Chetham—om. 2nd, 3rd and 4th edd.).

John Bishop, c. 1711. Ps. ix to NORTHAMPTON (om. 4th ed., and BRADFORD from Crisp, 1755, substituted; also om. 6th ed., and ST. JAMES'S substituted), lxxxii to WANFORD (Ps. and tune om. 6th ed.), cxii (BEDFORD—om. 2nd, 4th and 6th edd.).

Shenston, 1711. Ps. lxiii to NAMURE.

John and James Green, 1715. Pss. viii (called STAMFORD in later edd.), xxxiii to ECKINGTON, xxxiv to WORKSOP (cxxxviii), lxxiii (lxxvi), xcii to CRANFIELD, cxxv, 2nd metre (om. 2nd, 3rd, 4th and 6th edd.), cxxxii (ROYSTON, cxli—called STILTON in the 6th ed.), cxxxv to KNOTTINGLY, cxxxviii to WOMBWELL (om. 2nd, 3rd and 4th edd.).

Chetham, 1718. Pss. v (called PORTSMOUTH in later edd.), xxiv to DOVER (psalm and tune om. 6th ed.), lxiv (xxxi—called STAFFORD in later edd.; psalm om. in 6th ed. and tune moved to lxxv), lxxiv (xlii, called UXBRIDGE in 2nd, 3rd, and 4th edd.; psalm and tune om. 6th ed.), xcvi (called SKIPTON in 6th ed.), cxxxiv (l, with last two lines rewritten—om. 2nd, 3rd and 4th edd.).

Simon Browne, 1720. Ps. lxii to KELLINGTON (ST. PETER'S—om. 6th ed., and ST. ANNE'S substituted).

James Green, 1724. Pss. i to CROWLE (lxvi), vi (called HUNTINGDON in 6th ed.), xxv (called SOUTHWELL in 6th ed.), ciii to FERRY (xx in 1724, but ciii in later edd. of Green), cxliv (cxlix—Psalm and tune om. 6th ed.).

Holdroyd, c. 1724. Pss. cx to OAKINGHAM (cxxx—psalm and tune om. 6th ed.), cxx (om. 2nd, 3rd, 4th and 6th edd.), cxxxiii (called DONCASTER in 6th ed.).

Richardson, 1729. Pss. lii to DEPTFORD (viii—om. psalm and tune 6th ed.), lxvi to ST. JAMES'S NEW (xcv—om. 2nd, 3rd, 4th and 6th edd.).

Harmonia Perfecta, 1730. Ps. lxxxiv to COLCHESTER (p. 24).

Smith and Prelluer, 1732. Ps. lvii (called LINCOLN in 2nd ed.).

Ps. cvii to WOOLWICH (om. psalm and tune 6th ed.), cxxxi to TORRINGTON (om. psalm and tune 6th ed.).

cxxxii to TORRINGTON (om. psalm and tune 6th ed.).

Holdroyd, 1733. Pss. cxii (called SELSOE in 6th ed.—this tune was altered by Holdroyd from the tune for Ps. cxiii in his 2nd ed.,

c. 1728), cxxvi (called HIGH WICKHAM in 6th ed.—an altered version of the tune which appeared in Holdroyd's first ed., c. 1724), lxv (om. 2nd, 3rd, 4th and 6th edd.), xlii (called LEIGHTON in 6th ed.), xxiv, verses 7-10 (Arnold reset it for his 2nd ed., psalm and tune om. in 6th ed.—Holdroyd shortened the tune from his 1st ed.).

Tans'ur, Compleat Melody, 1735. Pss. x to WALLINGFORD, ix to BANGOR (om. psalm and tune 6th ed.), xv to ST. PHILLIP'S (om. psalm and tune 6th ed.), xxvii to EWELL, xxix to FALMOUTH (om. 2nd, 3rd and 4th edd., with MALTON substituted; om. psalm and tune 6th ed.), xxxi to LEICESTER (om. psalm and tune 6th ed.), xxxv to ABINGTON (called ABINGDON in 6th ed.), xxxvii to HERTFORD, xli to DAINTREE (called DAVENTRY in 6th ed.), xlvii to STANFORD (6th ed. omits and substitutes verses 5-8 set to SOUTH OCKENDON), xlviii to COLCHESTER (cl), liv to QUEENBOROUGH (psalm and tune om. 6th ed.), lxvii to GUILFORD, lxxi to KINGSTON (xcviii—psalm and tune om. 6th ed.), cii to MARLBOROUGH (cii—psalm and tune om. 6th ed.), civ, verses 22-24 to ST. JOHN'S (om. 2nd, 3rd, 4th and 6th edd.), cv to KIDDERMINSTER (om. psalm and tune 6th ed.), cxlvi to ZEALAND (om. 2nd, 3rd and 4th edd., the 6th ed. omits psalm and tune), cxlix to UPPINGHAM (om. 2nd, 3rd, 4th and 6th edd.).

Tans'ur, Melody of the Heart, 1736. Pss. lxxix to NEWPORT (xv—om. 6th ed.), lxxviii to IXWORTH (psalm and tune om. 6th ed.).

Tans'ur, Heaven on Earth, 1738. Pss. lix to ST. AUSTIN'S (psalm and tune om. 6th ed.).

The second and third editions are identical as regards their contents. The following are the fresh tunes from older books:

Timbrell, c. 1723. Ps. xviii to GREAT MILTON (BENSON).

Holdroyd, c. 1724. Ps. cxxv 2nd metre (c).

Holdroyd, c. 1728. Ps. cxxi (xcii, D.C.M. Arnold has altered the metre to 866.866 and changed the time from 3/4 to C).

Street, c. 1730. Ps. lxv to ALMONDBURY (om. 6th ed.).

James Green, 1734. Ps. cxlviii to ST. PAUL'S (cxviii—om. 6th ed.).

Knapp, 1738. Pss. cv to DORCHESTER (xvi—om. 6th ed.), cxxxvi to READING (based on POOLE), cxix to YEOVIL (cxvi—om. 6th ed.), civ to SPETISBURY.

Sreeve, 1740. Ps. lxvi (ST. AMBROSE, xxxiii—psalm and tune om. 6th ed.).

James Green, 1744. Ps. cxxvii to ALTHORP (Addison's 23rd).

Barrow, c. 1747. Pss. xxix to MALTON (cxlix—om. psalm and tune 6th ed.), xxx to RIPON (lvii—om. psalm and tune 6th ed.), c 2nd metre to ST. JOHN'S—om. psalm and tune 6th ed.), cvii to HULL (xlvii—om. 6th ed.), cxxxviii to ROTHERHAM (om. 6th ed.), cxlvi to WETHERLEY (WETHERBY—om. psalm and tune 6th ed.).

Evison, 1745. Pss. cxlix to CRANLEY (xxvii), cl to SEVENOAK.

There are four tunes which I have not yet traced.

In the fourth edition there are two fresh tunes:

Crisp, 1755. Pss. ix to BRADFORD (i, by John Smith), xxiii 2nd metre (cv, ST. STEPHEN, by Thomas Guilding).

In the sixth edition there are five fresh tunes from earlier books:

Scottish, 1635. Ps. cl to LONDON NEW (NEWTOWN).

Supplement, 1708. Ps. lxii to ST. ANNE'S.

Adams, [c. 1751], c. 1760. Ps. cxxii to CROYDON.

John Lydd, c. 1756. Ps. xliii to RAYNOR (p. 23, Ps. 78), cxlix to LYDD (p. 23, Ps. 98).

Of untraced tunes there are seven.

The "Hymns and Canons for several occasions" which form the fourth section of the complete book are as follows:

- I. An Hymn for Christmas Day (Rejoice, rejoice, ye Mortals all rejoice).
- II. An Hymn for Christmas Day (While Shepherds watch their Flocks by Night).
- III. A Canon of Four in One (Let ev'ry Mortal praise the Lord).
- IV. An Hymn for Christmas Day (Behold the Grace appears).
- V. An Hymn for Christmas Day (When all Mankind had by their Sins).
- VI. A Morning Song, or a Canon of Four in One (Awake, my Soul, and with the Sun).
- VII. An Hymn for Good Friday (Mourn, mourn ye Saints).
- VIII. A Canon of Four in One (Sweet, righteous Lord, thy Praise we sing).
- IX. An Hymn for Easter Day (Christ from the Dead is rais'd).
- X. A Canon of Four in One (My Soul praise thou the Lord always).
- XI. An Hymn for Easter Day (Awake my Soul, rise from this Bed).
- XII. A Canon in Unison (Bless them that curse you).
- XIII. An Hymn for Easter Day (If Angels sung our Sav'our's Birth).
- XIV. Christ's Power and Love to Man. In Canon Recte and Retro (My Sins, O Christ, extend to Thee).
- XV. An Hymn for Whit-Sunday (He's come, let ev'ry knee be bent).
- XVI. An Hymn on Trinity Sunday (Lord, tune our Souls with one accord).
- XVII. A Canon of Four in One (O praise the Lord with sacred Hymns).
- XVIII. The Angel's Hymn (The Angels sung and thus sing we).
- XIX. A Canon of Two in One (I will magnify my God alway).
- XX. An Hymn against sinful Songs, exhorting to praise God. In Canon, Recte and Retro (Our Songs on Earth).

Of the tunes provided for these that for No. II is the same as for Psalm xxxiv, namely WORKSOP from J. & J. Green, 1715; that for No. IV is repeated from Psalm lxvii and comes from Tans'ur, 1735; No. XV is set to Tans'ur tune for the same hymn; No. XVIII is set to a version of Wither's SONG 34.

In the second edition there have been drastic changes. Numbers III, IV, V, VIII, X, XI, XII, XIII, XVII and XX are omitted. Fresh tunes are given to numbers II, XV, XVI and XVIII. Three fresh pieces are added:

A Christmas Carol (A Virgin unspotted).

An Hymn for Easter Day (Jesus Christ is ris'n today).

An Hymn on the Joys of Heaven (Never weather beaten sail).

The first is set to one of the tunes familiar today; the second comes from *Lyra Davidica*, 1708; and the third from Campion, c. 1613. There were no further changes in the third and fourth editions, but in the sixth we find numbers I, XVI and XVIII in the first edition and Campion's hymn in the second edition are omitted. Number VIII is reinserted, the fresh tune for "While Shepherds watch" in the second edition is removed in favour of the original in the first edition, and a fresh tune is provided for "He's come, let ev'ry knee be bent." There are also three new pieces:

A Canon of Three Parts in One in Unison. Set to Part of the 84th Psalm, New Version.

A Canon per Arsin, per Thesin. Set to the 20th Psalm, New version.

A Canon in the 4th and 8th below. A.3 Voc. (Non nobis Domine).

The first two are from the *Collection* of John Hill, of Lydd, c.1756, and the words are from Isaac Watts, not the New Version as stated by Arnold.

The remaining "books" can be described more briefly. Book I is "An Introduction to the Grounds of Musick." This was reset for the second edition and had "An Alphabetical Dictionary" of musical terms added. This remained constant all editions.

Book II contained "The Order of Performing the Divine Service in Cathedrals, and Collegiate Chapels, commonly called Chanting-Tunes." This included the Prayer-Book canticles and the preces and responses, and these were followed by 18 anthems. In the second edition the anthems were increased to 24, and in the sixth to 35.

Book III contained the Psalms and Book IV the Hymns. These we have already dealt with. In the sixth edition the various books no longer have separate title-pages.

(ii)

The preface to the first edition was very short and merely described the contents of the four books. This was omitted in the

second edition and a brief explanation of the various improvements given instead. This was reprinted in the third and fourth editions. The preface to the sixth edition is much longer and more interesting. It starts off with a recommendation of organs, and in particular of barrel-organs for "Country Places, where an Organist is not easily to be had or maintained." These are spoken of as being a new invention, which in addition to playing most of "Our ancient Psalm-Tunes, with their Givings out and Interludes" would also play a "Set of Voluntaries." The names of the makers are given, and also the prices, from ten to fourteen guineas. Double-keyed harpsichords cost ninety guineas, single-keyed fifty guineas, and very good common harpsichords for twenty five guineas each. Bassoons are specially recommended for use where there is no organ, but "requires a pretty strong breath to blow it." Arnold then goes on to mention other possible instruments, but does not give any details as to cost. We then have a short account of "some of the most eminent Masters and Professors of Musick" from Jubal onwards. Of his contemporaries he gives the names of Mr. John Chetham, Mr. James Green, Mr. Israel Holdroyd, Mr. Robert Barber, Mr. Michael Broom, Mr. Joseph Needham, Mr. John Birch, Mr. John Church, Mr. John Buckenham, Mr. Benjamin Smith, Mr. William Crisp, Mr. John Hill, Mr. William Knapp, and Mr. Uriah Davenport; all of whom had produced collections of psalm tunes. Two out of this list have eluded me so far: Mr. John Birch, and Mr. Joseph Needham. A tune from Needham's collection is printed in Buckenham's collection (1741), but I have been unable to find the collection itself. Perhaps a reader may be able to direct me to a copy.

Later Arnold protests against the custom of using the G clef in place of the C clef, "And besides to say the G Cliff is the easiest will be a very bad Argument, for Music is given to the most Industrious, and not to the Indolent and Lazy."

In the preface to *Church Music Reformed* Arnold joins forces with Riley by giving some very practical advice. The Clerk is "to apply to the Church Wardens, for them to procure, at the Charge of the Parish, two or three large Slates, put into decent Frames; which Slates . . . to be put up in the most conspicuous Places in the Church . . . for which Purpose a Sponge and a piece of Chalk being provided, the Clerk should write, or cause to be wrote, fair and intelligible (with the Piece of Chalk) the Psalms he hath chosen . . . likewise the Names of the Tunes."

The Organist is to give out the tune "in a very plain Manner with only a few necessary graces," assistance is to be sought from "those young Gentlemen who have learned the Harpsichord and other Musical Instruments," as they "might almost at once become good Proficients in the Art of Psalmody. How excellent would sweet

Female Trebles likewise render the Performance, if young Ladies, who learn to sing, and play on the Harpsichord, Spinnet, &c. could be persuaded to join?"

References to the use of Charity Children, and in some places *Choirs of Singers* or *Societies of Singers*, follow. But as regards the latter "within these few Years past, in many Places, the Singers, being fond of Novelties, are almost continually searching after all Publications of this Kind, when, perhaps at the same Time, they have not learned half those Tunes they are already possessed of; but most of the Tunes which are now published, being the Productions chiefly of Country Singing Masters, whose Compositions (as the late Bishop *Gibson* justly observed) "Are as ridiculous as they are new" . . . and are, indeed, fit to be sung by those only who made them."

The Magdalen Chapel and the Chapel of the Foundling Hospital are held up as examples of places with their own sets of tunes where the psalms are correctly sung "by Note."

The preface closes with a strong recommendation that the people be supplied with books containing the music, so that they may at least see how the tune rises and falls.

THE BOOK OF COMMON PRAISE (1938) WITH AUSTRALIAN SUPPLEMENT (1947)

by THE EDITOR

Recently there came into my hands, by courtesy of the Reverend Geoffrey Berwick (late Dean of Perth, Australia, now of St. Bees, Cumberland), a copy of this distinguished collection, which is published in Australia by the Oxford University Press. It consists of *The Book of Common Praise*, compiled for the Church of England in Canada in 1938, together with a Supplement compiled for use in Australia by a Committee of the General Synod of the Church of England in Australia. I am here primarily concerned with the contents of the Australian Supplement, but since many readers may be unfamiliar with *The Book of Common Praise*, a word or two about that book will perhaps form a proper introduction.

The Book of Common Praise is a very comprehensive Companion to the Book of Common Prayer, arranged on the familiar anglican pattern. The first 349 hymns are arranged under the seasons, first natural and then ecclesiastical, and the special occasions of divine worship. Numbers 350 to 659 are categorised "General hymns," but the generality is diversified under headings of the kind familiar in our own free-church hymn books, and the relevant sub-heading appears on each right-hand page. There follow hymns for personal use (660-76), Litanies (677-82), a Grace and children's hymns (683-734), carols (735-50), a long section of Evangelical Mission hymns, containing anything from "The Old Rugged Cross"

to "King of glory," and a good number of Sankeys as well (751-803). Finally (to what curious devices the hymnological categorist is reduced: one day we shall write in these pages on "The Table of Contents") we have "Other hymns" (804-8), "Burial of the Dead" (809-10), Vespers (811 a to e) and, bringing up the rear with a flourish, "St. Patrick's Breastplate" (812).

Here the numeration begins again, and we have a series of 40 Ancient Office Hymns, with their proper plainsong melodies; a Supplement follows containing the organ accompaniments to these melodies arranged by Healey Willan, together with Merbecke's Creed and Gloria similarly arranged. Then there is an Appendix of 59 tunes, containing variant versions, faux-bourbons, transposed settings, and some of that material which always embarrasses the editors of a hymn book of any pretensions to good taste. A fourth new start in numbering ushers in the chants, responses, and other liturgical material.

The whole makes a collection in which there is very much to praise, and with which an Englishman would find himself very much at home. It shares 386 hymns (a little less than one half) with the Canadian *Hymnary* of the free churches, and 336 with *Congregational Praise*.

The editing has been done with sensitiveness and a good conscience, and the Church of England in Australia may be judged wise in taking the book over bodily for its own use.

But it is the Supplement that more nearly concerns us, because it is here that we may examine a fair sample of new Australian hymnody. This Supplement contains 36 hymns, with tunes, and almost all the material is of recent Australian composition. The exceptions to this are in themselves of great interest; but the first impression we have is of the beginnings of a vital and mature hymnody which is not only to be respected in its own setting, but which makes a strong claim to the attention of future English editors.

The Secretary to the Committee which prepared the Supplement is the Right Reverend Charles Venn Pilcher, Bishop-coadjutor of Sydney, and it is clear that he has been the backbone of the enterprise in all its departments. He has contributed eight hymns, five translations from foreign languages, and fourteen tunes; that is to say, he has personally written about two-fifths of the book. This means, of course, that the quality of one author's work has a great influence on the reader's judgment of the book as a whole; but in spite of a certain amount of thoughtless generalisation which we have lately encountered concerning editorial hymns and tunes in recent English publications, we still hold it true that editorial work, if it is done with a good conscience, need not necessarily be for the worse. In this case the Bishop must, I think, be held to have

discharged with distinction a responsibility which he would rather not have had to bear in such disproportionate measure.

His tunes have an easy congregational flow, and are singularly free from mannerisms. Indeed, most of them have that anonymous modesty that is one of the principal characteristics of effective, and even excellent, tune-writing. There is nothing folkly here, nor indeed anything particularly striking; but there is much that is hard-wearing and sturdy, and here and there I venture to detect the inspired touch. Music-examples are, unhappily, not possible in our journal; so the best I can do is to suggest that the idiom here reminds me, at its best, of some of the less demonstrative new tunes in *Hymns A. & M. Revised*, and the *B.B.C. Hymn Book*. To put it another way, I hazard the guess that the Bishop's tunes would earn the approval of Sir Sydney Nicholson and the Reverend Cyril Taylor and, perhaps, of Dr. Eric Thiman, and that they would be treated with less respect by Dr. Stanton or Dr. Andrews or Dr. Vaughan Williams. It is no use looking here for rhythmical or tonal experiment, but you could teach any of these tunes to a congregation in three minutes, and be sure that you had in the process advanced rather than retarded their taste. And that is high praise.

The Bishop has found many kindred spirits among contemporary or near-contemporary composers, and what one feels about his own tunes one feels about the music of the book in general. Here and there you come on something startling: there are a few curious essays in chromatism, and one or two evidences of a slightly Fergusonian pomposity: but I believe that there is no single new tune here that is strictly pedestrian or commonplace; each tune has something to say, and the manner of saying it is, to my mind, unexceptionable in most cases.

But we can more profitably, in these pages, deal with the words of the hymns, and here again the standard has been placed high. The first eight hymns are national hymns of special significance for Australia, and comment on them would be of limited usefulness for our purposes. But amongst the hymns of general import, I find some impressiveness in this, by General A. T. Anderson.

The soldier, spent with wounds and fear,
The battle lost or won,
Asks only this, that he may hear
His captain's word, "Well done."

But I, poor sinner weak and vain,
Poor sentinel remiss,
How can I ever hope to gain
So high a meed as this?

The pardon Christ to Peter gave,
The grace on Paul outpoured
I dare not ask, I only crave
The dying thief's reward:

Like him in Paradise to be,
And, though in lowliest place,
Far off but shining clear to see
My gracious Saviour's face.

A footnote states that lines 9-12 are translated from the Latin of the astronomer Copernicus.

Four hymns are translated from the Icelandic (Hallgrim Petursson, d. 1674, two; Páll Jónsson, d. 1889 and Bishop Valdimar Briem, d. 1930, one each). All the translations are by Bishop Pilcher, and one of these, with the Bishop's own tune, is in my view the pick of the collection. It is a hymn on the Passion by Petursson, with a strong suggestion of *I Corinthians* x 4, and of "Rock of ages." Here are two of its four verses.

God wrought for man, his love forth-showing,
When Moses smote the rock of old;
And lo! through Israel's camp on-flowing
Out brake the longed-for food, and rolled,
New strength, new joy, new life bestowing
On lips that quaffed it, pure and cold.

God wrought for man, mankind redeeming,
When Christ was pierced by Roman spear,
And o'er the thirsty world down-streaming
Forth rushed a fountain, cool and clear,
Till souls, beside those waters gleaming,
Forgot in joy sin's desert drear.

I could wish there were room to quote the other two verses, and the magnificent tune.

Three good hymns come from Bishop Gilbert White (d. 1933), of which I like very well a simple thanksgiving hymn that should appeal to the younger sort:

Thou maker of the wild bird's throat,
Make me with deeper, truer note
To thank thee.

For that rich scroll by nature spread,
Wherein thy wondrous works I read,
I thank thee.

For tender friends, for loving hearts,
For souls whom sorrow never parts,
I thank thee.

There are eight three-line verses, set to a pleasant tune that carries six lines at a time, composed by A. E. Floyd (d. 1946).

Perhaps these quotations will serve to indicate that we have here a small collection which should not be lightly passed over. The whole leaves one with the impression of a certain innocent fortitude and unsophisticated honesty that are wholly cheering. I cannot resist one further quotation: here is a hymn written by Charles E. W. Bean, Commonwealth War Historian, in 1915, when leaving the graves on Gallipoli.

Not unto us, O Lord, to tell
Thy purpose in the blast;
Why these, that towered beyond us, fell
And we are overpast.
We cannot guess how goodness springs
From the black tempest's breath,
Nor scan the birth of gentle things
In these red bursts of death.

We only know—from good and great
Nothing save good can flow;
That where the cedar crashed so straight
No crooked tree can grow;
That from their ruin a taller pride—
Not for these eyes to see—
May one day clothe the valley-side—
Non nobis, Domine.

I gather that, such is the fickleness of popular opinion, the Supplement has been slow to gain the affections of the Australian people. On reading it through I am prepared to stake a good deal on the opinion that it ought to be widely used there, and to be attended to by editors well beyond the Australian shore. A good deal of second rate hymnody is being committed to paper in our own day, but it has not found its way into this Supplement, which I venture to judge a creditable and fortifying collection.

HYMNS IN SCOTTISH SCHOOLS

by DR. J. A. RUSSELL¹

As teachers we are bound to do some thinking about hymns. This may even be a daily exercise, for a school assembly for religious purposes is a statutory obligation. Unfortunately, most schools are ill-equipped for such assemblies. Pupils have to stand in hall, gymnasium or refectory, packed tightly together, so that the

¹ Reprinted from *The Scotsman*, 2nd January, 1953.

ceremony loses dignity and reverence alike. In numerous cases, I am afraid, the effort has failed and the practice, therefore, been dropped. When this happens, it is all to the bad for the school. Compromise would suggest the taking of a division of the school at a time, or, alternatively, arranging the pre-requisite of seating for at least one morning of the week, which would mean no more than forty services in a session.

Forty services—forty hymns! That, after a fairly lengthy experience, I consider to be about the number an average pupil should be familiar with by the junior secondary stage. A daily service, of course, might be expected to yield 200 hymns. But that is far beyond a child's comprehension; and I doubt if there are as many hymns as that worth knowing. Forty, however, is a modest reckoning, quite sufficient to space out and use on 200 occasions. It behoves us, therefore, to give careful study to what hymns will form the best repertory for our purpose.

St. Augustine defined a hymn simply as 'a song in praise of God.' Technically, it is the singing quality that we emphasise, most of all when the needs of children are in question. Precise theology is less important; early association is more likely to have a stronger bearing. It was this feeling that made D. H. Lawrence, remembering the Nonconformist chapel of his youth, write in his nostalgic essay, *Hymns in a Man's Life*: 'They mean to me almost more than the finest poetry, and they have for me a more permanent value, somehow or other.' So Thomas Hardy, another far from orthodox believer, declared for Cardinal Newman's 'Lead, kindly Light,' while Mr. Gladstone and General Gordon, independently, expressed their preference for his 'Praise to the Holiest.' In the same way we have all our favourites, but not, I hope, denominationally so—do we not listen equally to whatever denomination provides 'Sunday Half-Hour'? School services should likewise know no such distinctions. Catholics, Anglicans, Presbyterians, Methodists, Evangelicals, Baptists, have all contributed to the hymnary upon which we draw.

Admittedly, there are hymns which seem greater than their authors (who, for instance, could name offhand the writer of 'The Church's one foundation'?). But certain names cannot be ignored, and it is fitting that we should make this knowledge part of the service. By general consent the supreme hymn-writers are Isaac Watts and Charles Wesley, whose lives were as much hymns as Milton's was an epic poem. But to my mind, the finest single hymn is neither by Wesley nor by Watts; it is 'O for a closer walk with God' by Cowper. This is an intensely personal and poignant revelation, running the gamut of those moods of doubt and despair experienced at times by all Christians, yet in the end coming near

to expressing a serene, almost sublime theology, complete in itself. More and more I consider this the hymn of hymns; it makes Cowper, thus, the hymnist's poet—an exemplar to all who would essay the art. The teacher of English, no doubt, speaks here, for one cannot be unmindful of Cowper the poet, the greatest who ever set himself to the writing of hymns, unless we allow the claims of Milton, with his somewhat slender offering, 'Let us with a glad-some mind,' albeit composed when he was but sixteen. And there is Blake—what school anthology could possibly leave out his sonorous 'And did those feet in ancient time'?

Bias again, I am afraid, but my second favourite would still not bring us to Watts. Instead I would turn to St. Bernard de Clairvaux for his famous Communion piece, 'Jesus, Thou Joy of loving hearts.' This hymn Charles Kingsley considered to strike too "personal" a note for public worship, but few, I think, will agree. To me, it places St. Bernard, with his many outstanding compositions, as the first of all Catholic hymn-writers, Newman's 'Lead, kindly Light' is admittedly the most popular, and is another inevitable choice. If, then, we place Watts further down the list than he really deserves, we make up to him by including no fewer than three of his masterpieces—'Jesus shall reign,' 'O God, our help in ages past,' 'When I survey the wondrous Cross.' This last has possibly the most magnificent opening image of any hymn, though some might plump for Mrs. Howe's 'Mine eyes have seen the glory of the coming of the Lord.'

Christmas carols, naturally, select themselves—'Away in a Manger' and 'The First Nowell.' Seasonal compositions for winter and summer are also obvious enough, and for great national occasions we have Kipling's 'Land of our Birth.' Dedicatory, too, in the highest sense, is 'Guide me, O Thou great Jehovah' (to the stirring CWM RHONDDA) and 'Lord in the fulness of my might.' Nor must one forget Heber's beautiful 'By cool Siloam's shady rill' and Bunyan's Pilgrim's Hymn, 'Who would true valour see' (though as an alternative to this I would confidently advance his 'He that is down needs fear no fall'). Toplady must also go in for his masterpiece, 'Rock of Ages.' And no juvenile collection could omit something of that strangest being who ever came to write sacred songs, the Rev. John Newton, ex-slave driver and colleague of the gentle Cowper in the production of the Olney Hymns. Of his many fine tunes I would take 'Glorious things of thee are spoken' as best suited for youthful voices.

Regrettably, I find myself unable to include anything by Scotland's acknowledged masters, James Montgomery and Horatius Bonar. Dr. T. Glover has written: 'I wish Free Churchmen could

write hymns,' but for the nineteenth century anyway he finds Bonar a splendid exception. Unfortunately his solemn 'I heard the voice of Jesus say' does not quite suit school purposes. It may be that our general contribution is not so great as is usually supposed, or has come through the Paraphrases more than the hymnal, though sometimes the two are equated, as in Doddridge's 'O God of Bethel,' and 'Father of peace.' In the end, perhaps, our finest inclusion has to be regarded as the immortal 'Old Hundredth,' already contained in the *Scottish Psalter* of 1650.

Our final forty hymns might therefore be (numbers in Church Hymnary):—

Abide with me (286)
 All people that on earth do dwell (299)
 And did those feet in ancient time (640)
 Away in a manger (657)
 By cool Siloam's shady rill (309)
 City of God (209)
 Father of peace (481)
 Fight the good fight (517)
 For the beauty of the earth (17)
 From Greenland's icy mountains (371)
 Glorious things of thee are spoken (206)
 Guide me, O thou great Jehovah (564)
 Jesus is our Shepherd (552)
 Jesus, lover of my soul (414)
 Jesus shall reign (388)
 Jesus, thou joy of loving hearts (420)
 Land of our birth (647)
 Lead, kindly light (568)
 Let us with a gladsome mind (11)
 Mine eyes have seen the coming of the glory of the Lord (155)
 O for a closer walk with God (437)
 O God of Bethel (562)
 O God, our help in ages past (601)
 O Saviour, where shall guilty men (111)
 Onward, Christian soldiers (535)
 Our blest Redeemer (180)
 Peace, perfect peace (444)
 Rest of the weary (174)
 Rise up, O men of God (344)
 Rock of ages (413)
 Safe in the arms of Jesus (707)

Summer suns are glowing (613)
Take my life, and let it be (512)
The church's one foundation (205)
The fields are all white (362)
The first Nowell (45)
There is a green hill (105)
When I survey the wondrous cross (106)
Who would true valour see (576)
or He that is down needs fear no fall (557)

SHEFFIELD CONFERENCE, 1954

A full account will appear in our next issue of the Conference held at Sheffield on July 13th, 14th and 15th. Details will also be given there of changes in the Executive. It was generally agreed that this conference was the most successful ever held by the Society, and we enclose with this Bulletin a copy of the hymn-sheet that was used for the public celebrations of James Montgomery in the Victoria Hall and in the Cathedral, Sheffield.

OBITUARY

We report with great regret the deaths of two distinguished members of the Society. MISS ANNE GILCHRIST, O.B.E., F.S.A., died at Lancaster on July 24th at the age of 90, and we have lost in her death the leading authority on English folk music. The Reverend HENRY CHILD CARTER died at Bishop's Stortford on 1st August, aged 79; Mr. Carter was for 34 years Minister at Emmanuel Congregational Church, Cambridge, and maintained a keen interest in the Society for many years. He is the author of two hymns in *Congregational Praise*.