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EDITORIAL

We must lose no more time in offering our congratulations to our Joint Chairman, Dr. Maurice Frost. By the time these words reach the reader it will be nearly three months since the University of Cambridge conferred on him the degree of Litt.D. for his work in hymnology as it is exemplified in English and Scottish Psalm and Hymn Tunes, c. 1543-1677. We believe that this is only the second time that any of the ancient English universities has conferred a senior doctorate on work submitted in the exclusively hymnological field. (The Oxford doctorate in philosophy is a junior doctorate.
conferring, in itself, no university status). Bishop W. H. Frere leads the way with his Cambridge D.D. for the Introduction to *Hymns Ancient and Modern* (Historical Edition, 1909). James Mearns was offered, but could not afford to receive, the Durham D.D., and Julian was given the Lambeth D.D. in 1894. It is with the greatest satisfaction that the Society receives the reflected honour of an academic distinction than which none could be more worthily conferred.

**Hymns and Youth**

_by Erik Routley_

I must begin these observations by asking my reader's pardon for a very offensive title. If there be any to whom the generic use of the word 'youth' brings occasion for a sigh or a sport, I assure him that it brings it equally to me. Let us agree — it is an abominable word, fit only for those people who think of their fellow men as undifferentiated units in large chunks of humanity, here a chunk called 'Youth', there a chunk called 'Adolescents', yonder a chunk called 'adults', and elsewhere, I daresay, a chunk called 'the upper income bracket'. I place it at the head of these inconsiderable musings not to approve it but to pillory it, to heap on it. I treat it and all the shabby thinking it stands for with the contempt they deserve.

It was nine years ago that we read in this Bulletin an able article by the Reverend Eric Shave (then of Streatham, now of Bromley) on 'The Problem of the Children's Hymn'. It may be recalled that this was a discussion of the conclusions which had at that time been reached by the majority of those who had children, and particularly children's hymn singing, to handle and direct. Three things, said Mr. Shave, are disappearing: the element of fear, the attitude of patronage, and bad words and music. For this we may be thankful, and we may hope that the process has continued in the same direction during the decade that has gone since he wrote those words. I am prepared to accept all that Mr. Shave wrote, for his is a mind uncontaminated by the stigma of 'Youth Work' which his fellow-Congregationalists, as I happen to know, at one time caused him to bear.

But I am led to offer a few further reflections about this by the accident of my having had in my hands recently a young people's hymn book, now a generation old, on which I was asked to offer some comments with a view to its possible revision, and which I was bound to judge to be still, so long after its publication, in the very, front rank of young people's hymn books. I do not want to discuss, or even to name, that book here; but there is some-thing which, with respect to the learned in the theory of education, I feel constrained to say on the whole issue of young people's hymns.

I react violently to the notion of 'Youth' in this and in other fields of thought because, as I believe, it is a sign of a false notion in the minds of the grown-ups who use the word. In our own field, the segregation of hymns 'for youth' into a section of their own, or even the compilation of an index of hymns suitable for 'youth', indicates that, in the view of some editor, all hymns are suitable for grown-ups, but not all hymns are suitable for 'youth'. I believe that this is accepted almost universally as a self-evident proposition that neither demands nor is capable of proof. It is that very proposition which I impugn. I submit that the reverse is the truth: that not all hymns are suitable for public use by older Christians, but that all hymns whatsoever are suitable for young Christians.

We must at once anticipate an objection. It will be said, 'If all hymns are suitable for young people, will you also contend that all books are suitable for young people?' Not at all. The difference between hymns and literature is a difference between species and genus. Hymns, considered (as we are here considering them) as sacred verse, are not merely a species of literature, but a remote sub-species of a species. And in the process of diversification which leads from hymns to literature to the sub-species 'hymn' that quality in virtue of which we endeavour to separate harmful literature from wholesome literature has disappeared; for it is part of the definition of a hymn that it shall handle a sacred subject, and that excludes the possibility of its handling a pernicious subject. To be sure, a hymn can be misleading; it may, and still purport to be a hymn, contain false doctrine. But in that case it is no more suitable for the older people than for the younger. We endeavour to place the horror comic and the obscene book out of reach of the young people wishing that we could also place them out of reach of the older, but relying on the convention that we can in such extreme instances circumscribe the freedom of the 'minor' in a manner which, if it were applied no matter how benevolently to those of mature years, would be in principle intolerable. In hymns, there is no question of our having to guard against what may be harmful to the younger mind, now that, _ex hypothesi_, the lurid and pathologically gruesome has disappeared from the hymn-singer's vocabulary. (The only hymn I can at present think of which remains in common use and which contains sentiments that a mature mind can assimilate with the Gospel but that might mislead a younger mind is 'Lo, he comes', in the version which survives still in one or two books: here I hold that _Songs of Praise_ has produced a workable version and is to be commended.)

But we can go further: the obscene book and the horror comic do not appeal, _qua_ obscene, to the adult mind. They are not in
vindictive of their obscenity mature literature. The Decameron appeals to the mature mind on quite other grounds. It is the stunted mind, the infantile mind (to use that adjective in its strict psychological sense), that delights in cruelty and dirt. Our removal of this kind of literature from the field which young people may explore is therefore not undertaken because this literature is grown-up but precisely in as much as it is infantile: it helps young people not to grow up but to grow down. The removal of literature from young people’s reach on any other grounds is, we must agree, indefensible. That frontier-area which includes great literature that might do harm if irresponsibly read is a small area: I suppose it bears about the same quantitative relation to the whole of literature as ‘Lo, he comes’ does to the total contents of an average hymn book. I feel, then, that it is safe to dismiss this analogy as false and, so far as these considerations are concerned, to make young people free of the hymn book.

We now come to another conscientious objection, which is to be met in the form, ‘But they won’t understand what they are sinning’. Now I am assuming that my ‘young person’ is any person who can read and whose imagination has begun to function, but who is still properly to be regarded as under tutelage. This person is still in the condition of being educated, of being ‘brought up’. It is still legitimate for the older people to give thought to the manner in which he is to be brought up. I take it that this person is not yet of an age wholly to shoulder the responsibilities of church membership: and I suppose I must own that I come of a religious tradition which puts confirmation late — at about eighteen — and holds that it implies responsible judgment in Church Meeting as well as admission to the Lord’s Table. I do not wish to be controversial on that point now; but it must be clear that a young person should be deemed to be religiously in statu pupillari during the natural evolutions of childhood and adolescence. To the objector, then, I reply, ‘No, perhaps he cannot understand: but he can imagine, and he can remember, and he can learn’.

What teacher is content to offer his pupils only those parts of knowledge which they can at once, and without effort, fully grasp? Is not the good teacher the teacher who can judge just what is his pupil’s arm’s reach, demand that they exert themselves to the full extent of that reach, and be satisfied with nothing less? Is it not a hideous solecism to talk down to children? Is it not the worst of social errors to talk to a ten-year-old as though he were a five-year-old, and to a sixteen-year-old as though he were a twelve-year-old? May we not hazard the judgment that of the two errors, ‘talking down’ and ‘talking over their heads’, the former is the more grievous and scandalous? It may well be said that in the

eighteenth century, before the days of Ann and Jane Taylor, they committed the second error, and expected children to sing the greatest, and occasionally the grossest, hymns along with everybody else. Has the modern fashion of confining children to what is consciously and essentially childish resulted in greater strength for the church, in stopping the leakage from the Sunday schools, in more conversions?

The notion that it does harm to sing what is not fully understood is a partial and inadequate basis for the judgment of what is proper for public worship. It is not unlike, in the texture of mind it betrays, the contention that to recite the Apostles’ Creed without wholly understanding it or agreeing with it is hypocrisy. It comes from the intellectual renaissance of what we please to call universal education. (The Puritans who inveighed against ‘vain repetitions’ and all manner of congregational speech in worship were the most advanced intellectuals of their age: in that was their strength. But they were not strong in poetry and imagination). Provided that what is sung be in fact true, and clearly seen by a mature judge to be true, it does no harm whatever that its appeal to a young mind will be imaginative rather than reasonable. Of course its appeal will be imaginative; for one thing, the music will ensure that. Shall I ever forget the day when, at the age of eight, after being brought up at church on some of the seamless material in the Sunday School Hymn Book, I heard and sang ‘Praise to the Holiest’? And can I dare to underestimate what a large part Dykes’s tune played in adding to the imaginative effect of those astonishing words? Finally, dare I claim that even now I have so fully understood the words of that hymn that I shall find nothing new in it when I sing it tomorrow? By the same token, I came to ‘Come O Thou Traveller’ in my early adolescence. Here again it was associated, where I learnt it, with a wonderfully romantic tune, and that word, ‘Traveller’, the very essence of what the literary men call ‘romance’, found its way into my heart at once. It was years before I read Genesis with any intelligence — but what matter? I had Wesley almost by heart by then. I have elsewhere ventured to refer to the first time I became conscious of the word ‘amazing’ in ‘When I survey’ — not on the first occasion on which I sang the hymn by a long way. But do I yet ‘understand’ what ‘When I survey’ is saying?

torsedwos, c.p. 46 ii.

These examples are intended to indicate that a youngster will positively like what is ‘big’ and demanding in hymnody. But that is not the whole story. Not only am I grateful for the experience of meeting the hymns I have always loved: I am grateful also for having been made to sing and learn hymns which I have come to love but which at the time I disliked intensely. When I was at
school, and I must ask the reader's pardon for all this autobiography. I used to amuse myself by keeping a retrospective lec-
torionary of all the hymns we sang in Chapel; we sang on an average twenty hymns a week out of the English Hymnal. I recall that I was moved to do this by a dark suspicion that the School Chaplain (one of the saints of our time) was giving us certain hymns with oppressive frequency (and in the main I was wrong). I used to underline in red ink the numbers of those which seemed to my fourteen-year-old mind 'good', and in purple those I thought 'bad'. I have long since lost these records, but I can vividly remember how many of the 'bad' tunes I have since come to value. That is of no interest whatever except in these two respects: that it has helped me to realise what kind of music young people may find difficult, and that it indicates that positive harm will be done if hymns are judged suitable for young people merely on the ground that they will at first hearing like them. What a person likes and dislikes tells us a good deal about the person and about the thing liked or disliked; but it tells us nothing about the question whether that thing should be kept out of that person's reach. This is no facile latter-day puritanism. On the contrary, 'I don't like it' means, as often as not, 'That disturbs me', or 'That impresses me', and may be a fair indication that is what I shall profit by wrestling with.

I trust I have sufficiently shown the ground on which I hold that all hymns suitable for mature Christians are a fortiori suitable for young Christians. I would modify this, under pressure, only so far as to admit that I really mean 'all great hymns', all universal hymns'. I believe that if it could be shown that a given hymn was really more suitable for older folk than for younger, and should positively not be chosen for younger people, then it could be shown to be a hymn defective to the extent of requiring an indulgence or an historical sympathy that only an older person could be expected to furnish. A hymn cannot go far in this direction and retain its claim to be described as great, or as universal. But now I must turn to the other half of my proposition, namely, that not all hymns are suitable for older people. By this I mean that it is possible for a hymn to be of a kind that may set a younger person on the way of faith, but that may encourage in the older, if they cling to it, the breeding of the germs of a vitulin religious disease. To this disease I have already referred — it may be called infantilism.

We are required to grow up, but growing up is not always an agreeable business. All of us are tempted to try to recapture the security, the care-freedom of the child's condition. Who can be blamed for yielding to this temptation in days as dangerous as the present? But then it is the very onaniousness of the times that makes it more than usually necessary to sound a warning against the per-
nicious effects of this spiritual disorder. There is, to keep this argument within our special terms of reference, a kind of hymn that corresponds to the 'milk' of Hebrews v. 12, as compared with the 'strong meat' of v. 14, which is appropriate to men of mature years. I contend that it is not merely wasteful but sinful for men of mature years to go back to milk. But except he be disciplined in his faith or well directed by his fathers in God, he will go back to it.

I say there is a kind of hymn that corresponds to 'milk'; but perhaps there are three forms in which this kind is to be found. First, there is the childish hymn, the hymn which is content to say too little, or to express the eternal Verities in too affable, too familiar, too sweet language. This is the great fault in popular Roman Catholic hymnody. Then, there is the romantic hymn, which expresses the Christian Way in a fashion which assimilates it too closely with the virtues of the public school, or of the adventure story, or of the manual of popular science. Then there is the 'Sankey' type of Gospel song. Now all these have their place either in teaching young Christians their first steps in the faith, or in making the faith friendly to them in difficult times like adolescence, or in rescuing them from an unnatural divorce from the faith of their fathers. Milk is right for babies and right for invalids: but healthy men need strong meat as well. Along with the hymns goes the appropriate music: there is the treacly and over-ambiable tune like so many of those that come from 19th century Catholic song books (STELLA, ST. LUKE, REGNUM, SAWSTON, ST. CATHERINE); there is the typical 'Public School' tune of which the late W. H. Ferguson was the most celebrated exponent; and there is the 'Sankey' tune and its latter-day counterpart in modern religious revival meetings.

But it comes to this: that it is right for a boy of ten to be mentally aged ten, but horrifying to find a man of forty who is mentally aged ten. In most secular and public matters no man of forty would want to be taken for anything less than forty. But in intimate matters he often seeks, except he be helped and encouraged by the example and temper of his fellow Christians, to be ten again. There, perhaps, is the real indictment of the indiscriminate use of sentimental, over-hearty, and revivistic words and music. We have not yet encountered anybody who deliberately sets out to 'soften up' a congregation, to reduce them to a low mental age in 1984 style by the calculated use of infantile words and music. Or have we?
TWO NOTES AND A QUESTION
by Maurice Frost

I — FRANCIS TIMBRELL

Francis Timbrell's claim to fame rests upon his book having provided the well-known tune BEDFORD. It is the book that is troubling me, not the tune. It is undated, and we are left with MS dates of previous owners, and tunes traceable to known earlier books to fix an approximate year for its appearance; peculiarities in the plates from which the music was printed and the sequence of the psalms are some help in determining the order in which the issues came from the press, but not in settling the date of its first appearance.

W. Wealle was appointed organist at Bedford in 1715. So I think we can be fairly sure that any book containing his tune must be later than that year. Again there is another tune by him in some of the issues of Timbrell's book in the heading to which he is referred to as Mus.B. He graduated as Mus.B in 1719, so we know those copies must be later than that year. Other copies contain John Bishop's tune, NORWICH, which was published in 1722. So there again we have a terminus a quo.

The earliest ownership date in one of my copies is 1729, but Sir John Stainer had a copy with the date 1723. I have been unable to trace the present whereabouts of this, and if any reader has seen it in some public library, or actually now owns it, I should be most grateful to hear about it. Does it contain BEDFORD to Ps. 27 and Ps. 84? If only to Ps. 27 is Ps. 84 set to some other tune? Is Bishop's tune therein? It would be set to Ps. 89 or 103, and would be called PRINCES, NOT NORWICH? Is Ps. 29 set to ST. THOMAS's or to Tallis's Canon — the former would be Old Version, the latter New Version. Such are some of the points about which I want information — not only as regards the copy which belonged to Sir John Stainer, but of any copies which readers may possess.

In one of my copies Ps. 26 is followed on the same page by Psalm 28, and Ps. 84 is set to ST. ANNE's. In another Ps. 27 is set to BEDFORD (no composer's name) followed by Ps. 28 to DURHAM on the same page; Ps. 84 set to ST. ANNE's.

It looks therefore as if Timbrell's book was issued at first without BEDFORD, which appeared first for Ps. 27, and in a later issue then for Ps. 84 as well. But what was the date of the book without it, and also what was the date of its first appearance? The date 1723, of Stainer's copy is usually quoted, but was the tune in it? Apart from Timbrell the earliest book in which I have found the tune is in Michael Broom's Divine Musicke Scholars Guide (notice that the opening of the title is the same as Timbrell's), which is dated by an owner's signature 1725. There is no composer's name, but it is set to Ps. 27. The importance of discovering the contents of the 1723 book is obvious.

How many issues there were I should hesitate to guess, but that there were several is I think quite clear.

But now comes a complication by the appearance of a copy in Congress Library at Washington which I believe to be the latest so far known. Again it is undated, but the title page gives it away. I won't inflict the complete page: enough that all copies I know of in England and Edinburgh (N.L.S.) start off "The Divine Musicke Scholars Guide, the Famous Mr. Tho: Ravenscrofts Psalm tunes in four parts, Corrected". The Congress copy has: "The Divine Musicke Scholars Guide Or the Timbrell new tun'd, in three Books". Moreover Timbrell's name is spelt "Timbl" in spite of the fact that the old preface is reprinted with the correct spelling. One of the interesting points about this edition is that in addition to BEDFORD and ST. THOMAS's Timbrell's name or initials are attached to HENLEY (Ps. 37), STRoudWATER (Ps. 40), LYNN TUNE (Ps. 51).

There is a new tune called WESTMINSTER NEW TUNE, by Mr. I. Webber, for Ps. 1, and a tune for Ps. 103 named ABBINGDON appears anonymously in Matthew Wilkins's Collection (c. 1725) for Ps. 149 under the name SUTTON. Here it is attributed to "Colonel Stanford".

I have to thank Dr. L. Ellinwood for a micro-film of this edition which seems unique: but perhaps this note may lead to copies being unearthed in this country.

Of the tunes mentioned above STRoudWATER is called STRoudWATER OLD TUNE in Anchor's Collection (c. 1721) to distinguish it from STRoudWATER NEW TUNE (both are also in Broom's book of c. 1725). LYNN for Ps. 51 appears without name in other editions of Timbrell as "an Hymn Tune". I have not examined the Congress copy in any really close detail, but I think it is obviously a revision of the original. If the attributions are accurate it puts Timbrell before 1721, but does not solve the date of Bedford.

II — ISAAC SMITH

I have discussed elsewhere the date of Isaac Smith's Collection of Psalm Tunes which is usually given as c. 1770, but is difficult to substantiate on the evidence of publishers and contents (Laudate, July 1952, pages 16, 17). There seems to be a reference to Smith's work in the preface to Caleb Ashworth's Collection of Tunes, Part II, 1762, page iv where he says "The editor acknowledges that he has taken Psalm liii from Mr. Broadrip, Psalm xcviii: from Mr. Smith, and Psalm cxvii from Dr. Crofts." He adds a footnote: "Mr. Broadrip's is a small piece, price 1s. — Mr. Smith has printed three sets; each may be had separately at 5s."
This refers to the Anthems. Broderip's (he spells his own name Broderip) Anthem occurs in A Second Book of New Anthems and Psalm Tunes. . . London Printed for Cha. and Saml. Thompson in St. Paul's Church Yard (no date).

That by Croft I have not been able to find (it is not in the Divine Companion), and the one attributed to Smith is not the same as the setting in the known editions of his collection.

Although Ashworth does not give Smith's initial it seems possible that we have here further evidence that he was publishing as early as 1762, and that the hunt is not yet up for earlier editions of his book.

III — AMEN

Fisky, Fisky, loud "Amen";
Down on your knees and up again.
Presby, Presby, dinna bend,
But sit you down on man's Chief End.

How about that loud "Amen"; especially when appended to Hymns? We all know what at any rate some of our modern hymnbooks say about it. English Hymnal and Congregational Praise mention the matter in their prefaces. Ancient and Modern Revised leaves the matter entirely to the discretion of individuals, and unless the organist is capable of playing the necessary chords without notes the amens will go by default even where they might be expected!

As far as I know they are never provided in seventeenth and eighteenth century books. Neither Henry Parr nor Mercer give them. But they are there in all their glory in the first music of edition of Ancient and Modern. Why?

I wonder whether it was due to the influence of the Hymnal Noted. Did the sight of Latin hymns with their doxologies ending naturally with amen suggest to the later Oxford Movement generation that all hymns should end with Amen? Perhaps some learned reader can enlighten me.

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**REVIEW**

*Hymn and the Faith,* by Erik Routley (John Murray, 21s.).

It is possible (pace this Society) to be a good organist or a faithful and effective preacher without ever consulting *Julian* or any of the more recent compendia of hymnological scholarship. Believe it or not, there are people irreconcilably beyond the pale, who look upon readers of this *Bulletin* as mere antiquaries — collectors of strange and useless information, as lovably impractical as Railway Society enthusiasts must seem to the professional engine-driver. For such critics, Dr. Routley's book is a handsome justification of the painstaking scholarship and research of the hymnologist. This, as far as the ordinary hymn-singer is concerned, is what hymnology is for — to make possible this kind of exposition. For though it is possible for a man to remain ignorant of their origin and authorship, and still sing hymns intelligently and profitably, it is not possible so to sing them without some illuminative understanding of their meaning, such as Dr. Routley provides here. To be sure, not every minister and organist will read *Hymn and the Faith,* and the world will keep turning nonetheless. But every leader of hymn-singing who does not read this book will have to make his own judgments and expositions, and he has no excuse now for not knowing how it may be done.

I had almost written, 'how it should be done', but that there will be as many different ways of expounding hymns as there are expositors as well qualified as Dr. Routley (not very many, alas, at that). We need more such volumes as this — publishers please note — from diverse authors but on this same canon of well-known hymns. After all, who wants to hear but one sermon, however good, on his favourite text?

But these are good indeed. Dr. Routley has a notable gift for striking fire out of someone else's material, however well-worn, and one after another of these miniature sermons catches light most effectively. He himself comments on the familiarity and completeness of the 23rd Psalm, remarking that although it seems to need no further light of Christian comment. Dr. Micklem has recently shown that there is 'something new and fresh and relevant to be said about it'. Similarly, those who have known 'The King of love my Shepherd is' from their early childhood will suppose that there is nothing new and fresh and relevant to say about that lovely and simple hymn; but Dr. Routley proceeds to find it and say it, to the eternal profit of those who thought they knew it all.

This reviewer can remember, on the occasion of a 'sermon class' at Mansfield College, being quite carried away by one of his own sermons. It was a poor thing, actually, both in preparation and in delivery, but when it was criticized afterwards by Dr. Routley it was at once seen to contain the essential truth of the
Gospel, and it shone in retrospect with a light that was certainly not its own. In this volume, of course, Dr. Routley treats of material that is incomparable with any student's sermons, but his method is still the same. In the case of one hymn at least in this collection, it amounts almost to a tour-de-force, when (making it brutally clear that he has no intention of discussing the defects of the hymn in question — as one says 'Don't look round but there's a man staring at you') he proceeds to expound not what the hymn says but what it leaves unsaid. It would be interesting to read from his pen an exposition similar to these, of the '50 worst of Sankey's' — not at all underlining their defects, but magnifying the Word embedded, not to say encrusted, in the words. This reviewer has tried that exercise at random, but his technique is not equal to it. Dr. Routley's undoubtedly is.

His style is journalistic rather than literary (in the most literal sense of the words). The sweeping statement, not more than 90% true, is one of its characteristics; e.g. the sentences beginning 'Anybody knows that . . . .' (p. 84), meaning anybody with proper insight and intelligence; or the curious incident (p. 108) of the child who never sulked. Future scholars will infer that Dr. Routley was not at the time of writing the father of a family. But we know, of course, what he means; that is the point of the sweeping statement, — the 10% error only emphasises the 90% solid truth. Some of the impermanencies of journalism, however, need correction in a work whose merit promises a very long life indeed. These chapters are, so to speak, sermons, and the 'topical reference' is always a good vote-catcher in a sermon. In writing, it may need a footnote a generation hence. Most schoolboys in 1990 will probably be taught what happened on 3 September, 1939 (p. 34). But 'Harrow, October 8th, 1952' may merit an explanation, and even the heroine of the gas-chamber may not achieve the fame of the canonical saints. When the illustrated edition comes out, perhaps her photograph could be included 'facing p. 122'.

But these are trivia, and the essays are more luminous for the flashes of graphic description. Let us say that the 'journalistic' element is a matter of tempo rather than of theme, or venture that his style is more like Herbert Howells's than Bach's. At one point in particular, this trait has a happy effect — in the use of a telling analogy or apt quotation. Certain words 'click' when applied at the right point, e.g. the word 'heraldic' to describe the symbolism of 'Holy, Holy, Holy!' and 'All hail the power', or his favourite word 'Court's, passim, to illuminate the essential virtue of heaven which includes all others. He will overlook this, of course, sooner or later; (courtesy must be due for a furlough just about now) and the odd 10% of analogies are occasional stumbling blocks. (I am not quite happy about the 'complementary dissimilar twins' of Bishop Ken). But if not wholly irreproachable, these are always interesting, and no real obstacle to the averagely athletic mind. And the occasional quotation is beautifully timed, whether it be from scripture or (in a most satisfying ending) from the Survivum Corda.

There is nothing (important) in this volume about hymn tunes. But it is patently the work of a musician — an organist (he will allow) whose choice of stops and harmonies is not everybody's meat, but whose sense of rhythm is impeccable. Now let us have 'Messiah, The B Minor Mass, Crucifixion and Olivet to Calvary . . . . and the Faith'.

D. S. GOODALL.

Hymns New and Old

(1) 'Father, Hear the Prayer We Offer'

Dr. Millar Patrick used to lose no opportunity of denouncing the appalling scriptural solecism in the two middle verses of 'Father, hear the prayer we offer' as we normally sing it (see e.g., S.P. 487). With that denunciation we are bound to agree; and yet there is something attractive about the general thought of the hymn, and the delicious tune with which it is now usually associated, Sussex, makes us loth to lose it entirely. Some of our readers may not know that there is another verse to this hymn, printed (so far as we know) only in Worship Song among English hymn books. That verse stands fifth at no. 394 in that book. We therefore commend to future editors the possibility of printing this hymn in three verses, omitting the disparaging reference to Psalm 23, and adding this last verse, thus:

Father, hear the prayer we offer:
Not for ease that prayer shall be,
But for strength, that we may ever
Live our lives courageously.

Be our strength in hours of weakness:
In our wanderings be our guide;
Through endeavours, failure, danger,
Father, be thou at our side.

Let our path be bright or dreary,
Storm or sunshine be our share,
May our souls, in hope unwary,
Make the work our ceaseless prayer.

1 The Rev. David Goodall is minister at the Congregational Church, Brill, Bucks.
(2) ‘The Good Physician’; A HYMN FOR LENT.

The Reverend Robert Symonds, of the Theological College, Lincoln, sends us the following hymn, adapted from a poem in the Oxford Book of Christian Verse (no. 32) by Richard Stanhury, 1547-1618, there entitled ‘To the Trinity’.

Trinity holy, Unity eternal,
God in three Persons, perfect and coequal,
Yield to thy servants, pitifully calling
Merciful hearing.

Virtuous living have we oft forsaken,
Thy will and precepts wantonly contemning:
Grant to us sinners, sick and sore, repenting
Healthful amendment.

Blessed all judge him that in heart is heal’d;
Woful all know him that in health is harm’d;
Thy medicine therefore give us, ill and wretched.
All-good Physician.

Praise we the Father; honour we his true Son,
Mighty uplifter of his humble servants;
With them, the Spirit, strengthening, refreshing,
Worship we ever. Amen.

This could suitably be sung to the plainsong tune at E.H. 160.

(3) FINITA IAM SUNT PROELIA.

‘The strife is o’er’ is a great favourite for Easter time, and a tradition of nearly a century has invested it with great dignity. W. H. Monk managed somehow, in contriving the tune, to steer past all the pitfalls that lie in the adaptor’s way. Yet Pott’s words are in places far from satisfactory, and different hymn books have touched them up here and there to avoid some of his darker infelicities. ‘Death’s mightiest power have done their worst’ is perilously near banality.

J. M. Neale wrote a translation of Finita, but not in the original verse-form, which Pott preserves. Indeed, the original metre of his version must be noted as 7.8.8.4.4. preceded by two Alleluias throughout, which might well daunt a tune-writer. But here is a modest adaptation of his version that, associated with a certain tune, provides possibilities.

(Alleluia! Alleluia!)
Finished is the battle now.
Crowned is the Victor’s brow!
Hence with sadness.
Sing with gladness,
Alleluia!

After sharp death him befall,
Jesus Christ hath harrowed hell.
Earth is ringing,
Heaven is singing,
Alleluia!

On the third day he arose,
Bright with victory o’er his foes,
Sing we lauding
And applauding,
Alleluia!

He hath closed hell’s brazen door,
Heaven is open evermore!
Hence with sadness,
Sing with gladness,
Alleluia!

By thy wounds we call on thee
From ill death to set us free,
That our living
Be thanksgiving!
Alleluia!

Perhaps others can improve on this as an adaptation. All that has been done is to omit one syllable in the second line of most verses and in the first line of one. The tune? Why, NORTHAMPTON (A.M.R. 369), tying the first three notes of the last line under the first syllable of ‘Alleluia’. As for the opening Alleluias, if you want to use them each time, or at the beginning of the first verse, it should not be impossible to compose a three-bar fanfare in character with the tune.

CONFERENCE 1955

A Conference will be held at Farnham Castle, Farnham, Surrey, from Monday, July 11th to Thursday, 14th. All who are interested should communicate with the Secretary, Mr. Holbrook, who will send full details as soon as they are available.

OBITUARY

We record with great regret the death of the Reverend J. Mainwaring, O.B.E., Methodist minister at Kidderminster, who was only recently appointed to the Executive of the Society.

1 This may be compared with Collected Hymns, Sequences and Carols of John Mason Neale, (Hodder and Stoughton 1914) p. 99.
MEMBERSHIP LIST

We congratulate Dr. C. W. Towson, Chairman of the Methodist Church Music Society, on proceeding to the degree of Doctor of Philosophy (February, 1955).

New Members:
263. F. V. Luxmoore, Little Close, Winters Lane, Ottery St. Mary, Devon.
265. Rev. Dr. A. R. Winnett, Rowledge Vicarage, Farnham, Surrey.
267. The Rev. the Principal, Regents Park College, 55 St. Giles, Oxford.

Changes of Address:
3. Rev. S. W. Artless, 2 St. John's Road, Guildford, Surrey.
41. Rev. A. Chisholm, B.D., Greenfield, Airthrey Avenue, Bridge of Allan, Stirlingshire.
55. Lionel Cummings, 9 Preston Road, E. Linton, E. Lothian.
143. Rev. W. J. Little, 60 Pennell Street, Lincoln.
170. Miss R. Needham, 148 North Oakland Avenue, Pasadena 1, California, U.S.A.
204. Rev. W. Robinson, 20 W. 34th Street, Indianapolis, U.S.A.
225. The Rt. Rev. the Lord Bishop of Rangoon, Bishop's Court, 140 Halpin Road, Rangoon, Burma.
240. A. A. Taborer, 295 Welford Road, Leicester.
248. Kenneth Trickett, 288 Millhouses Lane, Sheffield 11.

Corrections:
122. 30 Hampsted Way.
261. Novar Drive.

Deletions:
By death — 108, 154.
By resignation — 112.

Membership at 1st April, 1955: 264.