

# THE HYMN SOCIETY

## OF GREAT BRITAIN AND IRELAND

### BULLETIN

### 73

### VOLUME THREE

NUMBER SIXTEEN

AUTUMN, 1955

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#### EDITORIAL

This issue of our *Bulletin* brings us to the end of another volume. Your present editor's tenure of office, which coincides with his residence as a teacher in Oxford, has now lasted eight years, and he wishes to offer his gratitude to the distinguished authors who have made his task so easy and pleasant for him. The past four years, which are covered by our third volume, have witnessed a growth in interest in the Society, a widening of its active membership, an increase in the number of zealous members of the Executive, and the notable landmark of the Sheffield Conference. Mr. Bunn has now completed five years as editor of the new *Julian*, and the work proceeds with a speed which, though by the standards of journalism



it may not be impressive, is a clear indication of the scholarly care which is being put into it. When you glance over some of the work that has been completed, you cannot fail to be moved by the fact that a full-time working minister can produce work in such a quantity at so lofty a standard of accuracy and grace. Lexicography cannot be a rewarding or popular activity in these times: indeed, it is surprising, and most comforting, to find it being attempted at all outside the imperial domains of the natural sciences. It is here being not merely attempted, but done, and not merely done, but done with pious and sacrificial devotion. It is expensive in time and labour; but it is also expensive in the more restricted and commonplace sense of the word, and it seems not improper to say a word here about the finance of the whole enterprise.

The Society possesses a sum of money which is marked off for use in the revision of *Julian*. Mr. Bunn receives an honorarium of £50 per annum to cover his expenses in the work; and if it does cover his expenses, it does no more than that. It is more than possible that the work will outlast the financial supply. It cannot be hurried: it must not be hurried: that would be a false economy. It will be, in the end, a book that will last a century at least, a better and more readable and more serviceable book, we dare say, than *Julian* was when it was published. But what shall we do if we find that the labour lasts longer than the money?

We need not be anxious immediately about this, but we must think about it on a long view. For apart from the honorarium which we pay to the editor (and it ought to be much greater), we may well need to make a substantial contribution towards the cost of publication when it is ready. Therefore we invite our readers to consider whether there are any means by which, through donations, through additions to their subscriptions, or by legacies they can help us in this work which is one of the primary objects for which the Society was founded, and which must engage the sympathies of all who care for the serious study of hymnology.

Plans for the conference at Croydon next year are well advanced, and we hope that we may be able to make full announcements in our next issue. The dates will be June 12 to 15, 1956.

## THE PUBLIC SCHOOLS' CONTRIBUTION TO HYMNARY

By VERNON BUTCHER

"My birthday. A happy Day," wrote Edward Thring of Uppingham in his diary on 29th November, 1884. "Particularly delighted with Skrine and David having presented me with two hymns for the beginning and end of term, instead of the mawkish things we now sing." J. H. Skrine (1848-1933) was a master at Uppingham and an old boy of the school. Paul David was music master.

Rank by rank again we stand,  
From the four winds gathered hither;  
Loud the hallowed walls demand,  
Whence we come, and how, and whither. (313)<sup>1</sup>

The hymn for the beginning of term can be found in the Revised Edition of *The Public School Hymn Book* (1949), but with a tune by Dr. C. S. Lang which is superior to that by Paul David. The hymn for the end of term, however, is the same metre and with the same tune by David, was excluded from the 1949 *P.S.H.B.*:

O'er the harvest reaped or lost  
Falls the eve: our tasks are over:  
Purpose crowned or purpose crossed  
None may mar and none recover.<sup>2</sup>

What were "the mawkish things" to which Thring referred? Did he mean the pair of hymns by H. J. Buckoll (1803-71), who was a master at Rugby and an Old Rugbeian? "Lord, behold us with Thy blessing Once again assembled here," and "Lord, dismiss us with Thy blessing, Thanks for mercies past receive." These two hymns are in the same metre, so that the same tune will serve both. But they have outlived Skrine, for they are both in the 1949 *P.S.H.B.*, and also in *Hymns Ancient and Modern*, and in a shortened form in the *English Hymnal* and *Songs of Praise*, whereas neither of the Uppingham hymns is in these three books. Several ideas are common to both authors, for example, regret for past failure, the difficulties and temptations of life, home influence and those leaving. Skrine writes:

Brothers, whom the wider life  
Summons to a man's endeavour,  
Bear our blessing to the strife,  
Comrades once and comrades ever.

And Buckoll:

Let thy Father-hand be shielding  
All who here shall meet no more;  
May their seed-time past be yielding  
Year by year a richer store.

Other schoolmasters have written hymns for the end of term. There is "Lord, thou hast brought us to our journey's end" by Dr. C. A. Alington, formerly Headmaster of Eton, and "Praise to our God, who with love never swerving Guides our endeavours, enfolds us from harm," (319) by Dr. H. B. Gray (1851-1929), a Headmaster of Bradfield. This latter has in mind more the end of a school year with boys leaving.

<sup>1</sup> Numbers without references refer to the *Public School Hymn Book* (1949).

<sup>2</sup> *P.S.H.B.* (1919) 243.



Gone are the labours, the joy, and the sorrow;  
 Lo, at the end we draw near to adore;  
 Ere our full life is begun on the morrow,  
 Childhood behind us and manhood before.  
 Fold them as one in their last adoration,  
 Ere in the distance divided they fare.

Hymns for gatherings of past and present members of a school will be needed, and one such was written by A. C. Ainger (1841-1919), a master at Eton from 1864 to 1901.

Let all our brethren join in one  
 To bless the sacred name,

a four verse hymn with the refrain :

For the harvest of bygone ages,  
 In the hope of the coming days,  
 Go into his gates with thankfulness  
 And into his courts with praise. (C.P. 651)

And then there must inevitably be deaths in a school society. A. C. Benson, another Eton master, subsequently Master of Magdalene College, Cambridge, has written a simple and moving funeral hymn in Short Measure, "Lord, to thy loving arms Our brother we restore." (258). The third verse makes it particularly appropriate for a school :

Lord, when we sorrow most,  
 Then most one flock are we;  
 We grow not fewer, though the host  
 Step one by one to thee.

Beginning and end of term, Old Boys' reunions, funerals—these are special occasions in the life of a school, but what about the ordinary hum-drum day to day business of school days? "The happiest days of your life" they are sometimes called; Madame Curé, however, said, "Life is not easy for any of us," and it is this aspect of life that is always emphasised in school hymn-books, by the inclusion of hymns of striving and perseverance such as "Come labour on," "Go forth to life, O child of earth," "Awake my soul, stretch every nerve, And press with vigour on," and "Father, hear the prayer we offer, Not for ease that prayer shall be." The Editors of *P.S.H.B.* tried, they said in their Preface, to "afford adequate utterance for the emotions and aspirations—the joys and sorrows, the hopes and regrets—of boys of very different ages."

Lift every gift that thou thyself hast given  
 Low lies the best till lifted up to heaven,

wrote Dr. H. M. Butler (1833-1918), Headmaster of Harrow, in his hymn "Lift up your hearts! We lift them, Lord, to thee," and A. C. Ainger in "God is working his purpose out," "March we forth in

the strength of God with the banner of Christ unfurled." B. H. Kennedy (1804-89), Headmaster of Shrewsbury, and author of the famous Latin Grammar, went to the German poet F. G. Klopstock for the following :

Labour ever, late and early,  
 Thou that strivest for the crown :  
 Hard the Christian battle, dearly  
 Wins the warrior his renown. (428)

But there is much to be thankful for at school, not least of all the surrounding countryside. "The young master" in *Tom Brown's Schooldays* was really Bishop Cotton (of Calcutta). Bishop Cotton (1813-66) was a housemaster at Rugby from 1837 to 1852, and wrote :

We thank thee, Lord, for this fair earth,  
 The glittering sky the silver sea;  
 For all their beauty all their worth,  
 Their light and glory, come from thee. (541)

Other verses refer to the flowers, the trees and the hills. Dr. Alington has a more recent hymn, appropriate for general use and particularly for Septuagesima, which sings excellently to Henry Smart's tune "Regent Square."

Lord of Beauty, thine the splendour  
 Shown in earth and sky and sea,  
 Burning sun and moonlight tender,  
 Hill and river, flower and tree.  
 Lest we fail our praise to render,  
 Touch our eyes that we may see! (443)

Some schools have their own hymn book. Rugby was the first to have its own, theirs being originally published in 1824, and consisting of thirty-eight "psalms, anthems and hymns," since when it has been revised and enlarged a number of times. But scholars of Winchester College have been exhorted just a hundred and fifty years before this in 1674, by Bishop Ken, when he was a Fellow of Winchester, to "be sure to sing the Morning and Evening Hymn in your chamber devoutly." The two hymns written by Bishop Ken are "Awake, my soul, and with the sun," and "Glory to thee, my God, this night," now among the best known hymns in any hymn book.

At the beginning of this present century a committee of the Headmasters' Conference compiled and edited a book specially for schools. The *Public School Hymn Book*, which has appeared in three editions in fifty years, was first published in 1903, and contained 349 hymns. When a new edition was called for in 1919 a number of hymns "which were clearly unsuitable for singing by boys" were excluded. One such was "Weary of earth and laden with my sin, I look at heaven and long to enter in. . . . So vile I am, how dare I hope to stand In the pure glory of that holy land?" by S. J. Stone (1839-



1900), the author of "The Church's one foundation," and this by William Canton (1845-1926): "Hold thou my hands! In grief and joy, in hope and fear, Lord, let me feel that thou art near; Hold thou my hands." There were others of the same period and style, the nineteenth century.

The music of the original edition was also very Victorian in its harmonies, but it was particularly in the music that the new edition showed such an improvement on the first. "The demand for a higher standard in hymn tunes is slowly but surely making itself felt. It is a welcome sign of the gradual change in popular taste that during the last few years there have been published such collections as the *English Hymnal*, the *Yattendon Hymnal*, the *Oxford Hymn Book* and *Songs of Syon*," says the Preface. Robert Bridges in the *Yattendon Hymnal* of 1899 was aiming at "dignified melody." It was, say the editors of *Songs of Praise* the first challenge to the debased hymnary of that era. The *English Hymnal* of 1906 reduced what is called "enervating tunes" to a minimum "It is easy to dwell in the miasma of the languishing and sentimental hymn tunes which so often disfigure our services." Basil Harwood in the *Oxford Hymn Book* of 1908 was looking for "tunes of a broad and dignified character. We have endeavoured to avoid harmony of a luxurious and chromatic type."

With these models before them, the *P.S.H.B.* editors introduced tunes with "broad melodies, strong harmonies, dignity, vigour and sincerity," and "any tune that savours of weakness or false sentiment has been rigidly banned." And so, Vaughan Williams displaced Barnby in "For all the Saints," and PENTECOST went in favour of DUKE STREET for "Fight the good fight." Perhaps the editors went too far with their displacements. Some tunes which they said were "popularly known as 'Old Favourites' have been put in the Appendix with the idea that it may be more advisable to make a gradual rather than a sweeping change." ST. CLEMENT was relegated to the Appendix, "The day thou gavest" being set to the Bourgeois tune "LES COMMANDEMENS DE DIEU." (Why did the Archbishops' Committee speak so disparagingly of ST. CLEMENT in their Report on Music in Worship? "ST. CLEMENT with its hurdy-gurdy rhythm," they said). But in the 1949 *P.S.H.B.*, both tunes are given, ST. CLEMENT being the first. Similarly MELITA and EVENTIDE went to the back of the book, to be restored in 1949.

In the music of the first edition of *P.S.H.B.* there was little to distinguish it from most other hymn books of that period, but the editors of the new book were alive to some of the opportunities that existed in a school chapel to a more marked degree than elsewhere. They strongly advocated the system of congregational practices. "Such practices provide the opportunity not only for teaching the

congregation new tunes, but also for educating their taste and helping them to form right ideas about corporate worship." But the greatest innovation was the number and quality of unison tunes. In a school chapel there are three or four hundred or more voices, mostly broken, not capable of singing in well-balanced harmony, but they *do* sing. "The singing in Harrow Chapel was very hearty," Thring wrote in his diary when he visited the school in March, 1871. What more appropriate then, than a unison tune which avoids extremes of compass, and which is written specially for the words to which it is to be sung? In the 1919 edition, there appeared such noteworthy tunes as WOODLANDS by William Greatorex of Gresham's School, Holt, for Dr. Butler's "Lift up your hearts!" and GONFALON ROYAL by Sir Percy Buck of Harrow for "Lord of all being, throned afar." John Ireland's unison tune LOVE UNKNOWN for Samuel Crossman's "My song is love unknown" made its first appearance in this edition of *P.S.H.B.*

A number of tunes were given as being by anonymous composers. Vaughan Williams' SINE NOMINE and RANDOLPH (for "God be with you till we meet again") were both "Anon," but certain other tunes described as anonymous were by Rev. W. H. Ferguson (1874-1950), Warden of Radley. The identity was revealed later. Bold, vigorous, unison tunes the CUDDESDON for "At the name of Jesus," WOLVERCOTE for "O Jesus, I have promised," and LADYWELL (unison and harmony) for "All hail the power" were by Ferguson. Having mentioned one musical and clerical headmaster, let me here mention another, namely Archbishop William Temple, formerly Headmaster of Repton. In the Repton Hymn Book there is a tune by William Temple for Kipling's Recessional, a very good tune for the hymn.

The *P.S.H.B.* was being revised just before the war, but publication was delayed thereby until 1949. In this edition, Dr. C. S. Lang, formerly of Christ's Hospital, the musical editor, has used the opportunities of a school chapel to the utmost, for not only is there a large congregation capable of robust singing, but also usually a four-part choir, more delicate and refined both in volume and quality of tone. Dr. Lang has marked with a dagger certain verses in hymns which, it is suggested, might be sung by the choir alone—often, though not always, the penultimate verse. Verse four of "The day thou gavest" is so marked—"The sun that bids us rest, is waking Our brethren 'neath the western sky." Quite likely there are boys in chapel who come from the other side of the world, parents live abroad, old boys are doing their National Service in various parts of the globe. The hymn has become very much alive and full of meaning. The organ and congregation enter at verse five with "So be it, Lord: thy throne shall never, Like earth's proud empires, pass away." The hymn is given its climax by means of the contrast made by the choir verse. Whoever ascribed to ST. CLEMENT a



"hurdy-gurdy rhythm" had probably not heard the hymn sung in a school chapel with a sturdy, ponderous swing and with great sonority of tone at the close of a Sunday evening service.

Among the best tunes in the book are some by Dr. Lang, for example, the unison tunes for "Rise up, O men of God! Have done with lesser things;" and "O Lord our God arise, The cause of truth maintain." These have an independent organ part, though not all of us can go to a solo manual for Dr. Lang's tuba chords! Dr. Lang has also added several descants, so that in this latest edition of *P.S.H.B.* organ, choir and congregation all play a more characteristic and individual role than in the previous book, each doing what it is best fitted to do, and contributing its maximum part to the sum total. With so much unison singing in a school chapel, it adds interest if the harmonies are occasionally varied on the organ. If the organist does not extemporise them easily and spontaneously, then there are available for his use, a number of books giving alternative harmonies to hymn tunes. Of these, one of the most fascinating is *Free Accompaniment of Unison Hymn Singing*, not only because of the forty or so examples by Dr. C. H. Lloyd of Eton, but also because of the Appendix, which contains additional notes, from a recollection of various extempore performances by Dr. Lloyd, contributed by Mr. A. M. Goodhart, who was at Eton during the whole period of Dr. Lloyd's Precentorship.

Many there are—both writers and composers—who have not been noticed in this article. Some of their hymns have remained known only at the schools for whom they were written and where they were sung, and among them there are probably several which deserve to have a wider following, some have become known to a much greater number through their having been included in *P.S.H.B.*, and some are known to the general public by their having entered the other hymn books. As with Kipling's schoolmasters, so with these authors and musicians—"their work continueth, broad and deep continueth, greater than their knowing," to the benefit and enrichment of our English hymnody.

## HYMNS FOR YOUNG PEOPLE

By KENNETH TRICKETT

In his article entitled "Hymns in Scottish Schools," printed in the *Bulletin* last year, Dr. J. A. Russell endeavours to select the forty hymns which could best form a repertory for use in the daily school service. Correspondents raised some objections to his list, and it is the purpose of the present article to develop that criticism by making further suggestions relevant to the choice of hymns and tunes

suitable for young people and worthy of retention in their minds perhaps throughout their lives.

The restriction to forty hymns is quite arbitrary and unnecessary; many people would think it undesirable and even ridiculous. Numerous schools successfully adopt one of the standard hymn books such as *Songs of Praise* or the *Church Hymnary*, which are obtainable easily and cheaply and which include most of the universally known hymns and tunes. Sometimes a separately bound supplement is printed, so as to bring into use other hymns thought to be specially appropriate for the particular school. In compiling such a supplement, the problem is to select a small number of new or relatively unfamiliar hymns which are deserving of a wider acquaintance and yet which for one reason or another are not to be found in the "basic" book.

The most suitable hymns will be clear, simple, and artistically satisfactory, and they will deal objectively with the Christian Faith and its application in daily life. Language enriched with poetic imagery may be effective but must be carefully chosen so as not to mislead the singer. One type of hymn to be avoided is that which makes young people sorry for themselves, as when they are expected to sing "Are we weak and heavy-laden, cumbered with a load of care?" or "For I am weak and weary and helpless and defiled!" God cannot be praised in such terms, least of all by children.

A few examples worthy of consideration may here be cited. G. T. Coster's "O God our Father, throned on high" and E. E. Dugmore's "Almighty Father of all things that be" have established themselves in some communities but not in others, while such hymns as C. A. Alington's "Come, ye people, rise and sing," Barclay Baron's "Go forth with God!" E. M. Jameson's "O praise the Lord with heart and voice," and Margaret Cropper's "We have a King who came to earth" have not had time to find their way, so to speak, into many existing books although they may be assured of a place in future editions. All these hymns are not only ideal for young people, but (except perhaps for the last mentioned) can be carried into later adult life.

When the choice of words has been settled, their musical settings must receive attention. There is no doubt that many good hymns (though none of those quoted in the preceding paragraph) have been spoilt by being set to the wrong tune. This happens much more frequently than the association of a good tune with poor words. By a wrong tune is meant either one which is intrinsically weak, or one which, though musically satisfactory in itself, is inappropriate for the words in question. It is rather surprising that competent editors sometimes overlook the most obvious point of agreement between words and music—the metrical scheme. In *The School Hymn Book of the Methodist Church*, J. W. Butcher's "I thank Thee, Lord, for life," has been set to O JESULEIN SUSS.



The words demand a break at the end of the first and third lines, but the natural division of the tune is at the end of the second line and not the third. The result is most unsatisfactory, especially as the first line of each verse has had to be altered from the original in order to make eight syllables. A similar fault occurs in the *Winchester College Hymn Book*, where Faber's "Sweet Saviour, bless us ere we go," in 8.8 8.8 8.8. metre, is set to LUCERNE, in 8.8.8. 8.8.8. metre. Another fault, less easy to avoid, is that of placing an accent wrongly. Referring again to *The School Hymn Book of the Methodist Church*, it will be seen that the arrangement of AGINCOURT SONG to "Faith of our fathers, living still" forces a stress on the word "of" in three verses and in every repetition of the refrain. This is ugly and unnatural, and in this case quite unnecessary, as the tune can readily be arranged with the accent in the correct place. Intelligent accompanists will doubtless play it thus.

There are now in existence plenty of excellent tunes which could be put to good use and it should not be difficult to find one for any hymn under consideration except it be cast in a most irregular metre. The tune to be sought should be capable of expressing the sense of the words naturally and convincingly. Strong direct melodies and harmonizations are usually most effective and the modern tendency is to exclude the type of chromatic progression which disfigures so many Victorian tunes. It is curious that this legacy of the nineteenth century is to be found in so dignified an environment as *Cantata Stoica*, where it is exploited to the full in the tune ANIMAE HOMINUM (for the melody, see *B.B.C. Hymn Book*, No. 20). In *Repton School Hymns*, too, there is one tune which seems out of character with all the others. This is aptly named ROMANCE and it contains an amazing assemblage of chromatic and highly sentimental progressions. On the other hand, chromatic chords can have a striking and poignant effect, as in OTTERY ST. MARY (*Public School Hymn Book*, No. 379) and in WELLS (*Cantata Stoica*, Nos. 5 and 60; this tune might well be considered as a setting for "It is a thing most wonderful").

Most readers will have access to all the standard hymn books and will be aware of their musical content. A few suggestions of good tunes from lesser known sources may be useful here. In the choir stalls of a certain parish church in Derbyshire there may be seen, along with each set of hymnals, chants, prayer-books, etc., a cyclostyled folio of additional tunes, two at least of which are taken from *Repton School Hymns*, namely VILLAGE for "O little town of Bethlehem" and AFFLATUS for "Breathe on me, Breath of God." These tunes are both by Dr. George Gilbert Stocks (VILLAGE may be seen at No. 48 in the *Revised Church Hymnary*) and they are typical of the excellent style of this composer, who knows exactly what young people *like* to sing and what at the same time is *good* for them to sing. The Repton book, itself intended as

a supplement to *Hymns Ancient and Modern*, is indeed a happy hunting ground for the present purpose, and of special interest are three more of Dr. Stock's tunes—CHRISTENDOM for "Hark, what a sound, and too divine for hearing," ST. GUTHLAC for "Go, labour on; spend, and be spent," and BRETBY for "O Love that wilt not let me go." (It may be doubted whether this hymn ought to be sung by young people, but the tune is a good one and if given a public hearing might at any rate stand a chance of knocking ST. MARGARET out of existence!). It may be remarked here that one of Dr. Stock's early and apparently unsuccessful compositions appeared in the 1904 *Hymns Ancient and Modern*. The *Winchester College Hymn Book* provides several excellent settings, including one for "Holy Father, cheer our way," and the *Clarendon Hymn Book* sets Ben Jonson's carol, "I sing the birth was born tonight," and George Herbert's "Come my Way, my Truth, my Life," to just the right music.

And so one could go on—but that is the task of the compiler of the supplement. This essay will have served its purpose if it has encouraged him to cast his net wide and prevented him from underestimating young people's capacity for learning.

## CORRESPONDENCE

To the Editor of the *Hymn Society Bulletin*.

Sir,—For reasons which are obvious the hymn "Thy way, not mine, O Lord," is seldom heard these days, though the revisers of *Hymns Ancient and Modern* thought fit to retain it. The tune IBSTONE to which it is wedded is one which, I feel, should not be allowed to pass into oblivion with the hymn. Is it asking too much of future revisers of hymn books to set it to another hymn?

One of the interesting things about IBSTONE is that it was composed by a woman. Apart from the possibility of CRIMOND, I know of no other hymn tune composed by a member of the female sex. Perhaps for this reason alone the tune should not be allowed to pass out of circulation. Why are there no great [women] composers of either secular or sacred music?

F. W. STREET (REVD.)

The Vicarage, Fenniscliffe, Blackburn.

September 16th, 1955.



Result of Research Work on

"CROWN HIM WITH MANY CROWNS" AND ITS AUTHOR  
MATTHEW BRIDGES—6th July, 1955

By E. J. FASHAM

Early this year I received a letter from my friend and fellow-student of Hymns, Mr. Andrew Hayden, 10 Westbourne Terrace Road, London, W.2, telling me that in looking through some old copies of *The Times*, he came across an announcement of the death of Mr. Matthew Bridges, at Sidmouth, on 6th October, 1894. As this was against all known evidence he asked me to see what I could do to check up, as the known evidence says he died at Quebec.

The Rev. M. Guthrie Clark in his book published in May says:

"How he spent the last forty years of his life, and where, no one has been able to tell us. It is one of the mysteries we sometimes meet with. He may have easily got swallowed up in a great organisation as others have been."

I began my search on 6th June, 1955. The information I had to work on was that he died at Convent Villa. I visited Sidmouth and no such place was known. I found Convent Cottage, Convent Lodge and the Convent of the Assumption. No one knew a Convent Villa.

I went to see the Registrar of Deaths. I explained what I wanted (she was a Roman Catholic)—was there any Roman Catholic burial ground in Sidmouth? I drew blank here. The Curator of the Museum was a Roman Catholic, but he could not help. The Churchyard was closed for burials in 1878, so he could not have been buried there. There was no record of his burial at the public cemetery. It was suggested he might have been buried at Seaton. I was beginning to despair when the Registrar suggested we might try the Convent, although she thought it not promising as the graves there were in a private garden and as far as known the Sisters of Mercy only were buried there. She knew the Mother Superior and wrote to her. This reply came and was handed to me and I have it carefully preserved in my Hymnology file:

"You started me on a most interesting bit of research work re Matthew Bridges, though I have not got very far yet. First of all Convent Villa is part of the Convent between the Chapel and Junior School. That is the original building and was a small private house, when the Convent bought the adjoining land and they built the Convent 'right up against it' as they say in Yorkshire. I am not clear how the villa came into our hands, but apparently in the 1890's there were paying guests in the villa, of whom Mr. and Mrs. Bridges must have been numbered. Mr. Bridges is buried in our Cemetery. We always regarded his grave

as that of a lady boarder and I have never bothered to find out where he boarded. I enclose copy of the inscription on his grave. I am afraid that is all I can tell you. If your friend would care to visit the grave I shall be pleased to show him."

I received a further note from the Curator of the Museum which said:

"The Town's Visitors' List for July, 1894, gave Mr. and Mrs. M. Bridges as residents at the Convent Guest House."

I now took up the matter direct with the Mother Superior. I went to see her at the Convent of the Assumption and she received me most graciously and gave all the help possible. She personally took me to the lovely garden cemetery, and showed me the grave. She showed me the villa and told me I could take any photographs I wished.

Thus ended a most interesting search which proves all existing books to be wrong. Somerset House have now confirmed that all is as I have stated. I am enclosing photo of cemetery, grave and Convent Villa. It can easily be seen what the Mother Superior says about building 'right up against it.' I will gladly answer any enquiries, but I think I have fully given all that is known.

REVIEWS

*The Story of our Hymns*; the Handbook to the Hymnal of the Evangelical and Reformed Church (of the U.S.A.), by Armin Haeussler. (Eden Publishing House, Saint Louis 3, Missouri, U.S.A. 1,110 pages, Six Dollars.)

Hymnologists in Great Britain will be glad to know of this addition to the existing Companions to hymn books. Its short title, *The Story of our Hymns* is, of course, somewhat misleading; it is not a story, or a connected history of American hymnody, but a handbook to a certain hymn book planned on what is coming to be regarded as the usual pattern; as a source for history it is therefore necessarily limited to the contents of the hymn book to which it refers. Thus, for example, it contains no reference anywhere to Orlando Gibbons, because none of his tunes happen to be used in the *Hymnal*.

That is not a criticism, only a point of description. Indeed, it has its reverse side, which is that you will find here details of a number of American hymn writers and composers who do not appear in any existing books of the kind. And what is here is given with unexampled generosity of letterpress. A thousand pages for a



Companion to a book of about 550 hymns is generous beyond what could ever be published in this country, and the space is usually well used. Much more extended biographies are, of course, possible. But of course the author takes opportunities of passing judgment which are denied to the authors of more restricted works, and now and again he naturally produces opinions with which some would disagree. This reviewer, for example, finds Dr. Haeussler's article on J. H. Newman tendentious and unjust, closed as it is with quotations from Russell Lowell and James Moffatt to the general effect that Newman's life was futile and fruitless. Why are so many hymnologists unfair to Newman?

But that the book is an exceedingly useful one this reviewer can testify; he has used it as a work of reference, along with the familiar collections, in compiling a biographical index for a forthcoming hymn book, and found it both reliable and informative. (Haeussler gets Mrs. Alexander's birth-date right — 1818 — for example: in *minutiæ* he seems to have missed nothing). It may be recommended for libraries, even if its price places it beyond the reach of most private readers; the information you want, if the hymn is in the *Hymnal*, is in this book, and it will be worth the trouble of extracting it from a certain amount of surrounding material, picturesque but sometimes only faintly relevant, which a book of this kind is liable to include, and which in some cases is in its own right surprisingly interesting.

E. R.

*The Music of The Methodist Hymn-Book*, by James T. Lightwood,  
 Edited and Revised by Francis B. Westbrook, B.A., Mus.D.  
 (Epworth Press, 572 pages, price 16/-).

The re-issue of a book indicates that what it has to say is still relevant and saleable. That is certainly true of this book and, if the suggestion of the Rev. Dr. Weatherhead in his Presidential Address to the Methodist Conference, bears fruit that Circuits give their Ministers £5 each year to buy books, this is one which should stand high on the list of books recommended. It is a valuable source of information on the tunes, their composers and the channels through which the tunes reach us. Some of the data given in the book can be found in other handbooks or companions to hymnbooks but this is the one source-book of information on tunes and composers more specifically Methodist. The author succeeded in making his book interesting as well as informative for it excels in its biographical and anecdotal notes and a discriminating and conservative judgement was employed in the presentation of the material.

This third, and revised, edition of the book comes from the press almost in the same form as its predecessors. Out of its dust cover it looks a facsimile but, in point of fact, it needs half an inch less space on the book-shelf although it contains twenty-four pages of additional matter. In his preface Dr. Westbrook says he desired to let Mr. Lightwood's ideas stand as they were originally conceived. That is the reason why the text appears to be untouched though the preface affirms that minor corrections and additions have been inserted. To keep faith with this desire, and yet make further additions and corrections to the notes, an appendix, pages 555 to 572, has been added. An asterisk beside the text indicates that further information on that tune, or composer, is given at the end of the book. This method is neat and effective. A whole page of additional information is given about Mr. Lightwood himself. The Index of Composers, Sources and Arrangers has been brought up to date and certain corrections are noted, though the death of R. O. Morris in 1948 is not recorded. Few misprints occur, but on page 554 "model" should read "modal" and in the note on 'Mylon' at page 570 "for" should be "from". Valuable notes on the Ecclesiastical Modes, with illustrations, are given on pages 551-554. Much asks for more. If a further edition is called for the editor should extend these notes so that the reader may learn yet more about the music which forms the foundations of the tunes that he sings. Dr. Westbrook, who is a member of the Hymn Society, and Ministerial Secretary of the Methodist Church Music Society, has been as unobtrusive as possible as an editor, but he has given us a most worthy book.

A. S. HOLBROOK.

#### CONFERENCE, 1956.

The Summer Conference in 1956 will be held at Croydon, Surrey, from June 12th to 15th. Final arrangements are not yet, of course, complete, but we are glad to be able to say that the Reverend Cyril Taylor, Warden of the Royal School of Church Music, has consented to conduct a Festival of hymn singing on Wednesday evening, June 14th. Enquiries about the conference should be addressed to the Secretary, Mr. Holbrook, whose address is given on our title-page.

The next meeting of the Executive will be from March 20th to 22nd, 1956, at Mansfield College.



## MEMBERSHIP LIST

### *Changes of Address:*

256. Dr. D. M. Williams, 1222 Ogden St., DENVER 18, Colorado, U.S.A.

### *New Members:*

281. G. W. Banks, 26 Renshaw Road, SHEFFIELD, 11.  
282. Hugh Branwell, Westcliffe, Alverton, PENZANCE.  
283. Golden Gate Baptist Seminary, c/o W. H. Smith & Son, Ltd., Strand House, LONDON, W.C.2.  
284. Rev. J. H. Johansen, 904 W. Academy St., WINSTON-SALEM, N. Carolina, U.S.A.  
285. Rev. J. Mullett, St. Luke's Rectory, 5th Street, QUE QUE, S. Rhodesia, S. Africa.  
286. Miss Audrey Bates, Clopton Bridge House, STRATFORD-ON-AVON.  
287. L. Crompton, 5 School Street, Tyldesley, MANCHESTER.  
288. T. Dearden, 8 Southleigh Gardens, LEEDS, 11.

### *Reinstate:*

- 4, 10, 45, 73, 153, 159, 180, 194, 243, 244, 255, 258.

### *Delete:*

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