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THE ENGLISH HYMNAL
1906-56

We hope we shall not be thought to imply that the English Hymnal died this year: on the contrary, we seek to offer respectable congratulations to Dr. Vaughan Williams, and to those of the original advisers to the English Hymnal who survive with him, on the fact that after fifty years that book is so sturdily alive.

In our excellent contemporary, The Choir, the Warden of Addington is providing an entertaining and admirable series of articles on the Methodist Hymn Book, entitled, ‘turning the pages’. In a much smaller way we here propose to turn the pages of E.H., and recall what that book has done for English hymn-singing. This is not an historical article: for the history of E.H., long enough in time, is brief enough to be contained in a sentence: first published in 1906, it has undergone one official revision, in 1933, when a large number of new tunes were added, a few very small changes were made in the texts of
hymns, but no new hymns appeared (except Blake’s Jerusalem on one of the preliminary pages). There are still a few copies of the 1907 edition, from which half a dozen hymns were omitted by request principally of the bishops of two dioceses, and should you ever come across a copy (there is one in the Colles Library at Addington Palace), you will not fail to admire the typographical ingenuity that achieved these omissions without leaving any blank pages.

But E.H. has sailed through the controversies, and become an honoured part of the English landscape. I do not think we can write about it as we ventured to write about Hymns Ancient and Modern (Vol. II, p. 145). E.H. has not quite the hoary amiability that we associate with its senior competitor. Even fifty years on, it still impresses us as unbending and uncompromising; its word to the singing congregation is still a word fairly frequently of rebuke. We look at A. & M. and love it for its lapses; we look at E.H. and respect it for its integrity. Of the two, as it were, it is E.H. that is the non-smoker.

But we do not wish to slide into irony. The fact that must always be kept in sight is that no respectable hymn book editor has ever been able to ignore E.H. when he has been engaged on the choice and arrangement of its music. Even if E.H. itself never appeared on the table of an editorial committee, DOWN AMPNEY has been the invariable choice (copyrights permitting) for ‘Come down, O love divine’. E.H. was in its time a gesture: but it improved on Songs of Sion, the Yattendon Hymnal and the Oxford Hymnal in this, that it did not remain merely a gesture. G. R. Woodward is a precious gift to the connoisseur; Dr. Vaughan Williams had an eye to the man in the pew, even when it was a stern and sardonic eye.

The first thing we wish to say about the original E.H. is that it has a magnificent Preface. Dr. Vaughan Williams’s musical preface is a classic, worthy to stand alongside John Wesley’s if only for this, that he wrote that good taste in church music is ‘a moral rather than a musical issue’. It is well that a hymn book should have a preface that is good literature: that says concisely in a few pages what the hymn book itself is saying. If the book itself has nothing particular to say, the Preface need not be worth reading. But a good book deserves a good preface, and with Watts, Wesley and the editor of The Psalmist, Dr. Vaughan Williams saw to it that E.H. would not be let down in this respect.

Then we have to say that E.H. had beautiful print. We are now all accustomed to fine type-faces in hymn books: but compare any book of about 1900 with E.H., and reflect on what the Oxford Press achieved in setting a new standard of clarity and pleasantness in its type. Perhaps there are now better type-faces to be seen in modern hymn books: in 1906 there was nothing within sight of what the Press gave us—except possibly the Yattendon book, whose type is, of course, distinguishable in its antiquarian fashion, and very suitable for the enormous size of the format there adopted. (But we may add that in smaller format, in the Oxford Hymnal, that music-type became obscure and irritating in any but the pleasantest of tunes).

Perhaps E.H. owes much of its success to the fact that it provided for the liturgical necessities of a part of the Church of England which was growing strength at that time, and saying a word much needed in the new urban areas of England. Nowhere else were these needs so well provided for, and it was clearly a great convenience to have all the material for worship of that kind contained within one pair of covers. It was just here that controversy raged most angrily, of course: for E.H. was saying something that by no means all, parish churches wanted to say. That is, strictly, none of our business here, and we pass it by without saying more than that, historically, E.H. remains the only serviceable single hymn book that does contain all this liturgical material, and does fully provide for those who wish to use the seasonal office hymns, processionals, and Sunday-by-Sunday settings of the Eucharistic Anthems.

It was one of the remarkable things about E.H. that one of its least concerns was the introduction of new hymns and new tunes. There are, as a matter of fact, not many of either in a book which struck the whole constituency as being hazardously adventurous at the time of its publication. It was the revival and rehabilitation of the old and classic that was its primary concern, both in words and music. Among hymns published for the first time, a substantial proportion were written in order to fill a gap in the section for Saints’ days, general or particular; many others were translations of ancient hymns contrived to carry the proper tune in its original metre. Probably the most celebrated of the new hymns introduced in the book are Athelstan Riley’s ‘Ye watchers’ (519), Percy Dearmer’s ‘Jesus, good above all other’ (598), Scott Holland’s ‘Judge eternal’ (423) and Chesterton’s ‘O God of earth and altar’ (562). Of translations, C. W. Humphreys’s ‘Strength for service’ and ‘From glory to glory’ have become indispensable. The Yattendon Hymnal was freely drawn on for new material, and many of Bridges’s masterpieces, though purporting to be translations, go far enough from the original to be regarded as new hymns derived from an idea or two in ancient or foreign authors. That wonderful collection gave us,
among others, ‘Happy are they’ ‘The duteous day’ (278) and ‘Rejoice, O land’ (475) for the common treasury.

It may be well noted how shrewdly E.H. took its choice from the Yattendon Hymnal; each of those three hymns is sui generis: there is nothing in the literature that celebrates the astronomical splendour of night like ‘The duteous day’; nothing that so felicitously expresses Christian fellowship as ‘Happy are they’; nothing in ‘National hymns’ to compare for brevity and beauty with ‘Rejoice, O land’. And what these editors did with Bridges they did elsewhere. On the rare occasions when they give us a new hymn, it is a new hymn really needed, not a new hymn that restated something said earlier, and maybe better, by a classical author.

But if in new hymns E.H. was careful and exacting in its choice, we may not forget that it was this book which introduced to anglican congregations a type of hymn, often American in origin, from which Hymns A. & M. had always turned away, and with which that book never made any kind of terms until 1950. Whittier and Hosmer were unknown to Anglicans (though tolerably well known to Dissenters, through Worship Song in 1906. But now everybody now sings ‘Immortal love’, ‘It came upon the midnight clear’, and ‘City of God’: and if you made a complete list of hymns of the Liberal tradition introduced by E.H., you would find that in all but a very few cases everybody sings them to the tune selected by E.H. in 1906.

We can hear what Bernard Manning would have said had he read as far as this. He would not have read as far. He had not a good word to say for E.H., because of its treatment of Watts, Wesley, and the Calvinists. True, E.H. missed much of supreme importance in Watts and Wesley. But so did nearly everybody else. It is inconceivable that this, or that, which lovers of Watts and Wesley have learned to value supremely, should be omitted here or there. And yet there was one more Watts in E.H. than in the 1889 A. & M.; ten and nine respectively. A. & M. had ‘Before Jehovah’s awful throne’ and ‘This is the day the Lord hath made’, which E.H. left out. But E.H. improves on A. & M. to the extent of ‘Hear what the voice from heaven proclaims’ and ‘Eternal Power, whose high abode’ (635: a truly magnificent but still little known hymn), and added Bridges’s version of ‘My God, my Life, my love’ (442). In Wesley, E.H. has 19 (counting the two versions of ‘Hark how all the welkin rings’ as one) to A. & M.’s 21.

A. & M. leads here without question, venturing as far as ‘O Love divine, how sweet thou art’, ‘Thou Judge of quick and dead’, ‘Shepherd divine’, two beginning ‘Father, son and Holy Ghost’, ‘Come Holy Ghost, our hearts inspire’, and ‘O Thou, before the world began’; E.H. filled these gaps with ‘Love’s redeeming work is done’, ‘O Thou who camest from above’, ‘Come, O thou Traveller’, and ‘The Church triumphant in thy love’ (135, 343, 378, 639). It may be noted that the selection of Wesley in the latest A. & M. approaches much more nearly to the E.H. selection.

Doddridge is poorly treated, so are Newton and Montgomery. But we cannot altogether speak ill of a book that introduced ‘Come, O thou Traveller’ for the first time on a wide scale to anglican congregations.

In its music, E.H. made a stand for which it is now so famous, perhaps notorious, that we need say little about it here. The original version (if it can be ascertained) or nothing, was the general rule. E.H. was humane enough not absolutely to insist on this. Dix (139) and Cruger (45) remain as A. & M. made them, demure and anglicised. But the long initials of the psalm tunes, still almost entirely absent from A. & M., are the most obvious departure from custom in the direction of authenticity.

A word, however, may not be out of place here about the factors which must modify our judgment that E.H. always sought, or achieved, the original versions of tunes. Much has happened since 1906, of which future editors of E.H. will not be unaware. One thing we now accept is that there is nothing notably ‘original’ in these long initials. Always to print psalm tunes in this form is to take a fundamentalist view of ancient sources. Look at a few old psalters, and you will find wide variations in the rhythmical patterns of the old tunes; you will find also that as often as not it is the second note, not the first, that lengthened in a C.M. psalm tune (as Dumfermline at B.B.C. 378); and the illumination you gain from the performance of a psalm tune in this rather more lively and intricate rhythmical pattern is ten times what you get from the invariable use of initials. It is, we think to assume that these early printings of psalm tunes were considerably influenced by printers’ conventions, and did not necessarily represent precisely what was sung everywhere. They were, after all, an attempt to reduce to writing songs which in the first place were almost an oral tradition. The long initial may well be simply a ‘gathering note’, a representation of the initial drag that brings the congregation in and involves a note lengthened on the organ (in those days, lengthened by the precentor) but not in practice by most of the congregation: the subsequent long note may represent a congregational tendency to emphasise rhythmically the first stressed syllable — much as some anapastic Welsh tunes like CRUGYBAR or ST. DENIO have been heard both in triple time, with notes of equal length, and
in duple time, with every third note lengthened, according to the whim of the local congregation. Of course, such natural rhythmic variations do become part of the essential music in hymns, and it is never wrong to include them in written copies; it is never wrong to take the general line that the written copy is a basis for interpretation rather than a regulation to be literally followed. Better, as E.H. did, to some extent, to shock congregations into rhythmic vitality than to leave them confined to the metres of the march and minuet.

But again, it would be misleading to speak of the Bach arrangements of chorales in E.H. as 'original versions'. They are very far from that. B.B.C. 102 (Ave Virgo) shows what you get when you transcribe a 16th-century continental tune in its original version. Bach is Bach, and a law to himself when it comes to arranging melodies and accommodating harmonies. It may not always be right and good to ask congregations to sing Bach versions; but nobody can possibly deny the glory of the Bach versions that do appear in E.H. We should never have been able to profess these convictions about Bach versions had we never seen the Bach versions in E.H. In fact, almost none of them are anything like difficult to perform. Provided we do not entirely lose sight of what Bach, with his eighteenth-century congregational insight, did to melodies and rhythms in order to bring the old Lutheran tunes into conformity with the texture of those greater works in which he included them, we need not adversely criticise E.H. for its inclusion of Bach. There is just one point — No. 173, Herr Jesu Christ — where we venture the opinion that the original, in near-triple rhythm, would have been more interesting than what we have here. Perhaps we might say the same of 138, Eisenach, in which we have a Bach version in L.M. at 459, and might perhaps have had the original, in its proper metre, at 138.

A few other points arise under this general head. St. Michael, 27, is given all the dignity of an old psalm-tune, but of course it is nothing of the sort. In its S.M. version it had no success in the 16th century, and every book gives it a different last line. St. Michael is Crotch's patchwork, and the long initials are quite irrelevant. Winchester New (30) with its undotted third line, is by no means irrefutably authentic, and we believe that very few congregations sing it as it is written. St. Gregory, 49, is a wonderful dignifying of a dull arrangement of a beautiful original. Who was responsible for this magnificent leg-pull? Not Bach, anyhow. 125, Rex Gloriosus, and 215, (1935 only), O Amor Quam Extaxis, are identical except for three notes. 174, on the other hand, is a better reconstruction of the original than the parallel forms in 6.6.6.6.D. at S.P. 688 and other places. The original rhythm is undoubtedly, as here, 5.7.5.7.D. 175, Aeterna Christi, is a very dubious reconstruction, whichever way you take it, and nearly unrecognizable as here given. 178, Old 104th, has nothing very authentic about its last line; we believe A. C. M. was really right here (see Companion to C.P. at No. 17).

Angels' Song, 259 is misprinted here, and it is a pity that the error was perpetuated in C.P. (593). The fourth and fifth notes should be of half length: but that is little compared with the quite misleading rhythmical form of the tune here given. The correct form in all respects is at A.M.R. 336. There the tune is written as syncopated four-time throughout. In the E.H. form there should be a crotchet's rest after the final minim in line 1, representing the first beat of the new four-line bar. Bar-lines are better omitted, of course, in this tune. But the impression of 'change of time' is quite unfounded in anything in Gibbons. Song 5 (483) is exactly parallel. Here there should be a double-length note at the beginning, the whole should be unbared, and the rhythmical conception should be founded in a syncopated four (see Oxford Hymnal 92).

The harmony of Melcombe, 260, may be of early date, but it is detestable. Why not, then, include Darwall's ridiculous bass to his 148th (517)? Ellers, 273, ought to have been marked 'unison', being a 4-part arrangement of one of the verses in his extended setting of this hymn. Two in a bar, in G, it has a certain dignity when sung by a large company.

The triplet-marks in Les Commandemens, 277, are misleading, and ought to be left out. Triples would have caused great scandal at Geneva! In 339, there is no reason why the third note of the tune should not be a crotchet, nor why any of the initials, apart from the first, need be of double length. In 476, Rejoice, the Lord Is King', Dr. Westbrook has shown in The Choir that the penultimate note of the fifth line should be, in this key, not F, but E. In 491, Surrey, there is no justification in the original text for the delightful ornamentation of the melody at the end of the fourth line.

The Tallis tune at 496 raises a curious point. Tallis is well represented in this book, and if he is not often sung, it is good to have him there. But not all his tunes are interpreted in the same way. The melodies of the Second Mode (3), the Third Mode (92) and the Seventh Mode (496) are given in E.H. with the original tenor line as the treble melody: those of the First Mode (78) and the Ordinal (453) are given with the original soprano line as the melody. In the case of the Ordinal, this is obviously right, but in that of the First Mode, although it makes an impressive tune, it seems inconsistent. See Frost,
most influential. Of all these, we fancy it is only in respect of a few that subsequent editors have said, *prima facie*, ‘We dare not omit that’. These are, we suggest, CRANHAM, DOWN AMPNEY and SINE NOMINE. Several others are of distinguished merit, especially TUGWOOD, CUTTLE MILLS, SHEEN, HUDGERSFIELD and KENDAL. SHEEN is in the Methodist Hymn Book, and CATHCART is in the Revised Church Hymnary. Perhaps RANDOLPH is inevitable now for ‘God be with you’. But it is not here that E.H. made its boldest experiments.

These are, of course, to be found in the folk songs and the French Church Melodies. Of the folk songs much has been written in criticism, and we say here only that in our judgment those which appeared in 1906 have almost all turned out to make remarkably beautiful and singable hymn tunes. We are disposed to regard LODSWORTH as rather dull, SHEPTON BEAUCHAMP (389) as vulgar in the less acceptable sense, FARNHAM (525) — perhaps a collateral form of ‘Old King Cole’ — as doubtful, SOUTHILL (638 ii) as difficult, and BRIDGWATER (656 i) as an undesirable form of STOWEY (S.P. 377); but that leaves a large number of fine tunes, a few of which, like MONKS GATE, are now among indispensables. As for the French Church Melodies, now so satisfactorily identified by Mr. Pocknee, many of them are among the finest tunes in the book — especially COELITES PLAUNDT (242), ANNUE CHRISTE (174), DEUS TUORUM (181), CHRISTE PONS JUGIS (335 — what a wonderful example of restraint and economy!), and CHRISTE SANCTORUM (163). We think the only ‘non-starter’ in this group is ADÆSTE SANGA (159), and perhaps the unattractiveness of this is partly due to the conscientiously wooden harmony with which it was furnished by the musical editor in one of his more frowning moods.

We have said nothing here about the plainsong tunes. Their number and propriety was, of course, one of the outstanding things about the book in its day. In the 1933 edition they were all reharmonised by Dr. Arnold according to a quite different school of thought, and it is generally assumed that those versions are far better.

If they are better, they represent one of the few respects in which the 1933 edition improved on that of 1906. We venture to say that had the 1933 edition appeared without the reputation of the 1906 to support it, it would have caused far more raised eyebrows than it in fact did. The policy there was to keep the hymns unchanged but to add a large number of fresh tunes, almost all from Songs of Praise. In order to get these tunes in, many of which are first-rate, some quite preposterous collocations had to be accepted, along with a vast inflation of the Appendix. It may be doubted whether, with
the exception of STRACATHRO to 'O for a closer walk', a single new inspired collocation is to be found in the 1933 book. 'Praise the Lord, ye heavens adore Him' was unforgivably divorced from its 'proper' tune, AUSTRIA, as in S.P. That magnificent L.M., KENT, was locked up with a wedding hymn. And so forth. It would be a wasteful indulgence to say more than that one feels even more strongly about the 1933 revision of E.H. than the learned critics feel about the 1881 Revision of the Holy Scriptures.

But finally, if we may observe how E.H. comes out of that most searching test, that of providing collocations of hymn and tune, neither being newly composed, which have proved their staying-power, we shall find that in modern congregational consciousness, E.H., plays nearly as great a part as A. & M., (whose pioneer work in the matter of collocations we mentioned some years ago in these pages). These are collocations which are now fairly generally accepted, and which were initiated in E.H.:

41. 'Brightest and best' to LEBSTER IMMANUEL.
93. 'The God of love' to UNIVERSITY.
268. 'God that madest earth and heaven' to AR HYD Y NOS
(an association in the author's mind 80 years before).
288. 'Most glorious Lord of life' to FARLEY CASTLE.
318. 'Let all mortal flesh keep silence' to PICARDY.
408. 'Immortal love' to BISHOPTHRPH.
434. 'Lord of all being' to UFFINGTON.
449. 'Lord of our life' to ISTE CONCESSOR.
449. 'O God of Truth' to MARTYRS (the only tune that expresses the irony in verse 4).
485. 'Teach me, my God and King' to SANDYS.
894. 'Thy Kingdom come' to IRISH.
247. 'City of God' to RICHMOND.
574. 'I heard the voice of Jesus say' to KINGSFOLD.

To these we would add from more private judgment the following as associations of singular beauty and expressiveness:

108. 'Who is this?' to EBENEZER.
135. 'Love's redeeming work' to SAVANNAH.
401. 'He wants not friends' to CAMERONIAN.

Against this list we can afford to set the judgment that in a few cases A. & M., defied by E.H., has held its ground: the most obvious are 'Christ, whose glory fills the skies', 'At the name of Jesus', and 'Fight the good fight'. But how notably the insight of the 1906 editors was betrayed by the pedagogic enthusiasm of 1933!

Salutations, then, to a book which has proved one of the outstanding landmarks in the hymnology of England.

THE GOSPEL MAGAZINE, 1774 and 1775.

by L. H. BUNN.

Gordon Square lies near to the Euston Road, though it is more akin to the Quaker serenity of the Friends' House than to the bustling traffic of which not a murmur penetrates to Dr. Williams's 18th century reading room. Here I was able to examine two dusty volumes, seldom disturbed, of The Gospel Magazine, and certainly in the subdued and gracious library of the venerable Dissenter it seemed most natural to be reading again these old pages, foxed and wormed and fragile to handle. My quest was for "Rock of Ages", and its author Augustus Toplady who about this time was a regular contributor to that periodical.

The original Gospel Magazine, founded in 1766, ran for eight years. In 1774, Volume IX bears a further title-page indicating that it is also Vol. I of a new series. It was to be cheap, and would set forth "true divinity" and ecclesiastical history, while poetry, music, book-notices and current affairs would not be neglected. The new series ran from 1774 till 1783 (The Gospel Magazine / or Treasury / of Divine Knowledge / Designed to promote / Experimental Religion), being revived in 1796; it continued to appear with varying fortunes until 1881 (when its title had been for some years The Gospel Magazine and Protestant Beacon). Toplady edited the Magazine from December 1775 till June 1776. (My chief authority for these statements is J. Gadsby's Memoirs / London, 1855, p. 62.)

The Preface of 1775 records a "very extensive sale" during the first year of the new monthly, and promises certain improvements. The opening issues had contained 40 pages, but from April 1774 the size was always 48 pages, with a thirteenth Supplementary issue after December. Practically every month showed a very passable engraving of some noted Evangelical divine. Anglican or Dissenting, as in 1774 Rowland Hill Ber-ridge or Whitefield, or in 1775 other names now less well remembered.

Of course the solid core of the Magazine is always the weighty theological writing. With this we are not here concerned, although the sober and incisive reasoning is impressive still. Occasional character-studies are given, whether "Asteria" (recognizably Selina Countess of Huntingdon), or more generally, "Mercator, Famula (a Maid-Servant)." Gano-erus (the Gentleman). Evangelicus (the Gospel Minister), etc.

But at this point I was beguiled along an enchanting by-path, finding perhaps nothing in the Magazine to compare with the notes on "Monthly Chronology" which depict the
prevailing state of society at home and abroad. (The series is broken in Vol. II, possibly because the serious other-worldliness of the readers found it distracting.) Of course the news is generally selected with an eye to moral instruction, but everything the range of subjects is wide, and illuminating both for inclusions and omissions. Journalism, if ephemeral, is exciting. This is contemporary stuff with the tang of the minute. Here is the veritable print of men who had to wait impatiently the uncertain arrival of the swiftest slow courier overland or by sea. It is fascinating to read of “Advises from Constantinople” and matter-of-fact allusions to real “janissaries” while another faintly-resonant ghost is the Grand Council of Venice (January 1775). The death of Pope Clement XIV is recorded in November 1774, the choice of his successor, after four months’ conclave, proving unpopular in Rome.

It is worth observing that the period is precisely that which Dickens describes at the beginning of _A Tale of Two Cities_, the year 1775. Indeed, he might almost have found some of his material in these pages (there is actually a Miss Weller being married in 1774). This is the world which was moving towards American Independence and the French Revolution. The Boston Tea-party is circumstantially reported in January 1774. The measures taken by Lord North are mentioned, sometimes severely criticized in Parliament or the City of London; on the other hand are the counter-strokes of the colonists: the celebrated Paul Revere is named, and it is noted as unusual that the New York mail once reached London in 22 days. About fifteen months later exasperation and misunderstanding effected the grand secession of the Americans from the British Crown.

France had still fifteen years in which to prepare for catastrophe. The death of Louis XV, duly recorded in May 1774, brought his ill-starred grandson to the Bourbon throne. In June 1775 a message from Paris tells of a day of insurrections all over France, the May corn-riots against Turgot’s attempted reforms. Some nobles who supported the risings were sent to the Bastille or shut up in their own town houses. The sinister and accurate reflection follows: “So that either a revolution or a war is inevitable.” But when at last revolution broke it was no protest of a few nobles critical of executive interference and court luxury, but a whole neglected, hungry people bursting out of a prison of despair.

In 1774-5 the principal of aristocratic government was not seriously challenged, and the historic thrones seemed eternal. It was quite normal that Russia should be at war with “the Porte” (Jan. and Oct. 1774), and that in England the Lords should still count for more than the Commons; royal and private balls were of reckless extravagance, and the creation of twelve new baronetcies (a rarity nowadays) is noted in May 1774.

Also normal were poverty and violence. “A letter from Frantford” tells of a peasant-rising in Bohemia, and of famine in Poland, (1775). Strawberries might fetch sixpence each in Covent-garden in April 1774, but in January a woman had died at Camberwell of cold and hunger; a strike of desperately poor weavers at Keighley for better wages is mentioned without comment. The finest West Country seed-time in memory is indeed thankfully recorded; it was at this time, too, that Somerset House was given over by George III to public use (April 1775). But mostly the news is of unrelied crime, depravity and disaster—from highway-robbery to pound-weights 3 0z. short, and from fire, shipwreck and earthquake to a lonely farm struck by lightning or men gassed in an Edinburgh coalmine. The callousness of the time is seen in cases of cock-fighting and Jew-baiting as well as gaming and extortion. Small wonder that the editor printed sermons on “Original Sin”, and enforced the uncertainty of life, and the divine Omnipotence.

Here and there appears a faint foregleam of a better day. Even the Empress of Russia (Catherine the Great) wonders in a private letter (under Feb. 1774) whether, after all, torture and execution are the best means of safeguarding truth and order. At Boston inoculation against small-pox was being used, though a new hospital of 70 beds for the purpose was burnt out, apparently by persons frightened of the disease. In England, perhaps the Calvinist editors stood too near to events to appreciate how manfully the Arminian Wesleys were combating the brutal ignorance of the time, though they have the grace to disapprove of the Anti-Methodist riots at Richmond (Oct. 1774). Ordinations in Particular-Baptist Churches (lasting from 10 a.m. till 3 p.m.) occasion the presence of distinguished preachers like Hugh Evans and J. Ryland of Bristol (Oct. 1774, April 1775).

These excellent Calvinists had small disposition to humour. When a porter was killed in the Poutry by the Lord Mayor’s coach, the Coroner’s verdict was “Accidental death”, but he “condemned the near fore-wheel in the penalty of 40 shillings” (Oct. 1774). It is not clear how an “honest tradesman” like Jerry Cruncher would be affected by the sentence on two murderers to be “executed and their bodies dissected”. Even the Dean of Westminster’s gift to the Abbey of two stained windows elicits only the criticism that here is “a true specimen of modern preaching; uniting what God hath put asunder. Moses and Christ, the Law and the Gospel” (August 1774).
The *Gospel Magazine* served, too, as a sort of Official Gazette. Thus, with notices of births, marriages and deaths, twenty or thirty Bankruptcies are posted every month. The list of trades is instructive. Failures range from jewellers and goldsmiths to a hawker and pedlar. Unfamiliar terms appear, as money-scrivenner, stay-maker, horse-millener, china-woman, and so forth. The "oilman" in March 1775 (perilously next-door to a disastrous fire) recalls the description of Dodridge's father. A Lancashire "whistier" appears (1775, p. 191), and (among the "dividends") a "silk-thrower" (sometimes "brower") and a "gold-and-silver-lace-man". We have a "toyman and sword-cutter", a "hoop-drawer", an "upholder", a "bay-maker", a "peruke-maker and victualler", and a "Cowen-garden comedian" (though nothing but his death would gain insertion in this Magazine).

These were days when a young man of family might be gazetted a "cornet of dragoons" (Dec. 1774) or an "ensign of foot", when a resided chaplain was retained in Spain at "H.M. factory at Malaga", and England held Minorca. Longevity was remarkable (if unverified) — in 1774 "a poor industrious thrasher" died at the age of 107, and a "soldier in Queen Anne's wars" survived to be 108. Ann Farr might live till 109, but some mothers found their large family fatally exhausting: the poor "lady of Giles Strodg, Esq. died aged 32", a childless of her 17th child. Others whose death is recorded are "a jaidary of Hatton-Wall" and Oliver Goldsmith (April 1774); also Lord Clive, and "Mr. John Baskervile of Birmingham, very eminent as a printer for his beautiful types and print" (Jan. 1775).

Soho was residential, a knight could reside in Dean Street; and the great social wheel revolved round Holland House, or Burlington House where the Duchess of Portland then lived. The S.P.G. and the Sun Fire-Office were already well-established institutions.

Among the articles printed is a letter in Feb. 1775 (but dated 1776) "on going to hear the Messiah (Handel) at the Playhouse". Similar objection is taken on pp. 116, 154 of the same year 1775. In contrast is the surprisingly generous approval (also in Feb. 1775) of a *Life of Father Paul the Venetian (R.C.)*. Some vagaries of spelling or pronunciation occur, as "cuckow" (Supplement, 1775). Berridge corrects in a footnote his spelling "reply'd" and "ty'd" to "replied", etc., evidently a change of usage just then coming in (Oct. 1774).

We may glance now at material which more directly concerns this journal. The "Poetry" included every month is, of course, always religious or of a highly improving moral sort. In Feb. 1774 we have John Newton's curious didactic verses about the duel between "The Spider and the Toad" (reprinted at the end of the *Oileyn Hys* or *1779*), and in April Joseph Grigg's lines, "Jesus, and can it ever be", known in an earlier form in 1765 (see *Julian* 585). Addison's "How are thy servants blest" appears, for once, *litration* (in June), and in the next month is Cowper's "God moves in a mysterious way", but it is signed "J. W."

In October the Ordination-hymn "Come, Holy Ghost" is "modernized by Minimus" (i.e. Toplady) as 3 x 6-line st. but not improved. Other hymns by Toplady occur, as "Happiness, thou lovely name" in 4 st. (October), and in December, "When though my frail eyelids refuse", both of these being still in occasional use. The issue of Oct. 1775 contains the four lines of "Rock of Ages" which promoted this study; they occur in the second part of the sermon, "Life a Journey", by "Minimus" (Sep. p. 403, Oct. p. 464).

Almost every monthly issue of 1775 contains a "Gospel Sonnet" by John Berridge, signed (from his Bedfordshire parish) "Old Everett". His style resembles Newton's; his hymns are now largely disused, except in such books as *Strict-Baptist* 1815. Another name still current in that collection is Richard de Courcy, whose preference is noted in Jan. 1774. Dr. Conyers, known to hymnology for his *Collection* 1767, is commemorated as selling corn to the poor of his moorland parish at half the market price. Pope's "Vital spark of heavenly flame" (July 1775) is altered by another hand (ep. also *Gospel Mag* Feb. 1774, p. 75 and *Julian* 1220). His *Messiah* (quoted in the Supplement, 1775) was a favourite composition which Dodridge used in "Hark, the glad sound" (st. iv).

Nearly every month is printed part of a hymn, set to music, often with the letters "E.H." at the end. These hymns and tunes, though now mostly forgotten, are sometimes worth of attention. A few, indeed, are still quite familiar. Thus in April 1774 there is Watts' "Salvation, O the joyful sound" with refrain. His missionary hymn "How beauteous are their feet" is set to a florid tune in Suppl. 1774. In March 1775 there is Williams's "Guide me, O Thou great Jehovah", set to a tune now disused. In April "The God of Abraham praise" (4 st.) is duly set to LEONI Charles Wesley's Communion hymn, "Lamb of God, whose bleeding love we thus recall to mind", appears in Feb. 1774, but the tune is unfamiliar. In Sept. 1775 is the Hon. W. Shirley's "Sweet the moments", in three st. exactly as in *Julian* 1274 f., to a florid tune now disused. The hymn for Dec. 1775 is Cennick's "Brethren, let us join to bless" (*Julian* 170), fitted to HARTS with a "Hallelujah" refrain.
So in these old volumes we see mirrored the times that helped to mould our own, the thought and manners of men who, like ourselves, stood on the threshold of bewildering change, not without hope and faith and praise.

CONFERECE
ADDINGTON PALACE, June 12-13, 1956

Principal Activities (full details from the Secretary):

TUESDAY 5 p.m. Annual General Meeting.
8.15 p.m. Choral Evensong.

WEDNESDAY 11.15 a.m. PROFESSOR HUTCHINGS of Durham University, on 'The Literary Aspects of the English Hymnal'.
2.30 p.m. DR. VAUGHAN WILLIAMS, O.M., on 'The Beginnings of the English Hymnal'.
5 p.m. THE REV. HORACE SPENCE on 'The Royal School of Church Music'.
8 p.m. HYMN FESTIVAL (The Rev. Cyril Taylor).