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CONTENTS

CHARLES WESLEY, JUNIOR
1757-1834

Charles Wesley, junior, the son of Charles Wesley the hymn-writer and nephew of John Wesley, is the composer of two hymn tunes that have survived into present use, BERKSHIRE (*M.H.B.* 48, *C.P.* 51) and EPWORTH (*M.H.B.* 366, *C.P.* 108). He cannot therefore be counted among musicians either as his father is counted among hymnographers or as his younger brother, Samuel (1766-1837) is esteemed in his own field. None the less, his bicentenary falls this year, and it occurred to us to look again at the journal of Charles

Wesley (senior) and refresh our memories of the remarkable story of the earlier years of this musical youngster.

We refer to that edition of the Journal which was published without date by the Wesleyan Methodist Book Room in two volumes. The second of these has a chapter (pp 140 ff) headed 'The Rev. Charles Wesley's Account of His Two Sons', and part of this we now transcribe, with a few explanatory notes partly taken from that edition. Not the least interesting aspect of this chapter, we think, is the record it furnishes of the musical contacts of Charles Wesley and his family. Not a few of the names that appear in the story are still known to us as those of composers of church music that has become familiar. Here then are the proud father's words about the musical promise of his son.

Charles was born on December 11th, 1757. He was two years and three quarters old, when I first observed his strong inclination in music. He then surprised me by playing a tune readily, and in just time. Soon after, he played several, whatever his mother sang, or whatever he heard in the streets.

From his birth she used to quiet and amuse him with the harpsichord; but he would never suffer her to play with one hand only, taking the other and putting it on the keys, before he could speak. When he played himself, she used to tie him up by his back-string to the chair, for fear of his falling. Whatever tune it was, he always put a true bass to it. From the beginning he played without study, or hesitation; and, as the learned declared, perfectly well.

Mr. Broadrip[1] heard him in petticoats, and foretold he would one day make a great player. Whenever he was called to play to a stranger, he would ask, in a word of his own, 'Is he a musicker?' and if answered, 'Yes', he played with all readiness.

He always played *con spirito*. There was something in his manner above a child, which struck the hearers, whether learned or unlearned.

At four years old I carried him with me to London. Mr. Beard[2] was the first that confirmed Mr. Broadrip's judgment of him, and offered to get him admitted among the King's singing-boys; but I had then no thoughts of bringing him up a musician.

A gentleman next carried him to Mr. Stanley[3], who expressed his pleasure and surprise at hearing him, and declared he had never

1 This is probably either J. Broderip (1710-85), organist of Wells Cathedral, from 1741, or his son, Robert Broderip (d. 1808, date of birth unknown), who is favoured by the note in the *Journal* because he is said to have been 'of Bristol'. Perhaps the older composer is to be preferred, since his son would in about 1762 have been still hardly of an age to carry great authority. J. Broderip is composer of the hymn tune CALVARY, No. 211 in the Historical *A. & M.*

2 John Beard (c. 1716-91), actor and vocalist, who took Macheath in the *Beggar's Opera* at Covent Garden in 1743, and became manager of Covent Garden in 1761.

3 This is the great John Stanley (1714-86), the blind musician, much of whose work for the organ is still performed, and who has been (probably incorrectly) credited with the hymn tune MONTGOMERY (*M.H.B.* 311, *E.H.* 632).

met one of his age with so great a propensity to music. The gentleman told us he had never before believed what Handel used to tell him of himself, and his own love of music, in his childhood.

Mr. Madan[4] presented my son to Mr. Worgan[5], who was extremely kind to him, and, as I then thought, partial. He told us he would prove an eminent master, if he was not taken off by other studies. He frequently entertained him on the harpsichord. Charles was greatly taken with his bold, full manner of playing, and seemed even then to catch a spark of his fire.

At our return to Bristol, we left him to ramble on till he was near six. Then we gave him Mr. Rooke for a master: a man of no name, but very goodnatured; who let him run on *ad libitum*, while he sat by, more to observe than to control him.

Mr. Rogers, the oldest organist in Bristol[6], was his first and very great friend. He often set him upon his knee, and made him play to him, declaring he was more delighted to hear him than any of his scholars, or himself.

I always saw the importance (if he was to be a musician) of placing him under the best master that could be got, and also one who was an admirer of Handel, as my own son preferred him to all the world. But I saw no likelihood of my being ever able to procure him the first masters, or of purchasing the most excellent music, and other necessary means of acquiring so costly an art.

I think it was at our next journey to London, that Lady Gertrude Hotham[7] heard him with much satisfaction, and made him a present of all her music. Mrs. Rich[8] had before him Handel's songs; and Mr. Beard, Scarlatti's Lessons, and Purcell. Sir Charles Hotham was particularly fond of him; promised him an organ, and that he should never want any means or encouragement in the pursuit of his art. But he went abroad soon after, and was thence translated to the heavenly country.

With him Charles lost all hope and prospect of a benefactor. Nevertheless, he went on with the assistance of nature, and his two favourite authors, Handel and Corelli, till he was ten years old. Then Mr. Rogers told me it was high time to put him in trammels; and soon after, Mr. Granville, of Bath, an old friend of Handel's,

4 Martin Madan, minister of the Lock Hospital and editor of the *Lock Hospital Collection*, in virtue of which, together with his arrangements and (perhaps) compositions, he is a leading figure in hymnology. Mentioned several times in John Wesley's *Journal*. Part author of 'Lo, he comes'.

5 John Worgan (1724-90), organist at Vauxhall Gardens, London, 1751-74. A chant of his appears in the *Cathedral Psalter* (in E flat). He was at one time credited, but erroneously, with EASTER HYMN.

6 Untraceable.

7 Mother of Sir Charles Hotham, Groom of the Bedchamber to King George III. She was also a sister of Lord Chesterfield. She opened her house for Methodist preaching. The first tune (by Madan) to 'Jesu, lover of my soul' was called HOTHAM after this family: it is reproduced on p. lxxxix of the introduction to the Historical *A. & M.* See John Wesley's *Journal*, ed. Curnock, iv. 358 and v. 175.

8 No doubt the widow of John Rich (c. 1682-1761, who opened Covent Garden in 1732) who perhaps thus disposed of her husband's music after his death.

sent for him. After hearing him, he charged him to have nothing to do with any great master; 'who will utterly spoil you,' he added, 'and destroy anything that is original in you. Study Handel's Lessons, till perfect in them. The only man in London who *can* teach you them is Kelway[9], but he *will* not, neither for love nor money.'

Soon after we went up to town, Charles, notwithstanding Mr. Granville's caution, had a strong curiosity to hear the principal masters there. I wanted their judgment and advice for him. Through Mr. Bromfield's[10] recommendation, he first heard Mr. Keeble[11] (a great lover of Handel) and his favourite pupil, Mr. Burton. Then he played to them. Mr. Burton said 'he had a very brilliant finger'; Mr. Keeble, that 'he ought to be encouraged by all the lovers of music; yet he must not expect it, because he was not born in Italy'.[12] He advised him to pursue his studies of Latin, etc., till he was fourteen, and then to apply himself in earnest to harmony.

Mr. Arnold[13] treated him with the utmost affection; said, he would soon surpass the masters; and advised him not to confine himself to any one author, but study what was excellent in all.

Dr. Arne's[14] counsel was, like Mr. Keeble's, to stay till he was fourteen, and then deliver himself up to the strictest master that could be got.

Vento[15] confessed 'he wanted nothing but an *Italian* teacher'.

Giardini,[16] urged by Mr. Madan, at last owned 'the boy played well'; and was for sending him to Bologna or — Paris!

They all agreed in this, that he was marked by nature for a musician, and ought to cultivate his talent. Yet still I mistrusted them, as well as myself, till Mr. Bromfield carried us to Mr. Kelway. His judgment was decisive, and expressed in more than words; for

9 Not Thomas Kelway, of course (composer of the famous single chant in D) who died in 1749, but Joseph Kelway (d. 1782), organist of St. Martin-in-the-Fields, and harpsichordist, among whose pupils was Queen Charlotte, consort of George III.

10 William Bromfield (1712-92), first surgeon at the Lock Hospital. He collaborated with Madan in planning it.

11 John Keeble (1711-86), organist of St. George's, Hanover Square.

12 It will be observed, then, that the eighteenth century had a parellel 'grouse' to that which is not uncommonly heard today, that to succeed in England a musician is wise to have a foreign name.

13 The well known Samuel Arnold (1740-1802), still a young man at this time (1767), but already composer to Covent Garden: published a collection of cathedral music, 1790, and became organist at Westminster Abbey, 1793.

14 Thomas Augustune Arne (1710-78), composer to Drury Lane 1744-60, to Covent Garden after 1760.

15 He would, of course. Matthias Vento (c. 1735-76) was born in Naples, but had come to London about 1763. Three operas, as well as a good deal of study-music, are credited to him.

16 A familiar name to hymnologists, Felice de Giardini (1716-96), Italian by birth, cosmopolitan by nature, composed the hymn tune MOSCOW; he was a violinist of note and a composer of small merit, whose public conversation with Haydn is reminiscent of that between John Wesley and Toplady. The 'at last' in the sentence here noted indicates a dour temperament.

he invited Charles to come to him whenever he was in London, and generously promised to *give* him all the assistance in his power.

He began with teaching him Handel's Lessons; then his own, and Scarlatti's, and Geminiani's. For near two years he instructed him gratis, and with such commendations as are not fit for me to repeat. Meantime Charles attended the oratorios and rehearsals, through the favour of Mr. Stanley, and invitation of Mr. Arnold.

As soon as he was engaged with Mr. Kelway, his old friend Mr. Worgan kindly offered to take him without money, under his auspices (as he expressed himself), and to train him up in his art. Such a master for my son was the height of my ambition; but Mr. Kelway had been beforehand with him.

Mr. Worgan continued his kindness. He often played, and sung over to him, whole oratorios. So did Mr. Battishill.[17] Mr. Kelway at one time played over to him the Messiah, on purpose to teach him the time and manner of Handel. For three seasons Charles heard all the oratorios, comparing the performers with each other, and both with Mr. Worgan and Mr. Kelway.

He received great encouragement from Mr. Savage.[18] Mr. Arnold was another father to him. Mr. Worgan gave him many lessons in thorough-bass and composition. Mr. Smith's[19] curiosity drew him to Mr. Kelway's to hear his scholar, whom he bade go on and prosper, under the best of masters. Dr. Boyce[20] came several times to my house to hear him; gave him some of his own music, and set some hymns for us;[21] asked if the King had heard him; and expressed much surprise when we told him, No. His uncle enriched him with an inestimable present of Dr. Boyce's Cathedral Music.

It now evidently appeared that his particular bent was to church music. Other music he could take pleasure in (especially what was truly excellent in the Italian), and played it without any trouble; but his chief delight was in the oratorios. These he played over and over from the score, till he had them all by heart, as well as the rest of Handel's music, and Corelli, and Scarlatti, and Geminiani.

These two last years he has spent in his four classical authors, and in composition. Mr. Kelway has made him a player, that is

17 Jonathan Battishill (1738-1801), distinguished composer of church music, including a hymn tune, chants and anthems.

18 Possibly the Rev. Samuel Morton Savage (1721-91), pastor (1757-87) to the independent congregation at Duke's Place, St. Mary Axe, London.

19 John Christopher Smith (1712-95), Handel's pupil and amanuensis; from 1750 the first organist of the Foundling Hospital.

20 William Boyce (1710-70), of course.

21 This leads to some interesting speculation. What happened to these tunes of Boyce? Those at present in common use are CHAPEL ROYAL (*A.M.R.* 316), HALTON HOLGATE (*A.M.R.* 186, *M.H.B.* 868 under another name), PORTSEA (*A.M.R.* 124) and KINGSLAND (*S.P.* 452, *M.H.B.* 795). The last of these first appeared (says Lightwood) in about 1791, and Lightwood suggests that it may have been by William Boyce junior. The other three appeared in 1765, being settings of Christopher Smart's metrical version of the Psalms; that is, those three were in print by the time of which C. Wesley is now writing, about 1767-9. Who can help us?

certain; but he knows the difference betwixt that and a musician; and can never think himself the latter, till he is quite master of thorough-bass.

Several have offered to teach it him. One eminent master (besides Mr. Worgan), equally skilled in Handel's and in the Italian music, told me, he would engage to make him perfect master of harmony in half a year. But as I waited, and deferred his instruction in the practical part, till I could find the very best instructor for him, so I keep him back from the theory. The only man to teach him that, and sacred music, he believes to be Dr. Boyce.

The first part of the above dissertation was printed by Daines Barrington (1727-1800) in the *Philosophical Transactions* of 1781. Charles Wesley's *Journal* in Jackson's edition contains this transcript, together with an 'Extract of a Journal Relative to Mr. Kelway and Charles' (pp. 144-150). There follows a similar account by Charles senior of the early musical career of Samuel Wesley, which is of equal interest (pp. 152-165).

THREE FOREIGN HYMN BOOKS

by Erik Routley.

(1) *Innario Cristiano* (1953), the hymn book of the Waldensian Church in Italy, published at Firenze in 1953 and obtainable from the headquarters of the Waldensian church at Torre-Bellice, Turin.

This book, the fourth edition of a traditional book of the Waldensians, contains 330 hymns, a few of which are translations of evangelical and Protestant hymns from other languages, each provided with a tune which in almost every case comes from a non-Italian source. One observes, indeed, that 'Italian melody' which we know as LUGANO (*EH* 529) in a slightly different, six-line form: but on the whole the tunes come from the more ballad-like or operatic traditions of the non-Catholic European countries. There are at least fifty tunes in this book from England and America, including a number of 'Sankeys'. From the English eigtheenth century there are ADESTE FIDELES, MILES LANE, LEONI (in 7. 6. 7. 6. D, set to a Passiontide hymn), WAREHAM, ROCKINGHAM, the English NATIONAL ANTHEM (to a patriotic song), and the familiar version of the EASTER HYMN.

From the nineteenth century there is a long series: it includes ST PETER and INNOCENTS from the earlier period, and from *'A & M'* vintage, BEATITUDO, ST PHILIP (Barnby), NICAEA, BULLINGER, ST AELRED, BETHANY, EVENTIDE, SANDON, DOMINUS REGIT ME, O PERFECT LOVE, and VOX DILECTI, among a total of about forty. Wales is represented by LLANFAIR (to an Easter hymn) and EBENEZER (to a Passiontide hymn) and America by CORONATION.

Not infrequently the tunes are reharmonised and rewritten, here and there to an extent that makes them almost unrecognizable. But on the whole it is on the less reputable classes of English hymnody that the book is drawn.

It is obvious, of course, when one looks at the rest of the music in the book, why this was so. The music is all of a light-hearted nature: not folky in the *E. H.* sense, folky, rather, in the 'STILLE NACHT' sense and the 'SICILIAN MARINERS' sense. One might hazard the opinion that in that setting, where religion even among Protestants is a less solemn and metaphysical business that it is with us Teutons, some of our more demonstrative Victorian ebullitions may well have found their true home. A surprise, this, for their composers, among whom there would no doubt be many who would deride the warmth and enthusiasm of Latin religion: but there it is, and a closer study of the book may well yield some interesting general conclusions for any reader who cares to get hold of it.

(2) *Oude en nieuwe Zangen,* (1954), the hymn book of the Dutch Remonstrant Church, published by A. Voorhoeve, Bussum, Holland. This is a very select and austere collection of 112 hymns, of the highest interest for contemporary hymnologists. Its editor in chief is Dr. G. J. Hoenderdaal, an eminent Remonstrant minister who is the leading Dutch hymnologist, and whose broadcasts from Hilversum are doing for Holland very much what the Warden of Addington's broadcasts have been doing for our own country. Its title is, precisely, 'Hymns Ancient and Modern', and there are but 112 hymns in the collection. A glance at a methodically compiled index shows that in Holland the 19th century is regarded much as it is by the editors of *Songs of Praise.* Ironically enongh, the two hymn tunes from England in the book are Croft's ST ANNE (excitingly arranged with a faux-bourdon) and (guess what!), Dykes's LUX BENIGNA, to a translation of 'Lead, kindly light'. The contemporary name most in evidence is that of Adr. C. Schuurman (b. 1904), who has arranged many of the tunes and composed a few. J. S. Bach is prominent, and the idiom of classic Lutheranism and of Geneva is well in evidence. Holland's own early church music is not neglected. Altogether it is a book in the *Songs of Syon* class, but its influence in the small but powerful ecclesiastical body that uses it is, I am told, rapidly growing.

(3) *Evangelisches Kirchengesangbuch, ausgabe für die...Kirche der Pfalz* (1951). This is the new hymn book of the Protestant Church of the Palatinate, a German Christian body affiiliated to the International Congregational Council (as is the Dutch Remonstrant Church). It can be obtained from the headquarters of the Palatinate Church, 5 Domplatz, Speyer, Germany.

This is a magnificent piece of work, containing 491 hymns with melodies, liturgical material, and an excellent biographical

index. The choice of hymns is in the very best Lutheran tradition, and the tunes are printed in the most authentic 'rhythmical' versions. Although the hymn book is arranged differently from that in use in the Lutheran churches (which normally use a book containing in its first part a series of hymns common to all Lytheran churches and in its second a local supplement), the contents do not differ very widely from those which are familiar to Lutheran congregations. The biographical index contains no English names. In the Lutheran edition I have at hand, I observe Dykes's PAX DEI and Atkinson's MORECAMBE; it is well that the Palatinate Church knew better than that.

TWO HYMNS BY THOMAS KELLY

The Reverend Graham W. Hughes recently raised an interesting question concerning the hymn by Thomas Kelly (1769-1854) which begins, 'We sing the praise of Him who died', and its relation to the hymn of the same line which appears at the end of the biography of Samuel Medley (1738-99) by his daughter. The full text of Medley's hymn is as follows:

We sing the praise of him who dy'd,
Of him who suffered on the cross;
The sinner's hope let men deride,
For Christ we call the world but loss.

The cross, it takes our guilt away,
It holds our fainting spirit up;
It brings us round his board this day,
Presents the bread and fills the cup.

It makes the feeble minded brave,
It nerves the christian's arm for fight;
It takes all terror from the grave
And gilds the bed of death with light.

For us he drank the cup of woe,
That we might taste this pledge of love;
He's all that sinners want below,
And all they hope in heaven above.

Blest all, the meaning of that word,
Let yonder seraph-legions cry;
And Gabriel's topmost notes record
Beyond his harp, those heights are high.

This hymn is in the selection of 'hymns adapted to sacramental occasions' at the end of the biography, and its existence is noted by Julian. Mr. Hughes says that the selection is 'apparently taken

from a previously published collection of his hymns'. Medley's first collection came out in 1785 and his last, posthumously, in 1800.

It cannot be doubted that Kelly's version is the original and Medley's the adaptation, even though Kelly was by thirty years the younger man. But the first appearance of Kelly's hymn in print was (see *Companions*) in 1815, and the first appearance of the text as we now sing it (e.g., *S.P.* 132), the following year. None the less it is easier to conjecture that Medley somehow came across a copy of Kelly's words, and that those words were written well before the date usually ascribed to them, than that the spontaneity and grace of the Kelly are really a rewriting of Medley's wooden and halting phrases. Can it be doubted that the Medley is a patchwork, when the final verse is compared with the first in Medley? We suggest, then, that Kelly wrote his words as a young man, before 1800, that Medley adapted them, perhaps only in manuscript, and that the adaptation appeared in the biography along with the other sacramental hymns and adaptations of his.

The case for the converse conclusion — that Kelly borrowed from Medley, however, is supported by the undoubted fact, to which Mr. Parry draws attention in the *Companion to C.B.* (No. 164) that Kelly's other celebrated hymn, 'The head that once was crowned with thorns', takes its first line from John Bunyan:

The head that once was crowned with thorns
Shall now with glory shine;
That heart that broken was with scorns,
Shall flow with life divine.

Those lines come from a poem in *One Thing Needful.* But here it is obvious that the lines must have touched off in Kelly's mind the notion of 'Perfect through sufferings' (Heb. 2. 10), which gave us the hymn as we know it. Kelly borrowed from Bunyan, but, we still think, Medley from Kelly. But it is clear that this conjecture may have to be modified if further evidence comes to light.

CATHERINE WINKWORTH

A year or two ago we were obliged to correct, with evidence, the popular error concerning the date of birth of Mrs. Alexander. Editors will perhaps be glad if we now mention the fact that the true dates of Catherine Winkworth are not 1829-78, but 1827-78. The *Dictionary of National Biography,* Miss Winkworth's memorial in Bristol Cathedral, and the book, *Memorial to Two Sister,* by Margaret Shaen (Longmans, 1910) all agree in this date. It is to be supposed that '1829' was an early printer's or editor's error

which escaped detection. We are grateful to the Secretary of the Society for pointing this out.

HENRY DIXON DIXON-WRIGHT

Dr. Hugh Martin, editor in chief of the new Baptist Hymn Book, has kindly furnished some biographical details about Henry Dixon Dixon-Wright, author of a confirmation hymn beginning :

To thee, O Lord, our hearts we raise
In humble supplication
For those who seek in youthful days
A lifelong consecration.

The hymn is No. 225 in the *Congregational Hymnary,* and it takes its opening line, of course, from W. C. Dix's harvest hymn. Henry Dixon Dixon-Wright, M.V.O., was born in 1870, educated at Highgate and Corpus Christi, Cambridge. He was ordained in the Church of England, and became chaplain to the Royal Navy in 1899, and Chaplain of the Royal Naval College, Dartmouth, in 1907. He died in 1916.

It is said, but this has not been fully confirmed, that his hymn was written for the confirmation of the Prince of Wales (afterwards King Edward VIII, now the Duke of Windsor); the course of the author's life's work make this not inherently improbable.

THE TUNE 'ROYAL OAK' (*S.P.* 444)

Mr. Kenneth Akers writes the following interesting note on this tune :

'The tune ROYAL OAK is familiar to country-dancers as the tune of the dance 'The Twenty-ninth of May'. It will be found in Set IV of Cecil Sharp's *Country Dance Tunes,* the notation of the dance being given in part 2 of his *Country Dance Book* (both published by Novello's in 1911 before the book referred to by Martin Shaw).

'Mr. Sharp arranged the tune and dance from the 7th edition of Playford's *The English Dancing Master* (1686). I think I am right in saying that Mr. Sharp's references are always to the first edition of Playford in which the Dance appears, so that if 1667 is correct the tune must have been published elsewhere. (The first edition of Playford in 1650).

'The name of the dance means that it could not have existed with its present name before the Restoration of Charles II (29 May

1660), but in any case Cecil Sharp points out that this type of dance 'Longways for as many as will' is a late development and they are generally regarded as not so much traditional as composed by dancing-masters, even perhaps by the editor of Playford.

'At the present time Playford dances are rather under a cloud at Cecil Sharp House, the headquarters of the English Folk Song and Dance Society, on the double ground that being composed by dancing masters they cannot be regarded as genuine 'folk' dances, and that they are too difficult for beginners. Dancers . . . who were brought up on them still revel in them, however, and they are very attractive to watch.

'The name Martin Shaw gave to the tune shows he knew the derivation. May 29th is known as 'oak-apple day', since oak-apples were worn to commemorate Charles's landing in the *Royal Oak* after the battle of Worcester.'

'THESE THINGS SHALL BE'

Commenting on the reference to 'These things shall be' in the Reverend J. W. Poole's sermon, 'The New Song', (*Bulletin* 77, p. 53), the Rev. A. W. Vallance of Altrincham writes :

'Why do contributors to the *Bulletin* feel bound not only to praise good Christian hymnody, but to go right out of their way to kick savagely at certain hymns which can be misused, but are still worthy of their place in Christian hymn books? I refer, of course, to the onslaught on 'These things shall be'. Admittedly it can be sung (without the last verse) by humanists or communists, if they are so inclined, but I maintain that the words are certainly not *sub*-Christian, and properly interpreted they are admirable for Christian worship, — in a properly *balanced* service. " Man's lordship " is a perfectly sound Biblical phrase, see Genesis i 28, and if I am told that it refers to man before the Fall, I maintain that it tells us of the purpose of God in creating man. Man is *intended* to use his marvellous gifts (cf. Psalm viii 6) to control the life of the world according to the will of God. What is more, the New Testament constantly reminds us that while man is sinful, he is destined, through obedience to God, for something better (Matt. v. 48). Man is not to be content with his sinfulness, but must keep moral perfection in view, and praise God that he is called to be sanctified. There is magnificent eschatology in 'These things shall be', and if we have to discard it from our hymn books we had better also tear the last two chapters of the Book of Revelation from our Bibles. Let us use 'These things shall be' for the faith that it does express, and not condemn it for certain phrases it omits — we can have these in other parts of our service.'

NEW MEMBERS

Since December 31st, 1956.

325. The Rev. J. J. Stubbs-Bromley, c/o 25 Crosbie Road, BIRMINGHAM, 17.
326. Guyon C. Whitley, Esq., Box 543, AMES, Iowa, U.S.A.
327. George Brandon, Esq., 434 West 120th Street, NEW YORK 27, U.S.A.
328. Lending Library of the Church of Scotland, 121 George Street, EDINBURGH 2.
329. The Rev. C. Oscar Moreton, The Vicarage, BLOXHAM, Banbury, Oxon.
330. R. D. Jenkins, Esq., 67 St. Augustine's Road, LONDON, N.W.1.
331. The Rev. G. P. T. Paget-King, Steenover House, Aberdeen Road, LONDON, N.5.
332. J. L. Price, Esq., School House, Huntingdon, KINGTON, Herefordshire.
333. Rev. D. S. Goodall, M.A., Mansfield College, OXFORD.
334. E. G. Deale, Esq., 10 Carr Road, HALE, Cheshire.
335. T. Linsley, Esq., 1 Carrfield Road, Woodsmore, STOCKPORT, Cheshire.
336. The Rev. G. L. Cook, Principal, Piula College, LUFILUFI, W. Samoa.
337. Rev. F. C. B. Maldram, Mortehoe Vicarage, WOOLACOMBE, North Devon.
338. Rev. A. J. Johnston, 298 Adelaide Road, WELLINGTON, New Zealand.
339. Prof. A. J. B. Hutchings, The Gannel, Quarry Heads Lane, DURHAM.
340. Miss E. G. Brunton, 123 Longton Avenue, LONDON, S.E.26.
341. The Rev. Canon Hugh Hunter, Bolton Abbey Rectory, SKIPTON, Yorks.
342. The Principal, Jesus College, OXFORD.
343. E. J. Trowbridge, Esq., 27 Green Road, Upper Stratton, SWINDON, Wilts.