

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

83

VOLUME FOUR

NUMBER TEN

SUMMER 1958

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EDITORIAL

The present issue of the *Bulletin* consists almost exclusively of reviews, apart from those gloomy but necessary centre pages which display our financial condition. This happens to be a period of fairly energetic publication in the field of hymnology, and our next issue will contain an appraisal of the new Lutheran hymn book which has recently come into use among English-speaking Lutherans in America and this country.

It is, however, of this next issue that we would briefly write

here. It was suggested by the Executive that we should order from the printer a number of copies of the next issue in excess of those which we normally require. Many of these will be sent to church musicians and hymn book editors who do not as yet subscribe to the Society, in the hope that they will turn and repent. A number also will be deposited with our long-suffering Secretary, and if any reader would like an extra copy or two to place with a friend whom he wishes to interest in the Society, he can apply for one to the Secretary.

It is perfectly obvious that there are many people who are interested in hymns either professionally or as amateurs, who do not know about us. We can record that during the week before this editorial was sent to press we received for the first time in the ten years of our editorship an enquiry from a hymn book compiler for the Society's file of new hymns — a collection which no editor can afford to ignore. If we are to do any good, we must acquaint others with our activities, and this seems a good way of doing it. We may add that the next issue will be prepared with this kind of enterprise in mind. It will contain an authoritative word from Dr. Frost on the legality of hymn-singing, a review of the Lutheran hymn book, and some special articles. Sell it, brothers.

REVIEWS

THE NEW SUNDAY SCHOOL HYMN BOOK

by ERIC SHAVE

Sunday School Praise, National Sunday School Union, 1958. Full Music edition, 664 pp., 15s.

In 1905 Carey Bonner produced *The Sunday School Hymnary* for those children who attended the thousands of Sunday schools in our country. It broke entirely new ground, and, because it supplied a need, it was an immediate success. During the years seven million copies of it have been sold, and I for one was brought up on it. But 53 years is a long life for a hymn book, especially one designed for children: and since so much change has taken place in the intervening years in our whole approach to Christian worship and the education of children, as well as in our standards of music and hymnody, the distance from *S.S.H.* to *S.S.P.* is a colossal leap which I hope those who intend to use this book will have the courage to negotiate.

The book is divided into two main parts: the first, 'Hymns for younger children' (nos. 1-91), by which is meant hymns for children in Beginners' and Primary Departments (aged 3½ to 8), and the second, 'Hymns for All', which presumably means hymns for everybody over 8, right up to the age of Bible Classes and Youth Groups. This seems to me to be somewhat 'wholesale' in

its generalization, and made me wonder why there is no separate section for the Junior Department age-group (8 to 11). After each part there is a useful collection of Primary Prayers (for part I) and Responsive Devotions (for part II). The hymns themselves are arranged in alphabetical order in each section — which never seems to me to have any particular significance, except that some reason must be given for one hymn following another.

I was particularly pleased to find at last in part I a gathering together into one book of most of the best hymns for smaller children, which hitherto have had to be selected from half a dozen different publications. This dispersal alone has for years created quite a problem for any Primary leader, and his or her pianist. Many tunes, as would be expected, are new, but all are delightfully simple and after the folk-song style, and therefore well suited to the singing of smaller children. I would give this section unqualified praise.

For Part II we have a more systematic lay-out. But this, as the Table of Contents indicates, is less 'theological' and possibly less unwieldy than in other adult hymn books. The main divisions include 'God the Father', 'The Lord Jesus Christ', 'The Holy Bible', 'The Christian Life', 'The Church', 'The Lord's Day', 'Times and Seasons', and 'Special Occasions'. 'The Christian Life' is divided into 'God's Call, Our Response, Faith and Trust, Prayer, Trials and Conflicts, Joy and Peace, Adventure and Service, and Heaven.'

This is pretty comprehensive for youngsters, but I was concerned about the lack of a section on 'The Outgoing Church', and I noticed that 'From Greenland's Icy Mountains' and 'Hail to the Lord's Anointed' have been omitted. And is there any particular reason why a modern hymn book for children should use the term 'The Lord's Day' for 'Sunday'?

I was happy to see in this section so many familiar hymns beloved among all young people; and probably the Christmas collection is one of the most comprehensive of any book in existence — though I was sorry not to find Watts's Cradle Song (SP 382). Alongside these there is a fine collection of modern hymns by such writers as William Charter Piggott (five), Albert Bayly (four), Jan Struther (seven), Percy Dearmer (22) and G. W. Briggs (nine) together with a reasonable selection of the classics of Watts, Doddridge, Montgomery, Newton, Wesley, How and Thring.

It was a relief to find that some of the worst offenders in that kind which represented the Victorian attitude towards children have mercifully disappeared from this book. I could trace very few, if any at all, that 'talk down' to children or invest them with false piety, or make strapping boys sing about being 'little lambs' or 'meek'. I was, however, a little surprised to find 'O what can

little hands do' (53), 'The fields are all white' (72), 'O Jesus we are well and strong' (83), 'All the beauty I behold' (122) and several others which have disappeared from other modern books, still retained here.

Naturally in any book designed for children there is a superabundance of hymns about Nature. (How very far we have gone from the 'Rivulet' controversy!); and this book has a good collection. But it is good to see a few hymns about town and industrial life, like, 'Come let us remember the joys of the town' (445), 'Christ to us across the water' (444) and 'Down deep dark mines' (446).

There are two questions which I must ask. The first concerns what the editors call the 'story hymn', of which there are thirty in Part II. In most cases these, an old stock in trade of Sunday School hymnody, are sets of descriptive verses based on a Bible story — a sort of Bible folk-song. None can properly be called hymns, though many would argue for their continued place in children's worship. My principal criticism is that the standard of poetry is rarely very high and sometimes descends to doggerel. 'A little lamb went straying' (334) contains such treasures of poesy as

But ah! the faithful shepherd
Soon missed the little thing...

and

The little lamb stood bleating
As well indeed it might,
So far from home and shepherd
And on so dark a night.

And whilst on the subject of doggerel, we may suggest that 385 takes a prize:

We are standing on a journey
Down (*sic!*) the unseen path of life
And the way seems bright and pleasant,
Free from care and toil and strife.

Facilis descensus Averni?

The second query concerns the large number of hymns and tunes in this book which derive from the Sankey tradition: I know how easy it is to carry one's modernising and reforming zeal too far, and by striving fussily for perfection, to lose the warmth of the old stagers as 'Jesus loves me, this I know' (26), 'Tell me the old, old story' (382: to which is set a second tune called PIRATE!), 'Be not swift to take offence: let it pass!' (409, still wedded to an execrable tune by Booth), 'Be a hero' (456, which every boy naturally sings as 'Be a Nero'), and many more of this kind.

A word about the music, The editors, A. J. Hedges, M.A., Mus.Bac., and K. D. Smith, M.A., though they must have raised

their Oxford eyebrows a little in having to retain some of the last-mentioned tunes, have done an admirable piece of work, and have obviously tried to satisfy the demands of a constituency in which there is a great variety of differing needs and traditions.

Perhaps for this very reason it was difficult to discern a single principle of selection running through the book. The emphasis, for instance, is naturally on the side of the modern tune, and one would therefore have expected a strong reaction against those of the Victorian tradition. This is evident in the great ejection of Sullivan (here represented only by ST. GERTRUDE, apart from two arrangements), of Hopkins (three only), Elvey (two) and Booth (one only, mentioned above). Even Carey Bonner has almost disappeared (the survivals are HANDS TOGETHER, 88, and the pseudonymous PRAISE HIM, 54). But Dykes still has nine, and Stainer six — in many cases not their best examples.

Alongside these, and an admirable number of classics, we have a great wealth of entirely new tunes — new, that is, to this book — including twenty-eight by the editors themselves. At a quick glance I should estimate the proportion of tunes new to the book at nearly 40 per cent. This will make a strong appeal to the adventurous spirit of youth, and children don't take long to learn new tunes; but it may create a problem for Superintendents and pianists if a new tune has to be learnt every Sunday. Not a few of these are unfamiliar to any church of any denomination.

One compensation I can see in this is that the Sunday School Anniversary, still so popular in the North of England, can go to town with these new tunes and so save the organizers' spending money on sets of 'Anniversary Hymns' which have a vogue in some parts out of all proportion to their merits.

The book seems to contain a number of apparently strange marriages of hymns and tunes, some of which I strongly criticize. By all means let us have a good tune to a hymn in place of a dreary one, but we need to make sure that it fits it emotionally and psychologically, and I would add theologically. I have made a list of well over thirty marriages which I should call 'strange', of which I mention the following:

'Give to our God immortal praise (129), to REX GLORIOSE (EH 183) and RIVAUUX (surely someone has blundered?) — 'Yes, God is good', (147) to LEEF, which would surely horrify the Welsh; 'In the cross of Christ I glory' (247) is now to be sung to GOTT WILLS MACHEN (EH 253), a 'jolly' tune, set in most hymn books to 'jolly words; and, lest you should think Stainer has been treated too harshly, 'Hushed was the evening hymn' (378) has been divorced from Sullivan and remarried to (of all things) AUTHOR OF LIFE; 'The wise may bring their learning' (59) is set, as in SP, to IN MEMORIAM, which is surely Stainer at his worst. Other mysteries are the setting of 'Fill thou my life' (349) to Dykes's BEATITUDO,

following an unfortunate Methodist lead, and both 'Once to every man and nation' (340) and 'Sing we of the golden city' (467) to BLAENWERN. 'I think when I read' (47) is no longer allowed to have ATHENS, the tune which inspired the words, but has a French tune, REMIREMONT; 'Dear Father, whom we cannot see' (150), from *School Worship*, is set to Wesley's dreary ENGEDI; 'Lamp of our feet', to CHEERFUL, which was written for 'Come let us join our cheerful songs' (SP 472); 'Make me a captive, Lord' (363) goes to ICH HALTE, and 'Master, speak' (364) to PICARDY; and 'Join we all in happy singing, God bless our school' (566), perhaps the *pièce de résistance* of the book, unbelievably, to AR HYD Y NOS (Oh those long-suffering Welsh!)

These criticisms should not, however, distract anyone from the gallant attempt made in this book to set and keep a good standard of music, which helps a growing child to make aesthetic appreciation a means to the worship of God. Our church worship itself will be much benefited if Sunday Schools regularly introduce boys and girls to our best hymn tunes.

The printing is excellent, both of words and music, and I could trace only two misprints — in 502 (where a 3-verse hymn has been set out in six verses) and 517, where a bar-line has been omitted in the tune.

LATIN HYMNS.

Hymns of the Roman Liturgy, by the Rev. Joseph Connelly. Longmans, Green & Co., 288 pp., 30s.

The distinguished editor of *Hymns of the Faith*, the hymn book now in use in Worcester Cathedral but not yet on general sale, often remarked during the time he was spending on the book that one of his great difficulties was to obtain decent English translations of the great Latin hymns. The new translations in that book, chiefly by Worcester colleagues of Canon Briggs, have broken new ground; but even a moderate acquaintance with the Latin classics of hymnody in their original makes anyone conscious of the essential untranslatableability of the best of them. Who has ever produced a translation of *O quanta qualia* that comes near the orchestration of lines like *perpes laetitiae sabbatizantium*? Not Neale, nor (with great respect) the late Monsignor Ronald Knox; and upon my word, if Knox could not get there, who could?

Father Connolly's book offers no help in this direction: but in another it is more valuable and helpful than it could have been in that. It offers introductions to the liturgical significance of whole groups of Latin hymns, followed by the text of each, with detailed notes and a *prose* translation. The notes are learned and illuminating, and the translations achieve what they claim—a

passable elucidation of the text. Here and there we question the adequacy of a word. For example, the opening line of *Vexilla regis prodeunt* (yes, admittedly another untranslatable line) could perhaps have deserved a better verb than that which appears in 'The standards of the King *appear*'. But here, as the editor explains, the image is of a person 'seeing the procession come into view, the centre of all the pageantry being the rich reliquary of the Cross, as *fulget* implies'. The procession is, then, a liturgical procession, not a poetic symbol of the Atonement. Perhaps so, and perhaps we ask too much of *prodeunt*.

Altogether 154 hymns are thus treated in detail, and any future commentator will be wise to consult this book on all points concerning Latin hymnody, from the *Te Deum* to the *Dies Irae*. In the *Te Deum* the notorious *numerari* is kept in the text, but *munerari* is favoured in the notes as the more likely reading. The whole book is preceded by an excellent introduction, which contains most valuable material on history and on metre.

E.R.

THE BRITISH UNION CATALOGUE, and a NOTE DERIVED THEREFROM ON THE TUNE, *BISHOP THORPE*

by Maurice Frost.

British Union-Catalogue of Early Music.

I suppose there are two catalogues which have been the most valuable tools for those looking for early psalters and hymn books with music: the *Short Title Catalogue* of Pollard and Redgrave which takes us down to 1640, and Wing's three volumes which, with the same title, bring us down to 1700. But neither of these can be relied upon to mention the music-books listed may be 'words only'.

Now we have two volumes which deal with music only, and take us down to 1800. As the title states it only lists books in British Libraries—but it does include foreign books in those libraries.

So now if you want to consult a book you can easily find which is the nearest library which holds a copy. The holdings of 104 libraries are listed, which include B.M., Camb. U.L., the Bodleian, and the N.L.S. at Edinburgh. There are still some collections not yet tapped: e.g. R.S.C.M., St. Paul's Cathedral, Peterborough Cathedral. But we are told a Supplement may be added. As it stands it is a wonderful piece of work and reflects great credit upon the Editor, Miss Edith B. Schnapper, Ph.D.

The two articles on HYMNS and PSALTERS are what will interest our members most. There they will find innumerable cross-references to composers and editors in other parts of the books.

THE HYMN SOCIETY OF GREAT BRITAIN AND IRELAND
Statement of Accounts for the Year Ended 31st December, 1957.

1. GENERAL FUND RECEIPTS AND PAYMENT ACCOUNT.

1956 RECEIPTS:

Members' Subscriptions:

	£	s.	d.	£	s.	d.	£	s.	d.
3 Life Members at £5.5.0 ...				15	15	0			
170 Subs. for 1957 at 10/6 ...				88	14	6			
6 Subs. for 1958 at 10/6 ...				3	3	0			
Arrear Subs. Paid up				3	18	0			
88				111	10	6			
Donations:									
Rev. Dr. M. Frost	4	8	7						
Barrow Cadbury Fund Ltd. ...	1	11	6						
6 Joseph Alexander's Trust ...	10	0		6	10	1			
14 Sale of Literature ...				27	10	7			
Investment Income:									
Defence Bonds In.	22	16	10						
22 130 Deposit Account In.	6	9	8	29	6	6	174	17	8

LESS PAYMENTS:

Printing Costs:

4 Bulletins (includ- ind despatching)	101	2	2						
Index to Bulletins	4	8	7						
120 Copies of 1956 Ac.	5	5	0						
Subs. Forms ...	2	14	0	113	9	10			
Annual Conference Expenses:									
Printing Ser. Sheets	17	3	6						
20 Other Expenses ...	11	11	6	28	15	0			
1 Secretary's Postages and Sundries ...				2	0	0			
4 Treasurer's Expenses Allowance ...				10	10	0			
— 145 Sundries ...				11	7		155	6	5
— 15 EXCESS OF RECEIPTS OVER PAYMENTS:							£19	11	3

Balance at 31st December, 1956:

Current Account ...	3	15	5						
Deposit Account ...	190	16	8	194	12	1			
Excess of Receipts over Payments				19	11	3			
Balances at 31st December, 1957:									
Current Account ...	16	17	0						
Deposit Account ...	197	6	4						
				£214	3	4			

2. JULIAN'S DICTIONARY RECEIPTS AND PAYMENTS ACCOUNT
PAYMENTS:

	£	s.	d.	£	s.	d.	£	s.	d.
Editor's Expenses:									
Year to 30th June 1957 ...							50	0	0
LESS RECEIPTS:									
Donations from Members ...				8	11	6			
Deposit Ac. Interest				4	2	4	12	13	10
EXCESS OF PAYMENTS OVER RECEIPTS							£37	6	2
Deposit Account at 31st Dec., 1956							113	12	0
Less: Excess of Pay- ments over Receipts							37	6	2
							£76	5	10

MEMBERSHIP FOR 1957

Ordinary Members:

Received in 1957	170		
Received in 1958	31		
Received prior to 1957	18	219	

Life Members:

As at 31st Dec., 1955	14		
New in 1956 ...	1		
New in 1957 ...	3	18	
Total:		237	

Note:— 11 Members' Subscriptions for 1957 remain unpaid.

Signed: MAURICE FROST, Chairman.

D. C. B. HARRIS, A.A.C.G.A., Treasurer.

18th March, 1958.

The cost is high (£21) but no reference library worthy of the name should be without it. If your own local library has not yet got a copy, agitate until they buy one.

BISHOP THORPE [ST. PAUL'S]

Thanks to B.U.-C.A.M. two copies of the first edition of *Select Portions of the Psalms of David* (one at Glasgow and one in the British Museum) have turned up.

Select Portions of the Psalms of David, for the use of Parish-Churches; The Words from the Old Version, And the Music from the most approved Compositions. London: Sold by Longman and Co., in Cheapside; and Straight, in Martin's-Lane.

They are undated, though Glasgow date their copy (c. 1768) and the B.M. put theirs as c. 1780. However the 2nd edition (also in the B.M. and on my shelves) is dated, 1786. The title page agrees with the above, but has a different imprint:

Select Portions . . . Compositions. The Second Edition. In which are inserted Words selected from the New Version, and adapted to the several Tunes. London: Printed for H. Gardner, No. 200 opposite St. Clement's Church, in the Strand. M.DCC.LXXXVI.

The music was engraved by Straight, and both editions seem to have been printed from the same plates, except that in the 2nd edition the basses have been figured.

So we can certainly date the tune earlier than 1790: probably 1780.

HYMN SINGING IN THE REFORMED CHURCH IN SWITZERLAND

Two books which should prove of great interest to those readers of this journal who look beyond the hymn books of their own denominations, and especially to organists, have been published recently in Switzerland. They have formidable titles, but they are worth close attention. Both are derived from the Hymn book (1953) of the Evangelical-Reformed Church in Switzerland. They are: *Orgelbuch zum Gesangbuch der Evangelisch-Reformierten Kirchen der Deutschsprachigen Schweiz* (1953) and *Orgelintonationen zu den Melodien im Gesangbuch* (and so, as above) (1955). Both are published by Verlag Krompholz, of Bern, and the English prices work out at the moment, respectively, at 25s. and 62s. 6d.

The *Orgelbuch* is a magnificently printed collection of all the tunes relevant to the hymn book. The custom in German-speaking churches is, of course, that everybody in the congregation has a copy of the words and the melody, that nobody in the congregation

is supposed to sing in harmony, and that harmony is left to the organist. One may observe that this godly custom of leaving no singer without the melody still waits for acceptance in English-speaking churches, and that our tardiness in accepting this aspect of Reformation is entirely to our discredit. We may, however, go on to claim a point in another direction, in that the custom in the German speaking churches (at any rate in Switzerland) seems to be to provide the organist with the words of the first verse, and with a note of the number of verses, and leave him to keep count. Those who have met German Protestant Christians and talked with them on these matters will not have failed to observe their contempt for any kind of organistic interpretation of the words of hymns; and while we may ruefully admit to what hideous excesses our acceptances of that practice has led us in some places, we may still question whether an organist goes beyond his rights if he asks either for a copy of the words or for a knitter's row-counter when he is called on to play a hymn of ten verses.

However—this is a very fine collection of German chorale-tunes and of Genevan tunes taken over in German use, and anybody who would inform himself of current Continental practice would be well advised to possess this book, which will give him as good a compendium of good Reformed use as he could have.

What will really open the eyes of organists, however, is the other book—a volume as sumptuous as its forbidding price suggests. This is a book of 'intonations', and represents a technique of organ-introduction which will come freshly to most English readers.

In England you never know, in respect of half the hymns we sing, what the tune will be; therefore the organist's play-over has to be a gesture of information as well as one of preparation. The Germans have never permitted such disorder. While a diligent study of Zahn will reveal more variety of settings for famous German hymns than one might suspect, it is generally true that, in respect of nineteen hymns out of twenty, there is never any question about the tune.

Well, then, in a disciplined congregation there is no need for the play-over as information. But there is still a case for it as preparation; and it appears that in some places it is improvised. No doubt it is better done in some places than in others. But the General Assembly of the German-speaking Evangelical-Reformed churches in Switzerland have authorised this book of 'intonations' or introductions, to be used instead of such improvisations. Every tune in the book is provided with two, three or even four alternative introductions, designed for organs and organists of varying resources, based on the melody of the tune. Sometimes they consist of just a line of music, sometimes they become miniature chorale-preludes. Nearly all are composed by contemporary musicians (one sees the distinguished name of Hans Vollendweider

among them), and they provide most interesting examples of modern polyphonic organ writing.

I find that 47 of the tunes in this book are in the hymn book I know best; something like that number will be in any English hymn book. It is possible that an English organist could make very good use of these 'intonations' even if our context does not permit their use in exactly the way their publishers intended. For example: they could be used as 'tail-pieces' where a hymn needs slight extension for some liturgical purpose; or they could be used as brief introductions while the congregation is finding the place, to be followed by a line of the relevant tune played 'straight' as an indication that the moment has come to rise; or they can form the basis for more extended improvisations.

Their style is austere unromantic. There is no 'atmosphere' here—and a good thing too. They are pure organ technique, whether they be set out on one line or on two. They could form a good model for similar compositions or prepared introductions for use with English hymn tunes. They suggest all sorts of lines of thought. They are very greatly to be recommended, for they seem to open a new world of invention and service for those organists whose business is primarily the playing of hymns.

E.R.

TWO COMMEMORATIONS

The Reverend G. F. Tull writes of
BISHOP VERNON HERFORD:

1958 marks the twentieth anniversary of the death of Bishop VERNON HERFORD, B.A., at his home in Oxford. Born in 1866, of an old Liberal Unitarian family, he graduated at Manchester and after studying at Manchester College, Oxford and St. Stephen's House, he entered the Unitarian Ministry.

At Whitsuntide 1892, he published "The Hymnal", a collection of 267 hymns, many of which he had adapted from Unitarian originals in such a way that they could readily be used by Trinitarian Christians. (To this book a supplement was added in 1908, several of the later hymns being of his own authorship.) This Hymnal represented a step on his way to acceptance of the Catholic Faith. He was consecrated by a Bishop of the Syro-Chaldean Church (Assyrian Patriarchate) in South India on the 30th November 1902, thereafter returning to England to a full and strenuous Episcopate. His work for peace, Christian Unity and Animal Welfare is well known. He died on the 16th August 1938 and his mortal remains rest in Wolvercote Cemetery, North Oxford.

The said Hymnal, not being intended for a wider circulation

than his own churches, was (unfortunately) a limited edition and copies are now scarce. Members of the Hymn Society could do practical honour to the Bishop's memory by making his own hymns known to this generation of Christian worshippers. The writer has not seen a music edition of the Hymnal.

Mr. G. P. T. Paget-King writes of
FATHER IGNATIUS OF LLANTHONY

Fifty years ago this October there died a hymn writer whose hymns must surely have been among the worst ever published. They are all forgotten today (except "Let me come closer to Thee, Jesus", which is still heard occasionally): but Father Ignatius of Llanthony remains a figure of great and varied interest beyond the bounds of his own denomination (bounds he himself broke in receiving ordination from one who today is described, incorrectly, as an *episcopus vagans*). It is hoped to hold a memorial service later in the year (at which his hymns will *not* be sung!) and to have a small exhibition of relics connected with him and with Llanthony (which will include the "Llanthony Hymns") and we should be very glad to hear from any who would be interested in this project, and from those who could help in any way. Please write to me at 16 Aberdeen Road, London N. 5.

THE BULLETIN

Back numbers of most issues are still available, and can be had on application to the Secretary for 2/- per issue.

In the first volume (nos. 1-41), a few copies of each issue are left, but none of the following: nos. 18, 19, 20 and 30.

In the second volume (42-57), all except no. 54 are available. In the third and fourth volumes all are available.

Of the Occasional Papers, no copies remain of no. 1, but there are 45 of no. 2, two of no. 3 and 14 of no. 4. The prices of these are the same as for separate issues of the *Bulletin*.

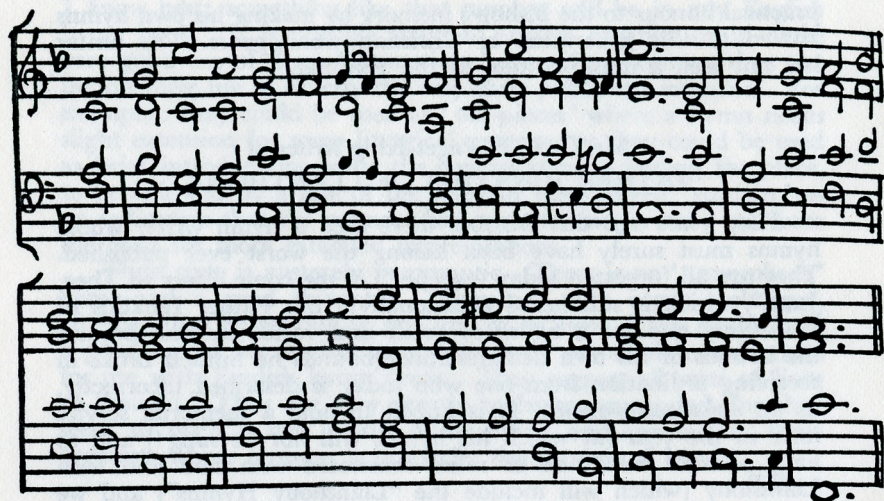
W. H. GLADSTONE'S SELECTION (1882)

William Henry Gladstone (1840-91), M.P. for Chester, Whitby and East Worcestershire, rates a brief entry in the biographical indexes of the Companions to Hymn Books on the strength of a handful of hymn tunes. *E.H.* in its first edition (1906) printed two of his tunes, *ERSKINE* (227) and *HAMMERSMITH* (383), both

CXXI.

Engedi

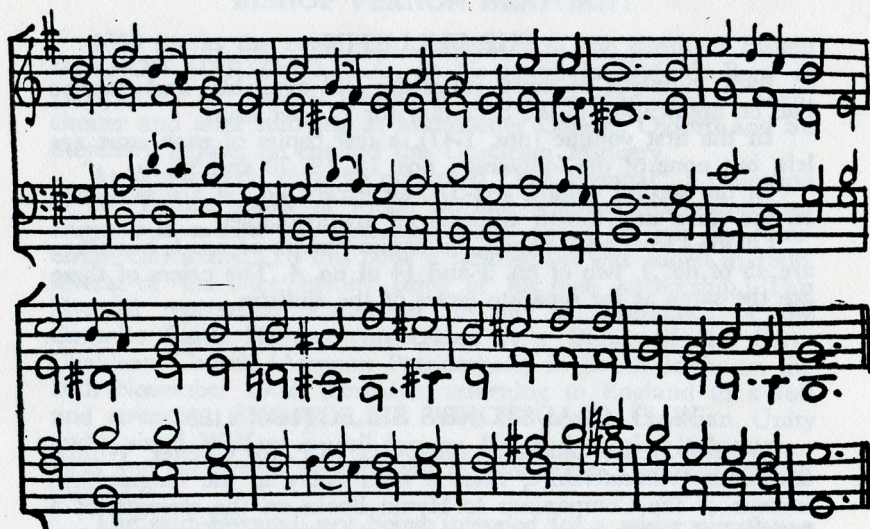
86886

2nd Tune.

CXXI

Hammersmith

86886.



CXXI.

Love.

Eternal Light! Eternal Light!

How pure the soul must be,
When placed within Thy searching sight,
It shrinks not, but with calm delight
Can live and look on Thee.

Oh, how shall I, whose native sphere
Is dark, whose mind is dim,
Before th' Ineffable appear,
And on my naked spirit bear
That uncreated beam!

There is a way for man to rise
To that sublime abode,
An offering and a sacrifice
A Holy Spirit's Energies
An Advocate with God.

These, these prepare us for the sight
Of Majesty above:
The sons of ignorance and night
Can stand in the Eternal Light
Through the Eternal Love.

of which went down to the Appendix in 1933. Neither *S.P.* nor *Hymns A & M* have ever had anything to do with him. But among non-anglicans he is best known for his L.M. tune OMBERSLEY (CP 23), which appears in all the current non-anglican books, and is still very widely used for the appropriate and inappropriate words.

The chief source for Gladstone's work is *A Selection of Hymns and Tunes, made and arranged by W. H. Gladstone, 1882*. This contains ERSKINE and HAMMERSMITH, but not OMBERSLEY, although that last was published ten years before. This is a rare book, neither published nor printed in the ordinary way, but reproduced from engraving in both its words and its music. A copy has been lent to me by Mr. Gilbert Wiblin, M.A., of Oxford. He acquired it in April 1957, and pasted into its fly-leaves is a letter from the sister of Gladstone dated 1923 who refers to his dislike of the 'poverty of language' and 'sentimentality of music' in English hymn books.

The book contains 317 hymns set out with music on 580 pages, preceded by a short preface dated from Hawarden, 1882, and followed by brief notes on each hymn (confined to mention of the author and composer or source) and by indexes of first lines and metres.

It is very obviously a labour of love, as a glance at the beautiful notation and lettering of the two facsimile pages here subjoined will show. The general taste exhibited in the book suggests that of the earliest edition of *A & M*; it is austerer than most of its contemporaries, and certainly reacts against evangelical concessions to aesthetic frailties, but it is, of course, dependent on secondary sources for most of its versions of ancient melodies, and content to remain so. Gladstone's chief virtue is that he knows his S. S. Wesley, and makes free use of *The European Psalmist*, a work for which he expresses admiration at the end of his Preface. Of that book he writes, 'While it seemed to me quite a magazine of musical wealth, (it) seemed also from the form in which it was issued little likely to come into practical use.' That was well guessed. The *Psalmist* is a typographical horror and a very unwieldy volume. But Gladstone went through it carefully enough to notice ELTHAM (CP 129) and to print it on his page 419 to a Passiontide hymn.

We give here, with great gratitude to Mr. Wiblin, a photographic reproduction of pages 223 and 224, which show four verses of Binney's 'Eternal Light' (remarkable in an anglican collection at this or any other date), set to a tune from Wesley's *European Psalmist*, and to Gladstone's own HAMMERSMITH.

E.R.