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The year 1958 will always carry a special significance for members of this Society in that it marked the end of the long, distinguished and fruitful lives of Dr. Ralph Vaughan Williams and Dr. Martin Shaw. Tributes by the score have been paid to both, and anything extensive here, apart from what is strictly in our field, would be unseemly and unnecessary additions to what has already been said.

We carry in this issue an article which assesses Vaughan Williams's work as a hymn editor. In recent years we have had much occasion to write of him, especially when the jubilee of the English Hymnal was being celebrated in 1956. Any who thought that, fifty years after editing that masterpiece of music and literature, Vaughan Williams would have forgotten his early enthusiasm for hymns, were put right at once, and greatly cheered, when the doctor himself lectured to us at Addington Palace in June 1956, and with characteristic pugnacity and decisiveness, defended to the last comma everything that had been done in 1906. Vaughan Williams

began, in those early years, as an enthusiast, and ended as an acknowledged leader. What he did, with his own hand, to revolutionize our values in hymnody has already been written in these pages, and needs only be mentioned again with an act of high thanksgiving.

Hand in hand with him went Martin Shaw. Those two books, the *Oxford Book of Carols* and *Songs of Praise,* represent the most familiar results of their collaboration. Perhaps it might be said here that people would have understood *Songs of Praise* better than they did had they realised that really it was more like a carol-book than a hymn-book. It was not so much a gesture towards the use of better hymn tunes as a gesture against certain complete complexes of prejudices and presuppositions about hymns generally. To these editors — bound in their common task by Percy Dearmer their literary guide — a hymn book was a book to have fun with, as much as a book to be solemn about. Was it a good spirit or a timid one that caused them to omit from the enlarged *SP* that hymn in the older edition which contained the verse—

Spinks and ouzels sing sublimely,
'We too have a Saviour born';
Whiter blossoms burst untimely
On the blest Mosaic thorn?

Shaw was the teacher who interpreted to the multitude what the leader was saying. Busy throughout his long life with less eminent concerns, though never with less necessary or sanctified ones, he gave all he had to the promotion of happy music-making. So many of his *SP* tunes are the kind that you sing in school or at home rather than in church; but then, who else was saying, just then, that your hymn book ought always to be open on the piano at home, and that your children ought to be singing the great themes with a light heart?

Vaughan Williams and Shaw, both devout men with an uncommon sense of the majesty of their faith, marched against the careless pomp and folly of conventional piety as David marched against the Philistines. Who now is going to do it is anybody's guess, but it will go ill with the Hymn Society if it betrays these exalted ideals.

If you met somebody in a railway carriage, and exchanged gossip, and learned of him that he was, say, an accountant or a chimney sweeper or a bookie, could you reply that you were a member, or an officer of the Hymn Society without a fear that you might be sounding ridiculous? Ourselves, we could not — except for people like Vaughan Williams and Martin Shaw : for that which is foolish and inept about our study and habits they redeemed and made distinguished.

There is one old friend of the Society to whom these deaths must have come as a special personal loss. For our distinguished

Vice-President, Canon G. W. Briggs, was of that household of faith. His collaboration with both Vaughan Williams and with Martin Shaw (not to mention, during his lifetime, Dearmer himself) has achieved one of the great ideals of both their lives — the dispersing of this musical gospel through the schools of the four kingdoms. Without Canon Briggs's singular educational gifts and editorial energy, so much less of what Vaughan Williams and Shaw lived for might have been done. May Canon Briggs long be spared to continue it!

It would be very wrong to end this note without mentioning another figure whom the year 1958 has removed from our sight — the gentle and much beloved Canon J. M. C. Crum who died in December. Crum was not of this company at all, although he is not without mention in *SP*. Crum's hymns for children were often a delight — whimsical without being sentimental, full of pictures and full of light. There is a good collection of them in the *Church and School Hymnal.* The best known, and a firm favourite with the children, is 'To God who makes all lovely things' (*SP* 372). Crum succeeded ably in a branch of hymnody in which Dearmer and Briggs, though in a different style, distinguished themselves, and which is one of the major ministries of contemporary hymn writers.

May these three rest in peace, and join with full felicity in the songs of Syon!

A PERSONAL NOTE FROM THE EDITOR

The city of Edinburgh has an honoured association with the Hymn Society, in as much as Millar Patrick, its first Editor and my own predecessor lived much of his life there, and died there. As your present editor prepares to remove from Oxford, where he has lived since the time — January 1948 — when he took over the editorial chair, to Edinburgh, his thoughts return to Millar Patrick and to the affectionate regard in which he was held by all those who had anything to do with him.

I never met Millar Patrick. I still have many letters of his, which (like many others, I am sure) I treasure as models of the fast vanishing epistolary art. Such courtesy, correctness and insight were in them as to put them almost in the class of Bishop Henson's. Had he lived to October 1951, I would have met him, for we had agreed to meet during a brief stay that I was to make in Scotland; but the Lord called him in the August.

And now the Bulletin moves back to Edinburgh, as your editor becomes, shortly after Easter, minister of Augustine-Bristo church. The prospect of being spatially separated from so many friends in the south country gives me sorrow, and moves me to record my thanks to those who have been my nearer neighbours up to now. But although I shall be unable to participate in the activities that

proceed in the South, there are friends in Scotland whom I now know only by name and repute, and whom to meet will be the greatest pleasure.

My new address, as from 2 April appears in this issue. May I count on the prayers and goodwill of my friends in the Society as I proceed to this adventurous ministry?

VAUGHAN WILLIAMS'S MUSICAL EDITORSHIP

by A. E. F. Dickinson

There must be many beside myself who, on encountering old hymn-tune friends recently, have recalled a debt to Vaughan Williams, as pioneer editor of congregational music; beginning with a pitch to include men as well as women. Steady homework can assemble tunes from various sources, hymnal and secular, and sort out versions. Some of these could be taken as *A. & M.* and other constituent books had found them, or made them, or be readily adopted with some of their creases restored. But in many cases potential tunes had to be framed from faltering, stilted or angular originals in order to become both integral conceptions and practicable strophical propositions for a barely trained singing group, with organist and choir of human imperfections. Individual cases of drastic regimentation of capricious phrases or rhythms may be argued afresh, but the recurring need for reconstruction cannot be denied.

The simple heading '*adapted*' covers a constant exercise of the highest musicianship under the discipline of wholeness, as estimated at a given period. It is hardly true at all to say that, with his widening acquaintance with English folk-song, as well as with German and French psalm-tunes and many stray collections, Vaughan Williams had all the normal luck of industrious research. It is much truer to say that without Vaughan Williams there would have been no MONKS GATE, no LASST UNS ERFREUEN, in English use to-day. Nor should one under-estimate the importance of fresh harmonisation, and of a modulation that is structural, not merely picturesque.

It was an almost inevitable consequence of this steady creative work on basic material that the editor sometimes 'adapted' tunes that were his from the start, and that in their varying styles, from the plainly declamatory but orderly RANDOLPH and the exultant SINE NOMINE to the more ascetic KING'S WESTON, and the all-embracing DOWN AMPNEY, they were evocative, singable and deeply melodious; and melodious as a whole, not in one catchy phrase whose continuation or introduction sinks, strophically, into increasing insignificance.

Vaughan Williams also chose tunes for their hymns far more rigorously than his predecessors, whether by finding tunes worthy

of their hymns, or by boldly transcending a weak hymn by a strong tune, or by being content with a companionable appropriateness. Some stages may be noted: (1) tunes for *E.H.* 1906; (2) tunes for *S.P.* (1925, 1931), with Martin Shaw as co-editors; (3) fresh tunes for *E.H.* 1933, including many from *S.P.* The general creative scholarship of *E.H.* 1906, as such, implicit in many other hymntune books, needs no promotion here. The main problem is to do congregational justice to its range. But mention may be made of the much less recognised feat of fitting tunes, and to spare, to the seven hundred hymns of *S.P.*, representing a much more characteristic literary quality. Clergymen and others who complain of theological relaxation here seem to underestimate both the low standards of many orthodox hymn-writers of the past and the need for hymns that reflect the dreams and the strivings of the many worshippers who shew a social conscience unknwon to a multitude of church communities, while taking for granted that the life of God must somehow break in on earth. It is not in the main a question of refined expression, but of doing justice to the resolutions and naturalistic devotions that count in some people's lives, as essential to Christian worship, quite as much as a sense of dependence does in others. To end the exploitation of the helpless for monetary or social gain may not be the chief aim of man, but it must certainly come into the focus of Christian thought, and while it is an unsolved problem, talk of a place in serener world wears very thin. That professions of excellent sentiments of social concern may turn sour with repetition, as much as many an earnestly redemptive hymn, is an argument for changing the hymn but not the sentiments.

Certainly Vaughan Williams considered it worth his while, at the height of his career, to furnish *S.P.* (with Martin Shaw) with a fine new repertory of tunes for this broader churchmanship. About one third of the seven-hundred-odd tunes in the 1931 edition are not found in *E.H.* 1906. There are new, or new additional, tunes to well-known hymns, VISION (206) for 'Hark the sound', ALBERTA (554) for Newman, BREMEN and THORNBURY (besides KOM SEELE) (255) for 'O Jesus I have promised', PURPOSE (300) for 'God is working his purpose out', PRINCE RUPERT, (397), defiantly for the church militant. These are new tunes for new hymns, CAERLLEON, (193), to absorb processional stanzas by Geoffrey Dearmer, CHILSWELL, (498), to fit Bridges, SLANE, (565), regularised for Jan Struther and (*vice versa*), JUDITH-REPTON, (481), adapted for Whittier, RISBY, (568), composed with splendid precision for Donald Hankey. We may accept it that the assignment of many C.M. tunes, and of some in other prevailing measures, is a matter of distribution, leaving the acceptable association to time to cement. All the same, the general standard of musical rendering, of a text firmly grasped in a musical clasp, is very impressive; and if I have mentioned, above, some tunes that remain in abeyance, that is no

fault of theirs. The nonconformist conscience was challenged in a new way. The many fresh features of the *Church Hymnary,* (1927) and the rest, present a series of responses to that challenge and of their challenge of more modern tunemanship.

Rather more than a third of these 'new' tunes in *S.P.* have been absorbed in *E.H.* 1933, to replace a tune now in the appendix, or a tune now found elsewhere. In the former class, the hymn is often the same as in *S.P.* In the second, the hymn is usually not the same. Here, again, the re-assignment of the C.M. tunes and the like will cause no stir, and it must be admitted that many tunes surprisingly renew their strength with their new text, as when YN Y GLYN (563) is joined to Russell Lowell, as an alternative to HYFRYDOL. Similarly, in *S.P.* a number of old or well known tunes find such new meaning in their hymns, that one hardly knows whether the hymn was found for the tune, or the tune for the hymn. OLD 124TH thus gains so immensely, set to 'Turn back O man', that it is disheartening to meet it relegated to the obscurity of two rare occasions in *E.H.* 1933. LASST UNS ERFREUEN (157) is reinstated as an Easter hymn tune, besides being an allowable alternative for St. Francis-Draper, but the provision of an adequate English hymn is, in my judgment, in process.

We recognise with gratitude the late Dr. Shaw's participation in this historic collection, which remains in use in churches of distinguished integrity and warmth of spirit, as well as in numberless schools and colleges. Together with the *English Hymnal,* it reveals unmistakably the stamp of Vaughan Williams's downright musical personality. Many will continue to rejoice in his fundamental vigour of mind, alike in the great tunes and in the weekly round. Not easily will any future committee maintain this infectious unity of purpose, constant come wind, come weather.

NOTES AND QUERIES

HUNGARIAN PLAINSONG

Are you interested in plainsong? If so have a look at *Melodiarium Hungariæ Medii Aevi I. Hymni et Sequentiæ,* edited by Banjamin Rajeczky, Budapest, 1956. It is not necessary to know Hungarian, as all the essentials are in German as well. Here you will find 105 hymn melodies and 56 sequences, *with variant readings.* There is a descriptive list of MSS and printed sources, 148 items. It is an oblong volume, with pages 8 × 11⅛ inches, i-lii, 1-344; beautifully printed, and costs about £4 - 10 - 0. It makes an interesting study to compare our Sarum versions of the hymn tunes as given in the P.M.M.S. *Hymn Melodies and Sequences* with those given here.

Just one warning — the sections are stapled, not sewn, in the

cloth binding: so keep the book dry, or have it sewn and replaced in the binding.

MAURICE FROST.

A / COLLECTION / OF / PSALM TUNES / IN Four Parts. / Fitted to the Old or New Version. With Five ANTHEMS in Four Parts. / CANTUS. / (Printer's ornaments) / LONDON: Printed in the Year 1711. /

In the *Historical Edition of Hymns Ancient and Modern,* p. lxxxiv, Bishop Frere referred to this little collection, which contains twenty seven psalm tunes in addition to the anthems. The *British Union-Catalogue* revealed its location as the British Museum.

So far I have traced only one tune to an earlier book: COLESHILL, so named and set for Psalm cxvi.

What is of interest is that thirteen of the remainder reappear in slightly later books.

(a) John and James Green in *A Collection of Choice Psalm-Tunes,* 3rd edition, 1715, print the tune for Ps. xl as that for Ps. viii. It proved a popular tune, reappearing in at least a dozen different collections between 1711 and 1780, including Michael Broom's collection of 1725, where it is attributed to John Bishop. *Harmonia Perfecta* called it BARNET, but an earlier name was STANFORD, later altered to STAMFORD. Thomas Moore (1750) renamed it WAKEFIELD, and as such it comes in Stephen Addington's *Collection,* 1780.

(b) James Green, in the 4th edition of the above book uses the tune for Ps. ix or cv as his choice for Ps. lv; but this tune seems to have had no future. In 1711 it was called NORTHBOURNE.

(c) In 1720 Simon Browne's tune ST. PETER is the same as that for Ps. xxiii in 1711. It s repeated in Matthew Wilkins's *Collection,* c. 1725, where it is attributed to J. Bishop. *Harmonia Perfecta* prints it twice: once as BANGOR (p. 51) and again as ISLE OF WIGHT (p. 269). The settings are different.

(d) D. Warner's *A Further Guide to Parish Clerks,* prints the tune for Ps. viii or ix. Michael Broom both in 1725 and in his Isleworth Collection of 1730 attributes it to Bishop. Called BUCKINGHAM in 1711.

(e) Michael Broom in 1725 gives two more: the tune for Ps. cxxxvi (1st metre, 8.10), and that for Ps. cxlviii both of which he attributes to Bishop.

(f) Finally *Harmonia Perfecta* has another seven: WANDSWORTH, WHITCHURCH, HENLY, MUNMOUTH (these have no names in 1711), and ALLDERMASTON, ST. LAWRENCE, and BRIMPTON.

None of the tunes attributed to John Bishop appear in his known collections, and there are others which have his name attached in

early xviii century books. It was later that the custom arose of attaching well-known names to anonymous tunes, so perhaps these really are by Bishop.

I think the compiler of this little book hardly deserves Bishop Frere's strictures. There is nothing in it like, for example, some of Knapp's more florid tunes.

MAURICE FROST.

THE CHARLESTON HYMNAL of 1792

A FACSIMILE edition of this early American collection, with Introduction by Dr. Leonard Ellinwood of Washington Cathedral, is a notable acquisition. It is dated 1956, contains pp. x + 62 in paper covers, and may be had for $2 from *The Dalcho Historical Society* of the Diocese of South Carolina, Wentworth Street, Charleston, S.C. The original title-page reads :

" A / Selection / of / Psalms, / with / occasional / Hymns. / [monogram : WPY] / Charleston : / Printed for W. P. Young, / 43, / Broad Street."

Overleaf is a certificate of authenticity, dated " Charleston, Nov. 10, 1792 ", and signed by " ROBERT SMITH, Rector of St. Philip's Church HENRY PURCELL, Rector of St. Michael's Church ". Of these two clergymen Dr. Ellinwood " would like to know more ".

Then follows 46 extracts from the " New Version " Metrical Psalter, and 47 " Hymns ", which themselves include 6 further selections from Tate & Brady, with 5 Psalm-versions from Watts and 2 from Addison. In fact, therefore, as the editor observes, there are only 34 original Hymns as against 59 Psalms (usually a judicious grouping of scattered verses). The book contains also 10 Doxologies in different metres, and Alphabetical Tables of " Psalms " and " Hymns " respectively. The prevailing CM of the Psalms is relieved by two in SM, 14 in LM, and 7 in other measures.

Leaving aside a dozen hymns (or stanzas) which have not been traced to any author, the choice of sources is remarkably impartial, including Independents, Methodists, Baptists and a Quaker, as well as evangelical clergymen, and men of letters (Addison and Pope). There are a few singular omissions; one would expect, for instance, to find " Hark, the herald angels sing " or Marckant's " O Lord, tun not away Thy face ", both being in the Supplement to the New Version. The *Lyra Davidica* Easter hymn, " Jesus Christ is risen today ", is not given in full, but supplies 2 st. (with Hallelujahs) at the end of Watts' " He dies, the [Friend of sinners] dies " [see notes on Hymn 9; the American Episcopal *Hymnal 1940 Companion,* No. 85; *Handbook to Church Hymnary1927,* No. 119]. Dr. Ellinwood notices other " odd combinations " of syllables requiring special adaptation for singing. Then Bp. Ken's " Morning Hymn " is displaced, and part of his " Evening Hymn " is displaced, and

part of his " Evening Hymn " combined with an anonymous opening stanza. In the same way composite centos are built round verses by Anna Barbault and Samuel Medley.

The Hymns, as indicated on the title-page, are mainly chosen for " occasions "; thus six funeral pieces are provided, four are for Holy Communion, and three commend " charity to the poor ". There is one (unidentified) " to be sung by children ", while another fixes harvest-festival for " the first Thursday of November, yearly " [instead of, as often now in England, the last Sunday in September], making sure that " all *is* safely gathered in ".

Altogether, the Dalcho Society is to be congratulated on its enterprise in making available a very important little volume which, with Dr. Ellinwood's admirable Introduction, is worthy to supplement Dr. Wilder Foote's *Three Centuries of American Hymnody/ 1940,* in which pp. 166-8 should be consulted.

L. H. BUNN.

A QUESTION

Here is a small problem in literary criticism. In the Scottish *Paraphrase,* 1781, No. 58 beginning " Where high the heavenly temple stands " contains the couplet [st. 5] :

In *every pang that rends the heart*
The Man of Sorrows had a part.

Now the same words occur in Oliver Goldsmith's oratorio, *The Captivity,* Act II, thus :

The wretch, condemned with life to part,
Still, still on Hope relies;
And *every pang that rends the heart*
Bids expectation rise.

(These lines are also prefaced in Scott's *Quentin Durward* to chap. xxxvi.) Paraphrase No. 58 is usually accepted as one of Michael Bruce's " Gospel Sonnets ", and as having been written c. 1764, the same year as Goldsmith's oratorio. But neither of these pieces was seen in print before 1781, the year in which Bruce's poems were published by Logan. Thus it would seem as impossible for either Bruce or Logan to have borrowed the line from Goldsmith as for him to have become indebted to them. We seem left, therefore, with a singular instance of precisely the same phrase occurring independently to two contemporary poets. Or can any reader offer another explanation?

L. H. BUNN.

VENI EMMANUEL

The origins of this tune continue to be uncertain. It first appeared in the *Hymnal Noted,* 1854, where it was set by Thomas Helmore to J. M. Neale's version of ' O come Emmanuel '. It was there ascribed to a French Missal in the National Library at Lisbon.

But a search in the Missals of that library some years ago by the Reverend W. Hilton failed to trace the tune or its origins. To anyone versed, however, in liturgical studies the ascription 'from a French Missal' would be suspect. It is probable that Helmore was using the term 'Missal' in a loose sense and without regard to technical details. Normally, the Roman Missal does not contain music other than the chants of the Preface before the Sanctus and those for the *Ite missa est* at the end of the liturgy. The French Diocesan Missals of the seventeenth and eighteenth centuries are no exception to this rule. Even the *Exsultet* of Holy Saturday, if included in the Missal, is largely preface-like in its structure and content.

The late Dr. W. H. Frere C.R. hazarded a guess that *Veni Emmanuel* was an adaptation by Helmore from the melody of a *Kyrie Eleison*. This is not unlikely; and if this is the case, then, the origins of the melody would be in antiphoner or gradual rather than a missal. The writer has, over the past seven years, looked through numerous French antiphoners and graduals at the British Museum and in the Library of the Community of the Resurrection at Mirfield. This search was supplemented while in Paris in the summer of 1957 by a visit to the Bibliothèque Mazarine. But it is still impossible to state any definite conclusion as regards the origin of this tune. One thing is, however, certain; this tune is not genuine plainsong. Its tonality is entirely cast in that of the modern minor scale. There can be little doubt that its origins are in the French ecclesiastical melodies of the seventeenth and eighteenth centuries, which the French usually term 'plainchant-musical' to distinguish themfrom authentic plainsong. In some of its phases VENI EMMANUEL reminds us of a *Kyrie* in the *Missa Regia* of Henri Dumont (1610-84), which is found in many French antiphoners and graduals of the period. The resemblance is not, however, sufficiently close for any certain pronouncement to be made.

No tune has received such varied treatment at the hands of the musical editors of our hymnals as has this one. Before us is *E.H.* 8, *A.M.R.* 49, *A. & M.* (1904) 47, *Westminster Hymnal* 4, *B.B.C.* 36, *S.P.* 66, *C.P.* 72, *The Hymnal* (Episcopal) 2, none of which agree. The most impossible version is *B.B.C.* 36, set out almost entirely in quavers but without any allowance for pauses between lines 1 and 2, and lines 3 and 4. Even the late J. H. Arnold's version in *E.H.* 8 is marred by the tied quavers in the third line, which seem to sort ill with the rest of his version.

While it is desirable to set this tune out in quavers, speaking in general terms, there must be pauses between all the lines of the verse if a choir and congregation are to be able to sing this tune. The refrain 'Rejoice, Rejoice' can be sung through without any deliberate pause after 'Emmanuel' if the tune is sung freely but not *too* quickly. This tune should, in fact be treated in a similar manner to *Adoro te devote E.H.* 331, *A.M.R.* 385, *West. Hyl.* 252,

which is also a French Church melody having its origins in the *Paris Processional*, 1697; and which is quite incorrectly ascribed as 'Solesmes' or 'Solesmes Plainsong' in more than one hymnal of to-day. *Adoro te* and *Veni Emmanuel* are probably both from the same period.

C. E. POCKNEE.

CRIMOND AGAIN

By the courtesy of the Reverend H. Cook, M.A., a remarkable document has just come into our hands. It is a booklet of 24 pages about six inches by five, entitled *'Crimond' — the full story of a psalm tune controversy, by Fenton Wyness, O. St. J., F.R.I.B.A. (with illustrations by the Author). Printed for Historical Publications by W. & W. Lindsay, Aberdeen,* 1958. (No price is stated).

In a foreword, the author writes: 'The Author wishes to point out that he is neither interested in church music nor in the parish of Crimond . . . When he wrote in *Let's Look Around the Peterhead Area* (1954) that the psalm tune, CRIMOND, was composed by David Grant of Aberdeen, he did so after considerable research into the matter. The opinion then expressed . . . raised the indignation of the present Minister of Crimond Church, who is reported to have stated that "all the evidence put together is strongly in favour of the fact that the air of the psalm tune CRIMOND was composed by Jessie Seymour Irvine". In the CRIMOND story the Author has endeavoured to present the facts as he has found them'.

His object, then, is to refute the thesis, first put forward in the pages of this journal, that the composer of the tune is Miss Irvine. It was, of course, Dr. Patrick who wrote the article, and it is on his authority that the Scottish Psalter in its current edition, and other modern books, accept that ascription. The Bulletin is not mentioned in Mr. Wyness's pages: Dr. Patrick is mentioned once and misspelt: the alteration in the Scottish Psalter is regarded as an incomprehensible and irresponsible alteration.

Mr. Wyness supports the claim of David Grant on the following grounds:

(a) that the tune was universally ascribed to Grant until 1911, and

(b) that the vital document of 1911 which first claimed the tune for Jessie Irvine — a letter from her sister, Anna Barbara Irvine — makes a false statement.

If Anna Barbara was entirely mistaken in saying that her sister wrote the tune, then undoubtedly the case for Jessie collapses at once. If she was not mistaken, we have to explain why the false ascription was allowed to persist for forty years after the tune's first publication.

Mr. Wyness does not mince matters. He is quite clear than Anna Barbara was wrong. And it must be admitted that extraordinary

mistakes of this kind can occur. I recall myself hearing (during the late war) the hymn 'Holy Father in thy mercy' sung to Prout's tune CAIRNBROOK as a vesper hymn in a church in whose hymn book the words were not printed. I was told in perfect good faith that the organist of that church had written the tune, — not by the organist but by one of his friends. (He did not mean that Prout had been organist there in his time: in any case, he had not). A lady of advanced age *might* make such a mistake about her sister.

And yet it is surely easier to believe what Dr. Patrick wrote. Unhappily Dr. Patrick's article is not as well documented as Mr. Wyness's tract (see *Bulletin* II iii 40 and II v 80); but the most significant of his suggestions is surely that Miss Irvine showed a tune to Carnie, the editor of the Northern Psalter of 1871 (its first source), who passed it to David Grant; and that Grant harmonized it and also suggested certain alterations that would re-shape the melody to advantage. That is always happening. Editors are great blue-pencillers, but no blue-penciller (*experto crede*) is more energetic than the amateur who is a notch above another amateur. If Grant had a fairly substantial part in the final shaping of the tune, it is surely not as incredible as Mr. Wyness thinks, that the Irvine family should have been content for Grant to pass the tune off as his.

That it should be claimed only much later by supporters of the Irvine side can be accounted for by similar recourse to psychological probabilities. First: if Anna Barbara was asked 'Did your sister compose CRIMOND?' she could with perfect truth answer 'yes', and unless she was accustomed to the conventions of precise documentation, she could have omitted to say 'But for its final form, Grant was responsible'. Her statement might not be good enough for the hymnologist, but it would be natural and not really disingenuous.

Once the statement was made, and Jessie was long dead (she died in '87), it was not unnatural for champions from the Irvine side to press the claim. Editors have often noticed that it is more difficult to get free use of a hymn from the agents or executors of an author than from the author himself. Matters of right and personal claim very often stand larger in the sight of one's heirs than they do in one's own.

It is almost certainly true that Grant had a good deal to do with the tune. Mr. Wyness makes out a perfectly good case for saying either 'David Grant, adapted from a melody by Jessie S. Irvine', or 'Jessie S. Irvine, harmonized and adapted by David Grant'. On the whole, that seems to be the most exact ascription, and perhaps future editors ought to follow it. But it may be doubted whether Mr. Wyness has established more than that, and readers may profitably study the book and see whether their opinion agrees with mine that the Irvines have not, by his arguments, been entirely put out of the picture.

E.R.