

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

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SOME FAVOURITE PRE-WESLEY HYMNS

by the Rev. G. F. TULL

So much research in hymnology has been done in this century that I hesitate to claim anything new or original for what follows. In making a purely personal selection of those hymns which seem to me most worthy of a place in our corporate worship, I have not suppressed my own bias towards certain types of hymn. It would be interesting to know whether other people's choice shows a partiality to *types*, in contrast to a more catholic variety. Both musically and doctrinally, such analysis can be very revealing. To avoid tackling too wide a field, my choice has been restricted to the earlier hymns, some of which may have been known in England in the time of John and Charles Wesley.

In this article reference is made to the *English Hymnal*, not out of any disrespect for other hymnbooks, but because it is the one I am most familiar with and its high standard is generally recognised "in choirs and places where they sing". If this has the incidental

effect of sending a few readers to explore the lesser-known treasures of that book, so much the better.

Possibly the oldest of Western hymns sung today is an act of faith in the Holy Trinity, known as St. Patrick's Breastplate, a pure pearl of Celtic devotion attributed to Ireland's Patron:

"I bind unto myself today

The strong Name of the Trinity . . ." (212).

The traditional Irish tune, equally solid and uncompromising, in unison except for the harmonised middle section, fits perfectly and gives life to the words, uplifting our hearts and taking us back in imagination fifteen centuries to the era of the wandering Celtic missionaries with their eternal message. This is a hymn of rededication and courage, for festivals and choral gatherings, as well as for more general use. Even more, it is a great prayer.

To follow that, we cannot do better than a group of hymns set to dignified French melodies, also sung in unison, (with, one hopes, some imaginative accompaniment by the organist, to support but not to drown the melodic line). Generally speaking, tunes of this type should as far as possible follow a natural speech rhythm and not be allowed to drag. My particular favourite is "O What their joy and their glory must be", (465) the only hymn by Peter Abélard, (1079—1142) sung today, though he wrote a number. (The *BBC Hymn Book* includes one other, for Good Friday.) It is a pity that more of these have not been translated from the Latin and made available for our use. Abélard was an original thinker, poet and devout scholar, misunderstood and maligned by his contemporaries. He deserves better commemoration than the very occasional use for festal processions of this one hymn, written for Heloise's nuns to sing in the Saturday evening Office. What more sublime doxology of adoration can there be than this closing verse:

"Low before Him with our praises we fall,
Of Whom, and in Whom, and through Whom are all;
Of Whom, the Father; and through Whom, the Son;
In Whom, the Spirit, with these ever One."

The translation is from the pen of that master of English and hymnody Dr. John Mason Neale. A more recent version was made by the late Mgr. Ronald Knox, but, although it is as faithful to the original, it is not so satisfying as Neale's.

We find that the same spacious atmosphere pervades a hymn written 5½ centuries later than Abélard: "Disposer supreme and Judge of the earth" (178), by Jean-Baptiste de Santeuil, (1630—97), one of two brothers who were both hymn writers of some distinction. Its own sonorous tune should *never* be displaced by Hanover!

Of the homely-carol type of hymn, one in particular has a great charm: "Behold the great Creator makes" (20). Its author Thomas Pestel died 300 years ago — in 1659. The tune is the traditional English 'This endris night'.

"Christ the Lord is risen again" (129) has a pleasant tune in triple time, 'ORIENTIS PARTIBUS', once associated with the discredited Feast of the Ass, but probably sung at an even earlier date in more sober measure as a plainsong tune of the monks. This tune is preferable to the laboured 'WURTEMBERG'. Another Easter hymn which must be mentioned here is "Ye sons and daughters of the King" (626), also French and translated by Neale. The universally loved hymn to the Holy Spirit, *Veni Creator Spiritus* (153, 154), appears in various translations in most of our hymn books. The original melody, untampered with, is preferable to the flat-footed Mechlin version generally sung, which spoils the modality of the last line completely. Another Whitsuntide hymn, "Come down O Love Divine" (152), has become popular in recent years, both on account of its mystical quality as a poem and because of the very English tune *DOWN AMPNEY* written for it by Dr. Vaughan Williams.

Charles Coffin (1676—1749) was responsible for a number of fine hymns, originally written in Latin. These include the beautiful meditative prayer, "As now the sun's declining rays" (265), "Happy are they, they that love God" (398) and "O Holy Spirit, Lord of grace" (453).

One of the most satisfying of all German hymns, (after the Passion Chorale "O Sacred Head sore wounded", by the same writer), is "The duteous day now closeth" (278). Here, as Bridges interprets him, the poet, Paulus Gerhardt (1607—76) seems to look upward as the sun sets and the stars become visible, with the Psalmist's words in his mind:—"I will consider Thy heavens, even the works of Thy fingers, the moon and the stars which Thou hast ordained." He is filled with a holy wonder at what James Joyce called "the heaventree of stars". Despite its secular origin, the Chorale *INNSBRUCK* is one of those used by Bach in his St. Matthew Passion. On most joyful occasions, from weddings to thanksgivings, "Now thank we all our God" (533) can be used. If a full orchestra is available, the effect is very telling. For the last verse of the powerful Germanic tune could be sung in unison, (perhaps doubled by trombones?), giving the harmonies to the orchestra; a running accompaniment in the upper strings, punctuated by fanfares for trumpet and drums. While not encouraging over-indulgence in such musical fireworks, I think that the treatment is justified once in a while. Unfortunately with solid German tunes like *NUN DANKET* the congregation tends to sing one line per breath, with fatal results to the sense of the words! The worst example in this hymn occurs in the last verse:

"The Son and Him who reigns
With them in highest heaven".

This could have been more happily phrased by the translator and it is to be hoped that future hymn books will improve on it. One tolerable alternative might be:

"The Son and Holy Ghost,
Who reigns with them in heaven".

A quiet 18th century evening hymn, "The sun is sinking fast" (280) sings of the soul's perfect resignation into the Father's hands "in whom all spirits live". "O Love, how deep, how broad, how high" (459) summarises the events of Christ's Incarnation.

Amongst the Communion hymns, those translated or adapted from Eastern liturgical sources are specially attractive and full of a deep timeless sense of reverence and mystery. While recognising our utter unworthiness in God's presence, we are spiritually drawn to contemplate His heavenly glory.

At His feet the six-winged Seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry
Alleluya . . . Lord most high (318).

"Christ is made the sure Foundation" (170), if not sung to its proper plainsong, sounds most majestic to Purcell's WESTMINSTER ABBEY — (in Revised A. & M.) — where, in fact, I first heard this setting. The long poem *Hora Novissima* by St. Bernard of Cluny has provided several hymns in different metres, devoted to the joys of heaven, "the home of fadeless splendour" enjoyed by the blessed and which we must yet strive to win. Undoubtedly the favourite of these hymns is "Jerusalem the golden" (412), to Ewing's popular if not very easily sung tune, which bears his name. "Light's abode, celestial Salem" (431) by Thomas à Kempis (1380—1471), has the same theme of heaven. In this case too the tune, REGENT SQUARE by Smart, is much later than the words.

Such are the hymns, sung and enjoyed by many generations of Christians, which have become our heritage.

"One and unending is that triumph-song
Which to the Angels and us shall belong

PARODY

by MAURICE FROST

This note is by way of being an extended question, as I hope it may extract further information on the subject from those with fuller knowledge than I possess.

Parody of religious originals we all know: The *Carmina Burana* has some admirable examples in both prose and verse. The Holy Gospel according to the Silver Mark is a brilliant cento of scriptural phrases and a biting satire. The parody of the hymn to the B.V.M., *Verbum bonum et suave*, as a drinking song can be seen in Daniel, vol. i, p. 273, and in Longfellow's *Golden Legend* Even J. M. Neale and his friend Gerald Moultrie were not above using a sequence form for secular purposes. A small unpublished leaflet which I have contains four such efforts. Moultrie's contribution to this jeu d'esprit is headed

INCIPIT CANTILENA DE DOMINO WHALLEY PETROBURGENSI

and the first stanza reads:

Considebant ad loquendum
(Nil est aliud agendum
Inter tales serium)
Senatores, —mixtae plebes—
Judaei, Turci, infideles,
Ad Westmonasterium.

Mr. Whalley, M.P., complains of the goings-on in Peterborough Cathedral:

"Non sedebant hi precantes
(Ut mos inter Protestantes
Quum Ministro subsident)
Sed hi flexis sunt precati
Genibus, et sunt prostrati
Quasi Deo supplicent!
"Et (quod nefas esse puto)
Non sedebant ore muto,
Apparitor nec obviam:
At cantabant — sed quid cantem?
Psalms, Hymns, atque Anthem,
Et novam Litaniam."

The assembled Commons are amused suggest Whalley should demonstrate:

"Canta," clamant senatores,
"Canta," clamant Whigs et Tores,
"Canta, Whalley, canito!"
"Sed quid cantem?" clamat Whalley:
Et solutae sunt tabellae
Risu praestantissimo.

And there the story ends.

Neale follows:

INCIPIT CANTILENA DE CONVENTU S. MARGARETEAE

This is prefaced by a learned note as to the identity of two persons named therein. First *Cetinus*: a certain learned Geraldus Talparboreus had conjectured that he was the same as the Whale or Whaly mentioned in the preceding cantilena, with a reference to Genesis, "And God creatyd grete whalys". The other problem concerned someone named Occidentomythus. This was more difficult, though V. D. Richardus Parvivallis had noted that the name was a compound, and the latter part of the name suggested incredibility as regards the virtues locally attributed to him.

"Prima pars conjecturae et mihi placet. Quod vero ad alteram

attinet, cras Viro Doctissimo credimus, hodie nihil : nunquam enim inter scriptores ejus temporis historicos de tali viro me legisse memini. Equidem, certus conjecturae, virum ipsum de se tam immania narravisse crediderim, ut in jocum mythumque et re in nomine praeteriret. Sed jam nunc poetam audiamus."

Pange, lingua, quos dolores
Olim passae sunt Sorores :
Et facinorosos mores
Ritus Puseyistici :
Item rhythmis tolle dignis
Quae, ut inconsumptus ignis,
Vis patravit Cetini.

In Conventu Margaretae,
Quo non penteravit Cete,
Vivit pie et discrete
Haud parva Sororitas :
Haec earum consuetudo ;
Ubi adest aegritudo,
Nulla viae longitudo
Suas arcet semitas.

and so on for a further fourteen stanzas.

But what interests me is the reverse process — the parodying of secular words by turning them into religious hymns or songs.

In view of his professed purpose one hoped to find something of the sort in Coverdale, but he has nothing to the point. The Wedderburns however are more obliging.

Welcum, Lord Christ, welcum againe,
My joy, my comfort, and my blis,
That culd me saue from hellis paine :
Bot onlie thow, nane was, nor is.

a parody of

Welcum, Fortoun, welcum againe,
The day and hour I may weill blis,
Thow hes exilit all my paine,
Quhilk to my heart greit plesour is.

The latter piece was ordered by the General Assembly of 1568 to be deleted out of the psalm-book, and so although it stands at the end of the 1567 edition of the *Gude and Godlie Ballatis* it does not appear in that of 1578 — only the parody.

"QVHO is at mt my windo? quho, quho?" is another secular balad turned to religious use. The tune can be seen in Chappell, vol. i, p. 146.

"JOHNE, cum kis me now" is another (Chappell, vol. i, p. 269), also "With huntis vp, with huntis vp" (Chappell, vol. i, p. 86).

In fact there are quite a number of pieces, which, even when the original has not been traced, betray their source as secular by the wording of the first stanzas.

My point is can we show anything similar in modern times? The adaptation of secular tunes is going on all the time, but that is not the same thing as adapting secular words.

MAURICE FROST.

THE LIBRARY OF THE HYMN SOCIETY

Housed in the Basement of Addington Palace

From a list supplied by the Reverend D. Ingram-Hill

LATIN HYMNODY.

1. Bingham, R. : *Hymnologia Christiana Latina*, 1871 (from Luther to Keble), translated into Latin.
2. Blaikie, W. G. : *XLIX Hymns (English) Rendered in Latin Rhyme*, 1900.
3. Chavasse, A. S. : *Hymns Translated and Original*, *n.d.*
4. Chavasse, A. S. : *Latin Hymns*, 1900.
5. Faussett : *Memorials of T. G. Godfrey*.
6. Lawson, J. A. : *Hymni Usitati Latine Redditi*, 1883.
7. Luscombe, A. M. : *Hymns Translated into Rhyming Latin Verse*, 1879.
8. Macdonald, F. W. : *The Latin Hymns of the Wesleyan Methodist Hymnbook*, 1899.
9. Neale, J. M. : *Hymni Ecclesiae*, 1851.
10. Neale, J. M. : *Stabat Mater Speciosa*, translated, 1866.
11. Pearson, C. B. : *Latin Translations of English Hymns*, 1862.
12. Phillimore, J. S. : *The Hundred Best Latin Hymns*, 1926.
13. Wrangham, D. : *A complete Set of the Liturgical Poetry of Adam of St. Victor*, translated, 3 vols., 1881.
14. *Annus Christiani* : *Latin Hymns from English Originals*, 1880.
15. *Arundel Hymns*, with Tunes, Parts 1, 3 & 4, 1899.
16. *Hymnarium Bluthen Latinischer* : *Kirchen Poesie*, 1868.
17. *Hymni de Concordia et Unitate*, 1896.
18. *Hymni Ecclesiae*, parts 1 and 2, 1865.
19. *Hymni Latini* (from *Hymns A. & M.*), 1906.
20. *Latin Year*, The, parts 1—3.

GREEK ORTHODOX HYMNODY.

21. Boyd, H. S. : *Select Poems of Synesius & Gregory Nazianzen*, translated, 1814.
22. Brownlie J. : *Hymns of the Greek Church*, 1900.
23. Brownlie, J. : *Hymns of the Holy Eastern Church*, translated, 1902.

THE HYMN SOCIETY OF GREAT BRITAIN AND IRELAND

1. GENERAL FUND RECEIPTS AND PAYMENTS ACCOUNT.

1957 RECEIPTS:

Members' Subscriptions:

		£	s.	d.	£	s.	d.	£	s.	d.
16	1 Life Member ...				7	7	0			
89	197 Subs. for 1958 at 10/6d. ...				103	8	6			
3	13 Subs. for 1959 at 10/6d. ...				6	16	6			
	do — partly paid					5	0			
4	Arreas Subs. paid up				21	15	0			
112					139	12	0			

Donations:

	Barrow Cadbury Fund Ltd. ...	1	11	6			
	National Sunday School Union ...	1	1	0			
7	Sundry Others ...	1	5	0			
28	Sale of Literature ...				7	9	0

Investment Income:

22	£500 Defence Bonds Interest ...	22	10	0			
6 175	Deposit Account In.	6	17	5	29	7	5
					180	5	11

LESS PAYMENTS:

Printing Costs:

101 (4)	4 Bulletins (includ- ing despatching)	115	14	3			
12	Forms and Other Printing ...	16	11	0	132	5	3
113							

Annual Conference Expenses:

	Printing Ser. Sheets	18	15	0			
	Other Expenses ...	5	0	0			
		23	15	0			
29	Less: Collections ...	5	0	0	18	4	2

10	Treasurer's Expenses	10	10	0			
2	Secretary's Expenses	2	0	0			
	Bulletin Ed's Exp.	1	1	0			
1 155	Sundries ...				2	1	
					164	2	6

— 20	EXCESS OF RECEIPTS OVER PAYMENTS:	£16	3	5			
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Balances at 31st December, 1956:

	Current Account ...	16	17	0			
	Deposit Account ...	197	6	4	214	3	4

Add: Excess of Receipts over payments in 1958

	Balances at 31st December 1958:				16	3	5
	Current Account ...	26	3	0			
	Deposit Account ...	204	3	9			

£230 6 9

Statement of Accounts for the Year ended 31st December, 1958.

2. JULIAN DICTIONARY RECEIPTS AND PAYMENTS ACCOUNT

1957 PAYMENTS:

50	Julian Editor's Ex- penses for the year to 30th June 1958				50	0	0
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LESS RECEIPTS:

9	Donations from Members ...	12	14	2			
4 13	Deposit A/c. Interest	2	11	7	15	5	9

37	EXCESS OF PAYMENTS OVER RECEIPTS	£34	14	3			
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	Deposit Account at 31st Dec., 1956	76	5	10			
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	Less: Excess of Pay- ments over Receipts in 1958 ...	34	14	3			
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	Deposit Account at 31st Dec., 1958	£41	11	7			
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SUBSCRIPTION MEMBERSHIP FOR 1958

Ordinary Members:—

	Received in 1955	1		
	Received in 1957	6		
	Received in 1958	197		
	Received in 1959 up to 4th March 1959	12		
	Not Paid by 4th March 1959	17	233	

Life Members:

	As at 31st Dec., 1957	18		
	New Member in 1958	1	19	

Total:	252			
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24. Chatfield, A. W. : Songs and Hymns of the Greek Christian Poets, translated, 1876.
25. Neale, J. M. : Hymns of the Eastern Church, translated, with music from Greek and other Sources, 1882.

GERMAN HYMNODY.

26. Cox, F. E. : Sacred Hymns from the German, translated, 1841.
27. Cox, F. E. : Hymns from the Land of Luther.
28. Winkworth, C. : Christian Singers of Germany.
29. Winkworth, C. : Lyra Germanica, First series 1871, second series 1872.

TRANSLATIONS FROM LATIN.

30. Chandler, J. : The Hymns of the Primitive Church, 1837.
31. (Isaac Williams), Anon : Hymns translated from the Paris Breviary, 1839.

LITURGICAL BOOKS.

32. Frere, W. H. : The Use of Sarum, 2 vols, 1901.
33. Neale, J. M. : The Primitive Liturgies, 1875.
34. Neale & Littledale : Translations of the Primitive Liturgies, 1869.

HYMN BOOKS (in order of date), 1870—1940.

35. The Union Sacred Tune Book, Glasgow 1871.
36. The Church Hymnbook (U.S.A.) 1872.
37. The Hymnary, 1872.
38. Hallowed Songs (P. Phillips), 1873.
39. Hymns and Songs of Praise for Public & Social Worship, 1874.
40. The Congregational Psalmist, 1875 (compressed score).
41. A Selection of Spiritual Songs for Church and Choir (C. S. Robinson), 1878.
42. Congregational Psalmist Anthems, 1880.
43. Hymns for Evangelistic Meetings & Sunday Schools (Gall), c. 1880.
44. Presbyterian Hymnal for the Young, c. 1881.
45. The Free Church Hymn Book (Hopkins), 1882.
46. The Evangelical Hymnal, 1883.
47. The Scottish Hymnal, 1886.
48. Congregational Church Hymnal (Barrett), 1887.
49. The Psalmist and Norwood Hymnal, 1887.
50. Congregational Mission Hymnal (Barrett), 1890.
51. Hymns and Chorales (Farmer), 1892.
52. 282 Hymns & Melodies for School & Family Use (Gall Inglis), 1893.
53. School Hymns with Tunes, 1893.
54. Hymns of Faith & Life (Hunter), 1896.
55. Hymns for Use During 1897 (1897).
56. The Hymnal (Presbyterian, U.S.A.), 1898.

57. Hymns Ancient and Modern (1904).
58. Worship Song (Garrett Horder), 1905.
59. The English Hymnal, 1906.
60. The Junior Hymnal (Bonner), 1907.
61. Oxford Hymn Book, 1908 (ed. of 1925).
62. Child Songs (Bonner), 1916.
63. Public School Hymn Book, 1919.
64. The Fellowship Hymn Book, 1920, with Supplement.
65. Hymns of the Kingdom, 1923.
66. The Church Hymnary (Church of Scotland), 1927.
67. Church and School Hymnal, 1927.
68. The Hill School Hymn and Service Book, 1934.
69. Methodist Hymn Book (U.S.A.), 1935.
70. Missionary College Hymns, (Small), n.d.
71. Hymns for Creative Living (U.S.A.), 1935.
72. The New Church Hymnal, 1937.
73. Hymns of the Spirit with Services (U.S.A.), 1937.
74. The Christian Hymnary Tune Book, 1938.
75. Christian Hymnways, 1939.

ORIGINAL HYMN COLLECTIONS.

76. Bonar, H. : Hymns of Faith and Hope, 1886.
77. Faber, F. W. : Hymns, 1849.
78. Godfrey, M. V. : Rays of Light, 1931.
79. Keble, J. : The Christian Year (1827).
80. Montgomery, R. : The Christian Life, 1851.
81. 'Novalis' : Hymns and Thoughts on Religion, 1888.
82. Neale, J. M. : Original Sequences, Hymns and other Ecclesiastical Verses, 1866.
83. Skrine, J. H. : Hymns, Litanies and Prayers for a Village, 1910.
84. Watts, I. : Psalms, Hymns and Spiritual Songs, with supplement by G. Burder, 1837.
85. (Wesley) : Hymns for the People Called Methodists, edition of 1876.
86. Christian Lyrics chiefly selected from modern authors, c. 1861.

BOOKS ON HYMNOLOGY AND KINDRED SUBJECTS (in order of date).

87. The Story of the Jubilee Singers, 1875.
88. King, J. : Anglican Hymnology, 1885.
89. Christophers, S. W. : Hymn Writers and their Hymns, c. 1887.
90. Duffield, S. W. : English Hymns, their Authors and History, 1888.
91. Glass, H. A. : The Story of the Psalters, 1888.
92. Anon : Christian Life in Song, 1888.
93. Selborne : Hymns, their History and Development, 1892.
94. Moorsom, R. M. : Historical Companion to Hymns A. & M., 1893.
95. Prevost, G. (ed) : Autobiography of Isaac Williams, 1893.

96. Campbell, D. : Hymns and Hymn Makers, 1898.
97. Whitlock, J. A. : The Bible and Church Music, 1898.
98. Warren, C.F.S., *The Dies Irae*, 1902.
99. Sankey, I. D. : My Life and Sacred Songs, 1906.
100. Gillman, F. J. : The Story of our Hymn Book, 1909.
101. Harris, R. : An Early Christian Psalter, 1910.
102. Bett, H. : The Hymns of the Methodism in their Literary Relations, 1913.
103. Riley : Hymn Tunes and Sequences, 1915.
104. Wilson, A. W. : The Chorales, 1920.
105. Gillman, F. J. : The Story of our Hymns, 1921.
106. Gillman, F. J. : The Songs and Singers of Christendom, *n.d.*
107. Hadow, W. H. : Hymn Tunes (pamphlet) *n.d.*
108. Kinloch, T. F. : An Historical Account of the Church Hymnary, 1928.
109. Moffatt, J. (ed) : Handbook to the Church Hymnary, 1928.
110. Patrick, M. (ed) : Supplement to the Handbook to the Church Hymnary, 1936.
111. Wibberley, B. : Music and Religion, 1934.
112. Lightwood, J. : The Music of the Methodist Hymn Book, 1936.
113. Telford, J. : The New Methodist Hymn Book Illustrated, 1936.
114. Bonner, C. : Some Baptist Hymnists, 1937.
115. Rattenbury, J. E. : The Evangelical Doctrines of Charles Wesley's Hymns, 1941.

CAROLS.

116. Bramley and Stainer : Christmas Carols New and Old, 1875 (words only).
117. Choep, R. R. : Carols for Use in Church, 1875.

ANTHOLOGIES — (in order of date).

118. Devotional Poetry from mss. of the XVI or XVII centuries (Religious Tract Society) 1846.
119. Sherman, J. : Psalms and Hymns Selected and Original, 1850.
120. Burgess, H. : Select Metrical Psalms and Holimies of the Ancient Syrian Christians, translated, 1853.
121. Hymns and Anthems for the Service of the Church, 1860 (stamped 'St Lawrence Jewry).
122. Palmer, R. (Earl of Selborne) : The Book of Praise, 1866.
123. Crippen, T. G. : Ancient Hymns and Poems chiefly from the Latin, 1868.
124. Schaff, P. : Christ in Song, 1870.
125. Erskine, R. : Gospel Sonnets, 1870.
126. Hymns of Light and Love, *n.d.*
127. Lyra Americana, 1874.
128. Macdonald, G. : England's Antiphon, *c.* 1874.
129. MacGill, H. H. : Songs of the Christian Creed and Life, translated, 1876.

130. Mackrell, Mrs. P. : Hymns of the Christian Centuries, *n.d.*
131. Brooke, S. : Christian Hymns, 1881.
132. Congregational Hymn Book, 1885 (1859).
133. Lyra Christiana, 188.
134. D' Eremao, V. : Selected Feast Day Hymns, translated from the Latin, 1895.
135. Leonard, H. C. : Sacred Songs of the World, 1899.
136. Horder, W. G. : The Treasury of American Sacred Song, 1900.
137. Baptist Church Hymnal, 1900.
138. Moorsom, R. H. : Renderings of Church Hymns (with music), 1901.
139. Hymns for Use in St. Olave's Grammar School, 1903.
140. Supplementary Hymns for use in Mill Hill School Chapel, 1907.
141. W. T. Stead : Hymns That Have Helped, *n.d.*
142. Leask, G. A. : Hymns in Time of War, *c.* 1915.
143. Comper, Frances E. M. : Spiritual Songs, 1936.

OLD AND RARE BOOKS.

144. Les Pseaumes de David mis en Rime Francais, Amsterdam, 1628.
145. Hammond, W. : Psalms, Hymns and Spiritual Songs, 1745.
146. Hymns, Cries and Groans lately extracted from a Mourner's Memorandum, *n.d.*
147. Olney Hymns, 1779.
148. Watts, I. : Divine and Moral Songs, *n.d.*
149. Doddridge, P. : Hymns, edition of 1792.
150. Harrison, Susanna : Songs in the Night, 1817.
151. A Selection from the New Version of the Psalter, 1818.
152. A Selection of Hymns from Several of the Best Authors, 1831.
153. Fowler's Hymns, 1831.
154. The Life of John Newton, and the Olney Hymns, 1853.
155. Gadsby, W. : A Selection of Hymns for Public Worship, 1872.
156. Watts, I. : Miscellaneous Thoughts in prose and verse (first edition, 1734).
157. Sandy's Paraphrases of the Psalms, with tunes by Henry Lawes, 1638.
158. A Collection of Hymns for the use of Christian Churches, Edinburgh, 1807.

NOTES AND CORRESPONDENCE

Hymns for St Mary Magdalene

Three Latin Office hymns have passed into use in translated versions in more than one Anglican hymnal. These are :

- (1) *Pange lingua, Magdalene lacrimas et gaudium.* (EH 230)
- (2) *Aestimavit ortolanum.*
- (3) *O Maria, noli flere.* (E.H. 231).

The first of these hymns is usually known to us in England by the variant first line, *Collaudemus Magdalene* as given in the Sarum Breviary. According to Julian, (1623 i), these hymns are to be ascribed to Philip de Grève (or de Gravia), who died about 1236. But more recent research has shown that this is a mistake. The hymns in question were written by Philip of Paris, more commonly called Philip the Chancellor, whom Julian has confused with Philip de Grève (J. 1590 ii). A biography and discussion of the poetry of Philip the Chancellor is given by DR F. J. E. Raby in the second edition of his *History of Christian-Latin Poetry* (1953), pp. 395-401.

C. E. POCKNEE

EPISCOPI VAGANTES AND HYMNODY

Two consecutive notes in the *Bulletin* for Summer 1958 contain references to *episcopi vagantes*.

The first describes Vernon Herford's journey to South India in 1902 to seek episcopi consecration from a bishop of the 'Syro-Chaldean Church (Assyrian Patriarch)' and his return to England 'to a full and strenuous episcopate'. Can the ministry of this self-styled 'Bishop of Mercia' to the whole half-dozen or so of his adherents be fairly described as either a full or a strenuous episcopate?

The second note, after referring contemptuously to Fr. Ignatius as a hymn writer, contains an obvious reference (though without naming him) to Joseph Vilatte, who, says the writer of the note, 'today is described, incorrectly, as an *episcopus vagans*. As Vilatte was by turns a Roman Catholic (four or five times), an Anglican, a Methodist, a Presbyterian, a Congregationalist and an old Catholic, and as he styled himself Archbishop of North America and yet carried out surreptitious ordinations in England, he has superabundant claims to be styled *vagans* — no one more so. The only doubt about this playboy of the episcopal underworld is whether he can properly be styled *episcopus*. The same is true of Herford.

Jesus College,
Cambridge.

F. BRITAIN.

WILLIAM H. HAMILTON, 1886 - 1958

We record with great regret the death of the distinguished Scottish minister, the Reverend William H. Hamilton, D.D., on Christmas Day, 1958.

Dr. Hamilton was from 1927 to 1947 organising and general Secretary of the World Alliance of Foreign Presbyterian Churches; he was editor of the St. Andrew's University Magazine, *College Echoes*, and, jointly with Dr. Millar Patrick, of the *Student Song Book*. He had held ministerial charges at Barrhead, Gauldry (Fife) and Greenock. Later he edited the *Sunday School Teacher's Magazine Quarterly*, and he had a special interest in hymns for young people. He contributed several articles to our *Bulletin*, and was a member of our Society. He was a poet and a musician, and was an intimate friend of Walter de la Mare.

The Society offers its respectful condolences to his widow and two daughters.

CONFERENCE, 1959

The Society will hold its Conference this year at Canterbury from Tuesday 22nd September to Thursday the 24th—departures after breakfast. Members assemble, for Tea, at 4.30, Tuesday, at St Augustine's College, where sleeping accommodation and meals will be provided and meetings and lectures will be held. The inclusive cost will be in the region of £2.15.0. The programme is arranged but a few details require completing. It includes lectures by Gerald H. Knight, M.A., Mus.B., F.R.C.O., and by Dr. Allen K. Blackall, who will speak on Charles Steggall, as well as the usual Executive Meetings and the Annual General Meeting. Applications should be sent to the Secretary, the Rev. A. S. Holbrook, 31 St Johns Road, Knutsford as early as possible and no later than 4th September. It may be possible to arrange hospitality for an extra day for sight-seeing, on the Monday, the 21st, but please apply early for this.

