

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

VOLUME TWO

NUMBER NINE

JANUARY, 1950

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GILLMAN PAPERS—IV.

THE MAKING OF THE *FELLOWSHIP HYMN BOOK* (1929)¹

Few people are aware of the immense amount of work involved in the compiling of a hymn-book. The Committee which has just produced the revised Presbyterian "Hymnary" consisted of fifty members, who met over a period of five years for fifty-two whole-day sittings to select the hymns, and twenty-three further days for the music. Several sub-committees also held many meetings; and before and after every sitting each member undertook much personal research. The Committee which is revising the *Fellowship Hymn Book* is a small one, but their task is equally onerous. One simple fact will illustrate this—every hymn they select has to pass through twenty-six stages of editorial scrutiny before it can be sent to the printers.

Comparisons in such matters are probably futile, but in some important respects our Hymn Book is more important to our Movement than either its Constitution or its Lesson Handbook. Fletcher knew what he was talking about when he said, "If a man were permitted to make the ballads, he need not care who should make the laws of a nation." And as for the Handbook, which folk are likening to a pivot on which the Movement swings, it is unfortunately put aside at the end of the year; but the Hymn Book lasts for a whole generation, and is all the while shaping our thoughts and feelings about the most vital things in life. Moreover, in a Movement which keeps itself free from creeds and liturgies, which has no prayer-book nor devotional manual, and in which

¹ *One and All*, October, 1929, by permission.

little or no arrangements other than the singing are made for the whole body of its members to take a corporate part in worship, the Hymn Book assumes special significance.

Tears needed for Revision.

If we bear these considerations in mind, we shall no longer wonder why the Committee is taking several years to revise the Book. The task is so vitally important that it demands a spacious gestation.

It is a liberal education to sit on this Committee. Endless theological problems clamour for consideration. Questions about angels, devils, heaven, hell, sin, conversion, atonement, the after-life, prayers for the dead, the nature of the Trinity—and I know not what else—have to be faced. We have spent many hours—I mention it by way of illustration—in considering what to do with hymns about the physical sufferings of the Saviour,

“The blood from Thy wounded side which flowed.”

Such hymns, just now, are under a cloud of criticism. A wise friend whom we consulted reminded us that there is a “constant” in the great hymns upon this theme which lasts longer than the changing terminology and art-forms in which succeeding generations clothe it.

The Dilemma of “Worn out” Hymns.

This raises the difficult dilemma of worn-out hymns. How long must we exist on stale bread? Or, to change the metaphor, how much lumber can we afford to carry? We have been carrying a good dead during the past ten years. We must, I think, be reasonably considerate towards our more conservative members, and we must remember that there are wide differences of mental attitude and devotional feeling in almost every Adult-school circle. But, on the other hand, it is imperative that we should free ourselves from the tyranny of phrases which have ceased to have reality in them. What is called for is a comprehensive spirit. “If your book is to have a wide appeal,” a friend writes, “it must offer help to those in various stages of spiritual experience and of spiritual disillusion.”

Yet another question. Are we to keep to an author's original text, or is the generally accepted text to be our standard? Think of one notable example. Shall we take our courage in both hands and revert to Watts's splendid opening lines:

When I survey the wondrous Cross
Where the young Prince of glory died?

Or shall we defer to usage and retain Wesley's¹ tamer version?

Another difficult issue, which crops up at nearly every meeting, concerns personal hymns. Ought they to find a place in a book intended primarily for congregational use? The question, baldly put, forces us back to another. What is a “personal” hymn? In one sense, all hymns are personal; that is to say, they have come out of some personal consciousness and reflect some person's way of looking at life and religion. “Abide with me” is highly personal;

¹ It was Watts's own alteration. See *Bulletin* II 8, page 117.

so is “Lead, kindly light”, and so is “Breathe on me, Breath of God”. It would be easy to rule out such a hymn as “Jesu, Lover of my soul”. Bishop Wordsworth and others have done so, because of its intimate note. In my judgement this hymn must be viewed in a wide perspective. Wesley uses a large canvas and in a few strokes achieves bold, Rubens-like effects. To omit it would be to impoverish our worship.

What about new hymns, and particularly those written by Adult-school members? I think we may feel some pride in the fact that our present book contains a few really good home-products. Especially do I think with pleasure of these:

129. I feel the winds of God today (Jessie Adams).

158. Comrades we, whom love is leading (Edward Grubb).

260. We lift our hearts in chorus (W. C. Braithwaite).

326. O God our Father, who does make us one

(W. Vaughan Jenkins).

They are gems which would grace the pages of any collection, and as a matter of fact have found their way into several. Of many original ones so far submitted to us for our new book, some few will, I believe, take a worthy place beside these.

GILLMAN PAPERS—V.

THE COOK AND THE POLICEMAN'S NUMBER (1920).

(Here, finally, is our old friend in a less serious mood. We thought this so characteristic of him that to have omitted it would have been less than just to his memory. He wrote it for the *Daily News* and it was published on Christmas Eve, 1920—EDITOR).

Lines that Puzzle the Child-mind.

Robert Louis Stevenson once told his old nurse that she gave him his first passion for drama by the grand way she had of reciting hymns. One would scarcely look for drama in a hymn-book, though scholars tell us that the roots of modern opera are traceable to the liturgical dialogues of the Early Church.

But if there is not much drama there is some little humour to be extracted from our hymnody, both ancient and modern.

At a recent conference a speaker referred to the old type of Gospel-hymn in which men are described as worms, and quoted the couplet:

I am only a miserable worm
Blowing the Gospel-Trumpet.

Why is it that certain hymns are in such wearisome demand? Is it because of the tune, or from the mere love of old, familiar things? Wasn't it Archbishop Temple who used to say that when—

¹ Mr. Gillman here quoted the hymns by number from the original *Fellowship Hymn Book*. We thought it would be more helpful to quote the first lines in full, but we must add that Mr. Gillman quoted two more numbers which, since we have not at hand the Supplement to the old book, we have been unable to identify for readers. The numbers he further quotes are 413 and 450.

ever he opened a new church or presided at a dedication service, he always could reckon on two things—"The Church's one Foundation" and cold chicken?

"*Such a Cannibal Hymn.*"

Sometimes more subtle reasons than mere familiarity determine the choice. At family prayers in a certain household the cook continually asked for the same hymn; and when her mistress sought an explanation she was told, "Please'm, it's my policeman's number."

There are many stories of the misunderstanding of the meaning of hymns on the part of little children. One hymn of Mrs. Alexander's presents a puzzle to the infant mind. "It's such a cannibal hymn, mummie," said the little girl, "it says

O give me Samuel's ear,
Alive and quick."

Then there was the child who came home from church where they had been singing that

Satan trembles when he sees
The meanest saint upon his knees,
and said he couldn't understand why he let them sit on his knees if it made him tremble so.

Yet another little boy once startled his mother at evening prayer time by saying:

"Bless Thy little pig tonight."

"I'm tired," he solemnly explained, "of being a little lamb. I'm going to be a pig for a week; then I'm going to be a tiger, and then a great, big, roaring lion."

The Triumphs of Grace.

There are many stories of wedding-hymns. During the compilation of a certain well-known hymnal one member of the Committee, whose wife's name was Grace, asserted that at his wedding they sang,

Grace, 'tis a charming sound,
and provoked the retort that it would have been more appropriate still if they had sung of

The scanty triumphs Grace hath won.

One of the best hymn-stories on record tells of a certain dinner-party at which a pompous baronet named Knightley talked interminably of his ancestors, until Sir William Harcourt, who was sitting nearby, protested that

Knightley to the listening earth
Proclaims the story of his birth.

At this season one would be remiss not to recall Mr. Punch's delightful picture of the irate old Jew who was disturbed by the waits singing "Christians, awake", beneath his bedroom window. "Go away," he cried, "We vos not Christians and ve vos not asleep"

Perhaps I may appropriately end with the story of the parson who at the close of a very long and very dry sermon announced:

"Brethren, my time has come, so we will rise and sing the Doxology."

TWO POSTSCRIPTS.

- (a) In our last issue on page 120 we printed, through an editorial error, "satisfactory" where we should have written "unsatisfactory". We apologise for the slip.
- (b) Concerning Mr. Gillman's reference, on the same page, to the *TE DEUM*, a correspondent points out that *numerari* occurs in the tenth-century Bosworth Psalter, but the Anglo-Saxon gloss between the lines returns to the earlier reading.
[B.M. Add. M.S. 37517, f. 103a].

HYMNS ANCIENT AND MODERN (1861)

By the EDITOR

It will be no secret to our readers by this time that we hope to have the pleasure of reviewing, during this year, a revised edition of *Hymns A. & M.* Perhaps this reminder of the original book from which the new work has developed will therefore not be out of place.

Hymns A & M will be ninety years old this year. In 1860 a little booklet, words only, of 160 hymns was circulated for use in those parish churches which were in sympathy with the ideals of the Oxford Movement. In the following year appeared the first full music edition, containing 273 hymns, and a copy of this lies open before me now.

Did those pious and learned gentlemen, the original *A & M* Committee, know what they were doing for the Church? How much one would give for a first-hand record of some of the intimacies of their discussions! "Here is a hymn," perhaps the Chairman might have said, "by our departed friend H. F. Lyte. Most of you will know it. We ought to have it in." "Rather long?" objects one of the younger members, and the hymn, in principle approved, is cut down to twenty lines. "What shall we do for music?" "There is a tune," says the Chairman, a little doubtfully. They look at it. Somebody goes to the piano and plays it over. Heads are shaken. "No, cannot we do better than that?" Then, perhaps, the Chairman says shyly, "Well, I *did* write a tune myself to these words, if anybody would care to see it." And from that considerable manuscript collection under the chairman's elbow there emerges *EVENTIDE*.

It is to be heartily hoped that no twenty-first century historian of hymnody will happen on this paragraph and mistake it for history. But of such a relatively inconspicuous and uneventful kind must have been the origins of the great historic events which, gathered together, are *Hymns A & M*.

What a pioneer that book was. It was not, of course, the first

of its kind, but when it appeared it was immediately obvious that everything of the kind that came before it was feeling after what *A & M* achieved, and that everything that followed would be either an imitation or a reaction.

The first thing that *A & M* did for the Church of England was to provide a liturgical hymn-book which should prove a proper companion not merely to the Book of Common Prayer but also to that revival of ancient offices which Newman and Pusey had advocated. The Table of Contents, therefore, is compiled with some care. We have hymns, of course, for the natural and ecclesiastical Times and Seasons, for the greater Festivals, and for the various occasions of domestic church life. But we also have hymns for the Third, Sixth, and Ninth hours, for the days of the week, and for the Annunciation. For the rest, we have that strange but persistent agglomerative heading—"General Hymns". And so *Hymns A & M* provides for the needs of the worshipping Anglican congregation which proposes to follow its prayer-book carefully and here and there to restore what had been excluded in 1662 and 1552 on grounds of reforming sensitiveness.

The next thing this little book did was to set a high and austere standard in words and music. In both it is remarkable for a restraint that later ossified into tedium. When it is compared either with its immediate predecessors and contemporaries or with its own later editions, the 1861 book is seen to be positively rock-like in its resistance to the sentimental and trifling. Enthusiasm, again born of the Oxford movement, for medieval hymnody produced a number of translations in that Long Metre and couplet-rhyme style which Mr. Osbert Lancaster has so deliciously parodied in *Draynesflete Revealed*; but against the gnostical, the unitarian, and the high-falutin the book set its face, and in this it continued until 1916. Musically, too, it is sober. There is, of course, a good deal of what somebody has called "Monkish interpolation" in the arrangements of German tunes, and here again the fault of making every kind of music either conform to Victorian Anglican taste or keep out was magnified in later editions. But Monk did at any rate realise that a German tune, even bowdlerised, would be healthier than an extravagant English one. For English hymn-singing had by 1861 suffered much at the hands of the imitators of the Wesleyan style. *A & M* therefore became sober, even strait-laced, and deprived itself of nearly everything of importance between Jeremiah Clarke and James Turle. But the great tune-book of the forties, Novello's *The Psalmist*, one of the best of its kind, shows what the 1861 editors set themselves to avoid.

But the third and most conspicuous service the book did was in introducing on a nation-wide scale the system of "proper tunes". Here again, it had been done before. Other books printed tunes with words, but their circulation had been limited; tunes were wedded to words in many minds already, but the associations were traditional and local. Here was a book which, while not in any

way "authorised" or pressed upon the churches even to the extent that denominational hymnbooks have been authorised, succeeded in establishing in a single edition some two dozen hymns with their tunes as national institutions. The extent to which *A & M* succeeded in so introducing tunes to hymns as to produce marriages which all English Protestants now treat as "made in heaven" may be estimated from the list which follows. It is a list of hymns which are associated with what we now think indivisible tunes for the first time in the 1861 book.

- 2. New every morning.
- 5. Christ, whose glory fills the skies.
- 10. Glory to Thee, my God, this night
- * 14. Abide with me
- 54. While shepherds watched their flocks
- 64. As with gladness
- * 66. Hail to the Lord's Anointed
- 86. All glory, laud, and honour
- 97. O sacred head
- 101. When I survey the wondrous cross
- * 114. The strife is o'er
- * 135. Holy, Holy, Holy
- * 139. Our blest Redeemer
- 149. My God, how wonderful Thou art
- * 181. Soldiers of Christ, arise
- 185. How sweet the name of Jesus sounds
- 192. God moves in a mysterious way (*London New*)
- 197. O God, our help in ages past
- * 201. Lord, Thy word abideth
- * 222. Eternal Father, strong to save

That list is not exhaustive. It represents the best known and most enduring of the associations begun in 1861. The most striking of all is, of course, "O God, our help," which, with *ST. ANNE* has become the most celebrated hymn in English. The marriage between the words and the tune, both already in the region of 150 years old, seems to have been the responsibility of this book; in fact, *ST. ANNE* appears in it twice, its other partner being a hymn of Doddridge edited by Osler, "Fountain of good," which *A & M* soon dropped. We may add, *obiter*, that Congregationalism only associates the words with the tune in its current book (1917): in the previous "authorised" book of the denomination the hymn is set to (1) *DUNDEE* and (2) *ST. MARY*. *ST. MARY* remains as an alternative in the new edition.

The hymns starred in the list are those for which new tunes were adapted or composed in this book. What is interesting is the comparatively small proportion they represent. *A & M*'s list of "winners" in new or newly arranged tunes is impressive enough, but its positive genius for match-making among already mature partners is more so.

Other interesting things to be noticed are these. Mendelssohn's arrangement of BRESLAU, roughly that which *E.H.* revived, appears here; it was dropped in 1875. "Praise the Lord, ye heavens adore Him" is set to ALTA TRINITA BEATA. "Ride on" is set to WINCHESTER NEW, which, now widely sung to it, turns out to have an older claim than the Dykes tune of 1875. "From Greenland's icy mountains" goes to CRUGER, and "Jesus shall reign" to a tedious arrangement of something Monk calls "German", properly unseated in 1889 by Ames's GALILEE. "Hosanna to the living Lord," on the other hand has a Monk tune which was later dropped and should not have been. There is a rather hectic alternative tune to "Hark, the herald angels sing". William Cowper's sad but haunting lines, "God of our life, to Thee we call," are there—they were dropped in 1875. "The roseate hues of early dawn" are austere set to the OLD 44TH. This, Stainer's 1889 setting, and *E.H.*'s OLD 107TH provide good material for an essay on the principles of setting hymns to music!

This was a great little book, and its influence and prestige were the result not of any official backing or portentous advertisement, but of the fact that it gave its generation exactly what it needed. Whether, as Edmund Our claims in a recent book,¹ it was the outcome of a religious revival in the two years preceding 1861 is not, I think, either certain or proved by that author. But it sailed out on a rising tide of liturgical awareness, and though it took a good deal of unprofitable cargo on board at some later ports of call, and nearly sank itself in 1904, the indications are that it will be continuing its voyage this year with greater distinction than it enjoyed at any revision subsequent to 1861. We look forward to the new edition with eagerness and confidence.

CHARLES STANLEY PHILLIPS

We record with great regret the death of the Revd. C. S. Phillips, M.A. (Cantab.), D.D. (Dunelm) in December, 1949. Dr. Phillips had been in failing health for some months, but the news of his death will be a personal shock to many of our members.

Dr. Phillips was a scholar of King's, Cambridge, where he took a first class in the History Tripos, part 1, in 1904. He was ordained deacon in 1906 and priest in 1908, and held charges at Woolwich (1909), Bury (1912), Radley (1916), Halifax (1921), Buckingham (1924), Milton, Cambs., (1927), Stalisfield with Otterden (1941), and Sturry, near Canterbury (1947). He also held the offices of Lecturer and Chaplain at Selwyn, Cambridge (1914-16), Fellow of the same College (1915-19), Assistant master at Radley School (1917-19) and Chaplain at the College of St. Nicolas, Chiselhurst (1931-9). He is the author of *The Church in France, 1789-1849* (1929), *The New Commandment* (1930), *The Church in France, 1849-1907* (1936), *Hymnody, Past and Present* (1937), *The Background of the Prayer-*

¹ *The Later Evangelical Awakening* (Marshall, Morgan and Scott, 1949).

Book (1938), and *A Little Companion to the Psalter* (1942). At the time of his death he was at work on a book to be called "Hymns and Human Life", but his final illness interrupted this work while it was still at an early stage. He was a member of the Committee entrusted with the preparation of the new *Hymns A & M*, and two or three hymns in that work will be found to have come from his pen.

Our readers will remember that Dr. Phillips had consented to lead our deliberations on the revised *Julian*, and nobody could have done that work better. His book on hymnody is, of course, a classic on the subject. In him the Church of England has lost an excellent minister of an unusual mind, Scholarship a good historian, and our Society a friend who could have advanced us, had he lived, far in the direction of research and exact knowledge.

REVIEWS

Four Centuries of Scottish Psalmody, by MILLAR PATRICK, D.D. O.U.P., 12/6, pp. xxiii + 234.

The General Assembly of the Church of Scotland appointed Dr. Patrick to prepare "a historical survey of Scottish Psalmody" with special reference to the 1650 Psalter. This task, the work of several years and the fruit of a lifetime's devoted study, our ex-Editor has accomplished with the excellence which we knew we could expect. The grace, clarity, and correctness of the text are well matched by the work of the Oxford Press, for this is a book beautiful to handle and to see as well as to read. We of the Society feel that we may be not only appreciative but also proud of this work, and its appropriateness, appearing as it has done two months before the opening of the great year of celebration, needs no emphasis here.

The story is told with care and completeness, but, even where the subject-matter has its dry moments, without any dullness. The book itself is so authoritative that it would be difficult to find a reviewer who could do it justice. But one of the most valuable things it does is to place beyond doubt the truth that the music and piety of Scottish Puritanism are properly to be represented not as repressive in intention and meagre in effect but, on the contrary, as submitted to a discipline which, in their greatest days, gave them a power they could have achieved in no other way. The psalm-tunes of the Puritans are themselves the evidence against the popular view of joyless and tedious religiosity so ably but misguidedly canvassed, for example, by the late G. K. Chesterton. A piety which ran at less than a high devotional pressure could not, we are sure, have produced MARTYRS or FRENCH or GLENLUCE. True, there were days of decadence, especially, it seems, in the days when Puritanism was relieved of the necessity of fighting for its life. By our modern standards, which have all the defects of their good qualities, psalm-singing in those days must have been crude

and unaesthetic. But we have only to look at the history of singing in Scotland during the period when South of the Border we were sinking into decadence to realise what Scottish psalmody owed to its native sense of discipline. For the age of operatic extravagance in England was in Scotland the age of the great precentors, Smith, Hately, and Carnie; and the choral movement which followed their ministrations remained well under control. Not, of course, that Scotland was unaffected, or indeed untarnished, by the movement towards the sentimental which gained ground so swiftly in England; but in the eighteen-thirties the best we could produce was perhaps James Turle's WESTMINSTER, to which Scotland replied with the matchless STRACATHRO. Similarly Scotland's answer to DOMINUS REGIT ME was CRIMOND.

We say this in order that the horror which some South-country readers may feel in reading of the quite extraordinary conservatism of Scottish presbyteries and Kirk Sessions in matters of music may be in some measure abated. Obstacles to reform there were. But however obstinate the objectors may have appeared to the progressives of the nineteenth-century, the instinct of those who preferred THE STILT to CLIFFORD (page 185) was, if uninformed, at any rate sound in the event. Dr. Patrick does not allow us to think that no bad music was ever written in Scotland; but he does make it quite clear that bad music had a much more difficult task to establish itself in the kirks than it did in the chapels, churches, and cathedrals of England.

The proper thing to say about this conservatism seems to be that it is the negative side of that which in its positive aspect produced the great psalm-tunes. Puritanism at its best has expressed the military virtues, and the military virtues are those which cannot afford luxuries, which are intense rather than expansive. To this sturdy and devoted discipline English hymnody owes more than it knows. In the 1940 *Westminster Hymnal*, to take an extreme example, English Roman Catholics are directed to sing CULROSS, FRENCH, OL? 112TH, OLD 117TH, and PSALM 110, all of which are taken from the Scottish Psalters of 1615 or 1635. The principle of concentration and intensity to whose excesses Dr. Patrick makes full and just references has been the preservative of all our hymnody.

The book is embellished with several excellent illustrations, all of which help us to form a picture of the times about which the author writes.

We only find two places where correction seems to be called for: on page 27 in the fourth line, 1558 should be 1555, and on page 180 the statement is made that Jeremiah Clark's BISHOPTHORPE appeared in his *Divine Companion*; almost any other tune of his would have met the need of this illustration but as a matter of fact BISHOPTHORPE first appeared in 1786.

This is a great book, and we here express to both author and publisher our hearty thanks for so handsomely discharging their task.

The Hymnal (1940) Companion.

We announced the arrival of this companion to the U.S.A. *Episcopal Hymnal* in our last issue. It is, as we had expected, a fine and painstaking piece of scholarship, a worthy companion to the Hymnal itself. A large number of scholars have worked on it and original sources have been consulted in every possible case. In fact whenever reference is made to a source, the fact that it has been consulted is indicated by an asterisk, and when it has not been possible to go to the original source, the source on whose authority a statement is made is always mentioned separately.

In so comprehensive a work a few errors are only to be expected; and indeed those of us who are preparing or may in the future prepare such books may well hope that our errors will be as few as those which have been detected in the American book. Mr. Frost, our best authority in these matters, has sent the following list of points which would bear revision. They all concern the tunes.

- 68 BANGOR. Set to Psalm xi in 1st edition as well as in later ones.
- 109 last two lines] read "*Published by permission of Mr. Webbe, is the heading in 1792, and is therefore almost certainly Webbe's own composition.*"
- 147 last two lines of p. 106] read "1560 . . 1561" for "1558 . . 1559".
- 151-2 MORNING HYMN. In the original edition (without supplement) the words were set to a different tune.
- 242 CRADLE HYMN. Not in 1st edition of *Harmonia Sacra*. Since the early editions are undated probably the 2nd edition has been mistaken for the 1st.
- 311 ROYAL OAK. See Chappell (1893 ed.) vol. ii p. 52, "The Twenty-ninth of May," *The Dancing Master* (1686 and all editions).
- 312 YORK. For "set to Milton's psalm 27" read "set by Milton to Hopkins' Psalm 27".
- 350 RESURRECTION is by Lampe, No. 8 in *Hymns on the Great Festivals*, 1746.
- 359 BISHOPTHORPE is from *Select Portions*, etc., 2nd edition, 1786.
- 444 IRISH. "The Cameronian Cat" is in Hogg's *Jacobite Relics*, 1819, vol. i, p. 37, *not* in Ashworth, who gives no words.

We reproduce these corrections and amplifications in the hope that they may prove useful to our American as well as our English readers. In general, we can say that this book is, even in the present devalued condition of the English pound, well worth obtaining, and that the Hymnal which it illustrates should be on the shelves of every English hymn-lover. The price of the Companion alone is \$4.50, of the two books together, \$6.25. For further details see our October issue.

Our American friends are to be congratulated on the establishment and inception of their new periodical. As our own readers will remember, the American Society has up to now issued a mimeographed "News Sheet" under the able editorship of Dr. McAll, and a monthly record of its activities has appeared, also from Dr. McAll, in *The Diapason*. Here, however, is a 24-page printed periodical of which the Society may well be proud.

It is certainly impressive in appearance. It has a front page devoted to the Society's device and the Title, and the two succeeding pages are given to the Society's officers and the contents and editorial staff of the paper. There is, we find, an editorial board of nineteen, including the general editor, who is Mr. George Litch Knight of Fort George Presbyterian Church, New York. Mr. Knight made himself known to several of us in connection with the Lyte and Watts centenaries, and his appointment is obviously an excellent one. Assisting him are five Associate editors, including Dr. Rockwell and Dr. Ruth Messenger, and fourteen "Contributing editors", whose chairman is Miss Caroline B. Parker.

The contents of this first issue are these. The first and longest article is from J. Vincent Higginson on "Hymn Tunes from the Embassy Chapels". Mr. Higginson is editor of *The Catholic Choirmaster* and an authority on Roman Catholic music in America. This is followed by a note from Julia Cady Cory concerning the composition of some of her own hymns, together with a revised and authoritative version of that which is best known in America, "We praise Thee, O God, our Redeemer."

And then we encounter nothing less than a portrait of our distinguished member, Mr. Tiplady of Lambeth, at the head of two articles on the work of the Lambeth Mission by the Editor and Miss Ruth Messenger. The American Society with great generosity presented Mr. Tiplady with a pulpit-Bible, altar cross, and candlesticks in recognition both of his work in hymnody, of which America has made much use, and of his ministry at Lambeth.

The fourth and last of the articles is from the editorial pen on the hymns of Anne Brontë, who celebrated a modest centenary in 1949. Beside these articles there are a Presidential message from Deane Edwards, notes from the Executive Secretary (Dr. McAll), an editorial column, a review of the *Memnonite Hymnal Handbook* (which book appears to be a publication to reckon with), and obituary notices. It is all produced with enviable spaciousness on good paper, and the pamphlet is about a quarter of an inch each way larger than our own *Bulletin*. We think that the new publication will cause more of our members to become members of the American Society, and so we inform readers that the subscription to the American Society with three annual copies of *The Hymn* and one of Dr. McAll's News-Letter (which continues as an

Annual) is \$3.00 a year, and that copies of *The Hymn* can be bought for 75 cents each. The address of publication is the Editor's office, 600 West 122nd Street, New York 27. All honour to the Society and good wishes to the new Editor.

SHORTER NOTICES AND SOCIETY NOTES

Readers may care to be informed of *A Dictionary of Church Music* by G. W. Stubbings, (Epworth, 7/6), which, though hardly a dictionary in the proper sense, is a good little handbook of musical terms and practices familiar to church musicians; its author has done his work well, and the book should be in the hands of our ministers and organists.

Organists in the Society should not miss M. P. Conway's *Playing a Church Organ* (Latimer House, 7/6) which in a small compass gives all the helpful advice a working organist needs.

We have not yet had a chance of mentioning the *Sydney Nicholson Commemoration Book*, published at 3/6 by the Royal School of Church Music, Canterbury. This is in the form of an extended Festival service for use, primarily, in the Church of England, compiled as a tribute to Sir Sydney in the manner of the *Little Organ Book* which was compiled in memory of Parry. It contains a setting of the Responses, Psalm 96 with a chant by the Organist of Canterbury Cathedral, Canticles to Nicholson in D flat, five anthems, three of which are by Sir Sydney, and eight hymns. Among the hymns are the following from the 1939 A & M: "Jesu, meek and lowly" (188) with a new arrangement of the second tune; "Hosanna we sing" (340), one of Sir Sydney's own favourites which was sung at his funeral; "Fill thou my life" (705) to Richmond with a rescant by Sir Sydney; "Hail the day that sees Him rise" (147) with an extended version of Sir Sydney's CHISELHURST; "Life high the Cross" (745) with Sir Sydney's celebrated CRUCIFER, to which Harold Darke has added a descant, and "Rise in the strength of God" (697) to Sir Sydney's *Totteridge*. One hymn with a tune by Sir Sydney that does not appear in A. & M. is Kelley's "Lo, he comes" (not the familiar hymn thus beginning) to a characteristically unstanding tune called AETHOLWOLD.

The one hymn in which Sir Sydney has no part is "When morning gilds the skies" which is set to a new and delightful tune (composed too late for the new A & M) by Dr. Dykes Bower, called LUDGATE. For hymnologists this provides an excellent epitome of Sir Sydney's work, and we recommend the book as excellent material either for a Church Festival or simply as a record. We only add that we hope that in some future volume of the kind the authorities at the R.S.C.M. will consider including one of Sir Sydney's earliest and most delightful tunes, COSMOS, which is No. 329 in the 1904 A & M, and therefore must have been composed before he was 29 years old.

The *Saint Nicolas Carol Book*, coming from the same source, is

highly to be recommended—for next Christmas! It contains, among other delights, a descant by Dr. Thomas Armstrong of Oxford to FOREST GATE.

A new edition of the *Public School Hymn Book* has appeared and been reviewed here and there. We only knew of it through a review and when we ordered a copy we were told that it was already “reprinting”. Which causes us to say that *it would be a great kindness if members who hear of such new publications, or indeed of any books or articles of hymnological interest which appear from time to time would send a postcard to the Editor.* We do not normally get books for review, and we miss more than we catch of contemporary writings. It is, we think, helpful to our readers if we can mention current publications as fully as possible in these pages, and if we have the information we will either order the books in question or incite the publisher to send us a review copy.

Popular Hymns and their Writers, by Norman Mable, which we reviewed a year or two ago, has been reprinted (Independent Press, 7/6).

Canon Briggs is leaving in March to lecture in New York on liturgics. He will be back in time for the Cambridge Conference.

Copies of the Bulletin will in future be supplied to non-members only on payment of 1/6 per copy. This charge is made necessary by the high cost of printing and the limited income derived from subscriptions. Application for extra copies or for back-numbers should be made to the Secretary, *not* the Editor.

There is an important announcement on the back page of this issue.

A QUERY CONCERNING ISAAC SMITH'S COLLECTION

from the REV. MAURICE FROST.

A Collection of/Psalm Tunes/in Three Parts,/ Adapted to each Measure as now sung in/Several Churches, Chapels and Meeting Houses/in and about London/to which are added 2 Anthems and 2 Canons/by Is. Smith/Price 2s. 6d. unbound./London. Sold by Mrs. Davenhill, No. 30 Cornhill, and Mr. Buckland, No. 57 Paternoster Row./ (n.d.)

The copy in the British Museum of which the above is the title page contains 84 psalm and hymn tunes, followed by the two anthems and two canons. Then comes a supplement with 27 more tunes, two additional anthems and a Sanctus by Orlando Gibbons.

(a) Mrs. Davenhill appears to have succeeded her husband as a bookseller in 1778/9 (her name, but not his, is in the directory for 1779 and also for 1783).

(b) The title page and contents of the B.M. copy do not agree, as the former does not mention the supplement.

It seems therefore that this copy should be dated nearer 1780 than 1770.

But (c) the fifth edition of *Williams's Universal Psalmist* (with a foreword dated 1770 includes two of Isaac Smith's tunes with his name as composer specially mentioned. This seems to demand an edition of Smith's *Collection* before 1770.

If any reader has, or can direct me to, a copy of Smith's book without the supplement, or with different publishers' names on the title page (probably William Davenhill instead of Mrs. Davenhill) I would be most grateful.

Later editions were issued by S. Major, who added considerably to the contents.

Subscriptions (five shillings) are now due. Envelopes in which these may be remitted to the Treasurer are enclosed with this issue of the Bulletin. Please pay promptly.

CAMBRIDGE CONFERENCE, 11—14 July, 1950

Hospitality for the Conference is offered at Jesus College, Cambridge, to members of the Hymn Society who apply to the Hon. Secretary for accommodation. Please write to the Revd. F. B. Merryweather, M.A., Oxhill Rectory, Warwick.

The inclusive charge per person for board and lodging service and gratuities, will be £3 6s. Hospitality outside but near the College will be found for ladies attending the Conference. (The price is, of course, subject to economic conditions prevailing).

The Hon. Secretary requests that early intimation of a desire for hospitality shall be made to him. In any case it should not be made later than 31st May.

The Conference will celebrate the centenaries of Bach and the Scottish Psalter with reference also to German hymnody. There will be public singing devoted to Bach chorales and Psalm-tunes. An agenda will be published, if possible, in the April *Bulletin*.

F. B. MERRYWEATHER,

Hon. Secretary.