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A NEW EDITOR FOR *JULIAN*.

We have news to communicate which will give satisfaction to hymn-lovers in at least two continents. It is that the Reverend L. H. Bunn has offered to undertake the editing of the Revised *Julian*. Mr. Bunn is well known to those who attend our conferences, and to readers of this *Bulletin*, and every reader will, we are sure, agree that his qualities of learning and industry are exactly those which this arduous undertaking requires. At a small meeting in Oxford at which Mr. Frost and the Secretary were present, and to which Mr. Parry had sent a letter of approval, we accepted with hearty thanks Mr. Bunn's offer, and we are now able to look on him as Editor of the new book. It is now for the rest of us to give him all the help for which he may ask us.

THE LATE W. LESLIE CHRISTIE.

The Society has suffered a heavy loss by the unexpected death, after a short illness, of its honoured Treasurer, Mr. W. Leslie Christie, T.D., M.A., LL.B., Writer to the Signet, Edinburgh.

When Mr. W. M. Page, his colleague in the legal firm of which both were members, was with equal suddenness called away, Mr. Christie stepped into the breach, although hymnody was not one of his primary interests, and proved himself a first-rate occupant of the Treasurer's office.

Born in Edinburgh, he was educated at the Academy and the University there, and at McGill University, Montreal. As a young man he was an officer in the Territorial Artillery, and saw some years of service in France in the first world war. He was "laird" of the beautiful little estate of Lochdochart in Perthshire, and was a man of wide interests and culture. A keen churchman, he was an elder in the Church of Scotland.

His introduction to the world of hymnody engaged his ardent interest. He arranged his annual holiday so that he might include in it attendance at the annual Conferences of the Hymn Society. There he quickly made friends, and won admiration, not only by his wisdom in counsel, but by his attractive personality. He was a charming conversationalist and excelled in the social graces. All who knew him intimately will miss his genial friendship greatly. The place he leaves vacant in the Society will be hard to fill.

M.P.

W. H. FERGUSON (1874-1950).

ALEXANDER BRENT SMITH (1889-1950).

THOMAS WOOD (1892-1950).

During the second half of 1950 we lost three composers who have contributed to the literature of hymnody; and by a strange and sad coincidence, all of them made their contributions in that area of composition with which Mr. Leonard Blake so adequately dealt in in our last issue — the Public School hymn tune.

W. H. Ferguson was, of course, the most distinguished as far as hymnody is concerned. He, who alone of the three died in the fullness of years, did much to establish that "Public School" form of hymn tune writing to which Mr. Blake was especially calling our attention. The greater part of an ordained life of about half a century Ferguson spent in the service of schools — St. Edward's, Oxford; Radley School, and Lancing College. It was not until 1937 that he went to Salisbury as Precentor. His hymn tunes were mostly published in the *Public School Hymn Book* of 1919, and there they are marked "Anon", although in the 1949 edition they are attributed to him personally. The two by which he is best known, WOLVERCOTE and LADYWELL, exhibit the "florid four-part

harmonisation" and the "harmonic crisis" to which Mr. Blake referred, and their style has become something of a norm for later school-composers. But this "grand style" was not the only one at his command; the quiet tune FRILFORD in the 1919 book, which was dropped from the later edition, but which found a place in the *Methodist Hymn Book* (1933) at No. 743, is a delightfully apt setting of "Not for our sins alone". HOMINUM AMATOR (P.S.H.B., old ed., 46) for "The day is past and over", is another of his quieter tunes, having a strong unison melody but remaining in the quieter idiom. CUDDSDON (323)¹ is another in the LADYWELL style, and we suspect that the arrangement of GOSHEN (124¹) is his work, although here we are only making a guess on the evidence of style: if it is, he succeeded here in making a cheap tune sound a good deal better than it really is.

Ferguson's work will long be remembered, we feel. It has those "friendly" gifts of melody and warm harmony which are the secrets of a tune that will be successful with the young. Most of his tune-names recall his Oxford associations, but "Ladywell" is a valley in the South Downs just north of Lancing College, where for a few years he was musical director.

Ferguson's successor at Lancing was Alexander Brent Smith, who died last July of infantile paralysis while still scarcely past the prime of life. As a musical journalist and lecturer he was known to many, especially to readers of the *Musical Times* and to the natives of the neighbourhood of Gloucester, where he was President of the Music Club. As a writer of hymn-tunes he will be virtually unknown to our readers; he has one in print at present, for "Come, my Way, my Truth, my Life" in the *Clarendon Hymn Book* (No. 132). But had it not been for the great difficulties which printers and publishers are facing at present he might have seen, before he died, two more of his tunes in *Congregational Praise*, LANCING and TRAVELLER; these he wrote during his 21 years (1913-34) as director of music at Lancing, and they owe much to the Ferguson style, although they are at the same time lighter and more firmly constructed in their melodies: Ferguson may have inherited the genius of Parry, but to no small extent, as his large mass of unpublished work showed, Brent Smith had something of the touch of Schubert. He might have been another Sullivan if he had ever found his Gilbert; Sullivan, in serious music, might have reached Brent Smith's standards if he had been less cursed with patronage and success.

Thomas Wood, who died last November aged only 58, had five years of school work at Tonbridge School. He was a less prolific composer than his senior namesake, Charles Wood, and his musical life seems to have been active rather than contemplative; but he left two hymn-tunes, both in the same metre, and both obviously

¹ *Public School Hymn Book* (1919).

in the "Public School" style — SCHOOL HOUSE and ST. OSYTH (S.P. 344 and 511). SCHOOL HOUSE was written for "O Son of man, our hero strong and tender" for an occasion when its author, the Headmaster of Charterhouse, visited Tonbridge School; ST. OSYTH, now better known and associated with F. W. H. Myers's words "Hark, what a sound", first appeared in *Songs of Praise* (1925). Both are strong and in the best sense "youthful" tunes, showing that felicity which is to be found in all his other compositions.

The total output of these three composers in our field is not large, but they belong to a tradition of composition to which modern congregational singing owes a great deal.

ARTHUR BASIL NOEL JOHNSON, 1861-1950.

After we had gone to Press the news was published of the death of Dr. Basil Johnson, whose name must therefore be regretfully added to the three Public School musicians whose deaths have just been recorded. Basil Johnson, after a short period as a London organist (St. James', Norlands, and St. Gabriel's, Pimlico, 1885-6), began a long term of service at Rugby School in 1886. He left Rugby for Eton in 1914, where he remained until he retired in 1926. He received the Lambeth Mus. Doc. at the hands of Archbishop Davidson in 1928.

Basil Johnson's hymn tunes have not received wide currency, but they are well known at Rugby, and are to be found in the Rugby School Hymn Book. One of the more memorable is a setting of "Before Jehovah's awful throne" which skilfully combines an immediate congregational appeal with a compass ranging from low D flat to high G flat. In an appendix to his obituary notice in *The Times*, Dr. Fielden wrote, "He was a true amateur who called forth enthusiasm in youthful lovers of music: he loved showing them what they, not he, could do."

JOSEPH HART, 1712-68.

By the EDITOR.

I was fortunate enough recently to pick up a copy of the seventh edition of the *Hymns etc. Composed on various subjects* by J. Hart. The volume is undated, but it is a reprint of the third edition, which includes (what is much to our present purpose) the author's Preface to the first edition. This Preface is dated April, 1759.

Beyond what he tells us himself, we know little of Hart. But, apart from the fact that the year after the Preface was written he became an ordained minister and began eight years of preaching at Jewin Street Chapel, it tells us all that we need to know. The Preface, with the hymns that follow, constitute in themselves a chapter in the history of English eighteenth-century religion which

alike for the hymnologist and the historian of religion, turns out to be uncommonly interesting. For the whole book of two hundred and twenty-two hymns constitutes the author's confession of faith, and the means by which he was led to that faith, as he recounts them in his Preface, furnish the material for an unusually complete spiritual biography.

Hart was born in 1712. What he did with his first twenty years nobody seems to know. But it is at the end of them that he begins his own story.

"About the twenty-first Year of my Age" (he writes), "I began to be under great Anxiety concerning my Soul. The Spirit of Bondage distressed me sore."

This was, I suppose, in 1733. Well he may have been distressed. Religion in England was indeed in the doldrums. Fighting Puritanism had gone sour and the weapons which had been in use two generations before in defence of the liberty of the Christian conscience were now turned to baser use in sterile controversy. Perhaps the sanest man alive at the time was Isaac Watts, and unless you went to Bury Street on the right Sunday, or sought him out at the home of the Abneys, you had little chance of benefiting by his serene wisdom. Philip Doddridge, only thirty years old as yet, had scarcely begun to make a mark. The Church of England was fast falling asleep. A young man brought up in the traditional Calvinism of Puritan England, and sent out into the world with good education and a strong doctrine of judgment and election, might well have found his vocation in Cromwell's army, but in the easy-going aristocratic England of 1733 he was obliged either to forget the dogmatic faith of his childhood or to apply himself, virtually unassisted by teachers or by outward necessities, to the heart-breaking problem of working out the relevance of Calvinism to the life he was obliged to live. What we read in the succeeding pages is Hart's success in this adventure of faith, but he travelled a long and hard road.

The next landmark we may date about 1740, when

"a great domestic Affliction befalling me, (in which I was a moderate Sufferer, but a monstrous Sinner) I began to sink deeper and deeper into Conviction of my Nature's Evil, the Deceitfulness and Hardness of my Heart, the Wickedness of my Life, the Shallowness of my Christianity, and the Blindness of my Devotion . . . How did I now long to feel the Merits of Christ applied to my Soul by the Holy Spirit! How often did I make my strongest Efforts to call God *my God*! But alas! I could no more do this, than I could raise the Dead."

It seems that this state of despondency induced by misfortune, brought on a reaction in a few weeks towards a peace of mind which he later found to be wholly delusive. He entered on a period, we gather, of antinomian security.

"Rushing impetuously into Notions beyond my Experience, I hasted to make myself a Christian by mere Doctrine, adopting other Mens Opinions before I had tried them; and set up for a great Light in Religion, disregarding the internal Work of Grace begun in my Soul by the Holy Ghost. This *Liberty*, assumed by myself, and not given by Christ, soon grew to *Libertinism*; in which I took large progressive Strides, and advanced to a dreadful Height, both in Principle and Practice . . . A tender Conscience I deemed Weakness; Prayer I left for Novices and Bigots; and a broken and contrite Heart was a Thing too low and legal for me to *approve*, much more to *desire*."

Hart was, in fact, a victim for the space of ten years of that intellectual habit which Monsignor Ronald Knox has recently so luminously distinguished as "enthusiastic".

"In this abominable State I continued, a loose Backslider, an audacious Apostate, for nine of ten Years, not only committing Acts of Lewdness myself, but infecting Others with the Poison of my Delusions."

After about ten years (which brings us to about 1750, the thirty-eighth year of his age), he appears to have "reformed a little", and to be "tolerably confident of the Goodness of his State". On his own interpretation of the events, he found some ground for saying "I cannot but be in the right Way to the Favour of God". But this he abruptly dismisses as an "easy, smooth, and indolent Manner", a "lukewarm, insipid kind of Religion", although he does not deny that some signs of Grace began to appear. But "the Fountains of the great Deep of my sinful Nature were not broken up. I was therefore conscious that the written Word of God was against me."

Under all his libertinism, which like most people of his temperament he no doubt dramatises and exaggerates to no small degree, Hart was still full of a sense of sin and frustration. About 1754 ("about three or four years ago" in 1757) he fell into a "deep Despondency of Mind". This was a worse attack than usual, based on a grievance that God had not given him such signs of His favour as would have cheered him. He became unsociable and morose, and at times refused to take food. He wrestled with himself for these three years, wondering whether he was after all to be called to the way of mysticism, and finding no answer in that or any other direction, now cheered for a moment, now plunged further into despair than before, until Palm Sunday, 1757.

"The Week before *Easter*, 1757, I had such an amazing View of the Agony of Christ in the Garden, as I know not well how to describe. I was lost in Wonder and Adoration."

Upon this experience he wrote the first of his hymns, entitled "On the Passion", which he subsequently rewrote. The Vision, how-

ever, was not the end of his troubles. In a revealing sentence he says

"I used to be often terribly cut down with those Words, *And cast ye the unprofitable Servant into outer darkness: There shall be weeping and gnashing of teeth.*"

This sense of helplessness persisted until Whit Sunday of the same year.

"In this sad State I went moping about (and that I could, was next to a miracle) having some little Hope at Bottom under all, which now and then would glimmer, but was soon overwhelmed again with Clouds of Horror, till *Whitsunday* 1757; when I happened to go in the Afternoon to the *Moravian* Chapel in *Fetter-Lane*, where I had been several times before. The Minister preached on these Words; *Because thou hast kept the Word of my Patience, I also will keep thee from the Hour of Temptation which shall come upon all the World, to try them that dwell upon the Earth, Rev. iii 10* . . . I had hardly got home, when I felt myself melting away into a strange Softness of Affection; which made me fling myself on my Knees before God. The Horrors were immediately dispelled, and such Light and Comfort flowed into my Heart, as no Words can paint. The Lord by his Spirit of Love came, — not in a visionary Manner into my Brain, but with such divine Power and Energy into my Soul, that I was lost in blissful Amazement. I cried out, 'What Me, Lord?' His Spirit answered in me, *Yes Thee*. I objected, 'But I have been so unspeakably vile and wicked' — The Answer was; *I pardon thee fully and freely.*"

This, then, was Hart's "conversion". The remainder of the Preface is devoted to an ecstatic account of the difference between his final condition and that condition of the earlier times, in which he had only received the Spirit, as he puts it, "in a visionary Manner in my Brain". My last quotation shall be from the penultimate page of the Preface:

"He hath excited me to love much, by forgiving me much. He hath shewed me, and still daily shews me, the abominable Deceit, Lust, Enmity, and Pride of my Heart, and the inconceivable Depths of his Mercy; how far I was fallen, and how much it cost him of Sweat and Blood to bring me up. He hath proved himself stronger than I; and his Goodness superior to all my unworthiness. He gives me to *know* and to *feel* too, that without him I can do nothing. He tells me (and he enables me to believe it) that I am all fair, and there is no Spot in me. Though an Enemy, he calls me his Friend; though a Traitor, his Child; though a beggared Prodigal, he cloaths me with *the best* Robe, and has put a Ring of endless Love and Mercy on my Hand. And though I am often sorely distressed by spiritual internal Foes, afflicted, tormented, and bowed down almost to Death, with the

Sense of my own present Barrenness, Ingratitude, and Proneness to Evil; he secretly shews me his bleeding Wounds; and softly, but powerfully whispers to my Soul, 'I am thy great Salvation'."

The Preface, then, shows Hart to be a typical product of early eighteenth-century Calvinism; educated, intelligent, sensitive, and, as it happens with him, introspective as well. Calvinism starts the young Christian on his way with a sense of sin. Its august dogma is the Sovereignty of God and the helplessness of man. Except the Christian pilgrim be able to appropriate also the other dogma, that the promises of God are sure, he is doomed either to cast off his faith and live in negligent sloth or to take it seriously and despair. All depends on that other appropriation, and whereas the dogma of sin is objective enough to be thrust at him as a certainty with which he must reckon, the dogma of the promises makes no sense to him until it is engrafted in his soul by personal experience. A man can believe in his own littleness and in God's immensity without great difficulty; it is in the truth that that immensity can visit and redeem this littleness that he finds the stone of stumbling.

But Hart found the answer in the end, and, reading between the lines of this touching little document, his Preface, we seem to gather that what really set him on his feet was the discovery that the mercy of God was as real as his own sin; that he did not have to believe in the reality of one to the exclusion of the reality of the other. "Though an Enemy, He calls me his Friend . . . I confess myself a sinner still . . . All I can do is to look to Jesus".

So much he tells us of himself. He ended his days as a preacher of the Gospel. A Calvinist he remained, and one of his published works was a criticism of Wesley's approach to the Faith. But he was no cold Calvinist, no calculating or theorising Calvinist; he was in the end the Calvinist at his best, for it is a proper, an exact deduction from Calvin's doctrines to say that "His Goodness is superior to all my Unworthiness". And so he retains his ecstasy, but without the depression. And by the first impulse of his new-found faith he was moved to write a book of hymns.

The Hymns.

God did much for Joseph Hart, but He did not make him a poet. With the best will in the world, we can find no single line of poetic insight in these works; nor indeed is there a single hymn of which we are compelled to say "Editors have done wrong to drop that". At one time his hymns were popular, and we recall Doctor Johnson's acid little reminiscence:

"I went to church. I gave a shilling; and seeing a poor girl at the sacrament in her bed-gown, I gave her privately half-a-crown, though I saw Hart's hymns in her hand."

No, they would not appeal to the Doctor. There would be in them too much didacticism, too much literary bathos, too much unconsidered enthusiasm.

Posterity has cast its vote with the Doctor against the evangelist. *Julian* has a list of 33 of Hart's hymns in current use, and *Julian* is usually generous in such estimates. Hymn books today converge on only two of his hymns, together with a single verse of a third. The usual books of the Church of England neglect him almost entirely; he is not in the latest *A. & M.*, nor in the *English Hymnal*, nor in *Songs of Praise*. He had a brief appearance in *A. & M.*, his "Come, Holy Spirit, come" (IV) being No. 673 in the 1916 Second Supplement. The *Hymnal Companion* and the *Church Hymnal for the Christian Year* have that one and also "Come, ye sinners, poor and wretched" (C). These two hymns are, however, in most of the nonconformist hymnals — the *Church Hymnary*, the *Methodist Hymn Book*, the *Baptist Church Hymnal* and the *Congregational Hymnary* have both; to them the Methodist book adds the last verse (eight lines) of No. LXXIII, "No prophet nor dreamer of dreams", beginning "This, this is the God we adore." (Hart here wrote, "This God is the God"). The only other surviving hymn of Hart's is a rather fine Passiontide hymn in the *Hymnal Companion* (1914) No. 184. This begins "Great High Priest, we see Thee stooping", and is made up of the first verse of No. LV, part ii, and verses 3 and 5 of No. LIV.

Two hymns abridged, one *cento*, and one single verse: that is all that is left of Hart, and for congregational purposes that is the best of him. The hymn on the Holy Spirit is the most generally useful, and the solitary verse makes a not inadequate doxology. But we cannot urge that any more of his hymns be revived at present.

And yet — can we possibly excuse him by taking notice of the "Etc" in his title? Some of these are not hymns and he never thought they were. If we look at them as a manual of devotion we may well find some store of spiritual help. And if we look at them as a collection of non-Methodist hymnody of Wesley's greatest days, we shall find other things not uninteresting.

There are, we said, 222 of them. They are made up as follows. The book opens with a "dedication" which we do not count in the total, then, before the book proper begins, there is a "Hymn for a Fast Day". The main body follows, with 119 hymns. Then there are a Supplement of 82, seven Doxologies, and an Appendix of thirteen. You cannot compare him with Wesley — that is comparing two different worlds; nor can you compare him with Watts — that is to compare Cibber with Milton. But you might compare him with Doddridge, for both were Calvinists of the same kind, though their temperaments and experience were so widely diverse. But Doddridge has the same prosaic technique and the same passionate conviction of the divine Promises.

Such a comparison reveals at once that Hart is more adventurous in his choice of metres than Doddridge. One or two of his metres he obviously has taken from the Wesleyans.

Common Metre is, of course, the most frequent, claiming 75 hymns (of which seven are written in double verses). 38 are in Long Metre: of these seventeen have couplet rhymes, eighteen alternate rhymes, and three have a refrain (see below, page 208). Short Metre appears 23 times (twice in double verses). This disposes of 136 hymns — about sixty per cent. He uses, besides these, twenty-one metres of various kinds. Of the other "psalter" metres he does not make extensive use — six eights comes five times, sixes and eights eight times (twice as sixes and fours), the "113th" metre (888.888) only once, and the "104th" (5.5.5.5.6.5.6.5) nine times. The metre which is his favourite after the standard metres, turns out to be "sevens", which appears twelve times, usually in four-line verses, but twice in six-line and twice in eight-line verses. He is also fond of eights and sevens, which come ten times, always in eight-line verses, and 886 D, which appears seven times.

He uses "8.7.4.", not yet so popular as it soon became, only once, in "Come ye sinners". But he is bold enough to use Wesley's sevens and sixes (trochaic and iambic alternating) eleven times, and to experiment also with 7.7.8.7., 8.3.3.6., anapaestic eights, and anapaestic elevens which he gathered from the same source. A metre which is perhaps original with him is 7.7.7.7.5.7.7.7. (trochaic), and we do not recall any hymn earlier than his in *trochaic* sevens and sixes: he has three.

One of the most remarkable qualities in Doddridge is the consistency with which he keeps to a moderate length in his hymns — there is only one of ten verses in all his 370. We cannot say the same for Hart. His longest hymn (XXVI) runs to 31 verses of C.M. in two parts, and three others run to over eighty lines: sixteen are of ten or more verses. But one matter is interesting here: hymns of what we now think inordinate length are entirely confined to the first part of the book, the main body of 119. 38 per cent of the first 119 and 66 per cent of the remaining 103 are in the normal lengths of four, five, or six verses. We account for this by finding most of the purely autobiographical, not to say rhapsodic material in the first part. It is clear that the hymns in the Supplement and Appendix are intended to be sung congregationally. He was capable of writing briefly, however — nine of his hymns have only two verses.

The subject matter of the hymns is not, like Doddridge's, confined to Scripture text. 54 of the first part and only nine of the remainder have texts superscribed. All the rest have titles or references to the title of a preceding hymn. From this again it will be gathered that his purpose was not all the time to compose congregational hymns in Doddridge's manner, but rather to provide a manual of metrical devotion, some of whose contents would be found suitable for singing.

We have already said that the style of the hymns is quite undistinguished. The reader will have gathered that Hart could write choice prose, but the exigences of metre and rhyme were more than his talents could meet. This, taken quite at random, is a not unfair example of his style:

The souls that would to Jesus press
Must fix this firm and sure;
That tribulation, more or less,
They must and shall endure.

From this there can be none exempt;
'Tis God's own wise Decree.
Satan the weakest Saint will tempt;
Nor is the strongest free.

(XV)

There is perhaps nothing in Hart so vertiginously bathetic as Watts's

Abram, I'll be thy God, said He,
And He was Abram's God;

but Hart never rises above the pedestrian at best.

But the chief quality in his hymns which ties them down to their period and makes us shy off them today is their unashamed didacticism. Doddridge, Watts himself, and John Newton were all tainted with this quality, but none so deeply as Hart. And the reason is not far to seek. Doddridge wrote his hymns to be sung after he had preached on their subjects; he had already taught, so there was less need here to repeat the subtler points of his argument in the hymns. Newton knew that the only way to get some theology into his country parishioners was to present it wrapped up in simple hymns; but Newton's method was strangely objective and his hymns, though often didactic, tend rather to dulness than to the more outrageous qualities of Hart's. For Hart was not a preacher at the time when he wrote his hymns. He was a "reconverted" Christian full of the joy of new birth and equipped with a mind that loved argument. So his didacticism runs to astonishing lengths in his hymns. He hectors and bullies his reader without scruple. He is always addressing his congregation, or causing them to address each other. Here are a couple of verses which we now think lack in congregational appropriateness:

Ye Drunkards, ye Swearers,
Ye Muckworms of Earth,
Repent, and be Sharers
In this blessed Birth.
From Sin to release us,
That Yoke so long worn,
The Holy Child Jesus
Of Mary was born.

Oppressors, Transgressors
 Of ev'ry Degree,
 And formal Professors,
 The worst of the Three,
 With Tears of Contrition
 Your Foolishness mourn;
 To give you Remission
Immanuel's born.

(XIII 3, 4)

This, be it observed, is a Christmas hymn.
 Again —

No big Words of ready Talkers,
 No dry Doctrine will suffice,
 Broken Hearts, and humble Walkers,
 These are dear in Jesu's Eyes.
 Tinkling Sounds of Disputation,
 Naked Knowledge, all are vain;
 Ev'ry Soul that gains Salvation,
 Must and shall be born again.

(LV 5).

More positively, however, he is not ashamed to put Christian doctrine and moral teaching into metre. Here is a rather fine example of Calvinistic worship which contains sentiments to which Isaac Watts often gave expression :

He roll'd the Seas and spread the Skies;
 Made Vallies sink, and Mountains rise;
 The Meadows cloth'd with native Green;
 And bade the Rivers glide between.

But what are Seas, or Skies, or Hills,
 Or verdant Vales, or gliding Rills,
 To Wonders Man was born to prove?
 The Wonders of redeeming Love!

(XXI 3. 4).

Here are two verses which show that Hart is no despiser of doctrine. Their interpretation of the Trinity is not at all without interest and point :

To comprehend the great THREE-ONE
 Is more than highest Angels can;
 Or what the Trinity has done
 From Death and Hell to ransom Man.

But all true Christians this may boast
 (A Truth from Nature never learn'd)
 That Father, Son, and Holy Ghost
 To save our Souls are all concerned.

(XLVII 1, 2).

The darker side of Calvinism allied with a primitive doctrine of divine vengeance gives us, under the title of "Christ in the Garden", this :

What Pangs are these that tear his Heart?
 What Burden's this that's on him laid?
 What means this agony of Smart?
 What makes our Maker hang his head?

'Tis Justice with it's Iron Rod
 Inflicting Strokes of Wrath divine :
 'Tis the vindictive Hand of God
 Incens'd at all your sins and mine.

(LXII 4, 5).

He has a hymn for Baptism which shows perhaps more happily his tendency to dogmatism. He is didactic here, but he avoids the worse pitfalls; and what he produces, though still far from what we want in hymns today, is none the less a good statement of doctrine, which is more than we can say for many Baptismal hymns in currency today.

By what amazing Ways
 The Lord vouchsafes t'explain
 The wonders of His sovereign Grace
 Towards the Souls of Men!

He shews us first, how foul
 Our Nature's made by Sin.
 Then teaches the believing Soul
 The Way to make it clean.

Our Baptism first declares
 What need we've all to cleanse,
 Then shews that Christ to all God's Heirs
 Can Purity dispense.

Water the Body laves :
 And if 'tis done by Faith,
 The Blood of Jesus surely saves
 The sinful soul from Death.

Water no man denies;
 But, Brethren, rest not there;
 'Tis faith in Christ that justifies
 And makes the Conscience clear.

Baptiz'd into his Death,
 We rise to Life divine.
 The Holy Spirit works the Faith;
 And Water is the Sign.

(Supplement LXXV).

Whatever this may lack, it does not lack dogmatic decisiveness, nor, as it happens, is it as infelicitous in its expression as are many of Hart's dogmatic hymns.

We have said that many of the hymns in the earlier part are autobiographical documents. One (XXVII) is frankly entitled "The Author's own Confession", and runs to 23 verses of L.M. Another, more generalised, but still typical of his writing, is this, entitled "The Paradox" —

How strange is the Course that a Christian must steer?
How perplex'd is the Path he must tread?
The Hope of his Happiness rises from Fear;
And his Life he receives from the Dead.

His fairest Pretensions must wholly be waiv'd,
And his best Resolutions be crost.
Nor can he expect to be perfectly sav'd,
Till he find himself utterly lost.

When all this is done; and his Heart is assur'd
Of the total Remission of Sins;
When his Pardon is sign'd, and his Peace is procur'd,
From that moment his Conflict begins.

(XXIX)

Here and elsewhere he is concerned to make known his experience, which is not that of many evangelicals of the time, that conversion is the beginning and not the end of the soul's pilgrimage. From another point of view he analyses the experience of conversion rather subtly in hymn LXXIX, whose first three verses deal respectively with "believing Christ", "believing on Christ" and "believing into Christ". He sums it up in this fourth and final verse:

Till we attain to that rich Faith,
Tho' safe, we are not sound.
Tho' we are sav'd from Guilt and Wrath,
Perfection is not found.
Lord, make our Union closer yet;
And let the Marriage be complete.

Another and very strange conceit of Hart's is to write hymns in dialogue form. Here are two verses from his "Confession" (No. XXVII):

I would object; but faster much
He answer'd, Peace. What Me? — *Yes, Thee.*
But my enormous Crimes are such —
I give thee Pardon full and free.

But for the future, Lord — *I am*
Thy great Salvation, perfect, whole.
Behold, thy bad Works shall not damn,
Nor can thy good Works save thy Soul.¹

Hymn XXIV is entitled "A Dialogue between a Believer and his Soul", and is written throughout as a dialogue. Verses 1 to 7 are spoken antiphonally by the Believer and the Soul; then as the hymn draws to its climax the dialogue becomes brisker, after the following fashion:

8. *Soul* *Jesu's precious Blood, once spilt,*
I depend on solely,
To release and clear my Guilt:

Believer *But I would be holy,*
He that bought thee on the Cross
Can control thy Nature,
Fully purge away thy Dross,
Make thee a new Creature.

9. *Soul* *That he can I nothing doubt,*
Be it but his Pleasure.

Believer *Tho' it be not done throughout,*
May it not in Measure?

Soul *When that Measure, far from great,*
Shall still seem decreasing —

Believer *Faint not then; but pray, and wait,*
Never, never ceasing.

10. *Soul* *What when Pray'r meets no Regard?*
Believer *Still repeat it often.*

Soul *But I feel myself so hard —*

Believer *Jesus will thee soften.*

Soul *But my Enemies make Head.*

Believer *Let them closer drive thee.*

Soul *But I'm cold, I'm dark, I'm dead.*

Believer *Jesus will revive thee.*

One of his more familiar verses, from "Come, ye sinners", puts the same kind of point more vigorously:

Come, ye weary, heavy laden,
Bruis'd and mangled by the Fall;
If you tarry till you're better,
You will never come at all.
Not the Righteous,
Sinners Jesus came to call.

¹ The reader will observe that these verses amount to a versification of a paragraph we have already quoted from the *Preface*, p. 199.

Hart's message, whether to the congregation or to the solitary seeker, is a call to faith, and an assurance that the confession of need is all that is required that the Lord may begin his work. But although he calls constantly for conversion, he never lets his reader think that the way will be easy, nor does he scruple to mention in decisive language the judgment that follows on indecision. His are the utterances of an educated convert, a man who combines a clearly rational outlook with a passionate zeal both for Christ and for souls. This makes him unusual among hymn-writers even of that age of zeal and rationality.

His work provides one or two puzzles for the hymnologist. We have yet to discover to what tune he meant the following to be sung :

Repent, ye Sons of men, Repent.
Hear the good Tidings God has sent
Of Sinners sav'd, and Sins forgiv'n,
And Beggars rais'd to reign in Heav'n.
Beggars, Beggars, Beggars, Beggars,
Beggars rais'd to reign in Heav'n.

(S. XXXVII).

It would need a good tune indeed to make that euphonious. (This peculiar metre appears again at Nos. XXIV and L in the Supplement). No. LXI in the Supplement has two verses whose metres are inconsistent, and No. XLII in the first part is in 7.7.7.7.5.7.7.7.: both of these are musical puzzles. "Come, ye sinners" was obviously designed for a "repeating" tune in 8.7.4. since its short line is every time printed with two repetitions.

It seems that Joseph Hart may, in a generation or two, become only a half-forgotten name. But I thought he deserved even so inadequate a memorial as this. His hymns, though so singularly deficient in literary grace, are conspicuous for their unusual approach to the Faith and as a document illuminating not only a mind of rare quality but also a corner of the religious history of the eighteenth century. Allow me one more quotation, which shall be the whole of one of his briefest and most pleasing hymns, one of a group entitled "At Dismission" :

Once more, before we part,
We'll bless the Saviour's Name.
Record His Mercies, ev'ry Heart;
Sing, ev'ry Tongue, the same.

Hoard up his sacred Word;
And feed thereon; and grow.
Go on to seek to know the Lord;
And practise what you know.

(S. LXXIX).

REVIEWS.

NEW ENCYCLOPAEDIAS ON *HYMNS*.

It is more than a respectful tribute to the memory of a valued figure in this Society when we draw attention to the late Dr. C. S. Phillips's article on *Hymns* in the newly-published edition of *Chambers's Encyclopaedia*. The proprietors are to be congratulated on their wise choice of a contributor, for an enquirer can be directed to no abler or safer "concise guide".

The article replaces one written by Canon Julian himself, and inevitably is constructed on a similar plan. Dr. Phillips filled seven columns against Julian's 11½, but nothing is lacking. After briefly noticing Homeric, Egyptian and Vedic hymns, the author surveys in turn the early Greek and Syriac hymnody of the Church, the Latin, German, French, English, Scottish and American, and each is handled with adequacy and distinction. His gift for concise statement enables him to find a place for all that is essential and much that is illuminating.

He mentions the Gnostics and the slow recognition of "psalmi idiotici" ("original", not Scriptural), and names the principal singers of East and West. We are told how the English "long metre" is descended from the normal Ambrosian hymn of four octosyllabic iambic lines, and there is a sufficient account of Sequences and the revision of the Breviary. Sometimes he throws in a valuable personal judgment, as that Hrabanus Maurus is "the most likely candidate for the authorship of the *Veni Creator Spiritus*", or, in contrast with Julian, that the heavenly lyrics in the Book of Revelation "probably reflect the liturgical language already familiar to Christians on earth".

Passing to the hymnody stimulated by the Reformation, he distinguishes the successive periods of German composition, but touches only lightly the French metrical psalmody of Marot and Beza, as lying outwith his province, though he holds in high regard the associated music of Bourgeois and Goudimel.

English hymnody is slightly traced from Caedmon to the Tudor Primers, and thereafter in detail, noting the trial-flights of the 16th century, the gathering power of the 17th and the glory of the 18th. He has sympathetic admiration for the achievement of "the Methodist movement within (the Established Church)". (He even finds room to mention the "welkin" original of "Hark! the herald-angels sing"!). In the 19th century he shows how such Tractarians as J. M. Neale introduced translations of Greek and Latin hymns, and he traces the growth of *Hymns A. & M.* as far as the Second Supplement of 1916. (Curiously he says nothing of the Revision published this year, although he knew that, as he wrote, it was well advanced.) Included in his narrative are the *English Hymnal* and *Songs of Praise* enlarged 1931), while he also

takes cursory account of the Roman Catholic *Westminster Hymnal* in its two editions, and of hymn-book revision among the principal "Free-church bodies".

Scotland is summed up mainly in the Metrical Psalter (which "has its own history"), the Paraphrases and the *Church Hymnary*. A few American writers are listed.

If there is any weakness in this admirable article it is towards the end. The writer had a deep and exact knowledge of "Catholic" hymnody ancient and modern, but a less intimate comprehension of what was done in the non-episcopal communions. This is illustrated by his variously dating the revised Scottish *Church Hymnary* (1927) in 1925 and 1928, and giving Dr. Bonar the *praenomen* "Horatio". More seriously, he cites the *Handbook* to the same in its *first* edition, rather than as "Moffatt & Patrick" with the indispensable *Supplement* of 1935. The fact that he could give no date for the *Congregational Hymnary* (1917) suggests that it would be of aid and interest if all hymn-books contained, in some important edition, a bibliographical note, as on the fly-leaf of Nicholson's *Shortened Music Edition of A. & M.* (1939).

The article ends with an excellent short list of books for serious reference. In this respect it is more serviceable than the corresponding one (unsigned) in the new 3rd edition of *Everyman's Encyclopaedia*, where a small bibliography names Mr. N. Mable's *Popular Hymns and their Writers* (1948), but fails to include Dr. Phillips' great work, *Hymnody Past and Present*, or the *Historical A. & M.*

But the Society is really entitled to complain of the treatment of our subject in the *Encyclopaedia Britannica*. Roundell Palmer's fine monograph which dignified the 9th edition (1875/89) was still reprinted *verbatim* in the 12th (1922), though the signature "S" (for "Earl of Selborne") strangely could not be identified in the list of contributors. The only attempts to bring this article up to date were the statement that *A. & M.* was "revised in 1905", and the inclusion of *Julian* (1907) in the book-list. The supplementary volumes making the 13th edition (1926) contained nothing further on Hymns. But, worse than this, the 14th edition (1947), which contracts Lord Selborne's original 37 columns into eleven, stops at exactly the same point as the 12th, not a word being said of the labours of the past three-quarters of a century. Nobody accepts responsibility for this unsatisfactory unsigned *précis*, nor is anything added to the bibliography except a book by F. J. Sillman (sic), and H. E. Langthorne's *Some Favourite Hymns* (1924). The edition is printed in the United States, yet there is no mention of such fine American scholars as Benson, Wilder Foote or Ruth Messenger. Obviously the subject is of negligible interest to the editors of our premier English Encyclopaedia, from which humane letters are being ousted by physics.

Altogether it can be said that for condensed, accurate and readable treatment Dr. Phillips' article is the best introduction to the subject now available, and a valuable resource for reference. We may even hope that some searcher after the nature of Hymenoptera or the Hygrometer, Hypatia, Hygiene or Hypnotism may be unwittingly drawn on to read the neighbouring article on Hymns. For it stands among them in its own right as part of the sum of human knowledge and achievement.

L. H. B.

SOME TRAITS OF UNITARIAN HYMNODY.

It is gratifying to the special interest of this Society to find an article thus entitled in a journal devoted otherwise to theology and philosophy. The article should be read in full in the Autumn issue (1950) of *Faith and Freedom*, obtainable from Manchester College, Oxford; the contributor is Dr. Dorothy Tarrant, joint-compiler in 1948 of *The Unitarian Faith in Unitarian Hymns* which was reviewed in this *Bulletin*, Vol. II, pp. 46-48.

In her present article Miss Tarrant surveys the product of two centuries from Anna Barbauld and Martineau to Hosmer and W. G. Tarrant, and considers "the general characteristics of Unitarian hymnody (irrespective of authorship and theological content) as compared with that of other sections of the Christian Church". She writes with insight and fairness, and always, of course, from the standpoint of her own denomination, while her argument is plentifully illustrated from *Hymns of Worship*.

First to summarize the points made by the author. "The incidence of Unitarian hymns in the various hymn-books of other bodies" occasions comparison between *A. & M.* and *E.H.*, on which the reader should consult Mr. Routley's valuable article in this *Bulletin*, I.38, p. 9.

Dr. Tarrant then examines the average provenance, Unitarian and traditional, over the several sections of *H.W.*, and proceeds to a consideration of literary style. Fashion in epithets has altered, and there has been an "increasing cheerfulness of outlook". The simplicity claimed as a mark of these hymns is traced partly to "the discarding of conventional orthodox phraseology", but also to the powerful American influence, especially of the Quaker Whittier. Half a score of examples appear of what the author calls "shapeliness" of structure, meaning the use of such simple and effective devices as repetition and antithesis.

Then hymns may be based on some incident or teaching of Scripture; others are devoted to the Life of Christ from Bethlehem to Calvary, the writers tending "to use as much as possible of the traditional language, while drawing back from implications of doctrine which cannot be sincerely upheld". There is also the important class of illustrations from the natural world.

Although doctrine does not mainly concern the article it could hardly be excluded, though the writer is alert to "a peculiar peril in the setting of doctrine into verse" — whether practised by Unitarian or orthodox. Dr. Tarrant acknowledges that it is a certain coldness of temperament (arising out of "our scrupulous emphasis upon sincerity") which, more than the presence of argument, renders some of their hymns unattractive. On the other hand, regarding a future life she feels that many modern spirits prefer the "reverent agnosticism" of these hymns to the traditional confidence and imagery.

Now at this date no one would deny that Unitarianism has in certain directions made a necessary assertion or struck a salutary emphasis. This is especially true of the "hymns of simple theism and those of fellowship in the service of the Kingdom". We may also agree with Miss Tarrant that hymn-writing generally lies today in the doldrums. At the same time the existing heritage common to the whole Church is immensely richer and deeper than one would expect from perusing *Hymns of Worship*. Since our Society is entitled to take *all* hymnody for its province, our standard of judgment must be ecumenical. While, therefore, Unitarianism undoubtedly introduced a welcome breath of liberty into Christian thought, it may be said with courteous frankness that the desirable solution is not to attenuate the Church's treasure within a Unitarian hymnal, but rather to enrich the general store by including Unitarian jewels here and there. The qualities mentioned by Dr. Tarrant all help to explain how Unitarians have produced some admirable hymns worthy to take high place with the best of Christian song. Already an Anglican congregation by using *Songs of Praise* has access to no less than 31 Unitarian hymns, while even *A. & M. Revised*, the stronghold of orthodoxy in 1950, prints 8, with two more of Whittier's.

It would seem, in fact, that just as political liberalism survives in a steadied radicalism and a quickened conservatism, so theological liberalism, of which 19th-century orthodoxy was equally suspicious, has a mission quite apart from its own separate survival. The total hymnody of the Church needs for its completeness the freshness and sincerity of Unitarianism, its apprehension of God and appreciation of nature. But on the whole the solid merits which recommend Unitarian hymns are found also in others, and perhaps we should usefully distinguish between hymns which Unitarians contribute acceptably for the common enrichment of Christian praise, and the more argumentative strains of their domestic muse by which they would stimulate and sustain their connexional independence. It is this latter hymnody which creates an indispensable accent and vocabulary: it is the former which furnishes an authentic message grateful to every Christian ear.

L.H.B.

Daybreak in Galilee, A Collection of Hymns of Praise and Prayer
by Albert J. Farnsworth, 1950.

Here is a collection of 210 hymns, all the work of Mr. Farnsworth, who is Superintendent Minister of the Oldham Wesley Circuit. The industry alone which produces hymns in such a quantity deserves our admiration, and although there is nothing here of outstanding inspiration, the general level maintained is good, and each hymn has something to say. The book would have been improved by the addition of tune-references, especially since the author by no means confines himself to the more familiar metres. But we think the book in general healthy and well-founded in the faith, and we commend it to our readers. It can be had for 1/- from the author, the Revd. Albert J. Farnsworth, Wesley Manse, 1 Barlow Street, Oldham, Lancs.

The Hymn, Vol. 1, Number 4, October, 1950. (The Journal of the Hymn Society of America, edited by George Litch Knight).

This journal is maintaining its high standard of variety and good production. This number contains several articles of more than passing interest. The Editor leads off with a thoughtful article on William Cowper, in which he is kind enough to quote with approval a passage from Mrs. Caird's article in our Vol. II, No. 6. He gives considerable attention to the use made by contemporary hymn books of Cowper's hymns, and his judgments are almost everywhere unexceptionable. We cannot think he is right, however, in saying that some of Cowper's hymns are "over 200 years old" (page 6).

Then there is an article by the distinguished Dr. Leonard Ellinwood on the problem of indexing hymn-tunes thematically. This article, learned and showing awareness of the great difficulties involved, leads up to a suggestion that the American Hymn Society should produce a "Musical *Julian*" containing a comprehensive historical dictionary of hymn tunes. Here is a formidable task indeed, but if that Society finds its way to undertaking it, we shall all be very greatly in debt to it; some of us, also, one fears, disastrously in debt to our booksellers.

An article by W. Scott Westerman on "Hymn Tempos" discloses the advent of a new instrument of torment to our public worship — the portable metronome for recording the tempi used by congregations on the spot. The conclusions to which this practice leads the author are very interesting, but some of us hope that the instrument will never be produced in our hearing!

"The hymn of hope", ("O God, our everlasting strength") which we sang with such satisfaction to CAITHNESS at our Cambridge conference, is printed in full with a historical note: this we are very happy to see. The author of the hymn, as we suspected, but are only now officially told for the first time, is our own Secretary.

Among reviews is mentioned *The Gospel in Hymns*, by Albert E. Bailey, a portentous volume of 600 pages, published by Scribner of New York in 1950. It is given a good press by the Editor; but since it costs six dollars we shall have to wait for a review copy before we say any more about it.

Dr. MacAll writes of some experiments in "worship through hymns" at St. Paul's Church, Yonkers, N.Y., and an appreciative account of Canon Briggs's visit completes the material in this issue. Once more we congratulate Mr. Knight on a good publication, and encourage our members to join the American Society so that they can share in this good fare.

CORRESPONDENCE.

Three points raised in letters which have come our way during the last quarter are worth placing on record.

The first is a correction from Dr. A. L. Peck, of Christ's College, Cambridge, who puts us right about the hymn, "Jesus, kind above all other", which we had occasion to mention on page 190 of our last issue. The version given in the 1950 *Hymns A. & M.* is less slightly altered than we thought. In *The Collected Hymns, Sequences and Carols of John Mason Neale*, the first verse has "angelic hosts" for "angel hosts", and the second runs:

He, once cradled in a manger,
Heal our sin and calm our danger;
For our life, to this world stranger,
Is in peril evermore.

This is a translation from the Latin:

Qui sic est pro nobis natus,
nostros deleat reatus,
quia noster incolatus
his est in periculo.

From this it will be seen that "Heal" and "calm" are in the subjunctive mood, meaning "may he heal" and "may he calm". The alteration in *A. & M.*, though it goes rather farther from the Latin, makes easier English.

Another correspondent, writing from Scotland, comments on our review of *A Hymnal for Scotland*, that the title of the book is calculated to give great offence north of the Border in its identification of "Scotland" with the Scottish Episcopal Church. We were born on the south coast of England, and had omitted to notice this; but we agree that the title could have been more felicitously worded. We certainly do not see the *Hymnal for Scotland* finding its way into the Church of Scotland, although some of the material in its Appendix is taken bodily from the *Revised Church Hymnary*. It might have been better to call it "Episcopal Hymnal for Scotland".

Thirdly, Mr. Alexander Flanigan writes from Belfast asking two

questions. He wants to know, first, where the three extra verses in the version of "Stille nacht" printed in the *Hymnal (1940) Companion* of the U.S.A. come from. Can any reader oblige here? He also suggests that our readers more freely use these pages for the advertisement of books which they have for disposal or which they want to buy, making contact of this kind with other members of the Society. This suggestion we heartily endorse, and encourage our readers to use our pages for this kind of "Book Exchange".

OBITER.

A Hymn Tune celebrated.

Chorale-Preludes are legion; some as ephemeral as some hymn tunes; others as great as other hymn tunes; nor are the great ones always written on the great hymn tunes, nor *vice versa*. How a quart can be got from a pint pot is well shown in the pages of Parry, and some of Bach's suggest, at any rate, a pint of wine drawn from a pint of water. One day somebody will write on the theology of the chorale-prelude.

But when we hear of a non-liturgical, secular work taking as its subject a hymn tune, we extend to it a different kind of interest. We do not hold, of course, that our great composers do not go to church. Somebody wrote a book the other day on the relation between professional music and theological thinking. We do fairly often hear it said or implied, however, that hymn tunes are scarcely a serious study for a grown up musician.

How delightful, then, to us is the news, recorded in the *Musical Times*,¹ that Gerald Finzi has arranged for string orchestra, and therefore presumably brought into the secular repertoire, Parry's Chorale-Prelude, "When I survey the wondrous cross".

The tune which is here celebrated is not ROCKINGHAM, but ELTHAM, and we think it is not out of place to give the tune itself a little publicity here. It first appeared in Gawthorne's *Harmonia Perfecta* (1730), a strange bedfellow for the florid kind of hymn-tune which was making an early appearance in that collection. It seems to have been ignored in the eighteenth century; it had an unusually wide compass, and was in a minor mode; they were beginning to suspect minor modes. So far as we are aware, it remained buried until S. S. Wesley re-discovered it and put it in his *European Psalmist* (1872) as No. 68. The harmony he there set to it is more like Brahms than Gawthorne, but very moving in its own way. Wesley prints the tune in F sharp minor, a semitone below Gawthorne's tenor version. We next see it in the 1904 *Hymns A. & M.* (No. 322) in Wesley's version, another half-tone down. Then it appears that Parry caused it to be published with the words "When I survey", and with revised harmonies, neither Gawthorne's nor Wesley's; this appeared on a leaflet published by the Year Book Press.

¹ October 1950, page 386.

The only other appearances of the tune which we have noted are (a) No. 55 in the *Irish Church Hymnal* (1919), with Gawthorne's original harmony but, of course, the melody in the treble, and (b) in *Congregational Praise*, which is soon to appear, with harmony by its musical editor, Eric Thiman.

The words with which it has been associated are :

(Gawthorne) — "Had I the tongues of Greeks and Jews"

(Watts *Hymns* i 134).

(Wesley) — "Thus, wretched though I am and poor"

(Tate & Brady, Ps. 40 v. 17).

(Parry) — "When I survey"

(*Hymns A. & M.*) — "Lord, my weak thought in vain would
climb" (Ray Palmer).

(*Irish C.H.*) — "O Jesu, crucified for man" (Bishop How).

(*Congl. Praise*) — "Nature with open volume"

(Watts *Hymns* iii 10).

In *Hymns A. & M.* (1904) it is marked as "alternative tune" for Wesley's "O Thou who camest from above". It was sung to "Nature with open volume" at this Society's Watts celebration in Oxford in July, 1948.

This extremely dramatic tune has yet to make its way in this country. The editors of the new *A. & M.* missed it, and the *English Hymnal* and *Songs of Praise* school have not used it. Its chorale-prelude version is regarded as unsurpassed in Parry by J. A. Fuller-Maitland (*The Music of Parry and Stanford*, pp. 105-6) and now Mr. Finzi has paid it further tribute. Future editors should not ignore it.

THE FESTIVAL OF BRITAIN. It is possible that members of this Society may care to know that the hymns to be sung at the weekly hymn-singing gatherings in the Festival Church on Saturdays, from May to September, have been chosen, at the invitation of the British Council of Churches' Festival Committee, by the editor of this *Bulletin*. The hymns are all taken from *Hymns A. & M. Revised* (1950) and *Congregational Praise*.

SUBSCRIPTIONS FOR 1951

The annual Subscription of five shillings is now due, and members of the Society are asked to pay promptly. The firm of Cairns, McIntosh, and Morton, of which the late W. Leslie Christie was Senior partner, has very kindly consented to collect our subscriptions for this year and to take care of our annual accounts. But readers will appreciate that in order to make this work less inconvenient for those who have kindly undertaken to do it until we have found a Treasurer, we ought to pay our subscriptions this year as nearly by return of post as possible. An addressed envelope is enclosed for this purpose. Please make cheques payable to "The Hymn Society".