

THE HYMN SOCIETY

OF GREAT BRITAIN AND IRELAND

BULLETIN

VOLUME TWO

NUMBER FOURTEEN

APRIL, 1951

Editor: REV. ERIK R. ROUTLEY, M.A., B.D.
17 Norham Road, Oxford.

Hon. Secretary: REV. F. B. MERRYWEATHER, Oxhill Rectory, Warwick.

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HASTINGS AS HYMNOLOGIST. I.

James Hastings was not a hymnologist. His name, however, has not only become a synonym for the great series of Biblical Dictionaries and the massive *Encyclopaedia of Religion and Ethics*; it is identified with *The Expository Times* which from its inception has taken for province the whole breadth of theological studies. It would therefore be surprising if we failed to find its pages interested from time to time in the materials and modes of divine praise. He was thirty-seven when, as a country minister of the Free Church of Scotland, he founded his review in 1889. Before leaving Kinneff nine years later he bore a well-earned doctorate in Divinity, and when in 1922 he died at his desk in Aberdeen, surrounded by his 60,000 books, he had achieved a world-wide fame. The aim to which he devoted himself has been abundantly realized, for, aided by the foremost scholars and preachers of Europe and America, and hospitable alike to Catholic and Jew, he stimulated generations of

ministers to combine the most exact learning with the living warmth of the Gospel. It is this combination which has ensured and sustained the unique usefulness of this magazine for over sixty years.

To look back across more than half a century in the pages of any responsible periodical is to be reminded of changes, whether we scan the files of a daily newspaper or linger over old bound volumes of *Punch*. Yet *The Expository Times* has changed less than most, and since its founder's death his clear-sighted tradition has been worthily maintained without interruption in the hands of his daughter and his son. A uniform appearance and format have been preserved, and today the control of paper has reduced the bulk from the exuberance of the 1930's to little more than the slender "half-volumes" of the first two years. In those early days, too, there existed a kind of delightful family intimacy in which the eager subscriber participated together with editor, publisher and contributor. But the race of giants has passed — Rainy and George Adam Smith, Bishop Westcott and Canon Driver, Sayce the Assyriologist and Nestle of Maulbronn; and in their place (and as their reward) we have today perhaps a wider diffusion of technical competence, if with less of outstanding genius.

Such, then, is *The Expository Times*; and if a mere search of the indexes for the word "hymn" is seldom fruitful, yet a closer scrutiny sometimes produces significant results.

The year 1889 in which Hastings launched his brave venture, saw also the 1st Supplement to the revised *Hymns Ancient & Modern* of 1875, but this event passed unnoticed, not being the kind of news that the editor was seeking for his first numbers. Even three years later, when the paper was fairly settled on its course, the editorial eye did not catch *Julian's* first edition, although in 5243 he cites it as "that magnificent expository work" — praise indeed, if unexpected, from this *doyen* of expositors! By 1907, on the other hand, the 2nd edition of the *Dictionary of Hymnology* was news in these columns, though it is amusing to observe that in the following year, when Hastings obliged his readers by admitting notices of "Books Wanted and Offered" (2048), one of the first items is *Julian*, offered for sale at 12/-. Which edition is not stated, but apparently it had ceased to intrigue its owner. The work never figures among "Books Wanted"!

Dr. Hastings, however, makes a most interesting comment upon the augmented *Julian* (1980). He complains that in the *New Supplement* the article on Scottish Hymnody is written by "an English vicar", and dismisses it as "inadequate". On the second count it is difficult to see what further treatment he can have desired, and indeed he takes no exception to the adequacy of the main article on this subject in 25 columns by the same hand. As to James Mearns' identity he might easily be misled, being without the advantage of Dr. Millar Patrick's informative appreciation —

perhaps the only one ever written — in this *Bulletin* (Vol. 1, Nos. 35 and 36). Yet Mearns was a precise contemporary of his own, and nurtured in the Scottish "U.P. Kirk" before his Anglican ordination. But finally, how little he knew his Mearns is betrayed in the assurance with which he writes, "We have not had time yet to search the book for blunders. When we find them we shall let the editor know". On better acquaintance so generous a soul as Hastings would acknowledge that Mearns (to say nothing of Canon Julian) exacted an accuracy not less meticulous than his own. Indeed, Mearns' "most painstaking and most minute scholarly attention" is admired by another reviewer (25430) commending his investigation of *The Canticles of the Christian Church*. Hastings himself may be felt to make amends in noticing Mearns' *Early Latin Hymnaries* (2582). Marvelling at its "stores of unexpected information" he remarks, "This is the kind of work that the true book-lover is always willing to encourage, work that is unostentatious, but when done is done once for all".

Latin hymnody, in fact, is encountered at several points. In 34255 (soon after Dr. Hastings' death) occurs a graceful tribute to A. S. Walpole's *Early Latin Hymns*, comparing the author, in his own untimely passing, with Browning's Grammarian. "He too died with his beloved work unfinished, eager as ever."

Anyone concerned with Notker Balbulus and the mediaeval Sequence may wish to consult J. M. Clark's monograph on *The Abbey of St. Gall* (37443), recording the contribution of this famous house "to human progress in the spheres of literature, art and music". (Another important note, if less germane to hymnology, deals with an ancient St. Gall manuscript of the Vulgate Gospels, and the story is not without romance: 42532.)

Incidentally, the Celtic origin of this monastery may introduce a reference to two books about Ireland and its literature (1956120174) by Eleanor Hull, author of the English version of "Be Thou my Vision" (*M.H.B.* 632). A note about this writer should be read in the *Bulletin*, Vol. II, 41. Characteristically *The Expository Times* is aware of the late Professor R. A. S. Macalister for his archeological work with the Palestine Exploration Fund; yet he enriched the present Presbyterian *Church Hymnary* with several tunes, and with a notable translation from the Irish of "St. Patrick's Breast-plate" (*C.H.* 505).

But the Celtic "loop" leads us back to the Latin Church, for an Irish Book of Hymns belonging to the Franciscans of Dublin is cited (10373) as proof that Niceta of Remesia wrote the *Te Deum*, and this forgotten prelate re-appears importantly in 16244. The origin of the Canticle is further treated in 10291, and there is another allusion in 14557.

One would have liked some word of St. Ambrose, the great 4th-century bishop of Milan, for he left his impress on the Church's

praise but there is none. When, however, with *O quanta qualia* in mind (E.H. 465), we sigh for more light upon its author, we are rewarded by the late Dr. Moffatt's extract (45 402) from Peter Abélard's theological correspondence with Héloïse, abbess of the Paraclete. The letters are subsequent to the romance so poignantly described by Dr. Helen Waddell, and they have nothing to do with this hymn or with the others that Abélard is said to have composed for the convent, but they give us valuable insight into the man. It would be satisfactory, by the way, to know on what grounds Dr. Henry Allon attributed to him the *S.M.* tune called GILDAS or ST. AUGUSTINE.¹

The punctuation of the line *Dies irae dies illa* is the subject of a brief note by Dr. Eberhard Nestle in 13 384. He reads it as a quotation from Zeph 1 15 and accordingly renders, "That day is a day of wrath".

The hymn *O Deus ego amo Te*, often attributed to the 16th-century Jesuit missionary St. Francis Xavier, is re-translated by J. P. Lilley in 10 88 and consigned to anonymity, as also in the *Handbook* note on C.H. 433. But if the traditional authorship be upheld (as in Telford's note on M.H.B. 446), two *Lives* of Xavier deserve attention (29 173, 41 308).

The discussion already mentioned about Niceta of Remesiana includes the question whether the *Magnificat* should not be ascribed to Elizabeth rather than Mary, and the late Professor Rendel Harris returns to the subject in 41 266. But in the next volume (42 188) the same penetrating Quaker scholar makes a curious slip. Apparently quoting from memory with less than his wonted accuracy, he remarks, "If we were to take the verse of the old hymn in the *Book of good and godly ballads*, and instead of saying:

There Mary sings *Magnificat*
In tones surpassing sweet,
And all the Virgins bear their part
Singing about her feet,

we were to put in the name of Elizabeth, the verse wouldn't scan, and the virgins would leave off singing". But he would not find "Jerusalem, my happy home" (cp. E.H. 638) in Wedderburn's *Gude and godlie Ballades*,² for there seems to be no evidence that "E.B.B." wrote his hymn quite so early as 1550.

This is an odd example of how fallible even a great specialist can be when he oversteps the well-trodden ground of his speciality. But if Rendel Harris is here for once caught nodding, he is eminently trustworthy in dealing with the Syriac *Odes of Solomon*. This premature flowering of the Christian muse, remote from the centre

¹ See note at end.

² Miss Anne Gilchrist, O.B.E., of Lancaster, at the age of 87, has very kindly looked through her copy of Wedderburn for me, to "mak' siccar".

of civilization, long precedes the permanent hymnody of East and West. Belonging probably to the first century A.D., the *Odes* are not to be confused with the earlier Jewish *Psalms of Solomon*. Since Dr. Harris brought them to light in 1909, *The Expository Times* contains a number of important contributions which should not be missed by anyone desiring to estimate the nature of Syriac hymnody and its place in the development of Christian praise. The principal articles¹ appear in 21 229 and 31 445, with fascinating life-sketches of J. R. Harris himself in 32 105 and 52 349, 439. Briefly noticed in 38 67 is his *Rendering . . . of the Twenty-sixth Ode*; the specimen verses printed might well be taken into a modern hymnal, say to the tune RAVENNA (4 × 7's).

The Syrian Church is better known to hymnology by the 4th-century work of Ephraem Syrus, but in these pages he is mentioned only as a theologian (7 254). Some of his verses were freely rendered (E.H. 194) by the late Professor F. C. Burkitt, who also translated (10 544; cp. 48 383) a Gnostic hymn by Bardaisan (his heresy survived for a century and a half to turmoil the Edessan Church in St. Ephraem's day, long after the Catholic Church elsewhere was grappling with other problems). Another mystical Syriac text, the anonymous *Hymn of the Soul*, is mentioned in 9 256. We also find the ancient Hymnal of the Armenian Church attracting attention in 17 546.

But by far the largest component of Eastern hymnody issued from the Greek Church. The extensive pioneer work of J. M. Neale in introducing it to this country is probably never spoken of in these pages, but another diligent translator, Dr. John Brownlie of Portpatrick Free Church, receives somewhat casual recognition. His renderings appeared during the years 1896-1909, and some of them were slightly noticed at publication.² Despite their excellence they have never been as widely appreciated as Neale's.³ In *The English Hymnal* he has four versions to Neale's eleven, out of 22 hymns taken from Greek sources. To this total should be added the Russian *Contakion for the Departed* (E.H. 744) with its beautiful Kief melody arranged by Sir Walter Parratt. The inclusion of this piece in *The English Hymnal* illustrates the modern Anglo-Catholic sympathy with the Greek Orthodox Church, and indeed W. J. Birkbeck, one of the editors, not only furnished this translation of the *Contakion*, but collected the material for a volume on the Russian Church, highly commended in 29 111. The late Bishop Frere, bearing a greater name in hymnology, belonged to the same school of Anglicanism; his book on the Russian Church (published

¹ Other major notices are 21 444 (Harnack) and 24 75 (Abp. Bernard); see also 22 7, 514, 23 181, 25 431, 42 21 and 17 288.

² See 7 214 (trs. from Latin only), 11 501, 14 279, 16 123.

³ There is a note on "Art thou weary?" in 26 179.

just after the Bolshevik revolution) is reviewed in 29 550. (See also *The Soul of Russia* : 25 503.)

Glancing back from the downfall of the Czars to the collapse of their Roman predecessors, we catch sight of the sturdy 5th-century figure of Synesius, the reluctant bishop determined to maintain the falling imperial authority in North Africa. His interest to the hymn-lover is almost limited to his verses familiarly translated from the Greek as "Lord Jesus, think on me" (*E.H.* 77). But if the English hymn savours of Much Marcle (A. W. Chatfield's Herefordshire parish) more than of Cyrene, the life and stirring times of the philosophical Synesius may be read in some detail in 20 242 and 37 398.

The *Private Prayers* of the saintly Bishop Andrewes (1675), though composed in Greek, scarcely belong to the subject of Eastern hymnody. But Dr. Bridges' version of the ancient

("Dark'ning night the land doth cover", *Y.H.* 64; cp. *E.H.* 276) is "taken from the form in Andrewes' *Preces Privatae*" (Julian, 1710). Two editions of this devotional classic are noticed in *The Expository Times* (11 17, 61 198).

Before taking leave of the Middle Ages in East and West, we shall fittingly do homage to St. Francis of Assisi. For he belongs to the threshold of the new age since, although a son of the 12th century, he uttered his matchless *Canticle of the Creatures* not in the ecclesiastical Latin but in his country's vernacular. He may be said, indeed, to anticipate in their best elements both the Reformation and the Counter-Reformation. His life is considered in a substantial article (38 38) by J. B. Lilley who has already been named as translator of the *O Deus ego amo Te*. He offers now a new rendering of the *Canticle*, which should be compared with the more familiar lines of W. H. Draper and Matthew Arnold (*S.P.* 439, 434). In the stanza concerning Death, neither of these versions reproduces the solemn warning of the original as it is given here, and equally by Dr. W. E. A. Axon in the Unitarian *Hymns of Worship* (No. 60). An article¹ with a quite different view is J. S. Hoyland's Franciscan "Experiment in Christian Service" (47 67); it is well worth reading.

By this time it will have been realized that the material presented in *The Expository Times* for our purpose is far more often of indirect than direct import; it more usually consists of book-notices and reviews than of discussions in formal articles, and, in the nature of the periodical, the gain to hymnology is mainly by filling in the background rather than by answering specific questions. Nevertheless it may be claimed that in these volumes lies a wealth of information which may profitably be consulted along many of the numberless paths to which hymnological interest in-

¹ Other notes of interest occur in 8 34, 50 142, 18 271, 58 138, 62 73, 20 486.

vites. *The Expository Times* should be accessible in most good libraries, and it has been the aim of the present paper to assist the serious enquirer by indicating precisely where he may locate its resources.

It is proposed to continue this investigation in another *Bulletin* with a survey of the materials provided here for the study of hymnody since the Reformation.

L. H. B.

REVIEWS.

REJOICE O PEOPLE.

Hymns and verse by the Revd. Albert F. Bayly, B.A.,
with tunes by various composers.

It may have been true in the days of ben Sira that such as found out musical tunes and recited verses in writing were honoured in their generations: today they have to publish at their own expense. But honour is still due, for they are still the glory of their times; and the times are in need enough of glory. Here is offered to such of the world as may happen to find out about it a collection of 43 hymns, written at various times during the six years since the war by a working minister, and much to be commended to those who seek pearls. For the most part references to the standard hymnaries (among which, with admirable prevision, is included *Congregational Praise*) suffice for the tunes: several of the hymns, however, carry with them new tunes or settings, most musical, which give an overplus of interest and beauty to the book.

For this, in a word, is great hymnody — great in the sense that it sets upon the lips of the singer the central things of the Faith, without alloy or dilution or fuss: great in the sense that, though written with a particular generation, and often a particular occasion, in mind, it is both timeless and wholly oecumenical: great in the sense that what is expressed and the way in which it is expressed, each having its own insight and felicity, are met not in some uncomfortable truce, but in unforced amity. There are some hymnists whose doctrinal convictions (as January readers will not have forgotten) bludgeon us mercilessly: some whose metrical virtuosity is as unmistakable as the bones of an old horse. The unobtrusive ubiquity of both metre and doctrine in Mr. Bayly's writing is a benison to behold. Nor does he force us to choose between using our intelligences and lifting up our hearts: both make one music.

What is best, though — and what makes writing to the author for a single copy such a sorry half-measure — is the fact that these hymns are, in the catholic sense, *congregational*. The 20th century

has seen hymnody pull out of the slough of unneighbourliness into which it had so largely fallen, only to be headed off by two wars and a quasi-peace into a corner called "The Throne, Commonwealth and Citizens". Here dwelt some very great, here also some very pretentious, hymns: there was plenty to sing at public meetings — but for a congregation, as such, gathered to worship, there was nothing for it but to go back to 18th-century Independency, and further. Things are beginning to change. *Congregational Praise* promises us, by its title, a more balanced diet than we have had hitherto. And here, in *Rejoice O People*, we have a little treasury of hymns — none of them impersonal, none of them insensitive to the divine calling of nations, and yet all of them first and foremost a congregation's fitting response to the proclaimed Christ, the monstrosity of Word read and preached and of Sacrament celebrated — all of them a fitting Amen to prayer offered.

Two characteristics are especially striking. First, the sheer scale of many of the hymns, which is achieved without ever a hint of the pompous. The conviction that

... every age of history

Thy purpose, Lord, has spanned,

voiced in No. 19, is never far from the top of Mr. Bayly's mind. No. 1, (whose first words aptly stand eponym to the book), No. 4 and No. 8 are, each in a distinctive way, most noble summaries of what a congregation meets to do — set forth and rejoice in the mighty acts and purposes of God in creation and redemption, and submit itself for His use. Past, present and future are all embraced in one great span: and even to read these verses in solitude is to seem to hear the harmonies of heaven's deep organ.

The second characteristic which cannot be missed is the *energy* of the hymns. The word "energy" itself, significantly enough, appears in six of them; and even where it is not mentioned, it is present. (Cf. No. 2: AURELIA has thus nothing in common with this hymn except the metre). No mighty act of God is celebrated without there being also a call to mighty action as the Church's response.

Mr. Bayly's inspiration has come from no narrow or limited source. Suffixed to several of the hymns are brief notes concerning the occasion which gave them rise — a practice at once intriguing the reader and obviating much toil and word-spinning for future hymnologists. Occasions range from Amsterdam 1948 to a visit to "Lilac Time". The first line of one hymn (an exquisite poem in 6, 4, 6, 4 metre) actually came to the author in a dream. The line was

My soul, thine only star:

and from this delightfully enigmatic beginning is built up a faultless piece of filigree in the Metaphysical vein. Surely the dream must have taken him to some gentle colloquy of Herbert and

Vaughan and Traherne, where perhaps John Cennick joined them awhile.

This last is not to suggest, nor even to seem to suggest, that these hymns are but a pale reissue of things which have been better said before. That is conspicuously untrue. Some, for example No. 16 on the Ages of Man, break thematic ground quite new to the hymnaries: others, of which No. 6, "A Hymn for Homemakers", is a notable instance, are of incomparably greater stature than their kinsmen (in this case "O happy home"). That hyperpneumatic favourite, "Breathe on me, breath of God", is put right out of the running by No. 7, a splendid hymn of the Spirit, which stands side by side in contemporary hymnody with H. C. Carter's "Give me, O Christ, the strength that is in Thee" as one of the really great hymns of the Church down the ages.

The Bible is a constant source and inspiration for these hymns, (a fact more remarkable than it ought to be): and here too Mr. Bayly has broken new ground. Hitherto the scriptures of the Old Testament have usually been referred to by the singing Church only to be extinguished by the New. We rear, you will remember, no altar, and ask no bright shekinah-cloud. What a joy to find here the Old Testament treated as something worth singing about without denying it a moment later, — something brought to climax and fulfilled, not negated, in the advent of Christ! It is no stigma on the rest of this rich collection to say that the *pièce de résistance* is a series of hymns on the Hebrew Prophets; one prophet, one hymn — with even one for Deutero-Isaiah. It is an astonishing feat, when one remembers the *ad hoc* nature of the message of such as Obadiah, Nahum, Haggai, to have struck such authentic and contemporary fire from all seventeen. These are no mere paraphrases, but triumphantly Christian hymns. That on Isaiah, thrillingly wedded to a tune called COLEMAN'S HATCH, by Erik Routley, deserves quotation in full, as being the first in the series and, in its Christian fulfillment, a paradigm of the rest:

High and lifted up,
Isaiah saw Thee, Lord,
By chanting choirs of seraphim
Eternally adored.

"Woe is me," he cried,
"To see His holy face;
A man of unclean lips am I,
And born of unclean race."

Purged with living flame,
Thy voice Isaiah heard;
"Whom shall I send, and who will go
To speak My holy Word?"

"Here, O Lord, am I,"
The answer swiftly came;
"Send me to tell Thy Majesty;
Thy justice to proclaim."

High and lifted up
Thou art, but now we trace
In Christ uplifted on the Cross
The mercy in Thy face.

Here, O Lord, are we;
Our hearts and lips prepare,
And send us into all the world,
Thy truth and love to share.

Daniel and Haggai want, and deserve, tunes. Deutero-Isaiah has acquired, most felicitously in title and mood, *DONNE SECOURS* — brilliantly extended to fit it.

It would be indeed surprising if in such a treasury there were not one or two less lustrous gems. A metrical version of the parable of the Good Samaritan just fails to come off: and in the process the Almighty is described as "binding Thy severed children with the cord". Possibly a reference to Agag? (Country choirs will love the suggestion that this hymn should be sung to *ELLERS*, for it gives them the chance to exercise their favourite aberration and sing "parabull"). One or two others, again, are of rather too limited reference for ordinary congregational singing. But these are minor blemishes. Think not on them, but on the splendid Christian aesthetic expressed in No. 5: (when about to choose "Angel voices ever singing", choose this instead. And I conjure future editors not to tuck it away in a section headed "Special Occasions — Dedication of an Organ"). Think on No. 12, with its combination of Intercession with Confession. Think on the almost Latin grandeur of the Easter hymn, No. 20, and on the courageous simplicity of the two children's hymns at the end.

After the hymns there are some sonnets and other verse, which, while outside the scope of this review, add no little to the value of the book as devotional reading.

It ought to need a second edition, which might benefit by the consideration of a few notes and queries:

- No. 4. Is the first bass note of line 4 of *HOLLINGREAVE* really A?
- " 6. *WESTFIELDS* could well do with larger print.
- " 16. Verse 4, line 3 needs no comma.
- " 19. The ancient *SALZBURG* muddle. I defy all comers to sing this hymn to *S.P.* 558. Try Michael Haydn. Even with this put right, the suggested marriages do not quite click. What about *CAPEL*, *S.P.* 248, or *ST. MARY*, *C.H.* 48?

No. 22. Suggest *LEICESTER*, *S.P.* 605.

" 29. "tryrant". And first-line semi-colon.

" 52. "chinnneys".

The paucity of errata should indicate that the production as well as the contents of this little book will not disappoint a close acquaintance.

Rejoice O People is obtainable from the author, The Manse, Westfield, Swanland, North Ferriby, East Yorks.: or from The Warden, Heys Farm Guest House, West Bradford-in-Ribblesdale, near Clitheroe. Price 2/- (2/2 post free).

T. C. MICKLEM.¹

Hymns and Verses, by S. D. Karunaratne.

This is a little collection of twelve hymns and some religious verse by a lay Christian of Ceylon, and is of special interest because it is one of the few collections from the indigenous churches that have found their way to this country. Some of the verse is a little rough and unpolished, and perhaps we find nothing here that will make a permanent contribution to English hymnody. But the quality of the thought, its fresh simplicity and true devotion, lead us to expect some good things from this author in the future. Most of the hymns will go well enough to well-known tunes. No. 8, "What can I offer Jesus" is as charming a children's hymn as anyone could wish. A copy can be obtained from the Rev. David Wilson, Mansfield College, Oxford, for 1/6d.

EDITOR.

The Hymn, Vol. II, Number 1, January, 1951.

The latest issue of *The Hymn* contains several things of interest. The Presidential exhortation concerns the adequate celebration in 1951 of the 1551 Genevan Psalter; of this more in a moment. Joseph J. Reilly contributes a good article on John Henry Newman, who was born in 1801 but died in 1890 and not, as the cover of this issue proclaims, in 1880. We believe that this author thinks too highly of "Praise to the Holiest": is not that "And in the garden" verse, as Bernard Manning said, a sad anticlimax? But the matter of the article is good. Then there is a very interesting short account of conditions of church music in the Russian Sector of Berlin, contributed by the Rev. Lester Hostetler, who has been paying an extended visit to the district. He seems more confident

¹ Mr. Micklem is the Minister at the Congregational Church, Oundle, Northamptonshire, (Editor).

of Lutheran resistance to Communism than other commentators have been. Alfred B. Haas has a good article on American Poets as Hymn writers, in which he finds that the contribution of America lies more in the "oblique" use of American verse, that is, in the use as hymns of poems not designed as hymns, than in the new hymns themselves. An analysis reveals that J. G. Whittier easily leads the way in popularity.

Not inappropriately following this is a new hymn; it is, at any rate, so described in its title "A United Nations Hymn"; but we cannot find in it the essential marks of hymnody, for there is no mention in it of any of the Persons of the Godhead or of any Christian doctrine. It is set to ST. ELIZABETH (the "Crusaders Hymn", so called but, of course, not properly so called) and we fear that we find it sentimental in as much as we prefer not to hypostatize such conceptions as "Freedom" in hymns.

The Editor, George Litch Knight — surely one of the most tireless workers in the cause of hymnody of this generation — has an article on the 1551 Genevan Psalter, with some observations on the later psalm-books as used in America. There is great material in this subject for celebration, and in this connection we may add a comment on the hymn-sheet proposed for the celebration that came in the same packet. This is well done. It contains the OLD 100TH, the OLD 124TH, TOULON (the four-line version of OLD 124TH, a waste of space in this connection), DONNE SECOURS, PSALM 42, L'OMNIPOTENT, NUNC DIMITTIS and the COMMANDMENTS tune. All excellent, but the inclusion of Crotch's wretched little version of an unsuccessful S. M. English arrangement of the mighty PSALM 101 is a matter for regret. Never mind: the celebration will clearly be a healthy one if it is conducted on these general lines.

To return to *The Hymn*, there remains an article on Cosin's *Veni Creator* by A. E. Bailey with a facsimile of its 1627 title page, and various items of news and answers to questions. Altogether this is a valuable issue.

EDITOR.

QUESTIONS.

I.

How did Purcell's name become attached to such tunes as BURFORD etc.?

There is a book in the Bodleian with this title:

A / Collection / of some / Verses / out of the / Psalmes of David / Collected by Mr. Daniel Warner, for the / Use of Scholars, and such as delight in Psalmody. / Revised by Mr. Henry Purcell. / In the Savoy, Printed by E. Jones; and sold by the Author at / his House at Ewelme in Oxfordshire;

by Henry Playford at his / Shop near the Church in the Inner-Temple, London; and by / Anthony Boys at his Shop at St. Albans in Hertfordshire. 1694.

Unfortunately it contains none of the tunes later attributed to Purcell; what it does contain are all well-known tunes which saw light between 1556 and 1677, together with one new one, called Ewelme, set to three psalms.

The fact that Purcell was sufficiently interested in "psalmody" to revise the book gives one hope that perhaps there is reposing in some private library a volume which may ultimately answer the question at the beginning of this note.

Daniel Warner's name appears again on the title page of *The Devout Singer's Guide*, which book he "recommended". It was printed for S.S. (i.e. S. Shenton, whose name appears in full on the title page of the fourth edition in 1719). He also edited another book on his own, *A Further Guide to Parish Clerks*, which the B.M. dates provisionally c.1720. Neither does it contain the tunes required.

MAURICE FROST,
Deddington Vicarage,
Oxford.

II.

We have received an enquiry from the Oxford University Press for information about the following authors and composers of hymns and tunes; this is wanted in order to bring *Songs of Praise Discussed* up to date: L. L. Dix (tune 268), N. Gale (518), E. R. Leatham (404), J. T. Rees (tune 241), Lisette Woodworth Reese (499), R. E. Roberts (tune 251), A. M. F. Robinson (616), and E. Smith (362). If any reader can help, would he please communicate with the Editor?

III.

The Rev. Cyril Taylor, 11 Morpeth Mansions, London, S.W.1, wants copies of the *Bulletin*, Vol. 1, Nos. 20 to 28 inclusive. Can any reader oblige?

A HYMN FOR TODAY.

We have received the following lines from Mr. E. H. Blakeney of Winchester, whose name will be familiar to readers of this *Bulletin*, and to those who use the new *Hymns A. & M.* We have not published a new hymn before in these pages, and we do not

propose to make a habit of doing so; but Mr. Blakeney has kindly authorised our printing this one.

LUCERNA PEDIBUS NOSTRIS

Lord of righteousness, arise,
Gracious healing in thy wings;
Come to fill our sin-struck world
With Thy radiance, King of Kings.

While our hearts are shadowed o'er,
Comfort us, and lift the veil;
Life may droop, death closing all,
Yet Thy love shall never fail.

When our steps have gone astray
Bring us homeward through the night;
Lead us, wanderers adrift,
Onward to Thy perfect light.

(Copyright by the author).

CORRESPONDENCE.

We have received the following criticism of the article on Joseph Hart which we published in January, and we think it proper to print it in as much as it gives expression to certain points which were obviously not clearly enough made in the article.

16 Sumner Road,
Harrow, Middx.
February 20th, 1951.

Dear Sir,

Having read your interesting review of Hart's Hymns in the January *Bulletin*, I take the liberty of questioning your estimate of Hart's character and influence.

You do not mention that Hart was a fair classical scholar and proficient in French and Hebrew. Translations which he made from Phocylides and Herodians history were published; also, Horace was one of his favourite authors.

You make the assertion that there is no instance of any poetical insight in all Joseph Hart's works. If we can claim that another Calvinist, John Bunyan, has written an immortal prose poem in his wonderful allegory, then Joseph Hart in his moving preface has, in a small way, paralleled "The Pilgrim".

What divorces his beautiful hymn "Come Holy Spirit, come" from true poetry, and what judgment would pronounce as doggerel

any verse of that glorious hymn "Come ye sinners poor and wretched"? Never were evangelical sentiments so gently expressed!

You also write Hart "never rises above the pedestrian at his best". I hardly know what you mean by that expression, unless you want us to visualise the figure of a weary, halting, foot traveller? A man who combines "a clearly rational outlook with a passionate zeal both for Christ and for souls" could scarcely express himself as a "ready-to-halt."

Your criticism is too sweeping. While there is much in Hart's Hymn book that is rather crudely presented, many poetic gems can be found scattered here and there.

You endorse Dr. Johnson's bigoted opinion and bracket with it the modern editors of our hymn books, but may not the good Doctor have condemned Hart because he was a dissenter and are our revisers infallible? When the Church Hymnary was revised some grand hymns were dropped out and others substituted which just reflected the passing taste of the times.

I humbly submit that if the revisors of our hymn books exclude such hymns as Hart's and give us mere poetic fictions, they are narrow minded in the sense of confining their choice to their own idea of an "inoffensive" theology which looks with disfavour on those warm, heartfelt experiences which all through the ages of Christendom have placed Christianity as a truth far above mere comparative "religions".

Would you reckon as poetry all the high, meaningless analogies in the hymn "Immortal, Invisible"? Analysed its flowery language just gives us a pagan hymn to a far more remote and unsatisfying God than Hart calls us to praise.

I have met many to whom Hart's hymns have proved a blessing. I wonder if any can really love the Deity of "Immortal, Invisible"?

In conclusion, I would point out that Hart wrote against Wesley many years before he published his hymns.

Yours sincerely,

SAMUEL HUGHES.

Another correspondent, Mr. R. W. Jenkins of Sheffield, was kind enough to point out that tunes for Hart's hymns are to be found in *The Companion Tune Book to Gadsby's Hymns* (Farnsworth, 30 Imperial Buildings, Ludgate Circus, London E.C.4, 1927). We gratefully pass on this information to those readers who shared our own ignorance in this field.

NOTICE TO THE EXECUTIVE COMMITTEE.

The difficulty of finding accommodation in the Festival Year and the paucity of material for discussion has led to the cancellation of our plans for a meeting in Canterbury this year. But inquiries are being made concerning the possible visit of some American friends to this country during the summer, and if we are able to arrange a meeting with them the Executive will be informed in good time.

(May 7th). An Executive Conference to meet Dr. MacAll of the American Society has been arranged for July 18th and 19th, at Manchester College, Oxford. Details will be sent by the Secretary to all members of the Executive.

NEW MEMBERS.

Mr. F. R. Bell, Fieldhurst, Halland Road, Cheltenham.

Mr. George Ferguson, 13 Brunswick Road, Edinburgh 7.

The Rev. Alfred Freeman, Fawkham Rectory, Kent.

Mr. W. F. Freeman, 49 Chapel Park Road, St. Leonards-on-Sea, Sussex.

Dr. J. B. Gurney Smith, Long Grove Hospital, Epsom, Surrey.

The Rev. A. E. Mills, 55 Avenue Road, Whittington Moor, Chesterfield, Derbyshire.

The Rev. Johnson Owen, 41 Stafford Road, Weston-super-mare.

Mrs. D. M. Payne, 4 Warley Road, Hayes, Middlesex.

Mr. A. D. Roberts, Four Gates, Mount Road, West Kirby, Cheshire.

F/Sgt. K. D. Sholl, 629994, R.A.F., Luneburg, B.A.F.C., B.A.O.R. 8