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THE LATE DR. MILLAR PATRICK

(contributed by Dr. W. H. Hamilton)

News of the sudden death of Dr. Millar Patrick at the ripe age of 83 on 2nd August brought grief and dismay to a great host of his admirers and debtors : perhaps to none more poignantly than to his colleagues and fellow-members in the Hymn Society. For many years his name had been a household word in Scotland and far beyond, and his work abides after him. He was held in deep affection and respect, and among his intimates he was known for a man most kindly, quiet but keen of disposition, scholarly, dignified, fastidious in taste and criticism. But when it comes to penning obituary appreciation of his amiable qualities and sterling achievement the *causeur* finds little enough to say beyond this; for Dr. Patrick had no eccentricities or extravagances and provoked no genial, friendly jests; nor had his sturdy Scottish character any of those rough corners or aberrations of which a crop of anecdote is born. He was never absent-minded, never tangled in thought or

speech, never (though possessed of a mine of a good humour and appreciative of fun in its due place) facetious or sarcastic. Yet when one remembers the solid, pleasant quality of his conversation, and the sound sense and vision it always revealed, one could wish that he had had a Boswell to make his *obiter dicta* memorable. He was, above all, a scholar — and the scholarly life is usually remote, rather lonely, uneventful, content to work and to publish quietly the fruit of its researches, and to leave the results to time and to such fame as may hap.

Yet this is not to suggest that Dr. Patrick's personality and labours lacked vividness and colour. He had held no fewer than five busy pastorates in Scotland — at Biggar, Ayr, Perth, Aberdeen and Edinburgh — and in each his pastoral care of the flock was devoted, faithful, diligent, and informed of deep personal love of every individual old or young as a friend and fellow-disciple: while his cultured pulpit ministrations brought home to every heart that very love of God that begot and evoked his own warm affection. In all his congregations he is remembered with gratitude for this even to the present day.

The good-comradeship of his pastorates was prophesied by his earlier career as a university student. Of nothing was he prouder than of having been a St. Andrews man. Much sentimental nonsense can be contrived concerning that ancient university — Scotland's oldest and smallest — by its inevitably infected sons and daughters; but its situation and dimensions have always created a warm camaraderie hard to parallel. Patrick took full advantage of this, and made his own very ample contribution to it. For towards the end of his undergraduate course, he gathered together all the songs and ballads with which young learning loved to make the rafters ring in those perhaps more greatly leisured and spacious years, and issued that pioneer volume, *The Scottish Students' Song Book*, which for nearly 50 years became the world's "best seller", next only to the Bible and Shakespeare, and still "goes strong" along with its sequel, *The British Students' Song Book*. Not only so: he later made two complete revisions of the book, and gave it its definitive shape in 1897. His successors in charge of student-song have determined to make no changes in *The Scottish Students' Song Book* as he left it (though a number of pieces are sadly dated now) and to confine their editorial activity to the later, no less jolly, volumes. Thus it remains his youth's perennial memorial; and a few years ago, St. Andrews men all over the world combined to honour the pioneer of so worthy a boon by setting a plaque medalion of Patrick's head in the Students' Union at St. Andrews — unique tribute to a man alive.

Thus the child was father of the man — for in no realm of the church's service was the later Millar Patrick more engrossed than in its devotional music and books of praise. The story of his

yeoman selfless service in the Praise and Aids to Devotion Committees in the Scottish Churches would itself fill a goodly book. No one — not even Dr. Evans or Professor James Moffatt — did more than he to create and commend the *Revised Church Hymnary*;¹ and none kept an opener mind to receive ideas for its further improvement. His more recent meticulous history of Psalmody in Scotland will remain the classic and standard work on that great theme for a century to come. His work for our own Society — especially as founder and first Editor of the *Bulletin*, makes a vast claim on our admiration and gratitude; and it was characteristic of the man's courage and unselfish devotion to all that is lovely and venerable that, late in life, he undertook the preparation of a new edition and extension of *Julian's Dictionary of Hymnology*; readers will know that this work has now passed to Mr. Bunn.

But this long list — and much has been omitted besides his editing of the *Book of Common Order* and of *The Church and all Nations* — reveals how little of the man we knew and loved, the wise counsellor, the trusted judge, the friend so tender and severe, the great servant and lover of the Church Universal and of the Scottish Kirk!

No printed word could be at all adequate that omitted quiet mention near the end of such memories as Dr. Patrick, sage and serious but youthful-hearted still, sitting amid the sodality of a former St. Andrews men's reunion, joining in the old choruses with all the old eagerness: or of one's meeting him in the corridor of a great Hall between the two halves of a Schubert-Schumann orchestral concert, obviously deeply moved, and repeating, "Both of them — so friendly, so friendly!"

¹ Not least in the writing of that excellent but too little known history of hymnody, *The Story of the Church's Song* (1928 and 1947) - EDITOR.

HASTINGS AS HYMNOLOGIST. III.

by the Rev. L. H. BUNN.

Almost nothing is said of the great Anglican hymnals which have been published during the currency of *The Expository Times*, but within that communion writers of, and about, hymns receive some attention here and there. Edwin Hatch died in 1889, and is commemorated by Principal Rainy (25), in company with Ritschl and Bishop Lightfoot of Durham — how remote they all seem now! But if the world of letters honoured his wide scholarship, many a humble soul has been enriched by his lines beginning, "Breathe on me, Breath of God". A biography of Dora Greenwell, mystic and philanthropist, who wrote "I am not skilled to understand" (*C.H.* 698), is well reviewed in 38 287. Bishop Walsham How's *Life* is also noticed in 10 139, but with reference mainly to his ascetic habit. In neither case are hymns mentioned, a remark-

able omission considering especially the amount and quality of the bishop's hymn-writing.

George Herbert's devotional classic, *The Temple* (source of "Let all the world in every corner sing"), receives brief notice in 1179, and John Donne is discussed at length in 28216, including a quotation from his "Hymn to God the Father" which finds a place in *E.H.* 515. The centenary of Keble's *Christian Year* is recalled in 4554, and Walter Lock's study of its author is the subject of a comment in 4329.

Edward Thring of Uppingham, unlike his brother Godfrey, produced but few hymns, but his unofficial biographer, J. H. Skrine of Glenalmond, has left several which are today in use (e.g. *M.H.B.* 593) and a *Memory* of his old Headmaster which is commended in 3276. Incidentally Thring gave warm encouragement to the pioneers of higher education for women; it is therefore an odd coincidence that on the same early page (the year being 1892) the only fault found with Mrs. Pitman's study of *Lady Hymn-Writers* is in the title. "Perhaps," says the Editor, "our nobler women will yet make 'woman' noble". Surely this at least has been one of the gains of sixty years!

It is interesting to name another schoolmaster, Mr. E. H. Blakey. At intervals ever since 2117, in his Trin. Coll. days, he has been writing to *The Expository Times* scholarly Greek notes, while a specimen of his *Poems in Peace and War* is quoted in 29526. But he is known in The Hymn Society for his *Collected Hymns* (*Bulletin* I. 4115, II 122), and now more widely for his two hymns in the revised *A. & M.* (1950).

In total contrast may be mentioned the *Rough Rhymes* of G. A. Studdert-Kennedy (29384, 3495), for he too has found his way into Anglican song. But if in him a passion for the common man blazed undivided, in the many-sidedness of Percy Dearmer we recognize flashes of the same social zeal and much more besides. Here and there in these pages we encounter him discoursing of art or fasting, of hell or a national church, but we are most attracted to his *Life* written by Mrs. Nan Dearmer (51518). Once again the reviewer is indifferent to his subject's services to hymnody: there is one short paragraph without mention of *Songs of Praise*. Yet there is irony unmeant when it is said that "he influenced the Church very considerably by his reform of hymns and hymn-tunes". Of the excellent work of his musical colleagues we need not speak; but "the reform of hymns" too often meant the capricious and indefensible alteration of original texts. But the review deserves to be read, or, better still, the *Life* itself.

Dearmer's *English Hymnal* would scarcely have been possible without Robert Bridges' *Yattendon Hymnal*, but that chaste and potent collection excited no comment here at its appearance in 1899. On the other hand the Laureate's *Testament of Beauty* is

discussed at some length in 52300. Then, because it was Bridges who took care of a more fragile poet's work, we may recall here the name of the Jesuit, G. M. Hopkins. He is known to hymnody for his rendering of the *Adoro Te devote* ("Godhead here in hiding", *W.H.* 72), but here is reviewed his *Life*, by Eleanor Ruggles (59167).

The establishment and direction of St. Michael's College, Tenbury by the Rev. Sir F. A. G. Ouseley is commemorated in a small but informative history (5539). This foundation, designed to serve as a model to the whole Church in the regular performance of the best music, anticipated by 70 years the Royal School of Church Music and its College of St. Nicholas, first at Chislehurst and now at Canterbury. For some years until 1939 the chaplaincy to the school was held by the late Dr. C. S. Phillips. *The Expository Times* pays tribute to his researches in French Church-history (47452), but for once the outstanding work by which he is gratefully known to hymnologists, *Hymnody Past and Present*, is given due prominence (49210).

Dr. T. B. Strong, a most successful Vice-Chancellor and Dean before becoming Bishop of Oxford, is a subject of delight and admiration in 60301. Yet probably, apart from co-editing *The Oxford Hymn Book*, his only enduring gift to hymnody is the tune so fitly named HEBDOMADAL (*C.H.* 175) which he set originally to "Praise to the Holiest".¹

From priest we turn to presbyter. Quite naturally the Aberdeen editor regarded with especial sympathy the Scottish *Church Hymnary*. The old edition of 1898 was welcomed as tending to heal the breach between "Auld Kirk", Free Church and "U.P.", then still existing separately. It is reviewed in 94561079, and Cowan and Love's companion volume in 12461 — "the information is no doubt mostly contained in Julian's *Dictionary*, but how many possess that expensive work?" The present edition (revised in 1927) is noted, together with its *Handbook*, in 39282. In this last respect it is high time that belated justice was done, for the original *Handbook*, alike in design and execution, owes far less to the late Dr. Moffatt whose name it bears than to Dr. Millar Patrick; the *Supplement* (1935), of course, is entirely Dr. Patrick's work. The same notice also includes, with warm approval, his *Story of the Church's Song*.

A new collection of Horatius Bonar's Hymns is briefly entered in 16163, and a volume of Gaelic hymns in 20188. Other Presbyterian writers whose hymns are touched are Walter C. Smith (14370) and George Matheson (1118). With the English Presbyterian Church we associate A. B. Grosart's Hymns (2142, 216) and an

¹ Canon Duncan's *Popular Hymns* is glanced at in 1910, "Amen" in 45341, "Vesper" in 3743143498. *Twelve Favourite Hymns* are discussed in 18471, and "Abide with me" is noticed in 58140.

address on "Praise in the Religious Life" (39 134). This journal also knows of Dr. J. R. Fleming, not only in the field of Scottish Church-history (44 403), but as author of *The Highway of Praise* (49 210). This is fittingly remembered, seeing that he was the prime originator of The Hymn Society in Britain.

Another keen pioneer of The Hymn Society, who died shortly after its inception, was the Congregationalist, G. Currie Martin, author of *The Church and the Hymn Writers* which finds a place in 40 258. The very independent Scotch Congregationalist, Dr. John Hunter, issued *Hymns of Faith and Life* (7 256), and William Canton, the Glasgow editor who wrote "Hold Thou my hands" (*C.H.* 555), is known here as chronicler of the Bible Society (38 240). The inoffensive T. T. Lynch, author of "Gracious Spirit, dwell with me" (*C.H.* 187), had been the centre of a theological storm whose echoes were almost still by 1889, and his writings (newly re-printed) are characterized by Hastings as "thoughtful, original, liberal" (1 47; cp. 6 86).

Garrett Horder's Supplement to his collection of 1884 is noticed in 5 269, but there is no reference to his later *Worship Song* (1905). The official Congregational Hymnary, however, is hailed in 27 545 as "a remarkable book . . . a landmark in the history of hymnology", apparently because it is "unhampered either by theological or by ritualistic restrictions". But tastes and requirements change, and its successor, expected shortly, is felt by many to be now long overdue. Incidentally, the date of the review (September 1916) should settle the sometimes doubted year of publication of this Hymnary.

A notable Congregationalist whose memory is honoured in 55 251 is W. Charter Piggott; some of his hymns for young people stand in the new Methodist *School Hymn Book*, but he is most gratefully known for the lines beginning, "For those we love within the veil" (*C.H.* 218). Some verses by the late Dr. A. T. Cadoux are recognized as possessing "a definite hymn-like quality" (62 32). Then too, Bernard Manning, Cambridge don and Dissenting lay theologian, was warmly attracted to our subject though he wrote no hymns. The biography of this "lovable and brilliant soul" by Dr. Brittain (likewise a Fellow of Jesus College) is mentioned in 54 195, but the reviewer says no word of Manning's delightful comparison between *The Hymns of Wesley and Watts*.

Of Isaac Watts himself we hear less than might be expected, but there is an important article in honour of his bi-centenary (59 264), and Mr. A. P. Davis' study of his life and writings is reviewed in 60 209. Curiously, both the book and the article, which alone represent Watts in *The Expository Times*, are of American¹ authorship. The death of Philip Doddridge, three years after

¹ Also from the United States, and in the Reformed tradition, is *The Public Worship of God* by Dr. H. S. Coffin (58 263 61 255).

Watts, is commemorated in a very sympathetic and well-documented article in 62 120 by an Anglican member of The Hymn Society.

Among Baptist hymn-writers it is usual to reckon John Bunyan, mainly on the strength of Valiant-for-Truth's song, though he did not of purpose compose hymns for Church use, and his contemporaries did not esteem him a very representative Baptist. An article "On Re-reading Bunyan" is found in 40 40, while a *Life* by G. O. Griffith is noticed in 39 157.

The late Dr. W. T. Whitley earns a place in this journal as the Baptist historian (35 112), but he was also a distinguished member of The Hymn Society, as may be seen in the *Bulletin*, II. 29. Alike in his History and in other writings he showed his keen interest in congregational hymn-singing. He took a leading part in producing the revised *Baptist Church Hymnal* of 1933. *The Expository Times* (3 46) notices the enlarged edition of *Psalms and Hymns*, first published in 1858, but neither of the more recent Hymnals. Of the *Treasury* (the companion tune-book) the reviewer observes, rather pontifically, that it "goes on the only right principle of giving the author's own tune to the author's hymn", but has to admit that — perhaps as a result — "there are no tunes to some hymns". Carey Bonner's service to Baptist and Sunday-school praise is well known; here he is mentioned only for a volume of devotional meditations and poems (36 287).

Unitarians, too, have written hymns, and in Dr. S. H. Mellone's contribution to the series "Present-day Faiths" (38 358) a hymn by Theodore Parker is quoted. O. W. Holmes' well-known lines, "Lord of all being", are the subject of a note in 43 335.

If the Society of Friends had done no more for hymnody, the Church would be greatly enriched by the late Mr. F. J. Gillman's sterling work on *The Evolution of the English Hymn*, which is reviewed at unusual length in 39 109.

The hymn-book called *Cantate Domino*, compiled for the international use of Christian students, figures in 42 20. Here are 82 hymns each presented in three languages; altogether 23 different tongues are used. "The book is not only a symbol of the unity of all Christians, but a means to a wider and deeper unity."

We should also mention Ira D. Sankey, whose Gospel-singing is the theme of a centenary appreciation in 51 516, Sankey's own book, *My Life and Sacred Songs*, being reviewed in 17 519. But it has been said that "earnest and spiritually effective as the Moody and Sankey revivals were, they gave us nothing that has enriched our Hymnal" (31 266). Nor is the Salvation Army to be thought of apart from the methods that belong distinctively to it, and the first volume of its large new *History* naturally gives a place to "the brass bands and the kind of songs that were used" (59 93).

Various collections for children's use are noticed from time to time. *Hymns for School Worship* (4 332) was a private publication, but the *Home and School Hymnal* (4 378) was prepared by the Scottish Free Church, with Barnby as musical editor. One feels that Hastings was never quite at ease in reviewing hymn-books — here the hymns are “carefully, and we are bound to say judiciously, and for most part even most felicitously, chosen by the Praise Committee”. But, lest the needle be lost in the hay-stack, he wishes that they had “marked, say, a hundred of the most immortal for our superintendents' sakes”.

In the notice of the *Church Hymnary* of 1898 (already referred to) it is said, “The children's portion is the best of its kind we have seen” (9 456) — a remark of really historic value as displaying the prevailing standard of judgement. In 27 521 the hymn “When mothers of Salem” is cited, with the suggestion (based on Professor Rendel Harris' authority) that the Greek pronoun in the Gospel may warrant the inclusion of fathers as well as mothers! But what of the scansion?

The great post-war development in educational ideas included children's hymnody, but this is only slightly reflected here. *Worship* is discussed in 35 340, while Dr. E. O. Payne's *Music in the School Assembly* is reviewed in 57 9. *My First Praise Book* for toddlers is mentioned in 57 207. There is no review of the new *School Hymn Book of the Methodist Church*, but W. S. Kelynack's *Companion* receives brief notice in 62 74.

The reprint of Lord Selborne's famous *Britannica* article on Hymns was acclaimed in 4 185. More recently Bishop Walpole writes of hymns as a vehicle of emotion (31 266), while in 52 275 Dr. C. Ryder Smith with his usual felicity examines the relation between hymns and poems. Then there is an admirable critique of Sir Henry Newbolt's *New Study of English Poetry* with particular regard to hymns concerning Paradise (29 200). He accuses our religious poetry of an “astonishing weakness” though “from this condemnation of futility” he finds a rare exception in “F.B.P.”, in spite of “all the old conventional splendours borrowed from the gorgeous East and to us almost senseless”. Hastings denies the sweeping charge of weakness; Sir Henry, like Mary Coleridge, prefers a heaven of activity, “the joy that strives with strife”:

What blissful immortality
So sweet as struggling life?

“The next poet may come with a preference for rest”, as Browning:

There remaineth a rest for the people of God,
And I have had troubles enough, for one.

But the chief point at issue is the validity of other-worldliness.

Important consideration is given to “Hymn-Mending” in 36 545 by Dr. J. P. Lilley whose translations have already drawn our attention. This long article was occasioned by the widespread interest shown in Scotland during the revision of the *Church Hymnary*. The author's conclusion is that, given the right spirit and competent skill, “we may well feel at liberty to accept and yet revise the hymns bequeathed to us by the best hymnists of earlier centuries”. He alludes to John Wesley's precept and practice, the treatment of the Scottish *Paraphrases*, and especially the celebrated Bruce-Logan controversy. Hymns by Zinzendorf and others are introduced, and it is interesting to note his strong objection to the inclusion of Watts' verse of “When I survey” beginning, “His dying crimson”. “Very properly”, he says, “has this stanza been omitted in all recent hymnaries.” Yet it was already in both the *English Hymnal* and *Songs of Praise*. He would retain, however, the original “young” Prince of Glory, and indeed one is surprised at the omission of this significant epithet from the new Methodist *School Hymn-book*; it seems to have been accepted only by the *Fellowship Hymn-book* (1933) and the American Protestant Episcopal *Hymnal* of 1940. Let it be added that as early as 4 333 the Editor found it necessary to coin the word “hymnicide”! (Cp. also 27 545 40 258.)

The use of hymns (and specifically, in this case, of metrical psalms) in public worship is thoughtfully dealt with in 32 296. There is also a most pertinent examination of *Hymnology and the Cause of Re-union* (61 112) by the Rev. F. H. Durnford, author of a lately-cited article on Doddridge. His theme is the Communion hymns which are the common treasure of the Church Catholic in all its branches.

There remains a series of allusions to the musical aspect of Worship. In 4 139, reviewing *The Place of Music in Public Worship* by H. C. Shuttleworth of King's College, London, Hastings could say of the subject, “it is always coming to the front, and it never seems to come; long ago it ought to have been a burning question among us”. That phrase throws light on Scottish religious practice in 1892. Ten years later an American professor was writing of *Music in the Western Church* (14 179), with a chapter on “Congregational Song in England and America”. He could say, “English Church-music has never been in a more satisfactory condition than it is today”; it was the period of Parry, Stanford and Elgar. We find, too, Sir W. H. Hadow writing (37 496) on *Church Music* for the “Liverpool Diocesan Board of Divinity”.

Then in 45 493 is reviewed *Music and Religion*, which lays most emphasis on Methodist hymnology. The plan of Mr. Wibberley's book is comprehensive, and after the historical survey he attempts a critical analysis of “the essential elements in religious music”, assessing their significance. Turning to *The Church and*

Music, a more recent work by the Rev. Erik Routley (61 299), we may say that it keeps mainly within this second and philosophical province. It receives very sober and respectful consideration from the reviewer! Very different is a contribution in 57 222 where the writer first enquires why "evangelists almost invariably choose such trumpery music to reinforce their Gospel appeals"; and then predicts that the instrument for the church of the future will be the gramophone. There is also *A Dictionary of Church Music* by G. W. Stubbings, noticed in 61 269, and described as "admirably informative" with "occasional pungent comments".

The advance of musical interest among Scottish churchmen is reflected in several works. Dr. Wauchope Stewart's Baird Lecture (38 208) dealt ably with *Music in Church Worship*.¹ Then in Dr. William McMillan's Hastie Lecture on *The Worship of the Scottish Reformed Church, 1550-1638*, there is "an interesting discussion of the attitude to instrumental aids" (42 497). In the following year the Church of Scotland officially put forth its *Manual of Church Praise* (43 497), each chapter being the work of an acknowledged authority upon some aspect of the music or order of church worship. Here, too, may be indicated (since the author was of the Episcopal Church in Glasgow) an article upon the words of Gustav Holst's *Hymn of Jesus* (36 136).

It is fitting that at the close we shall mention an excellent bi-centenary article on Handel's *Messiah* in 52 382 by Dr. F. B. Westbrook. The Oratorio does not belong to hymnody, but it has an imperishable glory in the age-long concert of Christian praise.

Up to the moment, then, the task is done. But *The Expository Times* goes on, as it has done these sixty years, and perhaps before this "review of reviews" is printed some other book will have been examined in its pages. Indeed it is much to be hoped that Hymnology will be of increasing concern to its Editors and their readers. Meanwhile, echoes and memories have been stirred, bygone figures have momentarily revived. We have seen again, as in the flush of their first reception, books now firmly established in their fame, and some these many years forgotten. But a fact that emerges clearly from this enquiry is that abundant scope exists for the special activities of The Hymn Society and for the continuance of its *Bulletin*, since no other journal exists to promote precisely this research and encourage the sharing of this enthusiasm.

¹ See also his volume (25 502) and others in the "Guild Library", noted above in Part II of this essay.

Abbreviations used: CH — Church Hymnary /1927 (Presbyterian)
EH — English Hymnal /1907.
MHB — Methodist Hymn Book /1933.
SP — Songs of Praise /1931.
WH — Westminster Hymnal /1940 (Roman Catholic)
YH — Yattendon Hymnal /1899.

Minutes of the
HYMN SOCIETY EXECUTIVE COMMITTEE MEETING
at Manchester College, Oxford, July 18th — 20th, 1951.

The following were present:—

The two Chairmen: The Rev. MAURICE FROST,

The Rev. KENNETH L. PARRY.

The Editor of the *Bulletin*: The Rev. ERIK ROUTLEY.

The Rev. Canon G. W. BRIGGS.

The Rev. L. H. BUNN.

The Rev. T. TIPLADY.

And Messrs. KENNETH G. FINLAY and E. F. M. MADDOX and
Dr. R. L. McALL, Executive Secretary, The Hymn Society of
America.

OPENING CONFERENCE, WEDNESDAY, 8.30 p.m.

The Rev. K. L. Parry in the Chair.

Mr. Maddox, asked to act as Secretary to the Conference in the absence of the Rev. F. B. Merryweather, agreed to do so.

The Chairman opened the proceedings with a tribute to the late Treasurer, Mr. W. Leslie Christie, whose loss was profoundly felt by all present, and members stood for one minute in silence.

Mr. Parry welcomed Dr. McAll to the Conference on behalf of the Society.

The Minutes of the last meeting were read and confirmed.

It was suggested by several members that a separate Conference and Publicity Secretary should be appointed.

The appointment of a new Treasurer was discussed, and Mr. Bunn was asked to write to Dr. Millar Patrick for his suggestions. Should Dr. Millar Patrick have no name to put forward, it was agreed that the two Chairmen and Mr. Routley endeavour to find a suitable one.

Mr. Bunn submitted his progress Report on the Julian Revision in extensive detail, and Dr. McAll touched on the possibility of any American co-operation in the work of revision, and described to the Committee a brochure which had been issued by the American Society in connection with an American Hymn-tune index which was being prepared by them on somewhat the same lines as Julian. He stated that four thousand copies of this brochure had been issued, to Society members, to the religious Press, and to others who might be interested, as advance publicity, with great effect.

THURSDAY, JULY 19TH. MORNING.

The Rev. Maurice Frost in the Chair.

On a proposal from Mr. Maddox, seconded by Canon Briggs, Mr. Bunn was heartily congratulated on his appointment as Editor of Julian and thanked for the immense amount of work he had already done. This resolution was unanimously passed by all present.

It was then proposed by Mr. Parry, seconded by Mr. Finlay, and carried unanimously, "that Mr. Bunn be authorised to select collaborators to carry out his scheme, and that the *Bulletin* be used as one medium to seek a suitable team of workers".

Mr. Parry proposed, Mr. Maddox seconded, and it was unanimously carried, "that an honorarium of Fifty Pounds be paid to Mr. Bunn to cover expenses to July 20th, 1951, and that the matter be reviewed next year".

Dr. McAll at this stage resumed his consideration of American co-operation in the Julian Revision, and gave a comprehensive outline of the work being done on the American Hymn Tune Index. He strongly recommended that Julian should embrace American hymns so far as might be possible, and that the Twenty-seven American hymnals be included. A resolution, proposed by Mr. Parry, and seconded by Mr. Routley, "that Julian Revised shall include all the hymns included in the Twenty-seven hymn books of Canada and U.S.A." was here unanimously passed; and Dr. McAll went on to suggest the following particular areas of co-operation.

1. Set up a research group for general study and pooling of information. Secure a common pattern of seeking facts so that they need not be recast for insertion by the General Editor.
2. Determine leading topics for (A) Major signed articles, e.g. Canadian and U.S. Hymnody. (B) Special fields for expert handling, e.g. Latin and Greek hymns and fields of translation.
3. Have a responsible person act as Editorial liaison with the British Editor.
4. Pool materials. Offer to complete one set of the Twenty-seven American books for the British Editor. Desire a few British books not available in New York.

Mr. Routley proposed, and Mr. Tiplady seconded, a resolution "that we accept in principle the above areas of co-operation proposed by Dr. McAll."

At this point a short adjournment was made for coffee, and Dr. McAll then gave a most vivid talk on "The American contribution to English Hymnody" from material supplied by the Rev. G. Litch Knight.

It was pointed out by Mr. Maddox that as no Conference and Publicity Secretary had been appointed, unless something was done

no arrangements could be made for next year's Meeting, and he therefore proposed "that Mr. Routley be asked to arrange a public Conference of the Society, preferably at Canterbury, failing this at Jesus College, Cambridge, in July, 1952, and that he be authorised to spend a reasonable sum to ensure really adequate publicity for this Conference." This resolution was seconded by Mr. Frost, and carried unanimously.

Before breaking up for luncheon, the Chairman announced that as there was still outstanding business, an additional meeting would take place at 6.30 p.m.

THURSDAY, 6.30 P.M.

The Rev. Maurice Frost in the Chair.

Mr. Bunn spoke on "A Re-print of Bulletin Articles" and described a collection of notable articles he had extracted from past Bulletins to re-print in book form. He stated that the collection had been submitted in the first place to Sir John Murray, who said he was afraid that the appeal of the collection would not be wide enough as so little was written by, or about, Anglicans, and he regretted he was unable to publish, mainly on these grounds. Mr. Bunn stated that the Collection was now with the Lutterworth Press and was still under consideration. He was thanked by the Committee for his work in this connection.

THURSDAY, 8.15 P.M.

A talk was given by Dr. McAll to the Oxford Organists' Association on "The Element of Consecration in the Organist Himself", and "Leadership of Congregational Singing at the Organ".

These talks, illustrated with records made by Dr. McAll of choirs under his own leadership, were most beautifully delivered and of consummate interest. Mr. Routley, in proposing his very warm vote of thanks, was obviously expressing the feeling of everybody there.

FRIDAY, JULY 20TH.

After breakfast, Dr. McAll was thanked personally by every member of the Committee. His great courtesy and charm, combined with his most stimulating ideas, made his visit a signal occasion which will indeed be memorable in the annals of the Society.

E. F. M. MADDOX,
Acting Secretary.

GOD BE IN MY HEAD.

(Contributed by the Rev. MAURICE FROST)

(i)

In 1908 the *Oxford Hymn Book* introduced the above verses to modern hymn-singers, taking the words from the Sarum Primer of 1558. It was set to music by the then Bishop of Oxford, Dr. T. B. Strong.

In 1916 it was among the new hymns in the Second Supplement to *Hymns Ancient and Modern* together with Bishop Strong's tune. But it had been traced to an earlier book and so the date was given as 1514.

Songs of Praise (1931) also included it with two fresh tunes, one by R. O. Morris and another by Canon G. W. Briggs. The date given was 1558.

Earlier, in 1910 Sir Walford Davies had produced his tune, which is in the present *Methodist Hymn Book*, but had been included in Sir Walford's *Students' Hymnal* in 1923. The date of the words was still being given as 1558.

The Shortened Music Edition of *Hymns Ancient and Modern*, 1939, repeated it from the 1916 Supplement. But in the Revised Edition, 1950, a second tune was provided by Sir Sydney Nicholson. By an unfortunate oversight the date was given as 1558, but I gather that will be corrected in due course.

(ii)

The earliest form of the words in English as at present known are in

Hore beate marie
virginis ad vsum in
signis ac preclare ec
clesie Sarum

This has a colophon which reads

Hore beate marie virginis secun-
dum vsus Sarum finiunt feliciter
cum orationibus ante et post san-
ctam communionem dicendis in fine
superadditis. Impresse in ciuitate
Londoni per (Richardum Pynson)
Regium Impressorem in vico di-
cto the fletestrete / ad signum geor-
gii commorantem. Anno domini
M.ccccxiiii. duo decima die
mensis Mayus.

It is in the library of Clare College, Cambridge, and the verses are on the title page, separated from the title quoted above by a wood-cut of the Annunciation.

God be in my heed
And in myn understandynge
God be in myn eyen
And in my lokinge
God be in my mouth
And in my spekyng
God be in my herte
And in my thyngynge
God be at myn ende
And my departynge.

It will be seen that the 1558 version differs only in the last line.

Bishop Cosin printed it as the first of the Preparatory Prayers in his Collection of Private Devotions :

God be in my head and understanding.
God be in my eyes and in my seeing.
God be in my mouth and in my speaking.
God be in my heart and in my thinking.
God be at my end and my departing.

(iii)

However we cannot claim the words as English, for there is an earlier French form in various *Horae* printed abroad, and I give the form in one printed for Anthoine Verard in the British Museum (I.A. 40846), dated 1497? in the Catalogue. An earlier dated edition (1490) was included in Quaritch's *One Hundredth Anniversary Catalogue*, 1948.

Jesus soit en ma teste et mon entendement.
Jesus soit en mes yeulx et mon regardement.
Jesus soit en ma bouche et en mon parlement.
Jesus soit en mon cuer et en mon pensement.
Jesus soit en ma vie mon trespassement.
Amen.

Immediately below are the words :

Qui dn tout son cuer met en dieu
Il a son cuer et si a dieu.
Et qui se met en autre lieu.
Il pert son cuer et si pert dieu.

MAURICE FROST.

REVIEWS.

INTRODUCING CONGREGATIONAL PRAISE

by A. G. Matthews, Independent Press, 1/6d.

The title is somewhat misleading.

We opened Mr. Matthews' slender volume with considerable expectancy. At last we are to be prepared, with a few particulars and perhaps samples, for the good things to come; and for which so many have waited so long, not merely months but even years. We were disappointed. We are told that Watts is represented by 48 hymns, Wesley by 44, Newton by 11, and Cowper by 8; and that 25 'living authors' are contributing 46 hymns. There is little else concerning the contents of the new Collection.

But we must be fair to Mr. Matthews.

It appears that it was not his intention to 'introduce' us to the new book at all, but to the history of Hymnology in general to which this volume will be the latest addition. It was an ambitious adventure, especially when so little space was at his disposal. One is inclined to think that the author has given the general public, the Congregationalists in particular, credit for greater knowledge of Hymnology than most of us possess. Had he been less ambitious, and considerably more elementary, his "bird's eye views" and "pivotal personages" would have provided an "Introduction", not only to *Congregational Praise*, but to numerous other Collections, in use already, and to come.

It is of considerable interest to learn that a complete *Companion to Congregational Praise* is contemplated, of which this is only the Opening chapter. Fortunately the price (1/6) is within the reach of all. But this "Introduction" will do little to allay the impatience with which *Congregational Praise* is awaited.

W. S. KELYNACK.

END OF VOLUME

TWO.